
CHRISTMAS CATALOG

2022



100 Selected Facsimiles



ZIEREIS FACSIMILES



A Golden Book Treasure: The Codex Aureus of Echternach

The Codex Aureus of Echternach is perhaps the most beautiful manuscript of the Middle Ages. No fewer than 64 pictorial and decorative pages decorate the Gospel texts written entirely in gold ink. And on the outside, a magnificent binding decorated with gold, precious stones and ivory adorns this masterpiece from the famous monastery of Echternach. This binding is probably the most elaborate ever reproduced in a facsimile edition (limited to only 250 copies).

ZIEREIS FACSIMILES

Christmas Catalog 2022



Dear Readers,

In this year's Christmas catalog you will again find a careful selection of very special facsimiles that will delight you:

This time, we include **sought-after rarities** such as the **Codex Aureus of Echternach** with a replica of the magnificent cover, the **Ramsey Psalter**, or the huge, two-volume **Bible of Federico de Montefeltro**. We have collected **a total of 100 works** for you, which you can now purchase at a special price.

Enjoy browsing and discovering! But please do not hesitate too long:
All facsimile editions listed here are unique pieces!

Best Regards from Regensburg,

J. F. Ziereis

A SPECIAL HONOR: ZIEREIS FACSIMILES PRESENTS POPE FRANCIS WITH THE GERO CODEX

It is a special, rarely bestowed honor: on the occasion of an audience in the Vatican, we, Georg and Christian Ziereis, were invited to personally present Pope Francis with the copy of the Gero Codex that bears the number 1.



Something Very Special: a Conversation with the Pope

The Holy Father, spiritual leader of 1.3 billion Catholics worldwide, took time on the 21st of September 2022 to receive a very special facsimile from our hands. He warmly extended his hand to greet us and after kind words of welcome, he asked about the shiny gold book we had brought with us. We were briefly introducing the Gero Codex and describing its origin and history when he asked if he could have a closer look at the facsimile. Thus, the Holy Father actually leafed admiringly through the magnificent codex and we learned that the painting school of the Reichenau monastery was quite well known to him! When we finally presented the work to His Holiness, he thanked us for what he called this "Preziose" and concluded by giving us his personal blessing.

UNESCO World Heritage: the Gero Codex, the Oldest Lavishly Illuminated Manuscript from Reichenau

The Gero Codex is a Gospel Book that was completed around the year 969 by order of Gero, Archbishop of Cologne, in the famous scriptorium of the Reichenau

Monastery on Lake Constance. Therefore, it represents the oldest splendidly illuminated codex from what was arguably the best scriptorium of the Middle Ages! No less than 24 gold and silver adorned decorative pages, including depictions of the evangelists and the enthroned Christ (Majestas Domini), and fascinating, full-page decorative initials adorn this exceptionally magnificent manuscript. The codex has been in the holdings of the University and State Library of Darmstadt since 1948 and was included in the UNESCO Memory of the World list in 2003. Stripped of its magnificent binding centuries ago, the front cover of the facsimile edition is adorned with a period-appropriate luxury binding with 24-carat gold-leaf and a replica of an ivory relief.

Warm, Open, and Interested: an Unforgettable Encounter with Pope Francis

Our meeting with Pope Francis has left a deep impression on us: considering that even a bishop very rarely gets the opportunity to personally exchange a word with the Holy Father, it fills us with deep gratitude that Pope Francis gave us so much of his precious time. His evident interest and his friendly and open manner of address make this meeting an unforgettable event for us.



- UNESCO World Document Heritage: Oldest splendid manuscript from the island of Reichenau.
- Handmade magnificent binding, refined with 24-carat gold leaf
- 352 pages in the format of 29.7 x 22.1 cm
- 24 full-page splendid miniatures and decorative pages and countless gold initials
- Limited to only 349 copies worldwide

The Gero Codex

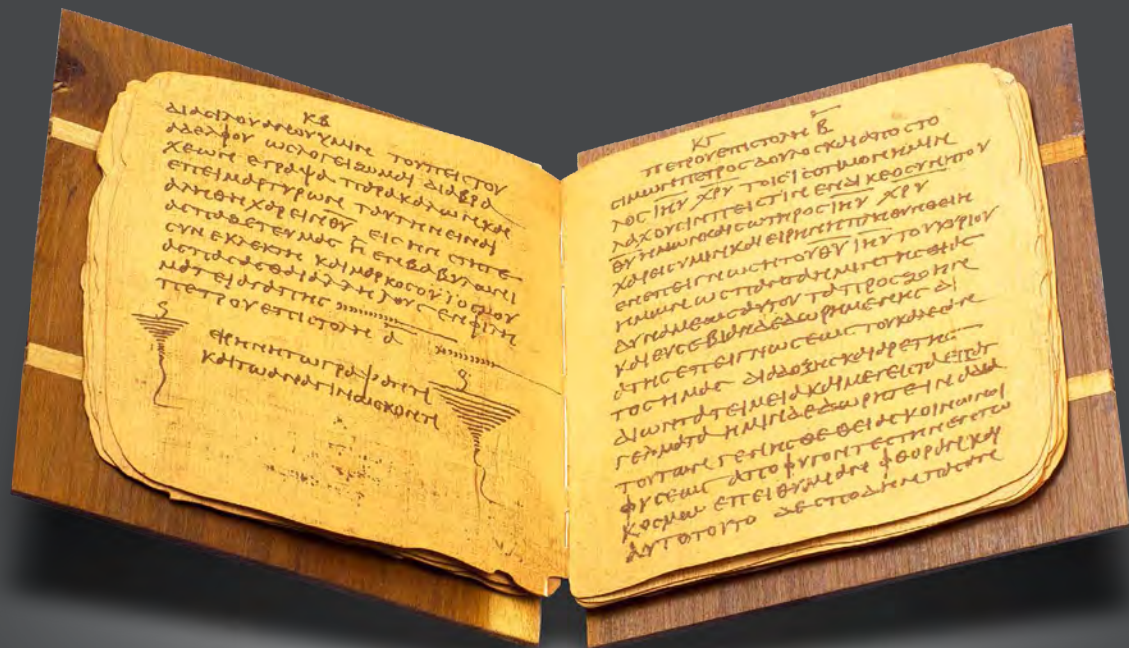
The Gero Codex, finished around the year 969 on the world-famous island of Reichenau, is probably the oldest work of the style-defining Reichenau book illumination. This pioneering manuscript was commissioned by the influential Archbishop Gero of Cologne. With 24 splendid full-page miniatures and magnificent pages and its countless artistically designed initials in gold and silver, the Gero Codex is a manuscript of outstanding artistic and historical value.

It is no coincidence that the Gero Codex was included by UNESCO as one of the few medieval manuscripts in the select circle of the UNESCO World Document Heritage because of its outstanding status.

The facsimile is adorned with a 24-carat hand-gilt ivory replica magnificent binding, which is based on a binding of the time.

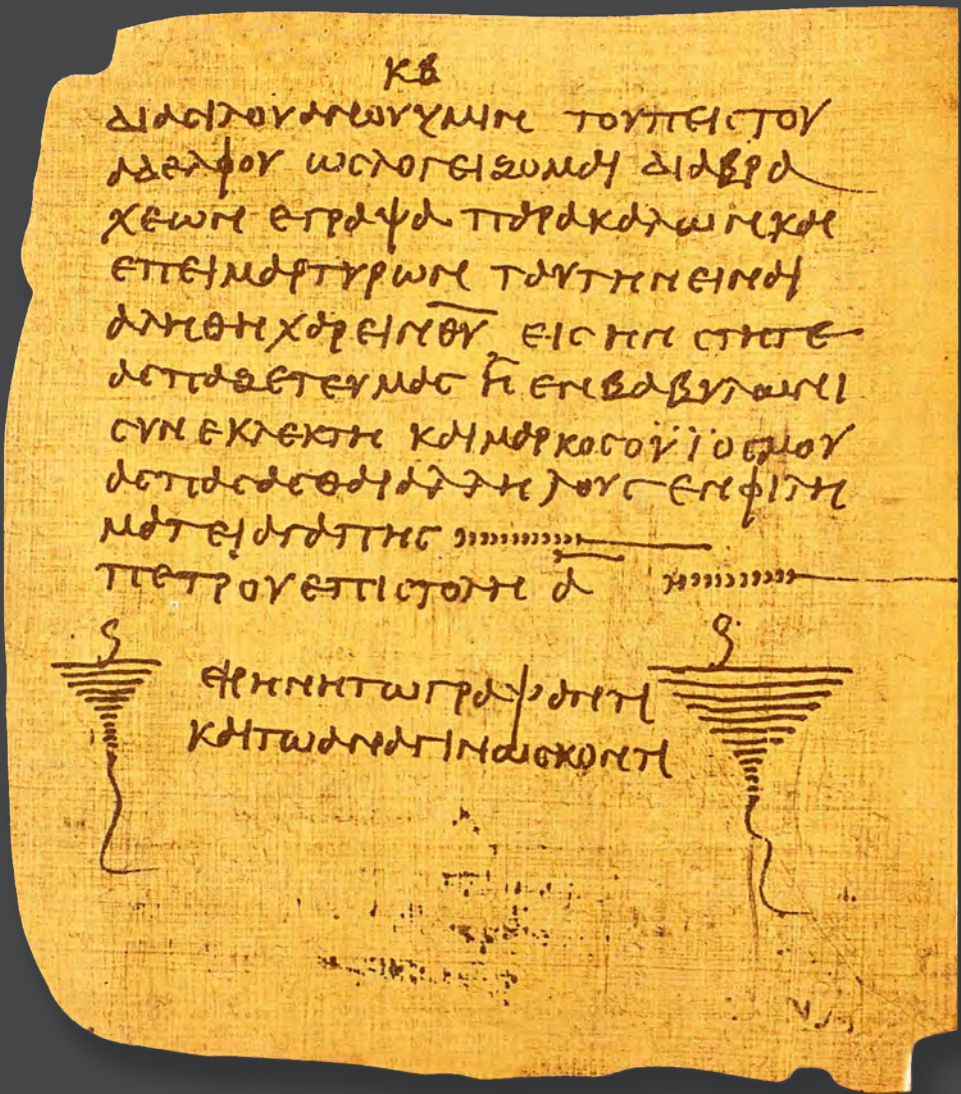
Bodmer VIII Papyrus - Epistles of St. Peter

Ex Papyro Bodmeriana VIII Transcriptae P72 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)

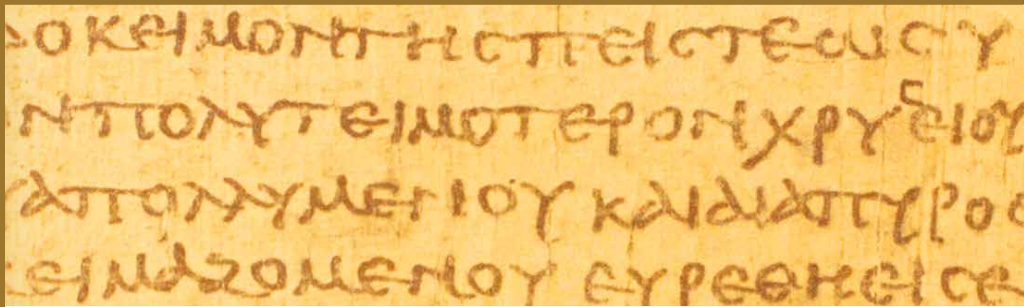


Epistles of Peter, the apocryphal correspondence of 3 Corinthians and the birth of Mary: a fascinating insight into the origins of the Bible in a nearly 1,800-year-old papyrus

Egypt — 3rd century



A true sensation: in the year 1956, Swiss citizen Martin Bodmer bought a bundle of papyri from the 2nd-4th centuries after Christ. The pieces of writing discovered in Egypt represent significant textual witnesses for the text of the Bible. One papyrus, titled Bodmer 72, contains among others a copy of the Epistles of Peter, Jude's Epistle, and individual Psalms, but also poems by Melito of Sardis. In the year 1969, a part of the papyrus – comprising the 1st and 2nd Epistles of Peter – reached the Vatican Library as a gift for the pope. The 3rd century papyrus with ancient Greek text is comprised of 36 pages altogether. The nearly 1,800-year-old piece of writing of incomprehensible worth offers a fascinating glimpse of the formative period of the text of the Bible.



TREC Edizioni Pregiate

Rome, 1978

- 36 pages / 15.5 × 14.2 cm
- The end of the first letter is highlighted by pen and ink drawings
- Handbound under wooden boards with open spine
- Limitation: 950 copies
- Commentary: FFrench, German, Latin, Greek

Formerly 2,780-€

999 €
(like new)

1 Peter 5:12–14

This page shows the end of the First Epistle of Peter, which is addressed to the “chosen pilgrims of the diaspora” who were being persecuted in Asia Minor. Despite the ragged and tattered appearance of the papyrus itself, the neat margins and even spacing of the text indicates a skilled, albeit somewhat rushed, scribe copied this page and added the decorative funnel-shaped elements at the bottom.

The text on the page reads: “By Silvanus, our faithful brother as I consider him, I have written to you briefly, exhorting and testifying that this is the true grace of God in which you stand. She who is in Babylon, elect together with you, greets you; and so does Mark my son. Greet one another with a kiss of love. Peace to you all who are in Christ Jesus. Amen.”

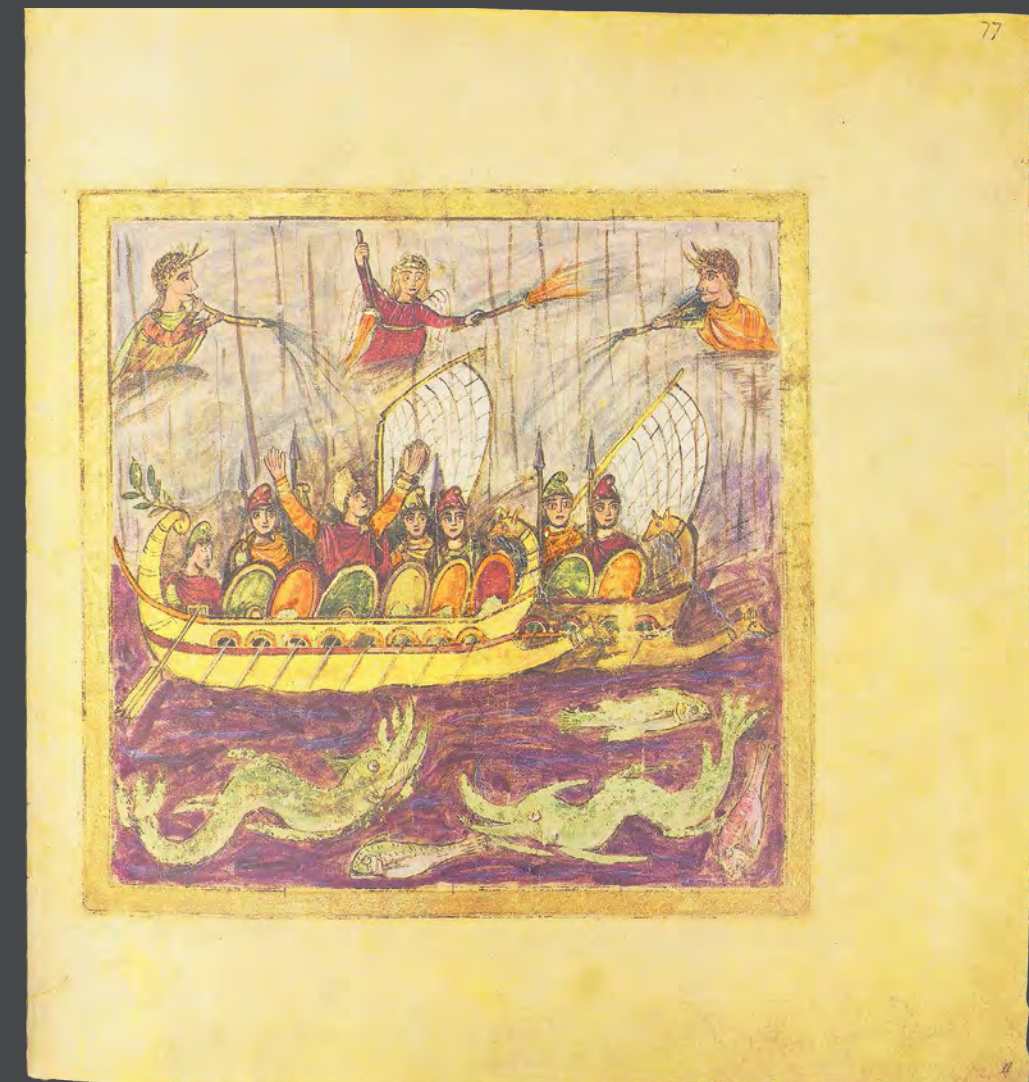
Vergilius Romanus

Vat. lat. 3867 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



The bridge between the art of antiquity and the Middle Ages: Virgil's most famous works in one of the most magnificently illuminated manuscripts of Late Antiquity, furnished with 19 gold-framed miniatures

Rome (Italy) — Around 500



The Vergilius Romanus is one of the oldest illuminated manuscripts in the rich collections of the famous Biblioteca Apostolica Vaticana. It was created in Rome around the year 500 and is thus a rare document of the transition from antiquity to the Middle Ages. The precious manuscript contains the most important poems of the Roman poet Virgil, which are compiled here and supplemented by 19 impressive, mostly full-page miniatures in precious frames of gold leaf, which elaborately illustrate certain events of the texts. They are among the few surviving pictorial works of antiquity, which makes them rarities that are as fascinating as they are historically significant. Stylistically, they are still rooted in the late antique tradition, but already indicate some features of early medieval book illumination.



Belser Verlag

Zurich, 1985

- 618 pages (40 pages reproduced) / 33.2 × 32.3 cm
- 19 splendid, mostly full-page miniatures in golden frames; headings in red script
- Hand-sewn morocco leather
- Limitation: 500 copies
- Commentary: German



Formerly 3,980-€

1,499 €
(like new)

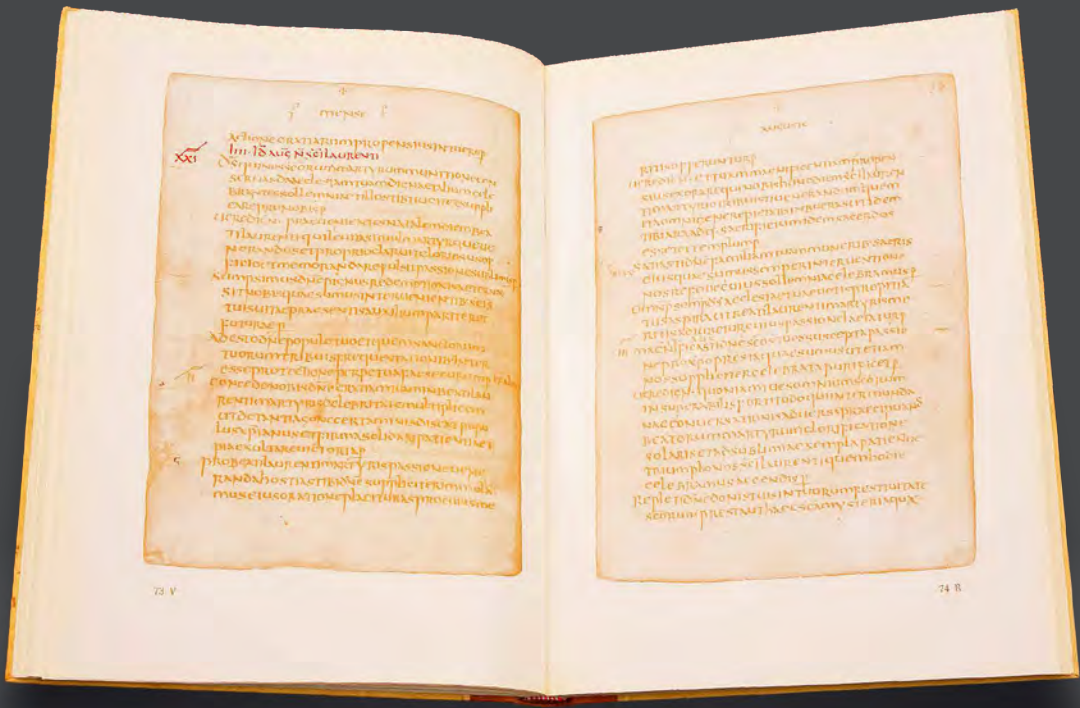
The Trojan Fleet in a Storm

The Aeneid begins with the Trojan fleet in the Eastern Mediterranean as it flees to Italy from Troy. Juno, having already been snubbed in the judgement of Paris, is wrathful because her favorite city of Carthage is destined to be destroyed by the descendants of Aeneas. She induces Aeolus, King of the Winds, to unleash a storm that devastates the Trojan fleet, which Aeneas and others only survive through the intervention of Neptune.

Set within a gold leaf frame, two Greek galleys make their way through a sea of dark purple, which is filled with fish and mythical sea creatures. The deities who have conspired against the Trojans can be seen in the sky above them stirring up the storm. With his arms stretched out, Aeneas exhorts his men to be brave.

Sacramentarium Leonianum

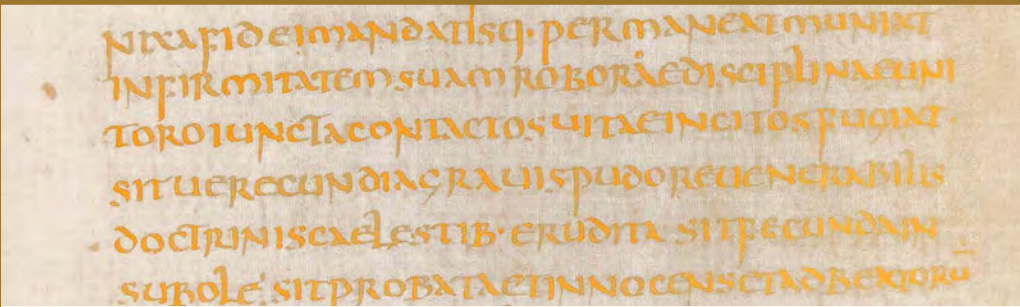
Codex Veronensis LXXXV (80) — Biblioteca Capitolare di Verona (Verona, Italy)



Contains the oldest preserved prayers of the Catholic Church: a 6th century manuscript of great historical and theological importance with liturgical texts from the pen of Pope Leo I himself

Mid 6th century

The Sacramentarium Leonianum is a 6th century document of tremendous importance because it is the oldest surviving liturgical book containing the Roman rite and some of the oldest prayers in the Catholic Church. Its name derives from its connection to Pope Leo I, who supposedly authored some of the texts during the 5th century, and is also called the “Verona Sacramentary” after its repository in the Chapter Library of Verona Cathedral, where it was discovered in 1713. However, it is not a sacramentary in the strict sense of the word and contains prayers as they would be performed as part of the stationary Mass by the Pontiff in various churches and basilicas in and around Rome. It also includes texts for the dedication of churches, consecration of bishops, ordination of deacons, and other rituals. Still regarded as an authoritative liturgical text, the incredible manuscript is a document of tremendous historical and theological value.



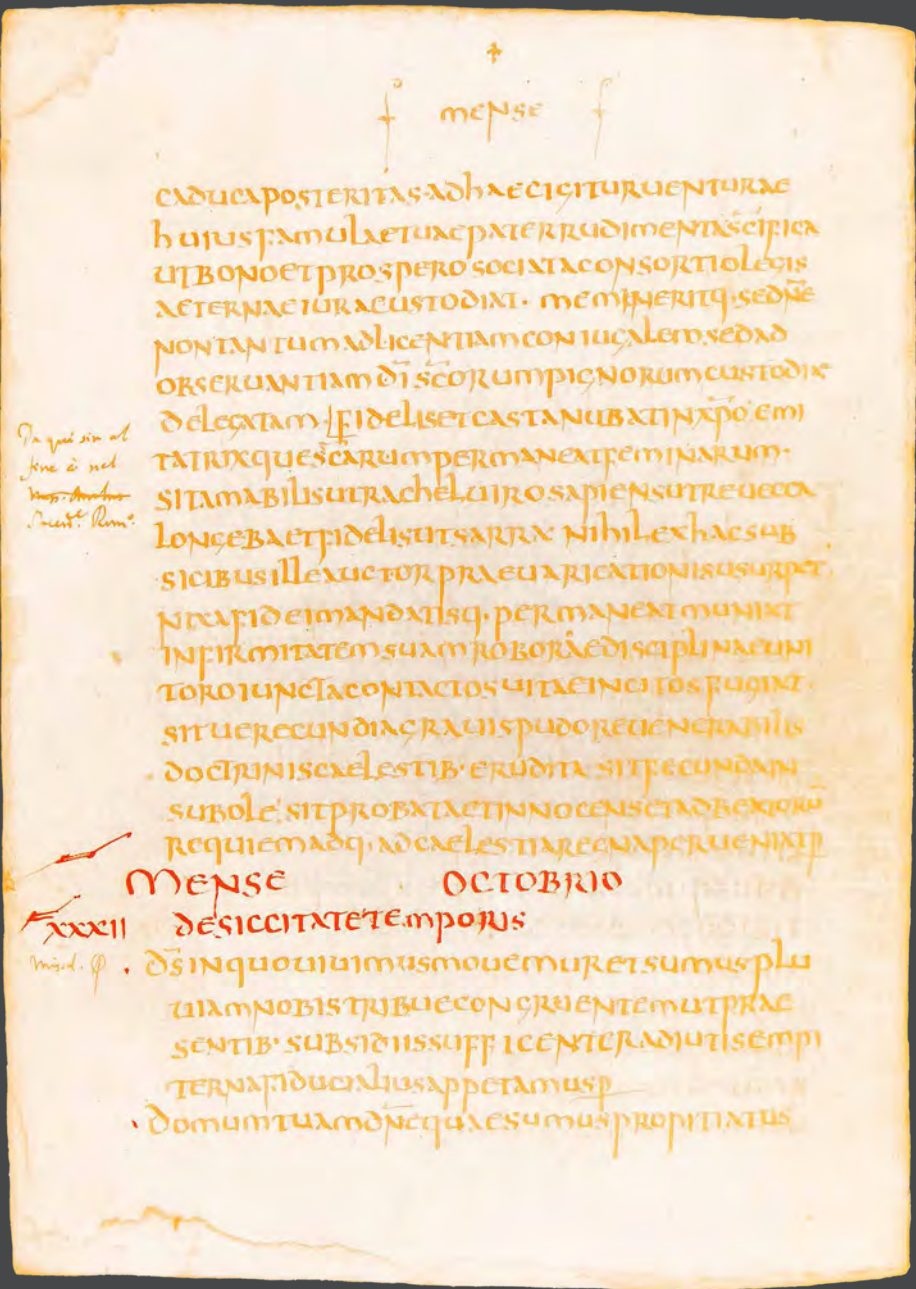
ADEVA

Graz, 1960

- Format: 24.0 × 17.5 cm
- Headings and annotations in bold red script
- Linen binding with leather spine
- Commentary: German

Formerly 220 €

149 €
(like new)



Readings for October

The contents of the manuscript are arranged according to the months of the Roman civil calendar rather than the liturgical year. It was not designed to be used in the performance of Mass or any other rituals but served as more of a reference work for the clergy, which is further indicated by the marginal notations made in a second hand from the original scribe.

The text is clearly the product of a skilled scribe working in a monastic scriptorium. Most of the text, which is written in a majuscule script without spacing in order fit as many words on the page as possible, is written using brown ink with the heading of the next section written in more expensive red ink. Aside from some water damage along the edges, this 1,500-year-old page has survived in remarkably good conditions.

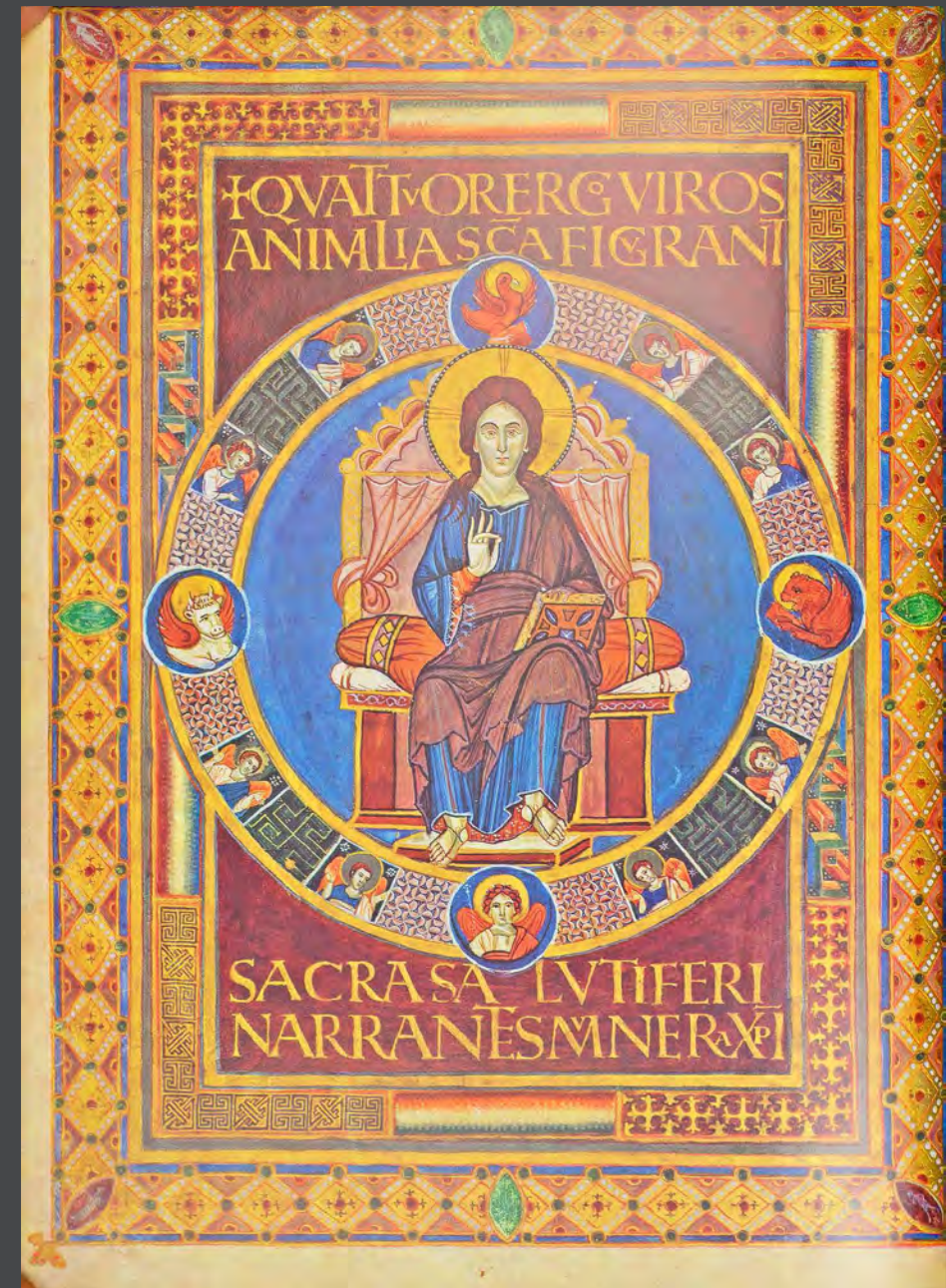
Lorsch Gospels

Pal.lat.50|Inv. Nr. 138-1866 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City) u.a.



Held in the hands of Emperor Charlemagne, adorned with masterful text frames and golden script: a world-famous highlight of Carolingian book art

Aachen (Germany) — Ca. 810



The Lorsch Gospels is one of the most important manuscripts of Carolingian book art and, together with its two astonishingly well-preserved ivory covers, each consisting of five parts, represents a true piece of art. The magnificently decorated Gospel manuscript was probably created around 810 in Charlemagne's prestigious court scriptorium and was the model for several other Carolingian manuscripts. The codex is particularly famous for its unmistakable depictions of the Evangelists and the magnificent full-page Maiestas Domini miniature. Moreover, it was decorated all over with gold and even written entirely in gold ink. The immeasurably valuable manuscript looks back on an turbulent and complicated history of ownership, which divided it into several fragments that are brought together in the facsimile edition and allow us to experience this unique work of art as a whole.



Prestel Verlag

Munich, 1967

- 473 pages / 37.0 x 27.0 cm
- 6 full-page miniatures, some pages reproduced in color
- Linen binding with vellum spine
- Limitation: 900 copies



Formerly 1,480-€

699 €
(like new)

Christ in Majesty

Also known as the Maiestas Domini, this is one of the most popular images in Western Christian art, which depicts Christ enthroned as ruler of the world. This specimen is dominated by expensive gold leaf and purple dye, indicating that this had to be a commission of the Emperor Charlemagne from his Court School, which is known for its ornate and ostentatious style.

The blend of Byzantine and Insular elements is clear: the figure of Christ is Byzantine with classical robes, flattened, standardized features, and piercing eyes while the intricate patterns framing the image are clearly Hiberno-Saxon. Within the band of the mandorla circling Christ, Insular-style Evangelist symbols appear next to small portraits reminiscent of Late Antique imagery.

BRIEFLY EXPLAINED: APOCALYPSES

No other genre of medieval manuscript offers such fantastic and bizarre miniature paintings, all inspired by the kaleidoscope of imagery, numerology, and symbolism found in the Book of Revelation, more commonly known as the Apocalypse during the Middle Ages. Such texts contain the Revelation to John concerning the end of the world and the Second Coming of Christ.

Book of Revelation

It is full of symbolism, numerology, and various fantastical beasts, all of which is open to manifold interpretations ranging from futurists who take it as a literal prophecy to historicist perspectives that consider it to be something akin to social criticism, presumably having been written in either the 1st or 2nd centuries when persecution of Christians was rampant in the Roman Empire. The imagery of the Apocalypse is often so strange and frightening that it would have been considered blasphemous or downright sinful were it not directly from a biblical text. The artistic license these manuscripts afforded allowed artists to call upon the fullness of their talents, granting them an unprecedented freedom of creativity. The enigmatic text of the Book of Revelation was among the most popular subjects for manuscript production throughout the Middle Ages and illuminated Apocalypse manuscripts enjoyed periods of popularity in various European lands with artistic traditions overlapping and influencing one another. The symbolism of this text has been open to debate for fifteen centuries and continues to be examined today by scholars of theology, history, literature, and a multitude of other disciplines – such is the power of John's vision.

Enrapturing Symbolism

"And when he had opened the second seal, I heard the second beast say, Come and see. And there went out another horse that was red: and power was given to him that sat thereon to take peace from the earth, and that they should kill one another: and there was given unto him a great sword."

Revelation 6:3-4

Strange figures, terrifying beasts, multi-headed monsters, broken seals, horsemen in the sky, trumpets, bowls, and recurring numbers and phrases – these symbols are woven together into the intriguing tapestry of the Apocalypse. Even today, there is still no consensus on the meaning of John's vision, which accounts for the enduring charisma of the text, it is a riddle which can never be completely solved, and yet the reader is able to discern enough to keep them looking, to keep them contemplating the meaning of this incredible story. The addition of fantastical miniatures, historiated initials, and marginal decorations by some of the greatest artists of the Middle Ages only serves to magnify the charm and charisma of the text while helping the reader to visualize the oft-confusing events of the Apocalypse.

A Perennial Favorite

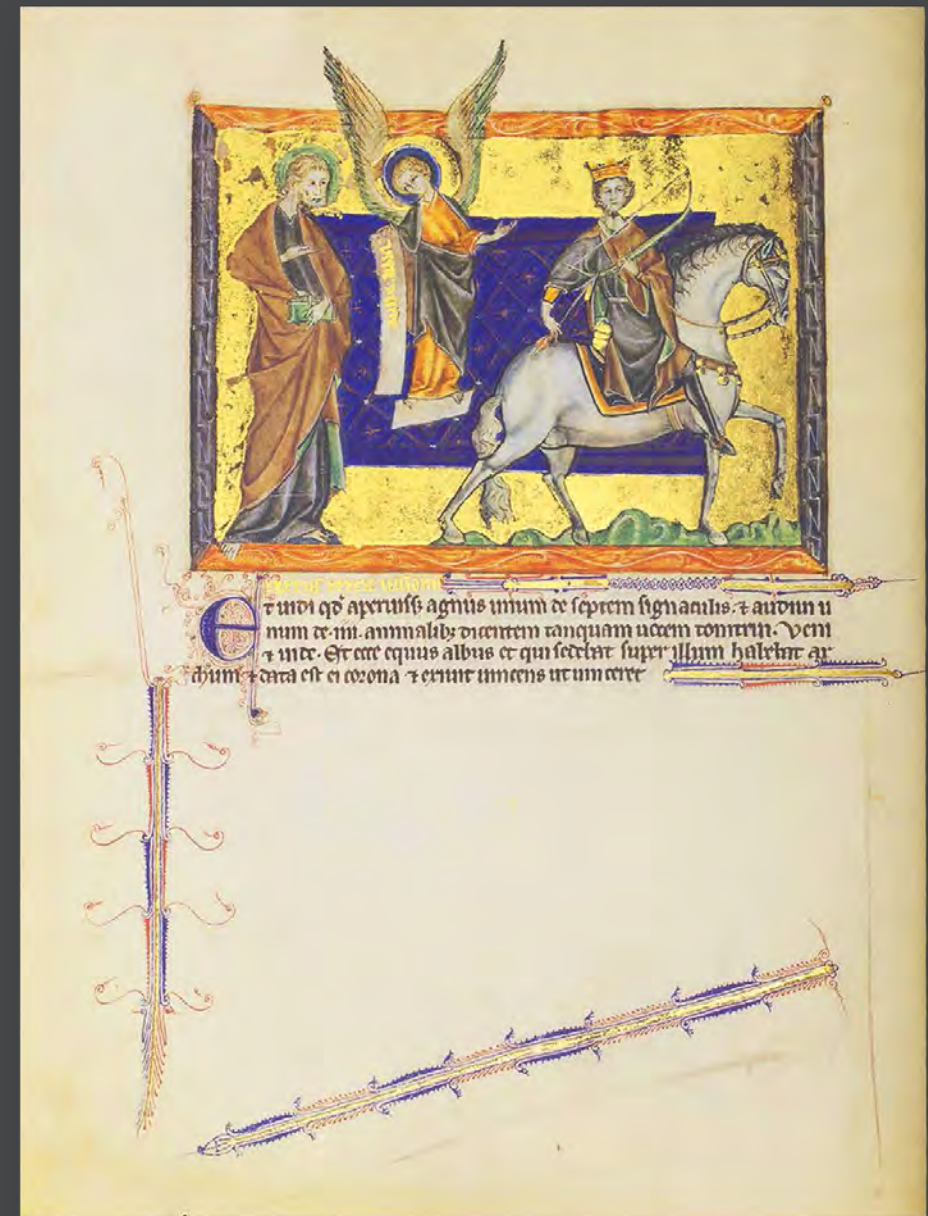
When Albrecht Dürer (1417-1528) was creating the haunting woodcuts of his own printed Apocalypse with Pictures, he was participating in a tradition that had endured for more than eight hundred years. This tradition even predated the publication of an Apocalypse commentary by the Spanish Saint Beatus of Liébana in the 8th century, which served as a catalyst for the increased production of these codices. This commentary was so popular that Beatus manuscripts can be considered an entire sub-genre of Apocalypse manuscripts unto themselves. 27 of these manuscripts, which were made over a period of some 500 years, have survived today. They represent some of Spain's most prized cultural artifacts and are housed in the world's most prominent museums and libraries.

Over the Pyrenees and Across the Rhine

As book production flourished under the patronage of the Carolingians in Frankish scriptoria at Aachen, Lorsch, and Trier, so did Apocalypse manuscripts that are counted among the masterpieces of Carolingian illumination. The oldest and largest of these is the Treves Apocalypse (ca. 800) with 74 miniatures possessing an aesthetic that is Paleochristian and exhibits a strong Roman influence, especially with regard to the images of angels and demons that resemble Roman deities. The Apocalypse of Valenciennes (ca. 800-25), named after its modern repository, made its own contribution by combining styles from Flanders and the Rhineland with some elements of insular illumination, as evidenced by the Celtic knot patterns in some of the frames. The popularity of Apocalypse manuscripts would extend over the Rhine and their decoration would continue to develop during the epoch of Ottonian illumination. Although only one Ottonian Apocalypse manuscript has survived, it is no less than the Bamberg Apocalypse, considered to be the greatest masterpiece of the famous Reichenau Abbey and listed on the UNESCO Memory of the World International Register in 2003. It features 57 miniatures with incredible burnished gold backgrounds in the Byzantine style and initials embellished with Celtic knots and other artistic devices from insular illumination...

Read more on

www.facsimiles.com/worlds-of-wisdom!



Gulbenkian Apokalypse: The First Horseman

In the Book of Revelation, the Seven Seals unleash a series of cataclysms: "Now I saw when the Lamb opened one of the seals; and I heard one of the four living creatures saying with a voice like thunder, 'Come and see'. And I looked, and behold, a white horse. He who sat on it had a bow; and a crown was given to him, and he went out conquering and to conquer." (Rev. 6:1-2)

This fine miniature uses various patterns and gold leaf to give a timeless and spaceless feel to the naturally depicted figures, a typical aesthetic of Apocalypse manuscripts. The white horse looks forward with a stern countenance, front hoof raised like a warhorse on parade while the rider looks out from the page with a neutral expression as though resigned to his mission.

Apocalypse of Valenciennes

ms. 0099 — Valenciennes Bibliothèque municipale (Valenciennes, France)



Magnificently illuminated and a model for the famous Beatus manuscripts: one of the few surviving Apocalypse manuscripts from the Carolingian period

France or Germany — First quarter of the 9th century

The Apocalypse of Valenciennes was written in the first quarter of the ninth century, although the exact origin of the magnificently illuminated manuscript is not known. However, the work shows strong influences of early medieval book art from Flanders and the Rhineland, which at least allows a stylistic localisation in West-Central Europe. This enigmatic history of its origin does not detract from the significance of the Carolingian manuscript: its large and expressive miniatures form the oldest known complete biblical picture cycle. The images depict the fascinating as well as terrifying events of the Revelation of John and were probably the basis for the amazing picture programs of the first copies of the famous Spanish Beatus apocalypses.



Orbis Mediaevalis

Madrid, 2009

- 80 pages / 27.2 × 20.1 cm
- 39 vivid, mostly full-page miniatures in ornamental frames
- Leather with embossings
- Limitation: 995 copies
- Commentary: English, Spanish



Formerly 3,480 €

1,899 €
(like new)



The Third and Fourth Trumpets

Many of the calamities of the Apocalypse are announced by angels blowing trumpets. The upper angel in this brightly-colored full-page miniature blows the third horn, the result of which is depicted in the upper left cell: the fall of the star called Wormwood, which poisons a third of the world's freshwater.

The lower angel blows the Fourth Trumpet, and in the middle-left cell, the lights of heaven – Sun, Moon, and stars – are darkened by a third, and the two figures in the cell, one before a red sun and the other a crescent moon, look positively stunned. The cell in the lower-left corner depicts an eagle. It represents an angel who appears before the sounding of the Fifth Trumpet and warns those dwelling on the Earth of the woe to come – an army of locusts.

Cambrai Apocalypse

Ms. B 386 — Médiathèque d'Agglomération de Cambrai (Cambrai, France)



Figures in classical robes and impressive architecture in 46 full-page miniatures: one of only four Carolingian Apocalypses that have survived to the present day

Cambrai (France) — End of 9th century



Quaternio Verlag

Lucerne, 2017

- 96 pages / 31.0 × 23.0 cm
- 46 captivating full-page miniatures in colorful frames; texts also framed and decorated with plain initials;
- "Bound in dark brown leather with filigree blind-tooling
- Limitation: 680 copies
- Commentary: German, French, English

Formerly 5,880 €

2,999 €
(like new)

The Seventh Trumpet

"And the seventh angel sounded, and there were great voices in Heaven, saying, 'The kingdoms of this world are become the kingdoms of our Lord and of His Christ, and He shall reign for ever and ever!' And the four and twenty elders, who sat before God on their seats, fell upon their faces and worshiped God, saying, 'We give Thee thanks, O Lord God Almighty, who art, and wast, and art to come, because Thou hast taken to Thee Thy great power, and hast reigned.'" (Rev 11:15–19)

This is a Carolingian imitation of Late Antique art. The 24 elders assemble before a classical open temple with Corinthian capitals, palmettes, and tiled roof with the Ark of the Covenant. Below, John addresses the seven churches of Asia Minor next to a highly stylized plant. All figures are beardless and dressed in togas.

The Cambrai Apocalypse impresses the beholder with its 46 astoundingly-well-preserved full-pages miniatures. Probably originating from Cambrai in northern France at the end of the 9th century, it is one of only four Carolingian Apocalypse manuscripts to survive. It distinctly stands out from among the rest because of its own distinct coloration and visual language. The painter managed to lend liveliness to the pictures with temple and city architecture which also makes it possible to pinpoint the location of the events. The stylistic connection of late antiquity and Frankish influences is interesting. Temple architecture with both Corinthian columns and palmettes serve as stages.

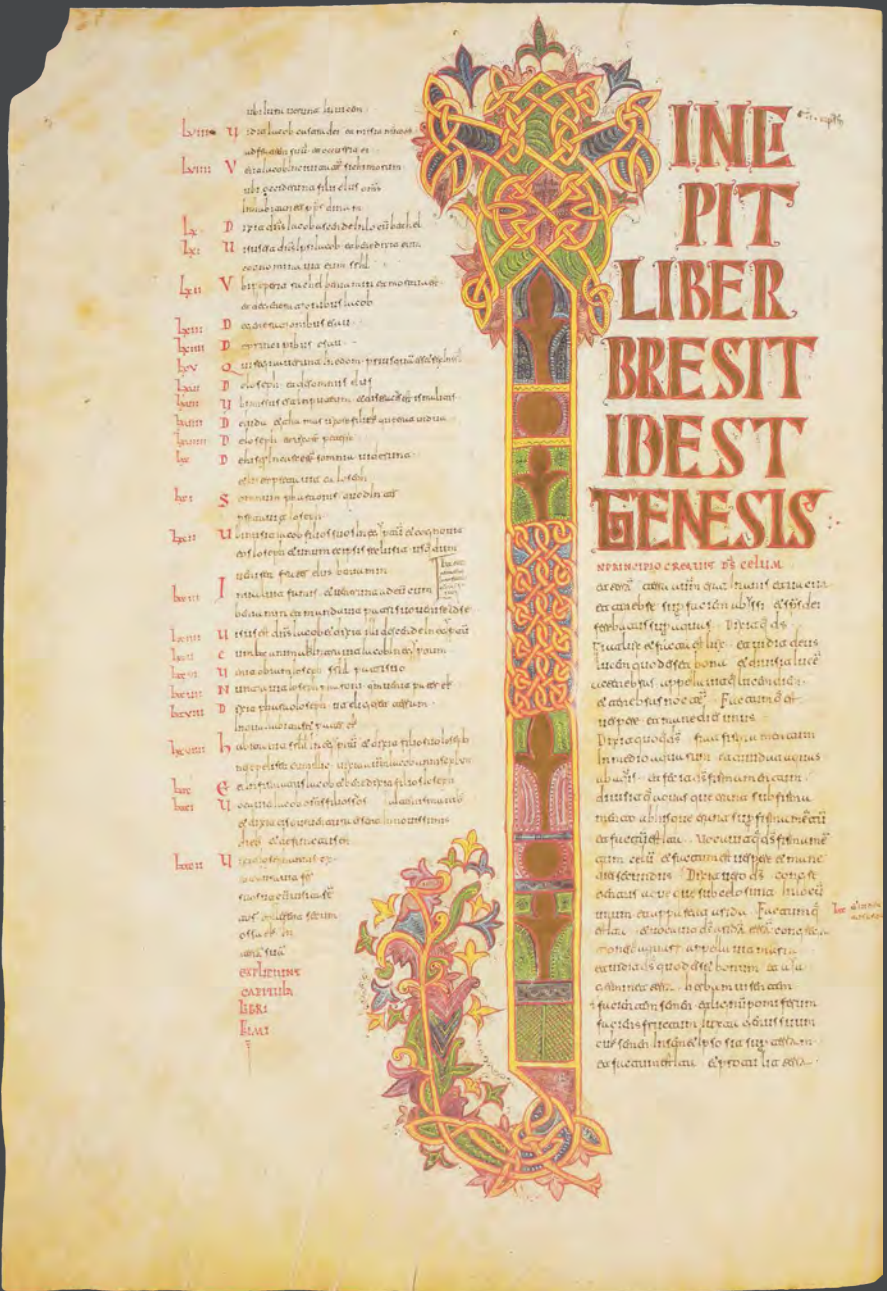
Visigothic-Mozarabic Bible of St. Isidore

Ms. 2 — Archivo Capítular de la Real Colegiata de San Isidoro (León, Spain)



Perhaps the most beautiful testimony to a style all its own: an early Spanish Bible created under Arab rule by two Christians in a monastery abandoned for over 1,000 years

Monastery San Pedro de Valeránica, Tordómar (Spain) — June 19, 960



Incipit Page: Book of Genesis

This splendid incipit page is strongly influenced by contemporary Beatus manuscripts and is a wonderful hybrid of styles from early medieval illumination. Furthermore, marginal notes have been written in both Latin and Arabic. The highly refined calligraphy and striking color palate are typical of Visigothic art, while the intricate interlace patterns imitate Insular illumination.

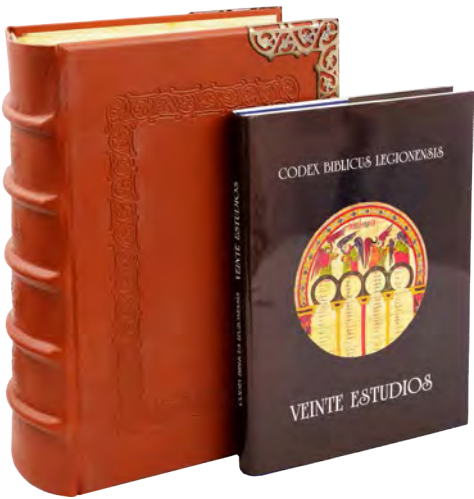
Gold leaf has been liberally employed and is further highlighted by outlining it with a bright red-orange colors for the first few words of the Book of Genesis. The head and tail of the initial are magnificently adorned with leafy tendrils originating from the Mozarabic tradition and created with a complexity that rivals the work of Carolingian illuminators.

A truly special early Spanish manuscript, significant for its age, rarity, artistic refinement, and as a source on life in 10th century Spain: the *Visigothic-Mozarabic Bible of St. Isidore*. The exact date and location of its completion, as well as the scribe and miniaturist responsible for it, are all well documented in the manuscript's colophon, making it additionally unusual and valuable. The monastery where it was created mysteriously disappeared not long after its creation in 960, and the manuscript made its way to its current repository, the monastery of San Isidoro de León, under similarly obscure circumstances. The masterfully executed script is adorned with an incredible hybrid of early medieval illumination and features marginal notes in Latin and Arabic. This combination of factors makes the thousand-year-old manuscript a unique artifact that is highly coveted by university researchers and museum curators around the world.



Fundación Hullera Vasco-Leonesa
León, 1999

- 1026 pages / 48.5 × 34.5 cm
- 334 miniatures, 80 of them in the Old Testament; 17 decorative canon tables and a richly decorated colophon
- Leather binding, tooled with motifs from the Bible
- Limitation: 640 copies
- Commentary: Spanish



Formerly 12,800-€

4,499 €
(like new)

Sacramentary of Metz

Ms. lat. 1141 — Bibliothèque nationale de France (Paris, France)



Only preserved as a fragment, yet a consummate masterpiece: Grandiose decorative pages and golden letters in a special jewel of Carolingian book art created for Emperor Charles the Bald

Tours (France), one of the Monasteries founded by St. Martin — 2nd half of the 9th century

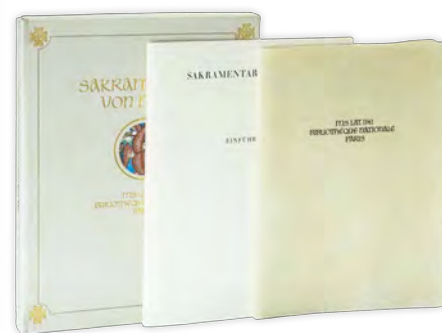
Why the Sacramentary of Metz exists today as a fragment is disputed: is it a whim of tradition that allowed only the 10 surviving leaves to come down to us today, or was the codex not continued at all after the *Canon missae* that still survives today? Whatever the answer to this question is, it was created in the 2nd half of the 9th century for Charles the Bald (823-877) by his court school and represents one of the most precious testimonies to late Carolingian illumination today. The depiction of the hand of God at the coronation of the king, for example, is without parallel in Carolingian art, but aptly sums up the self-image of the Carolingian dynasty. The royal splendor of the coveted treasure can also be attested to by the rich ornamentation, which, in addition to the 7 full-page miniatures, seeks to emphasize the theological content in its own way.



ADEVA

Graz, 1972

- 20 pages / 27.0 × 21.0 cm
- 7 full-page miniatures, 12 pages with ornamental frames and with splendid ornamental writing
- Parchment binding
- Limitation: 500 copies
- Commentary: German



Formerly 1,280 €

479 €
(like new)



Crucifixion – Te Igitur

This lavish Crucifixion scene, in which the cross forms the opening “T” of the Eucharistic prayer *Te igitur*, is evidence that this fragment contains arguably the richest and finest Carolingian illumination. The miniature is a kaleidoscope of interlace patterns, gems, pearls, palmettes, and acanthus leaves. Aside from the lavish use of gold leaf, the scene employs radiant shades of red, green, and blue.

Although bleeding from his wounds, Christ is shown triumphant over death with his eyes wide open and appears to stand rather than hang from the cross. Gold dots represent the nails in his feet, hands, and curiously, his nipples and bellybutton. Christ’s musculature is surprisingly realistic for the period and contrasts with his solemn appearance.

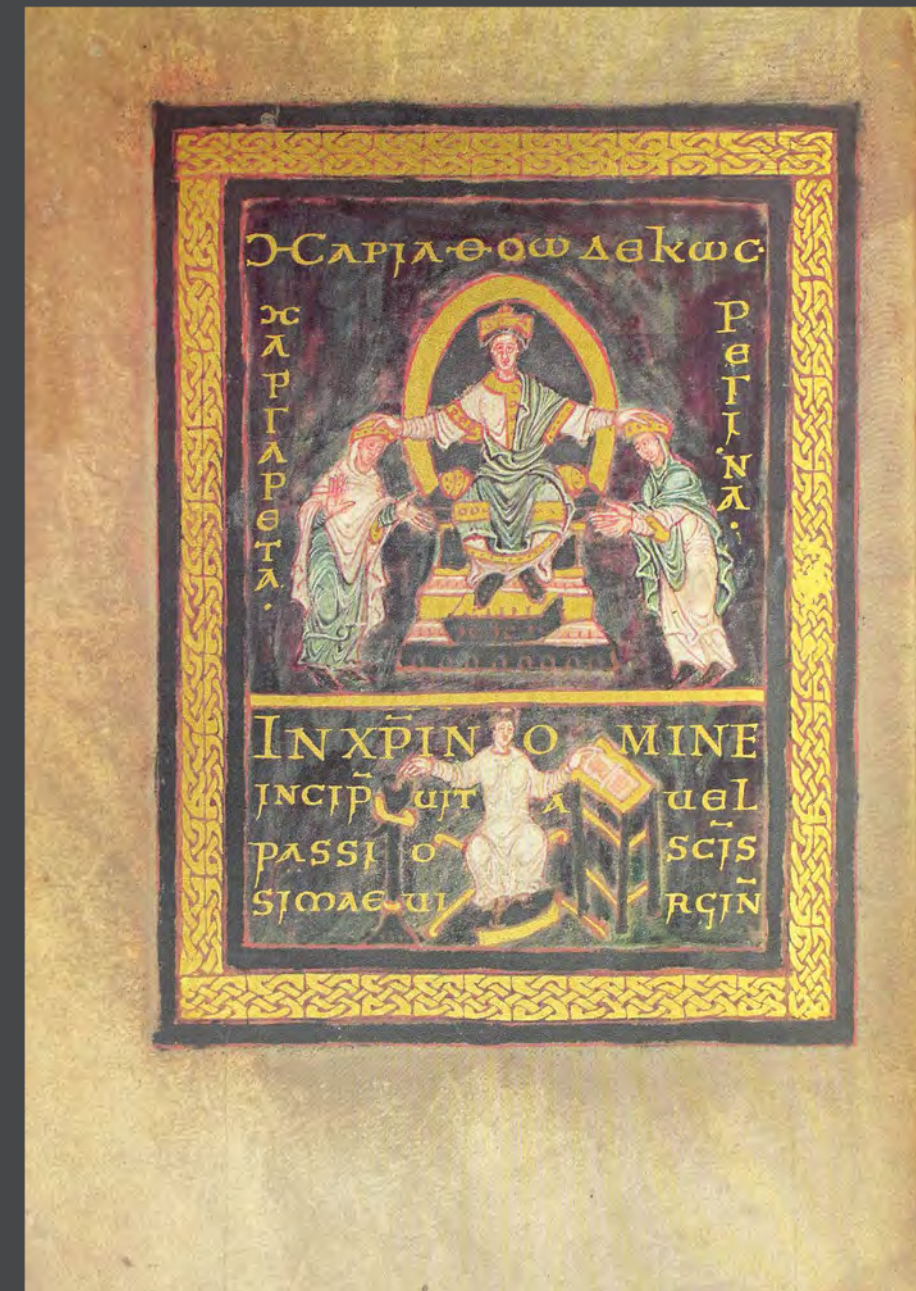
Vita Kiliani

Ms. I 189 — Niedersächsische Landesbibliothek (Hannover, Germany)



Promising the owner salvation and God's grace: an exceptional example of early medieval veneration of saints at the Ottonian court magnificently illuminated in the important scriptorium of Fulda

Fulda (Germany) — Around 975



Martyrologies were popular devotional texts that allowed the faithful to contemplate the deeds and deaths of prominent Christian martyrs, as well as providing medieval artists with material for their miniatures that ranged from the divine to the gruesome and so pushed their creative boundaries. Although these Vitae were usually devoted to just one saint, they sometimes focused on two, such as in the case of the Passio Kiliani et Margaretae. Saint Kilian was an Irish monk who met his martyrdom in 7th century Franconia, while Saint Margaret from Antioch was martyred in the 4th century during the persecutions of Diocletian. The overall decoration is of such high quality and luxury, including sumptuous golden miniatures that we may rightly assume that the codex was made on request of the Ottonian court, probably in Fulda ca. 975.



ADEVA

Graz, 1987

- 38 Folios / 20.6 × 15.0 cm
- 21 magnificent miniatures in golden frames, 2 beautiful incipit pages with golden ornamental interlace initials at the beginning of the Vitae,
- Brown leather binding
- Limitation: 700 copies
- Commentary: English, German



Formerly 980-€

599 €
(like new)

Coronation of the Martyrs Margaret and Regina

Margaret of Antioch is a widely venerated saint who consecrated her virginity to God, then refused to marry the Roman Governor and renounce her faith. She was tortured and executed for this crime, but not before performing many miracles and as such, it is said that her indulgences and intercessions are very powerful.

Labelled and standing to the left, Margaret is shown receiving a crown from the Virgin Mary, who is enthroned and framed by a mandorla, as another saint named Regina is crowned on the right. Either the scribe or the author of the text is shown in the lower register sitting between a writing desk and a stand with an inkwell. The dark background of the page contrasts beautifully with the interlace frame of gold leaf.

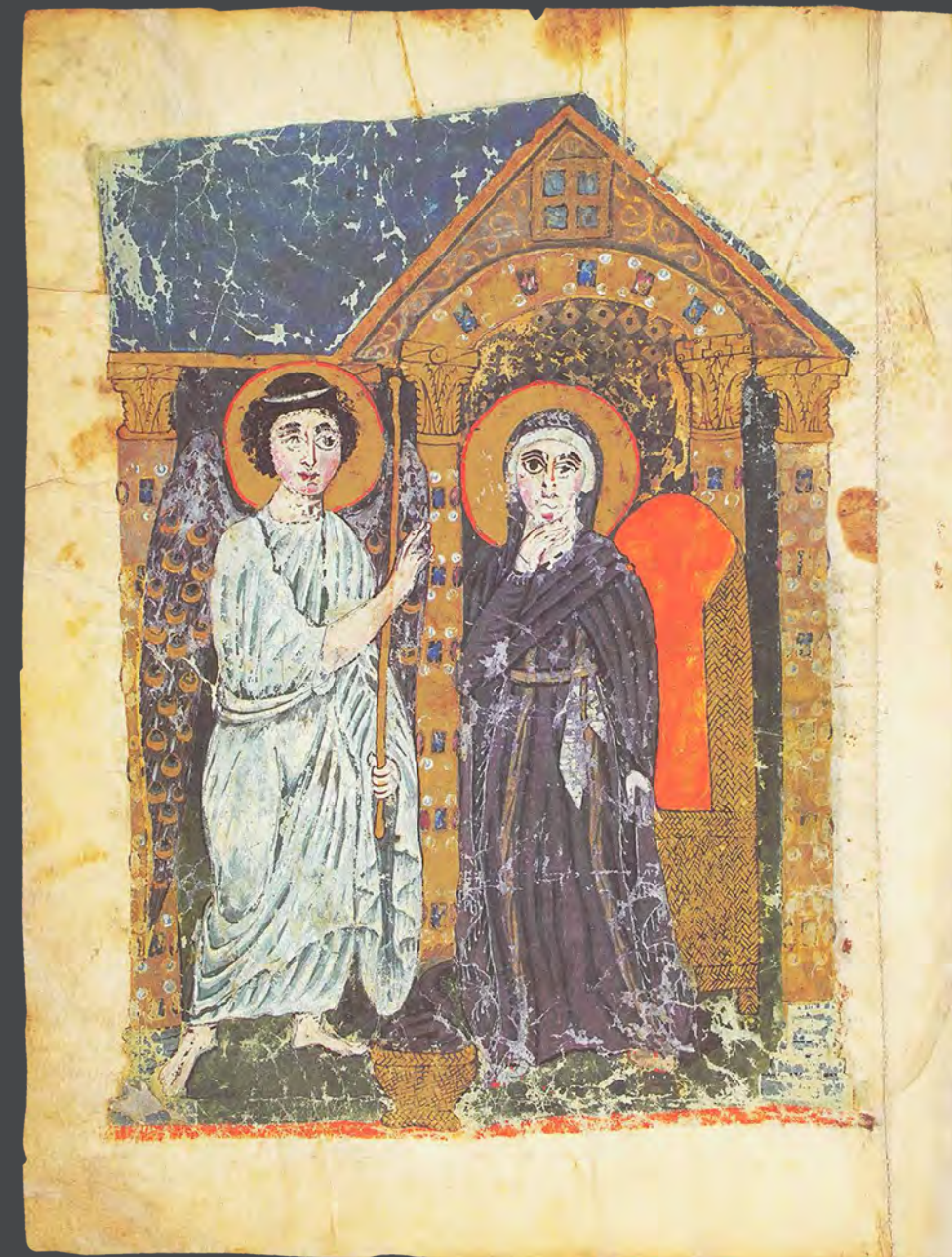
Codex Etschmiadzin

Cod. 2374 — Mesrop Mashtots Institute of Ancient Manuscripts - Matenadaran (Eriwan, Armenia)



The "Queen of Bible Texts", adorned with a series of early medieval miniatures and an impressive ivory binding: an extremely accurate and early 5th century Old Armenian translation of the Bible

Monastery of Noravank (Armenia) — Ca. 989



The Annunciation

This 7th century Annunciation miniature has several unique features for such the archetypal image. Mary appears to have dropped her basket of yarn at her feet, she holds her hand against her face in a gesture of surprise at the appearance of the archangel Gabriel. This was also a sign of deep insecurity in ancient art, a natural reaction to such incredible news from such a strange messenger.

The Virgin Mary is dressed in a dark chiton with a belt and a white scarf and is framed by classical architecture, with particular attention paid to the Corinthian-style column capitals. Gabriel's white robes are also detailed, he bears a staff and has wings resembling those of a peacock. Both have large inquisitive eyes with soft features and rosy cheeks.



The Codex Etchmiadzin represents one of the most important artifacts of Armenian Christianity. Its outstanding importance in religious life, art, and science is owed to the uniqueness of its written and pictorial records that bring us closer to the beginnings of Christian literature than other comparable manuscripts. It is believed to be the most faithful copy of the Old Armenian bible translation that dates back to the early 5th century. The great importance of this manuscript is also underlined by the splendid ivory cover dating from the 6th or 7th century which has protected the codex since its restoration in the 12th century. The manuscript enjoys relic-like status in Armenia today and is one of its greatest national treasures.

ADEVA

Graz, 2001

- 464 pages / 34.5 x 26.0 cm
- 19 full-page miniatures, numerous smaller miniatures in the margins
- Faithful reproduction of the ivory binding (five-piece ivory diptych from the 6th century)
- Limitation: 150 copies
- Commentary: German



Formerly 15,800-€

6,999 €
(like new)

Quran of Ibn al-Bawwab

Chester Beatty Library (Dublin, Ireland)



Artfully executed by one of the most gifted calligraphers of the Middle Ages:
one of the most beautiful and magnificent manuscripts of the Koran by the
famous and prolific universal artist Ibn al-Bawwab

Baghdad (Iraq) — Hegira 391 / AD 1000–01

This codex is one of the most famous Arabic Quran manuscripts due to the identity of the calligrapher. The manuscript was created at the beginning of the 11th century in Baghdad, where Ibn al-Bawwab is said to have produced about 60 Quranic manuscripts. Due to frequent changes of ownership, however, only this codex has been preserved and thus offers the only opportunity to gain insight into the work of this important calligrapher. How this Quran came to Ireland and into the possession of Chester Beatty, the founder of the library of the same name, is a mystery. For a long time, the value and significance of the manuscript remained unknown until Prof. David Storm Rice clearly identified it. Similarities with manuscripts preserved from the end of the 10th century and the beginning of the 11th century can probably be identified, but the stylistic idiosyncrasy of this Quran is immediately apparent.



ADEVA

Graz, 1981

- 564 pages / 13.7 × 11.7 cm
- Five ornamentally and calligraphically illuminated double-pages as well as golden sura-headings and embellished verse markers throughout
- Embossed leather binding
- Commentary: Arabic, English

Formerly 3,780-€

1,499 €
(like new)



Carpet Page

The decorative opening pages of the manuscript include this magnificent geometrically designed miniature of a prayer rug with an intricate border. Its design consists of six octagonal medallions, each containing script with a Quranic verse and flowering tendrils. Further floral patterns appear between these octagons, including small blue octagons with flowers.

The color palette of this miniature page is limited to gold, blue, brown, and black, although much of the gold leaf has peeled off after centuries of use. This is a fine example of the advanced combinations of floral and geometric patterns created by Muslim artists who were forbidden from depicting the human form in religious art, be it a manuscript miniature or a mosaic in a mosque.

BRIEFLY EXPLAINED: GOSPEL BOOKS

Among the manuscripts produced during the Middle Ages, few can compare with the Gospel book, also called an evangeliary, evangelistary, or pericopes in terms of decoration and historical importance. These magnificent manuscripts contained the texts of the Gospels and other related information. Books of hours may be the most numerous type of illuminated medieval manuscript, and while many boast of intricately designed miniatures and frames, luxury Gospel books are consistently the largest and most impressively decorated of all illuminated manuscripts – both inside and out. These manuscripts were almost exclusively produced in the scriptoria of rich monasteries and range temporally from the Early to the High Middle Ages.

Evangelaries, Pericopes, and Evangelaries

First and most obviously, these codices contain the texts of the Gospels as written by the four Evangelists. These are preceded by artful canon tables, first conceived of by Eusebius (260/65-339/40) as a means of referencing corresponding passages from the Gospels that form a pericope, and sometimes by the “Epistle of Jerome to Pope Damasus I” (ca. 305-384), a commentary by St. Jerome (347-420) explaining his new Latin translation of the Bible, known today as the Vulgate. There is a division within this book type: an evangeliary is a proper book of the Gospels, meaning that it contains the text of the four Gospels in their entirety and in their biblical order (Mathew, Mark, Luke, John), while an evangelistary, also known as a Gospel pericopes, book of pericopes, or simply pericopes only contains those passages that are a necessary part of the liturgy; they are not arranged in the biblical form that most modern readers would be familiar with because they were arranged for liturgical use, corresponding to the masses of the ecclesiastical year as determined by the Catholic Church. This schism is limited to the text as luxury Gospel books were huge tomes intended for public performance, either in mass or in some kind of official ceremony, and were usually the prized possession of a great cathedral or abbey and were displayed prominently both in church and in processions.

Evangelaries and their Role in Medieval Society

Although Gospel books are not particularly innovative theologically speaking – their contents were rarely original or even critical and sometimes the result of an improper translation or error in transcription – their real value lay in their broader significance. They went beyond being pious texts, they were expressions of power, prestige, and sophistication. The tremendous cost associated with their production (fine leather for parchment, paint, dye, ink, gold leaf, jewels, ivory, etc.) meant that only the highest-ranking members of society – members of the royal family, powerful noblemen, and princes of the church like cardinals and bishops – could afford them. It also meant that only the richest monasteries with the finest materials and most talented scribes and illuminators could take on such monumental commissions. As such, they served official state functions along with their expressed religious purposes.

Insular Beginnings and Carolingian Proliferation

The relative isolation of the British Isles, and of Ireland in particular, spared them much of the tumult and destruction that was occurring on the continent during the Völkerwanderung, the “Great Migration” of Germanic peoples settling in the territory of the Western Roman Empire. While the standards of Latin grammar and penmanship were declining in the rest of Latin Europe, they were being diligently preserved by monks who were also fusing indigenous Celtic art and Anglo-Saxon styles with Christian art, thus creating the incredibly sophisticated and intricate Insular style of illumination. The purest expressions of this style were produced in the 7th and 8th centuries, most notably the Book of Durrow (ca. 650-700), Lindisfarne Gospels (ca. 700) and Book of Kells (ca. 800), but work on this last and most famous book was interrupted by the arrival of the Vikings, which also signaled the decline of these works as those produced after 800 were not nearly as finely illuminated as their predecessors. Nonetheless, Insular illumination helps dispel the myth of a “Dark Age”. When Charlemagne (742-814) invited monks from the British Isles like Alcuin (ca. 735-804) to his court, they introduced the Gospel book to the Franks, under whose patronage it would flourish. Although Gospel books were the work of talented monks at the wealthiest abbeys, as with so many aspects of the Middle Ages, their popularity is owed to Charlemagne, namesake of the Carolingian period.

The Splendor of Carolingian Evangelaries

Some of the most significant evangelaries from the Carolingian period were commissioned at the behest of Charlemagne himself and were held in his hands. Their monumental style and sophistication represents the image Charlemagne had of himself as the heir to the Roman Emperors of antiquity, and with the help of Byzantine scribes and illuminators, established a suitably regal and imperial aesthetic for these important manuscripts. The court and palace school at Aachen were among the most important scriptoria of this age, along with Tours. Two significant evangelaries of this period are the Coronation Gospels of the Holy Roman Empire and the Lorsch Gospels....

Read more on
www.facsimiles.com/worlds-of-wisdom!



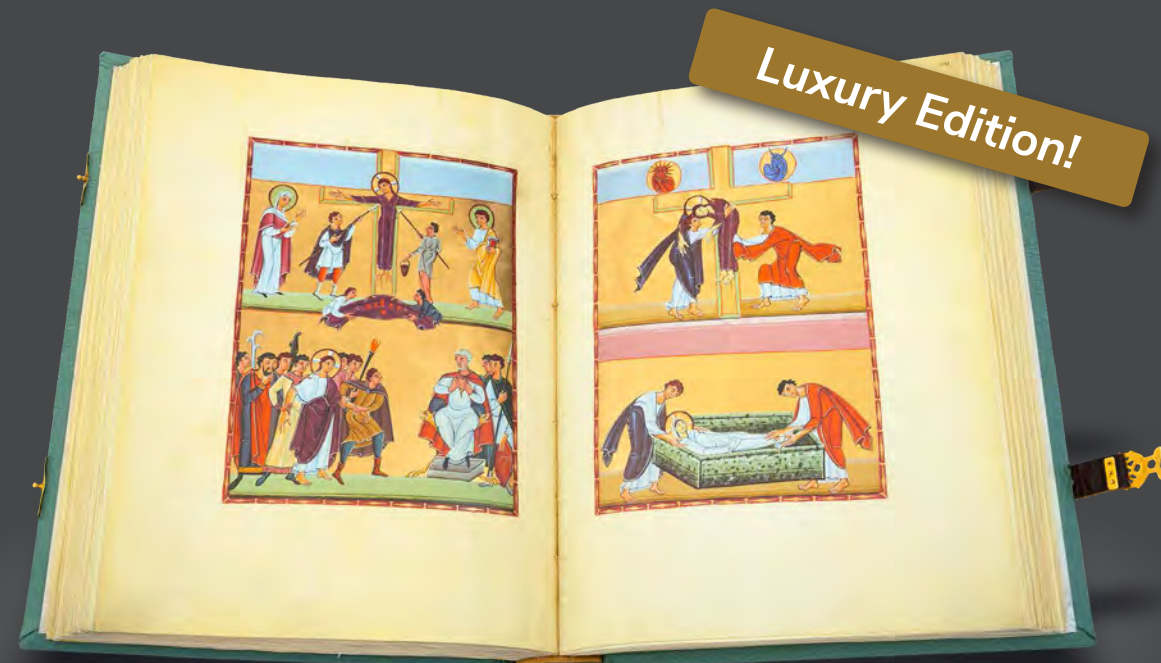
Lindisfarne Gospels: Incipit Page: Gospel of Matthew

This splendid incipit page presents the (abbreviated) first line from the Gospel of Matthew: Liber generationis Iesu Christi filii David filii Abraham (The book of the generation of Jesus Christ, the son of David, the son of Abraham). Originally created ca. 705, an Old English translation was added in the 10th century, which can be seen in a miniscule hand.

The manuscript is a masterpiece of Insular illumination with some classical influences and was style-forming for Gospel books as a genre. The color palette created by the artists is truly incredible, and when combined with the endless interlace, swirling patterns, and incorporating the heads of various animals, the result is something like a picture from the Hubble Space Telescope.

Pericopes of Henry II

Clm 4452 — Bayerische Staatsbibliothek (Munich, Germany)



Made at Reichenau by order of Germany's only canonized emperor: one of the most beautiful, splendid, and largest masterpieces of Ottonian illumination

Monastery of Reichenau (Germany) — 1007–1012

The Pericopes of Henry II is the most beautiful and extreme expression of the aesthetic of the Liuthar group, a collection of manuscripts produced between 990 and 1015 in the famous scriptorium of Reichenau Abbey, the largest and most important in Europe at the time. Emperor Henry II (973–1024), the only canonized German monarch, commissioned numerous luxury biblical manuscripts, a sign not only of his personal piety, but of the close ties between his imperial administration and the church. The last of the Saxon dynasty, his reign also saw the peak of Ottonian art, during which time some of the greatest masterpieces of medieval illumination were created, and which directly preceded the emergence of Romanesque art, Europe's first international artistic style. This large format manuscript is distinguished by dozens of large gold historiated initials and miniature pages with brilliantly burnished gold backgrounds, some of the first to appear in western illumination.



Müller & Schindler

Simbach am Inn, 1995

- 412 pages / 42.5 x 32.0 cm
- 28 gold-decorated full-page miniatures, 10 decorative pages with impressive gold initials, and 184 other large decorative initials
- Green raw silk with metal applications
- Limitation: 500 copies
- Commentary: German



Formerly 12,900-€

4,999 €
(like new)



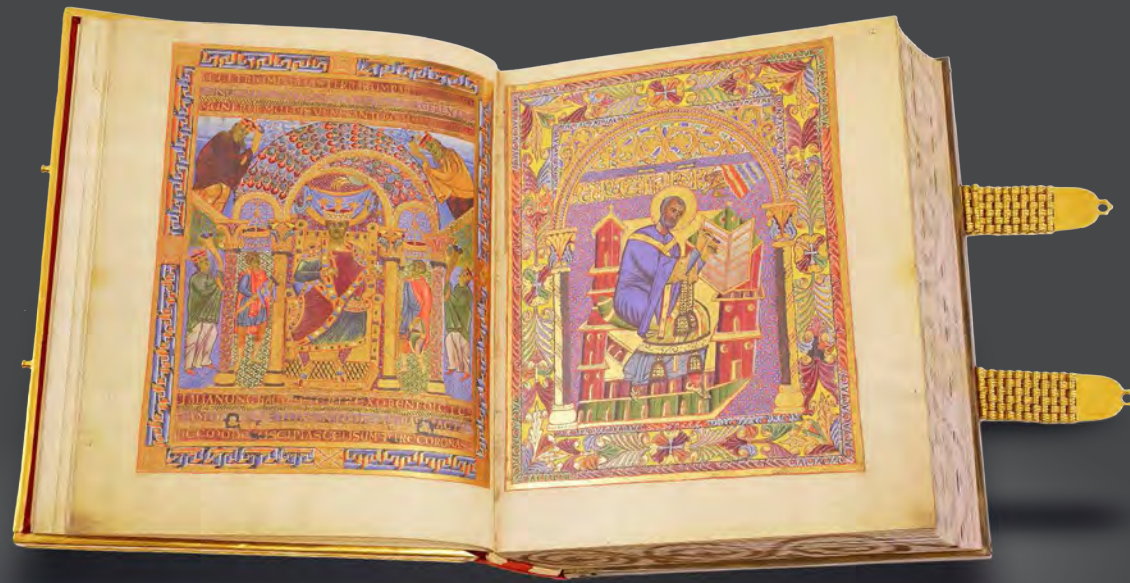
Nativity of Jesus

This Nativity scene is an exemplary Ottonian composition: static figures with large eyes and expressive gestures, classically-styled robes, and a background consisting of bands of monochromatic colors and Byzantine-style burnished gold leaf. The Holy Family is depicted wearing purple robes, a nod to this manuscript's origins from an imperial commission.

Two angels are depicted looking down from heaven and the upper half of a third pops up from the timeless and spaceless gold background as though just appearing in the room. An ox and donkey sticking their heads through the windows represent Jews and Gentiles. The scene is unusual for lacking the Magi, depicting Christ as a young man, and greatly upgrading the accommodations in which he was born to a castle.

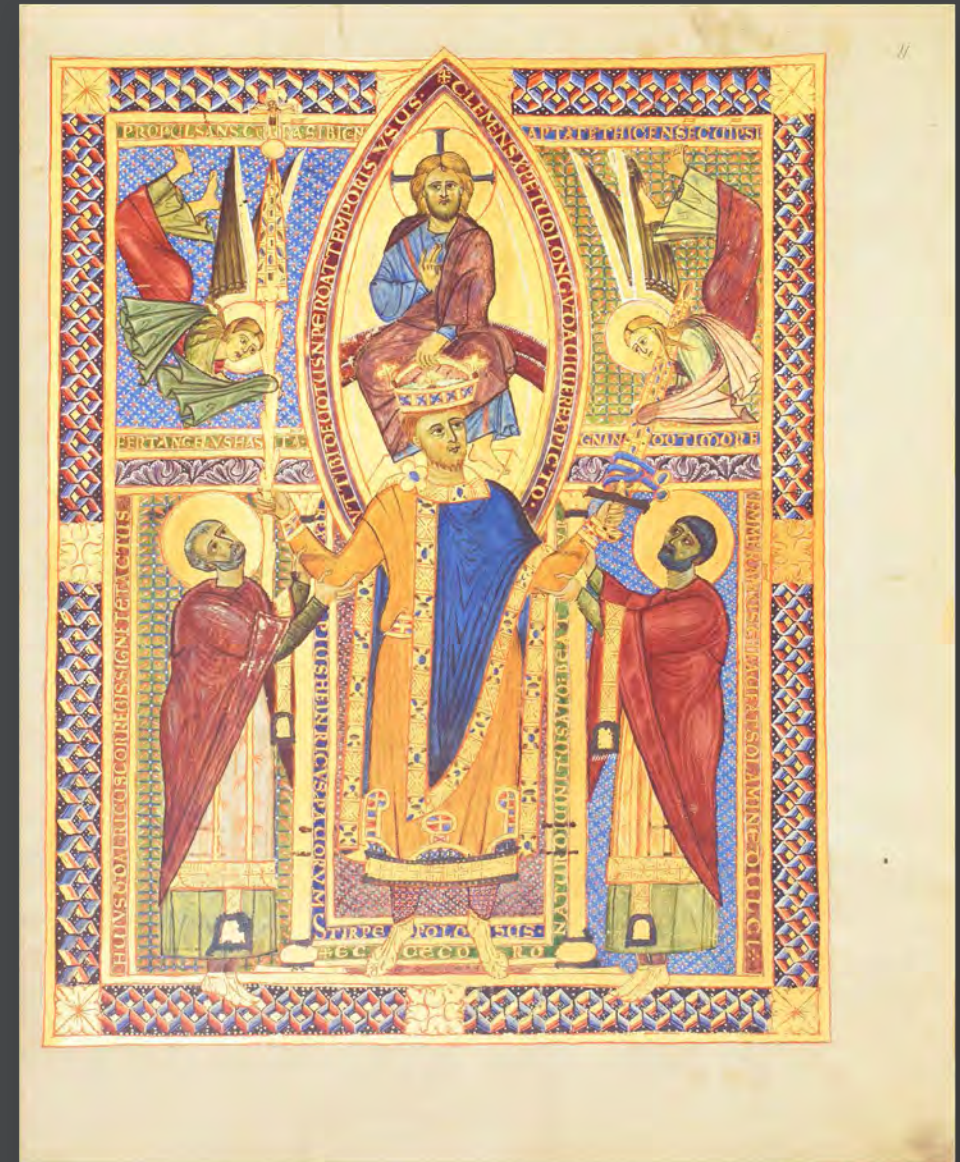
Sacramentary of Henry II

Clm 4456 — Bayerische Staatsbibliothek (Munich, Germany)



Political statement in golden robes for the king and later emperor Henry II: the ivory-decorated masterpiece of Ottonian illumination from Saint Emmeram's Abbey in Regensburg

Benedictine Abbey of St. Emmeram, Regensburg (Germany) — 1007–1014



The magnificent sacramentary of Henry II was created in the famous scriptorium of the Regensburg monastery of St. Emmeram. The future Holy Roman Emperor Henry II donated the magnificent manuscript, decorated with elaborate ivory work, to the Bishopric of Bamberg, which he founded in 1007. The book treasure was used at festive church services in the cathedral there and was kept in the cathedral treasury in accordance with its value until Secularization. In addition to the richly ornamented calendar pages and texts of the high prayers, which are lavishly decorated with gold, it is especially the 14 masterly pictorial pages and the almost 350 decorative initials that constitute the artistic value of this important work of Ottonian book art.



Faksimile Verlag

Munich, 2010

- 718 pages / 29.5 x 24.2 cm
- 21 pages with breath-taking ornament, 14 full-page miniatures (some of them on purple ground)
- Front cover shows a magnificent ivory plate framed with golden sheet metal
- Limitation: 333 copies
- Commentary: German



Formerly 26,500-€

9,999 €
(like new)

Coronation Miniature

This is the most well-known depiction of Henry II as well as the most significant image in the manuscript. Unfathomably rich in its adornment, incredibly refined in its artistic execution, it is the symbolism of the scene that is most significant. Floating above Henry in a mandorla, Christ in Majesty reaches down to crown him – one of the first assertions of divine rule in the West.

The banderole identifies Henry as REX, meaning that this image predates his imperial coronation. The King stands in front of four windows with his arms extended, holding the Imperial Sword in one hand and the Holy Lance in the other, which is marked as the Tree of Life by the small crucifix and golden globe atop it. Two bishops symbolically support Henry's arms.

Codex Aureus of Echternach

Hs. 156 142 — Germanisches Nationalmuseum (Nuremberg, Germany)



Made by order of Theophanus, written entirely in gold, and adorned with a breathtaking magnificent binding: arguably the most splendid and beautiful manuscript of all time, created in the famous scriptorium of Echternach

Echternach Abbey (Luxembourg) — 1020–1050

The Codex Aureus Epternacensis or Golden Gospels of Echternach is one of the most beautiful books to have survived to the present day. It originated from the famous scriptorium of the Benedictine Abbey of Echternach in Luxemburg, which produced dozens of masterpieces of Carolingian and Ottonian illumination. The text is completely written in gold ink and furnished with 64 magnificent miniatures, numerous purple pages, as well as five Evangelist portraits, decorative canon tables, and other decorative elements. Classical architectures with arches and columns, borders with geometric and acanthus leaf patterns, and interlace initials additionally adorn the text. The De Luxe Edition features a cover with replica ivory plate showing the crucifixion, magnificent gemstones, and enamel work. This manuscript represents one of the most magnificent works of medieval illumination from any epoch.



Müller & Schindler

Frankfurt, 1982

- 272 pages / 44.5 x 31.0 cm
- 64 decorative pages, 16 full-page miniatures (each with 3 scenes), entire text written with gold ink
- Cover with replica ivory plate and magnificent gemstones
- Limitation: 250 copies
- Commentary: German

Formerly 17,800-€

11,999 €
(like new)



Front Cover - Crucifixion

This Late-Ottonian treasure binding is arguably the finest to survive the Middle Ages. It actually dates to approximately 50 years before the manuscript itself and likely originated in Trier. An ivory plaque at the center depicts the Crucifixion, which was originally painted with blue and green, of which only traces remain.

Four gold panels in repoussé gold relief show the Four Evangelists and their symbols with various background foliage. Other figures include Emperor Otto III and his Byzantine mother, Theophanu, as well as the Virgin Mary, St. Peter, and four saints specific to Echternach Monastery. They are divided by a band alternating between gem-encrusted gold filigree, enamels, and thinner gold bands with strings of small pearls.

Pontifical Gundekarianum

Codex B 4 — Diözesanarchiv Eichstätt (Eichstätt, Germany)



Continuously used in Eichstätt for over 600 years: a pontifical with an illustrated register of the bishops of Eichstätt demonstrates the evolution of the art of illumination from the Romanesque to the Renaissance

Eichstätt (Germany) — 1071-1517

Created in 1071 at the behest of Bishop Gundekar II of Eichstätt as a pontifical, the Gundekarianum was used by the bishops of Eichstätt until 1697 and was continuously updated in the manner of a family genealogy. It is the most comprehensive medieval manuscript of its kind and is also a precious source for liturgical and art history. The original part of the manuscript contains a series of miniatures depicting Christ, twelve saints associated with Eichstätt, and all eighteen bishops of Eichstätt since the founding of the diocese by Willibald including Gundekar himself. More than a century later, Bishop Otto appended the register up to his own reign and thus set a pattern for his successors. Beginning ca. 1300, the short texts were replaced by long vitae and individual portraits replaced connected groups of bishops. The last miniatures were added in 1517, numbering 29 in total. They demonstrate the evolution of the art of illumination across four and a half centuries, making the manuscript not only an important record of the bishops of Eichstätt but an excellent source for the study of art history.



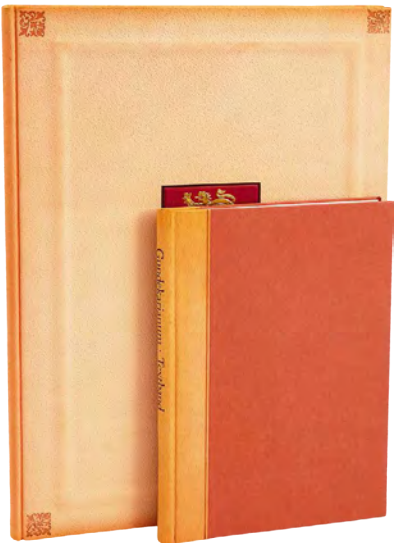
Reichert Verlag

Wiesbaden, 1987

- 84 pages / 46.0 × 37.0 cm
- 29 magnificent miniatures from different periods and countless gold-decorated initials, initial, majuscules and borders
- Leather binding
- Limitation: 350 copies
- Commentary: German

Formerly 980-€

499 €
(like new)



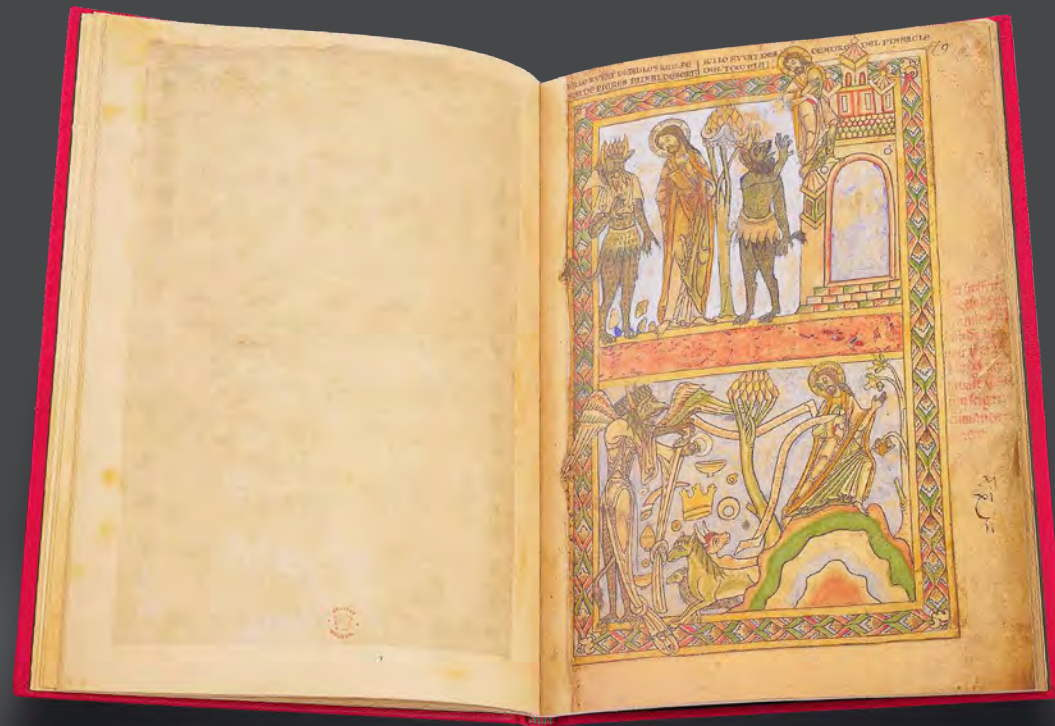
Johann von Eych, Fürstbischof von Eichstätt

The work begun by Bishop Gundekar II was carried on by his successors until 1697, and thus one can witness an evolution of artistic styles beginning with the Romanesque and ending with the Renaissance. This splendid full-page miniature in the Northern Renaissance style still exhibits the elaborate ornamentation of the Gothic style in combination with new innovations for depicting human figures.

Johann von Eych (d. 1464) was also Archbishop-Elector of Mainz, Prince-Bishop of Augsburg, and eventually became a cardinal, although he never received his cardinal's cap. His handsome portrait depicts the reformer enthroned as a powerful Prince of the Church and his entourage of both clerics and laymen indicates his spiritual and temporal authority.

Winchester Psalter

Cotton MS Nero C IV — British Library (London, United Kingdom)



An impressive Romanesque Psalter commissioned by the grandson of William the Conqueror: the stories of the Bible and the struggle of good versus evil in 38 miniatures as masterful as they are dramatic

Winchester Cathedral, Winchester (United Kingdom) — 1127–1171

The Winchester Psalter is counted among the highpoints of Romanesque illumination and impresses its reader with 38 fascinating miniatures, which effectively illustrate the various battles between good and evil. Likely commissioned by the monk Henry de Blois (ca. 1100–1171), the manuscript originated sometime between the mid-12th century and the second half of the 13th century in Winchester, England. The miniatures are placed before the text of the Psalms, thus supporting the moral message of the text as a visual introduction. The climax is a particularly dramatic depiction of Hell with the broken bodies of the damned, who are tormented by macabre demons.



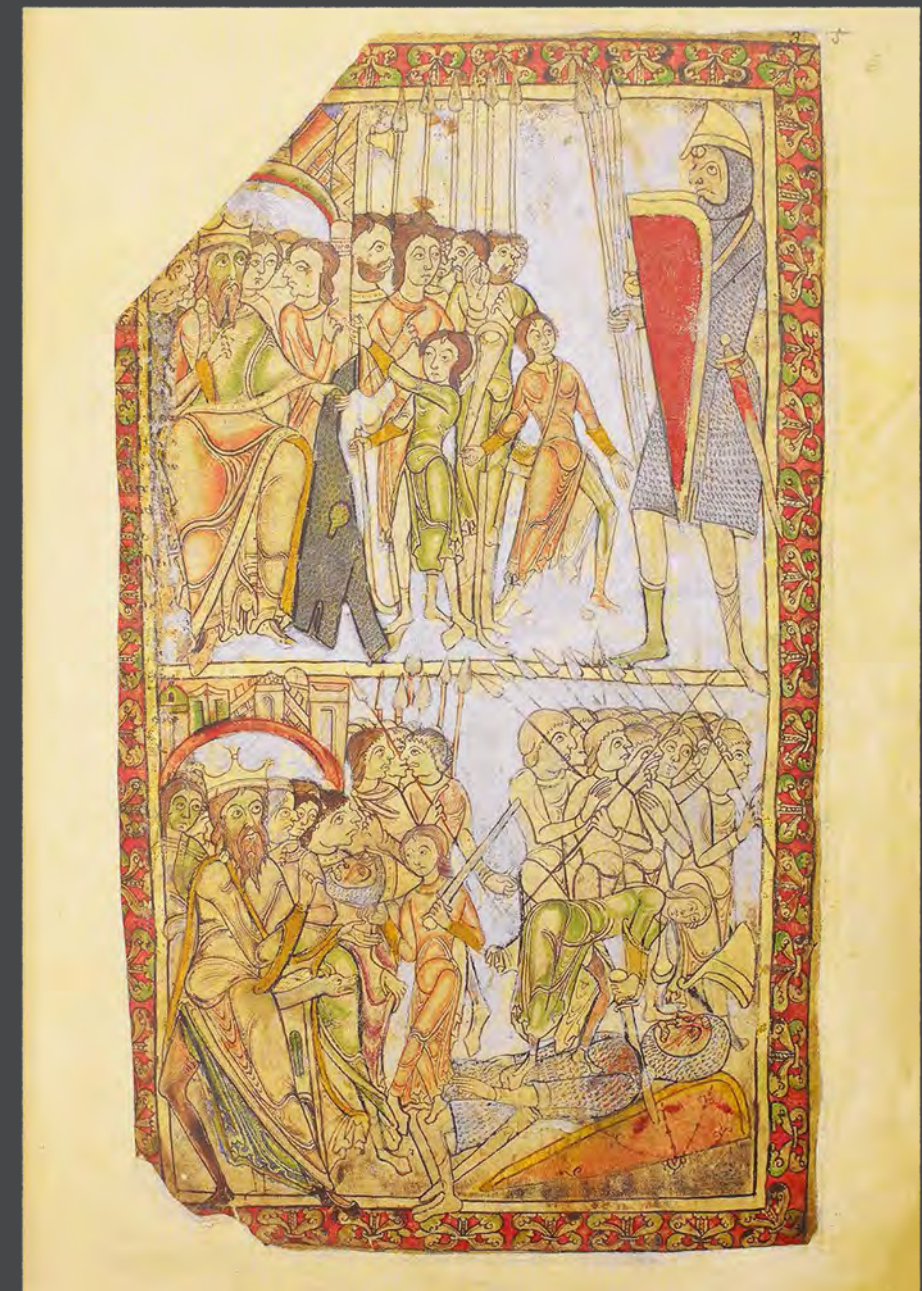
The Folio Society

London, 2015

- 284 pages / 32.3 × 23.5 cm
- 38 full-page miniatures; calendar miniatures (labors of the month) and medallions; 1 historiated initial
- Indian goatskin binding with gold embossing, designed by Joe McLaren
- Limitation: 980 copies
- Commentary: English

Formerly 1,498-€

899 €
(like new)



David and Goliath

Four events happening in different times and places have been creatively condensed into two registers. In the upper register, David is shown on the left in Jerusalem, represented by an architectural frame, declining the armor offered to him by King Saul in favor of his humble staff and sling. The moment of impact when the stone strikes Goliath in the middle of his forehead is depicted on the right and his eyes are shown rolling back in his head.

Below, the host of the Israelites pursues the routing Philistines in the background while David decapitates the head of Goliath, which he then brings back to Jerusalem as a trophy to be presented to Saul. While seated and facing directly outward in the upper register, here he stands turned three-quarters of the way toward David. A horned snake's head emerges from Saul's robes, indicating his resentment and fear that David will supplant him.

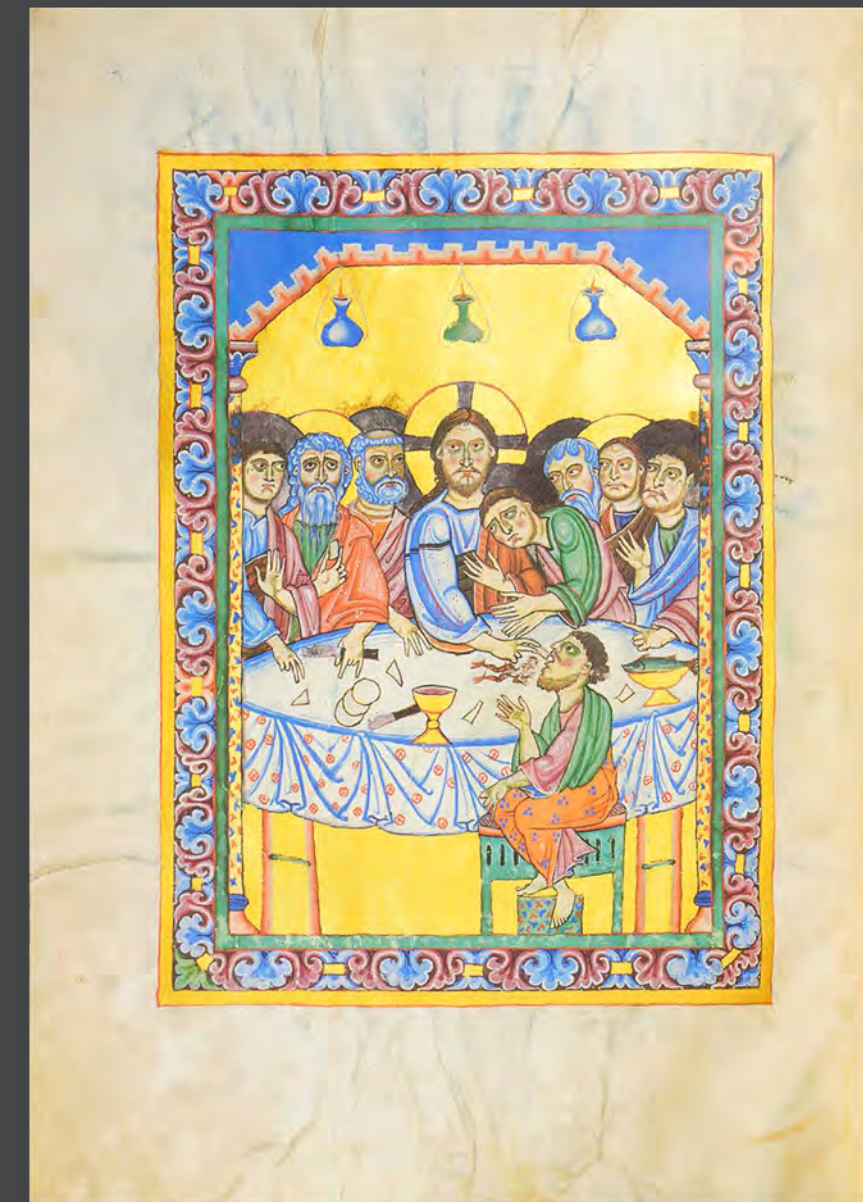
Passau Evangeliary

Clm 16002 — Bayerische Staatsbibliothek (Munich, Germany)



Elements of the Romanesque and Byzantine styles wonderfully combined: a splendid Romanesque work from Passau with large animated initials and brilliant miniatures on luminous gold backgrounds

Abbey of St. Nikola, Passau (Germany) — Ca. 1170–1180



The richly illustrated Passau Evangeliary originated ca. 1170–80 in the Augustinian Canon Monastery of St. Nikola at the convergence of three rivers in Passau. It contains text excerpts from the Gospels of the New Testament for readings on Sundays and holidays during the church year. 49 fantastic historiated initials and eight intensely colored full-page miniatures make the Romanesque manuscript a special testimonial to the artistry of the scriptoria in Passau. While the eye of the beholder is delighted by the historiated initials with small figures, animals, or artful tendrils, it is the Byzantine stylistic elements of the glimmering miniatures by two participating illuminators that make it interesting.



Quaternio Verlag

Lucerne, 2018

- 88 pages / 32.5 × 22.5 cm
- 8 magnificent full-page miniatures, 49 often historiated ornamental initials, and opulent gold decoration
- According to the original binding from the 12th century bound in half silk
- Limitation: 680 copies
- Commentary: German



Formerly 6,800-€

3,999 €
(like new)

The Last Supper

This Romanesque masterpiece is a testimonial to the scriptorium in Passau from which it came and to the ongoing influence of Byzantine art, especially in the Holy Roman Empire. The gold/green frame has a wonderful leaf pattern rendered in light blue and pink, save for the lower left corner which is painted green, and the scene is additionally framed by classical architecture.

The miniature is dominated by gold leaf, especially the Byzantine-style burnished gold background, which is alternated with silver in the halos. Expressive faces with long, curved noses, piercing eyes, and strong gestures are also distinctly Byzantine. Judas is pictured apart from the rest of the 12 Apostles and as he opens his mouth to receive the Eucharist, an evil spirit slips in.

BRIEFLY EXPLAINED: PSALTERS

The Book of Psalms is one of the most popular and fundamental biblical texts and consists of an anthology of 150 Psalms, which are sacred songs. Coming from the Greek *psalmós* for “the sound emanating from twitching or twanging perhaps with the hands or fingers, mostly of musical strings”. They are traditionally attributed King David, although research indicates that they were written across five centuries. Originally intended to be accompanied by a harp or lyre, their instrumentality was lost by the Middle Ages. Hymns found outside of the Book of Psalms are known as canticles from the Latin *canticulum*, a diminutive form of the word for “song”. Additionally, the Psalms are the primary source for the prayers, liturgy, and traditional rights of the Catholic Church. They are divided into five books, each closing with a doxology (benediction) and are generally broken down into five types: hymns, communal laments, royal psalms, individual laments, and psalms of individual thanksgiving. When the Psalms is presented on its own or with only a few supplementary texts, it is called a Psalter, which originates from the Latin word for the Book of Psalms: *psalterium*.

Birth of the Psalter

The Psalter was the most popular illuminated manuscript until the Late Middle Ages, when they were surpassed in number by the book of hours. Nonetheless, they represent some of the finest specimens of medieval art and were primarily made for private use by lay individuals, for whom they often doubled as primers. Aside from the Psalms, they usually contain a liturgical calendar and litany of the saints. Psalters were incorporated into later works like books of hours and breviaries, but many standalone manuscripts were also created that have survived to the present. Illuminated Psalters are believed to have originated in 7th century Ireland, with similar manuscripts emerging on the continent at the beginning of the 8th century. There are Psalters written in the Coptic language from the Eastern Mediterranean that predate the Irish Psalters by at least a century, but they are unilluminated. The final reason for the Psalter’s popularity is the fact that King David was seen as a symbol of divinely-ordained monarchy, chivalry, and as a biblical predecessor of Christian kings.

The Patronage of the Franks

Unter den Frankenherrschern wurden die ersten erhalten. The Franks emerged as the greatest patrons of manuscripts in the West during the reign of the Emperor Charlemagne (742-814), who has gone down in history as one of the greatest patrons of art and learning. The Emperor assembled the best minds of contemporary Europe at his court, laying the foundations for a rich manuscript culture. Created at Charlemagne’s behest by a scribe named Dagulf toward the end of the 8th century, the Dagulf Psalter is one of the few personal manuscripts to be made during the Carolingian era. Its neat Carolingian miniscule script was written down entirely in gold ink and is further embellished by five ornamental pages making use of imperial purple. Two more Carolingian Psalters originated ca. 830 that are both masterpieces but are extremely different in design. The Stuttgart Psalter is brightly colored with classically-styled, static figures with large expressive eyes and exaggerated gestures. It is filled with details of contemporary

life that are intertwined with the text. The Utrecht Psalter was created without color but is illustrated with masterful pen and ink drawings that were so influential that the manuscript was copied at least three times during the Middle Ages. The narrative imagery was created with the *bistre* technique, which uses burnt beechwood for shading. By contrast, the *Psalterium Sancti Ruperti* is remarkable for the incredible illumination that the artists were able to create despite the codex being the size of a matchbox. These manuscripts reflect the culture of art patronage among the Franks as well as serving as the foundations for successive artistic traditions.

Grand Romanesque Psalters

During the Romanesque period, Psalters became larger and more elaborate. The artistic influence of the Carolingians can still be seen in one of the first great masterpieces of Romanesque illumination along with influences from Byzantine art: the coveted *Werden Psalter*. This German manuscript originated at Werden Abbey sometime after 1029 at the behest of a wealthy but unknown nobleman and is noted for both the elegant composition of its script adorned with refined miniatures and hundreds of historiated interlace initials. English Romanesque art reached its highpoint sometime around 1135, when St. Alban’s Psalter was created. Such is the artistry of the manuscript that its artistic influences are discernible in works for centuries to come. It is believed to have been commissioned as a gift for Christina of Marykate (d. 1155), a close friend of the abbot of St. Albans, Geoffrey de Gorham (1119-49), which would account for the female character of the décor. The trend toward larger Psalters continued with the richly gilded *Bamberg Psalter* from 1220/30 and the *Golden Munich Psalter* from 1210/20. The latter originated from Oxford and is the most richly adorned of all Romanesque Psalters, representing a transitional period between Romanesque and Gothic art...

Read more on

www.facsimiles.com/worlds-of-wisdom/



Bamberg Psalter: QVID GLORIAS

This Psalm poses a question: “Why do you glory in malice, you who are mighty in iniquity?” The struggle of the weak and downtrodden overcoming the wicked and powerful is one of the central ideas of the Judeo-Christian tradition and served as a source of inspiration for medieval Europeans enduring a hard and uncertain life.

The most famous underdog in the Western tradition is depicted here in a masterful historiated “Q” initial, which is a fine specimen of the German Romanesque in its latest and most refined period. The imposing Goliath is shown dressed in a chainmail hauberk and an open-faced helmet with a golden nose guard and band. As he prepares to strike with his great spear, David is shown launching a stone with his sling.

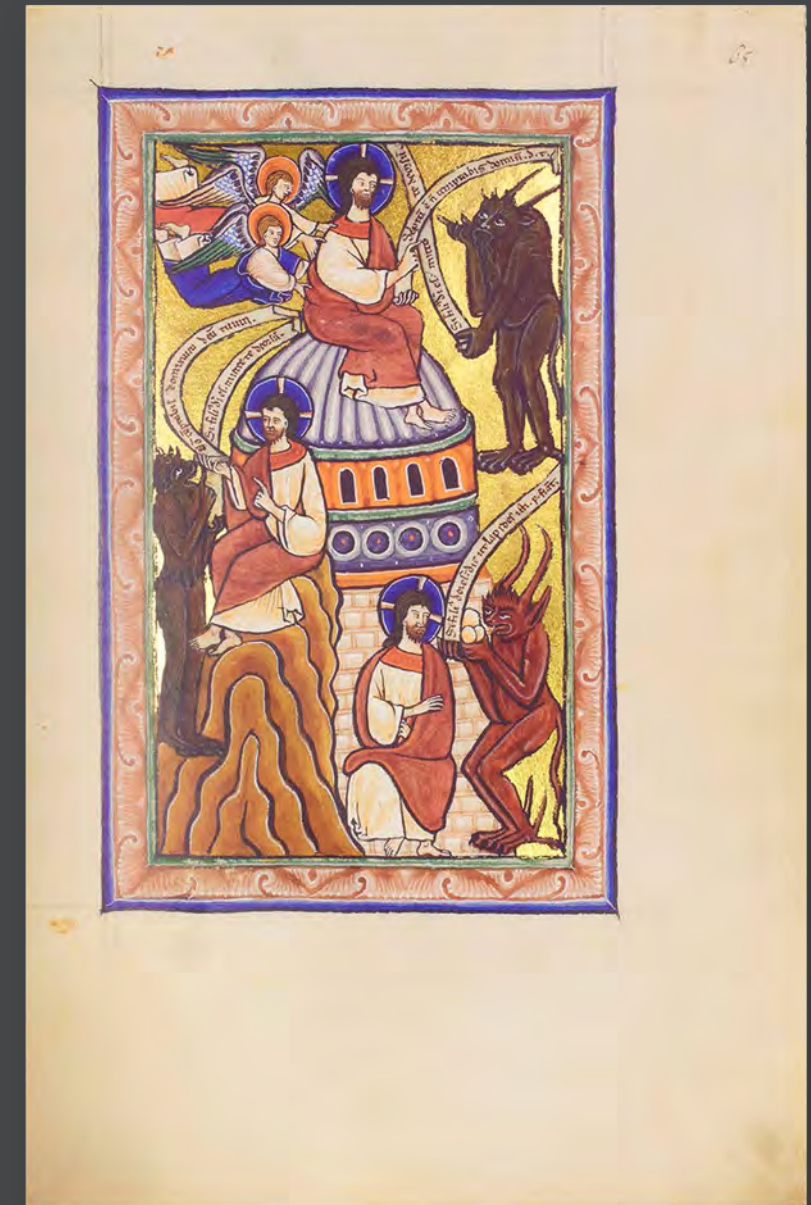
Munich Golden Psalter

Clm 835 — Bayerische Staatsbibliothek (Munich, Germany)



Golden miniatures representing a brilliant transition from the Romanesque to the Gothic: probably the most beautiful and valuable Psalter of its time, equipped with an extraordinary pictorial program in every respect

Oxford (United Kingdom) — 1200–1210



The Munich Golden Psalter was created at the beginning of the 13th century, presumably by three Oxford illuminators. This exceptionally richly illustrated and decorated codex contains numerous miniatures against a gold background, golden written elements, and costly gold initials, as well as countless other decorative elements. The Munich Psalter is especially famous for its unusual new style of illumination, which marks the transition from the Romanesque to the Gothic style. Its elaborate image program consists of 91 full-page miniatures with gold backgrounds, 24 calendar medallions, and 10 large historiated initials as well as decorative red and blue lines, animals, human heads, and hybrid creatures integrated into the text. As such, the richly illuminated manuscript is considered to be the most precious Psalter to have ever been created.



Quaternio Verlag

Lucerne, 2011

- 332 pages / 28.0 × 19.5 cm
- 91 full-page miniatures, 24 calendar medallion miniatures, and 10 large historiated initials
- Light-colored suede with two brass clasps modelled on the original
- Limitation: 680 copies
- Commentary: German, English



Formerly 6,980-€

3,699 €
(like new)

The Temptation of Christ

After his baptism by John the Baptist, Jesus went to the Judean Desert to fast for 40 days and nights, during which time he was tempted by Satan. This innovative miniature depicts this series of events in a single image contained within a lovely frame of delicate pink and night blue.

The timeless and spaceless effect of the burnished gold background allows the narrative to travel across the page. Starting at the bottom, Satan tempts Jesus by offering to turn stones into bread. Moving up and to the left, we see the temptation on the mountain, where Satan offers Jesus dominion over all earthly kingdoms. The final image at the top shows the temptation on the pinnacle of the temple, resisting Satan once again before being ministered to by angels.

Model Book of Rein

Cod. Vindob. 507 — Österreichische Nationalbibliothek (Vienna, Austria)



It inspired, influenced, and taught generations of artists: the oldest surviving medieval sketchbook with scenes of everyday life, depictions of animals, and magnificent initials created in the Cistercian Abbey of Rein

Monastery of Rein (Austria) — 1st half of the 13th century

So-called "model books" served generations of medieval book artists as catalog-like models for their fascinating works, especially as illuminators, scribes, and their workshops increased in number throughout the Middle Ages. These books were filled with everything an artist would need to fill and were especially helpful for showing plants and animals that they might not otherwise have come into contact with. In addition, pattern books were used in training and for consultation with clients. The Model Book of Rein is the oldest and most beautiful of these model books to survive the Middle Ages and dates to the 13th century and as such, may very well have influenced generations of illuminators and scribes. It is named after its place of origin, the Cistercian monastery Rein near Graz. On 13 leaves, an unknown artist compiled scenes from daily life in concise genre paintings in the 13th century, supplemented by depictions of animals, several initial alphabets, and patterns for floor tiles and stained-glass windows. Crafts, hunting and fishing as well as various occupations in a monastery not only bring medieval everyday life to life today, but also bear important witness to the self-perception of an entire stylistic epoch.



ADEVA

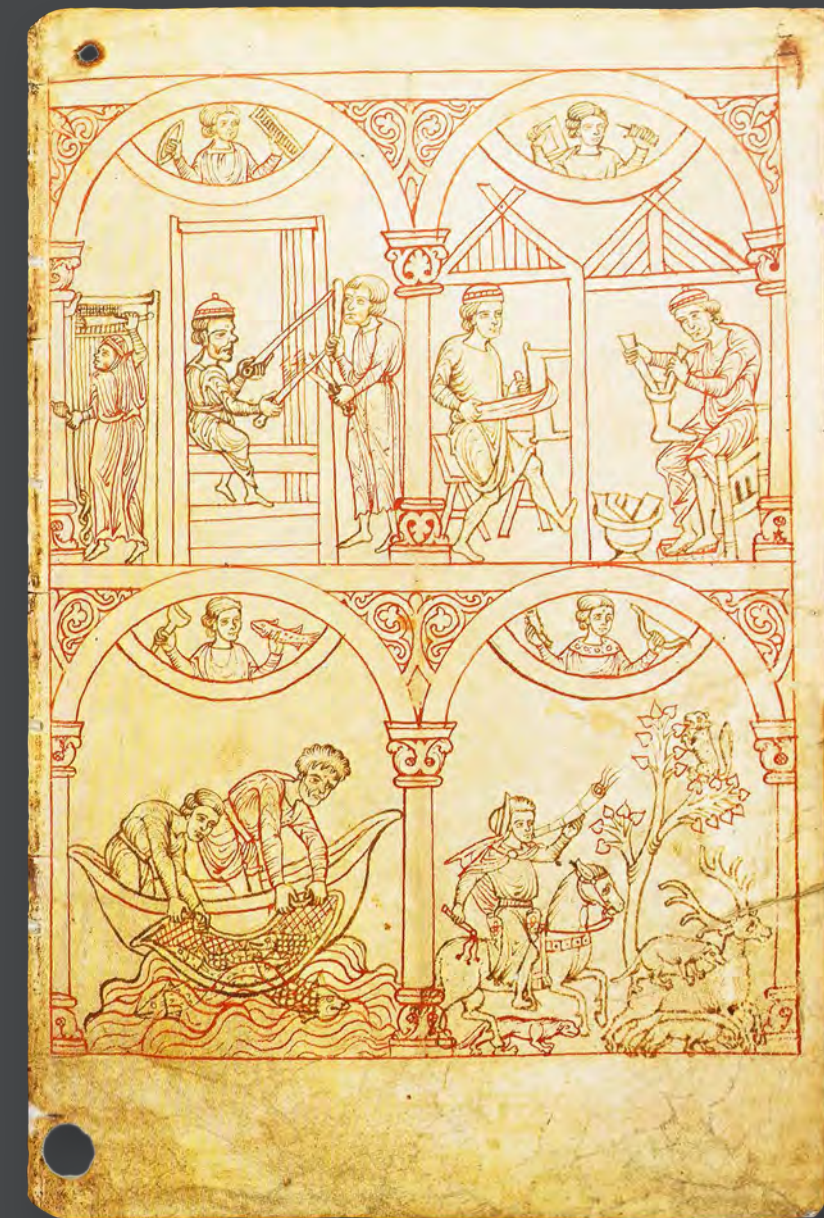
Graz, 1979

- 26 pages / 24.1 × 15.8 cm
- Detailed pen drawings in red and black ink fill each page
- Leather binding
- Commentary: German



Formerly 480 €

199 €
(like new)



Four Professions

Depictions of everyday life ranging from work to play are among the most fascinating and useful images that the modern beholder can find in medieval manuscripts. Set within classical Roman arches and columns with Corinthian capitals, four miniatures depict different professions with a figure above each scene holding two tools or objects representative of the respective profession.

In the upper right corner, we see cobblers making boots and using tools to stretch and shape the leather. Moving clockwise, we next see a huntsman on horseback blowing a horn as his hounds bring down a great stag and fishermen dragging a net into their boat. Finally, carpenters use various tools to construct a staircase and a latticework over a doorway.

Medicina Antiqua

Cod. Vindob. 93 — Österreichische Nationalbibliothek (Vienna, Austria)



Instructions for self-treatment for critics of medieval orthodox medicine: a medical handbook critical of doctors, with ancient texts and fascinating pictures of plants, animals, and therapeutic scenes

Southern Italy, possibly in the circle of the Staufer court (Italy) — 1st half of the 13th century

A medical work full of skepticism towards doctors? This actually exists: the anthology *Medicina antiqua*. Under this title one finds medical-pharmaceutical texts from the 4th or 5th century, which are so different that their authors cannot be grasped either biographically or by name. Produced in southern Italy in the 1st half of the 13th century, this manuscript proves how readily medical knowledge from antiquity was received in the Middle Ages and modern times. This manuscript is impressive for its numerous pictures of plants, animals, and therapeutic scenes, which are executed in luminous opaque color painting. However, even though interesting pen and ink drawings take the viewer into the consultation hours of a medieval doctor, the style of the manuscript remains very critical of doctors: the manuscript is addressed to the layman, distrusts doctors, and therefore strongly recommends self-medication.



Club du Livre

Paris, 1978

- 322 pages / 27.5 × 18.6 cm
- More than 400 illustrations, including 6 full-page miniatures, most of them in color, partly with gold, pen drawings in the margin
- Embossed leather
- Limitation: 4.800 copies
- Commentary: French



Formerly 2,780 €

1,199 €
(like new)



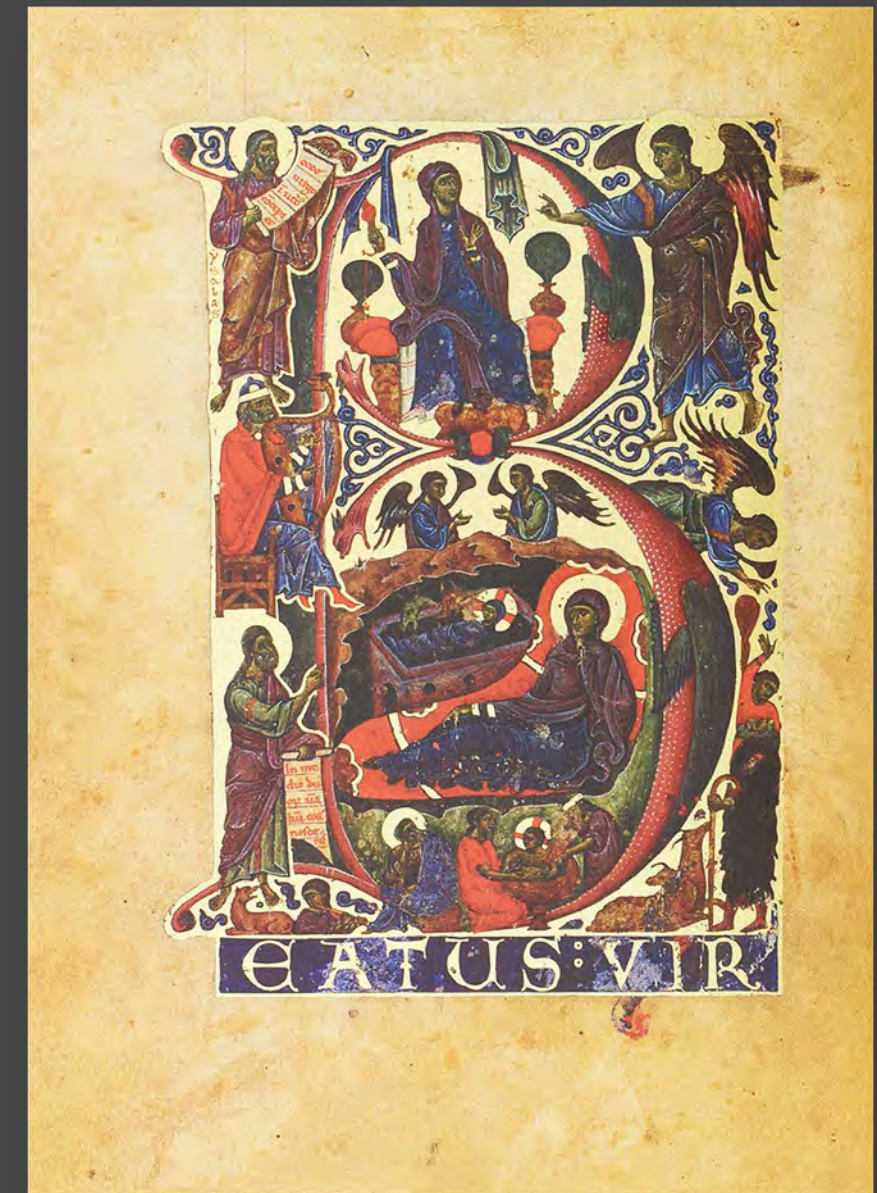
Invocation to the Divine Mother Earth

Aside from the actual pharmacological text, there are also many texts referring to ancient pagan mythology in this manuscript and the artwork is clearly based on a template from Late Antiquity. The poem *praecatio terrae* appears on the backside of this miniature and has only been superficially de-paganized by changing *Dea sancta Tellus* (Holy Goddess Earth) to *Deo sancto* (To the Holy God).

A poet kneels and recites his ode before the *Magna Mater*, a Roman adaptation of the Anatolian mother goddess *Cybele*, who is often depicted with a cornucopia. She is dressed in a green toga and rests on a serpent with blood coming out of its mouth. The figure watching from the water is a river god with a paddle and a trident who is accompanied by a strange horned creature.

Psalter of Frederick II

Ricc. 323 — Biblioteca Riccardiana (Florence, Italy)



A luxury manuscript with gold, jewels, and precious silk: a splendid wedding gift from the Stauffer Emperor Frederick II to his wife Isabella of England

Probably Israel — 1235–1237

This precious Psalter is one of the many splendid manuscripts commissioned by Holy Roman Emperor Frederick II, one of the greatest patrons of art, culture and learning in the entire Middle Ages. Intended as a wedding gift for his fourth wife, Princess Isabella of England, this exceptional codex was created between 1235 and 1237, probably in a scriptorium in the territory of the Kingdom of Jerusalem. The Byzantine style of the richly decorated manuscript immediately catches the eye, and the amount of gold leaf and expensive pigments testifies to the wealth and sophistication of its imperial patron. The valuable codex arrived in the Dominican convent of Saint Silvester in Pisa in the 14th century at the latest, after which it finally came to Florence via several private collections, where it is now kept in the Biblioteca Riccardiana.



Vallecchi

Florence, 2006

- 175 Folien / 22.5 × 16.0 cm
- 1 full-page historiated initial, 8 large miniatures from the life of Christ, ca. 50 illustrated initials in red, blue, green, and shades of brown
- Boards covered with natural parchment
- Limitation: 500 copies
- Commentary: Italian

Formerly 3,900-€

1,499 €
(like new)

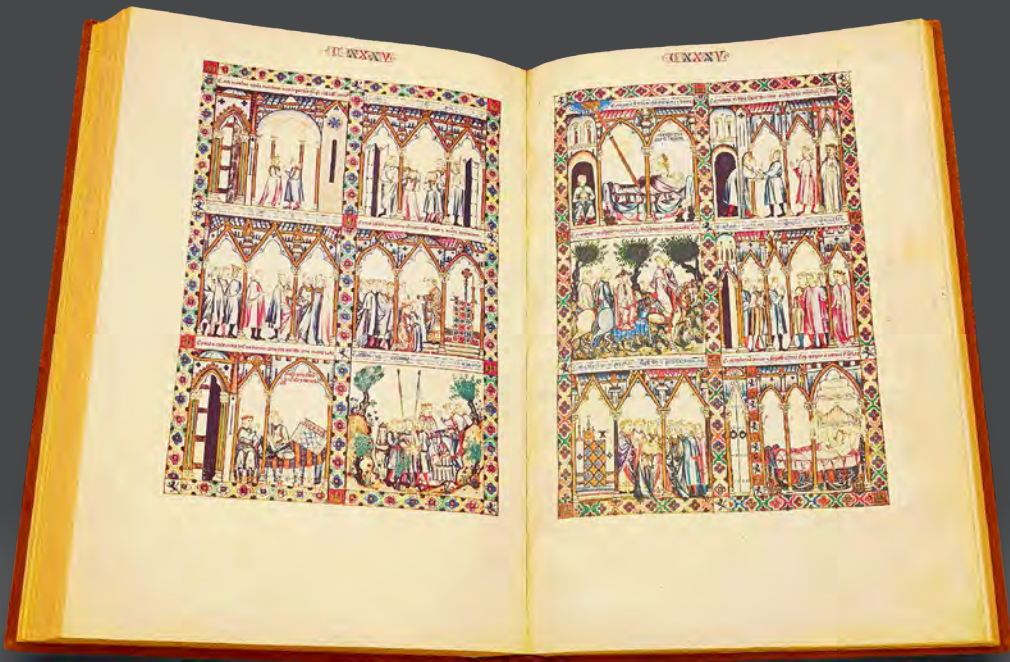
Beatus Vir Initial

Beatus vir or "Blessed is the man" – thus begins the Book of Psalms in the Vulgate Bible. This initial / incipit page is a standard feature of many medieval manuscripts, but this specimen is arguably the finest and truly worthy of an emperor. The historiated initial contains the events of the Nativity as well as prophets and other relevant figures from the Old Testament like King David.

The "B" initial consists of two red dragons with dark green wings, which is further adorned by blue interlace. Although the figures exhibit the realism and plasticity of 13th century Italian illumination, this page, like the rest of the manuscript, is clearly Byzantine in style. This is particularly evident in the dark, opaque colors and burnished gold background.

Las Cantigas de Santa Maria - El Códice Rico

Ms. T.I.1 — Real Biblioteca del Monasterio (San Lorenzo de El Escorial, Spain)



The magnificently illuminated and unique synthesis of music, poetry, and painting: one of the greatest collections of songs from the Middle Ages, created for King Alfonso the Wise

Spain — 13th century

The so-called Rich Codex of Cantigas de Santa Maria is one of the most significant pieces of evidence of 13th century Spanish history. Alfonso X, King of Castile, commissioned a manuscript that brought poetry music, and imagery together in a unique conjunction. Songs praising the Virgin Mary, composed from various poets, stand at the center of the manuscript. These poems dedicated to Mary were illustrated in marvelous pictures, which offer a glimpse into the manuscript's time of origin and which are considered to be important sources for the history of Castile. A truly historical, literary, and artistic work of art!



Edilan

Madrid, 1979

- 512 pages / 50.2 x 35.0 cm
- 1,257 richly detailed miniatures in colorfully ornamented frames, various large ornamental initials, and countless smaller fleuronée initials
- Full leather with tooling
- Limitation: 2,000 copies
- Commentary: Spanish



Formerly 4,280-€

1,999 €
(like new)



The Siege of Constantinople (626)

During the 7th century, the ailing Byzantine Empire was saved by the aggressive campaigning of the Emperor Heraclius in the East and the successful defense of Constantinople in 626 against a combined force of Persians, Avars, and allied Slavs. When the siege was over, both the defenders and attackers agreed that the city was saved through divine intervention.

The badly outnumbered defenders of Constantinople were rallied by a daily procession along the Theodosian Walls that paraded an icon of the Virgin Mary. This series of miniatures shows the arrival of the besieging army, their construction of siege engines represented by a trebuchet, and the intervention of the Theotokos or "Mother of God" who appears in the sky above the city.

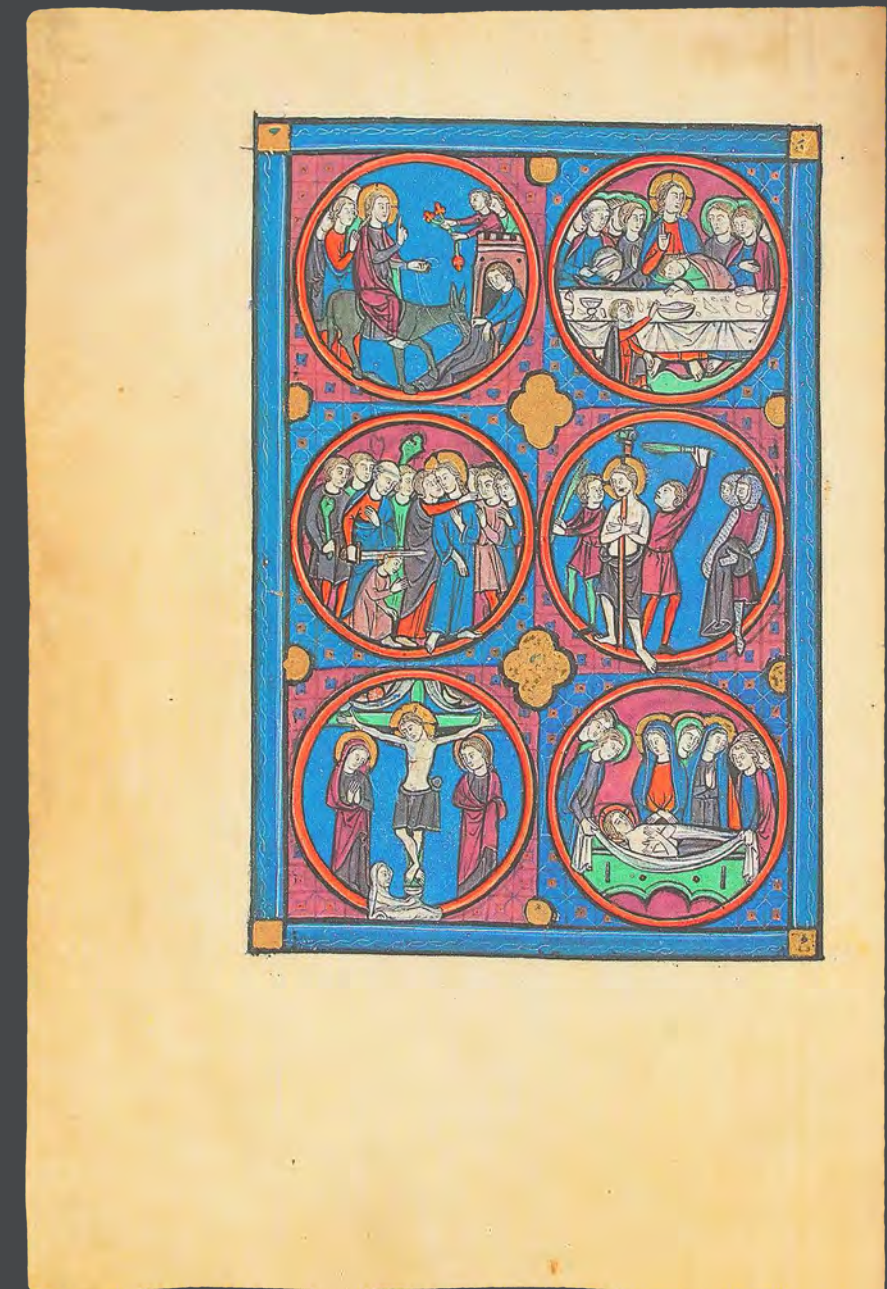
Gothic Picture Bible

Cod. Ser. N. 2611 — Österreichische Nationalbibliothek (Vienna, Austria)



The stories of the Bible in fantastic images like Gothic stained-glass windows: a highlight of the French Gothic style made of luminous medallion miniatures in bold colors and decorated with gold leaf

Paris (France) — 1250–1274



Scenes from the Passion Cycle

Although the Passion can consist of nearly 20 episodes, this page distills it down to the six most important scenes in medallion miniatures with alternating red-blue patterned backgrounds and plenty of gold leaf. Despite the size of the miniatures, the figures have expressive pale faces with strong glances and expressive hand gestures. An unusual feature of the manuscript is that Jesus is depicted as being beardless.

In the upper left, Jesus is first shown entering Jerusalem on Palm Sunday as a man lays down his cloak, followed by the Last Supper; the middle pair shows Judas' Kiss in the Garden of Gethsemane and the Flagellation of Christ; at the bottom we see the Crucifixion and finally the Entombment of Christ as the Three Marys look on.

The so-called Gothic Picture Bible is one of the highlights of 13th century French book art. On the 14 illustrated pages of the manuscript, the stories of the Bible are told entirely without texts: Instead, a captivating picture program of 84 wonderful medallion miniatures introduces the viewer to the most important events from the Old and New Testaments. The radiant images are entirely indebted to the French High Gothic style and show the biblical figures in elegant robes and in front of sophisticated Gothic architecture. With their impressive colour scheme of dominant red and blue, but also bright gold, the miniatures are reminiscent of the gorgeous stained-glass windows of Gothic churches. The colourful masterpiece came to Vienna from Ambras Castle in 1806 and is now kept in the Vienna National Library.



Müller & Schindler

Simbach am Inn, 1988

- Folios 1-22 / 17.5 × 13.2 cm
- 14 illuminated pages in different frames with 84 Old and New Testament scenes
- Wine colored leather binding with embossing
- Limitation: 850 copies
- Commentary: German



Formerly 1,290 €

499 €
(like new)

De Balneis Puteolanis

Ms. 1474 — Biblioteca Angelica (Rome, Italy)



Originally dedicated to Emperor Frederick II and the oldest surviving copy of a medieval guide to spas: Pietro da Eboli's treatise on the healing properties of hot springs with 18 beautiful Trecento miniatures

Naples (Italy) — Ca. 1250

This important copy of the famous writing "De Balneis Puteolanis" by Pietro da Eboli on the healing properties of the baths of Pozzuoli is the oldest surviving copy of the lost original by the physician and poet. The luxurious codex was written in Naples only a few years after the autograph in the mid-13th century and is a fascinating document of the beginnings of scientific medicine. The informative and entertaining didactic poem by the Italian poet is complemented here by 18 full-page and colourful miniatures, which are a unique testimony to southern Italian book illumination of the Duecento and combine the most diverse stylistic influences into small works of art. This rarity of medieval book illumination is today housed in the Biblioteca Angelica in Rome under the shelfmark Ms. 1474.



Istituto Poligrafico

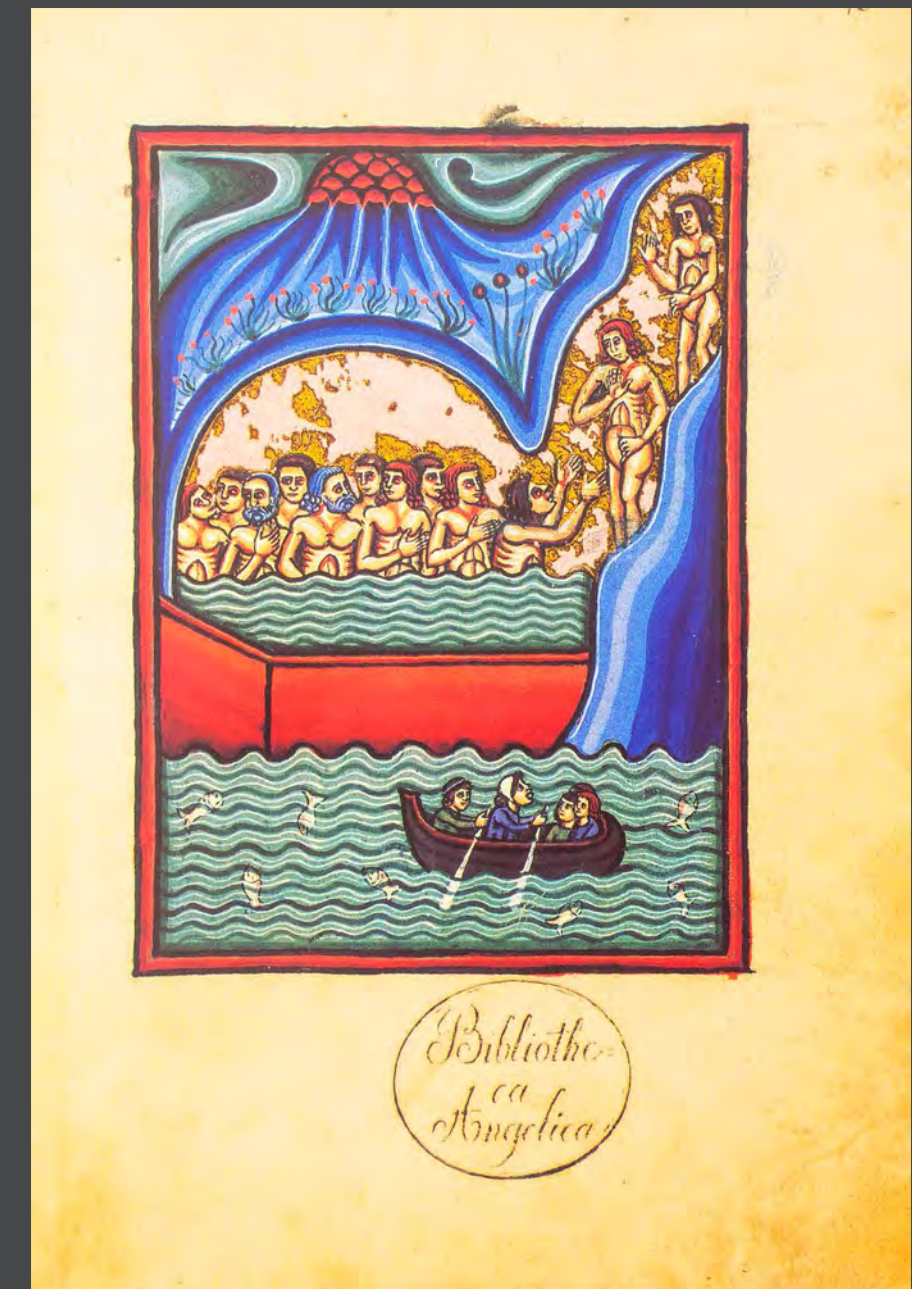
Rome, 2000

- 42 pages / 18.3 × 13.0 cm
- 18 full-page miniatures
- Parchment binding
- Limitation: 1,200 copies
- Commentary: Italian



Formerly 2,750-€

1,299 €
(like new)



Bathing in a Cave

Of the 35 hot springs around Pozzuoli on the Gulf of Naples detailed by Pietro da Eboli, some were located in caves, such as the Balneum Culmae (pictured here). This scene shows a cave full of people enjoying the hot, healing waters bubbling up from deep in the ground – such fissures in the earth's crust can often be found in caves, which would be usable year round.

The large number of healing thermal baths in southern Italy created a large medieval tourist industry with local rivalries arising to compete for this lucrative business. Perhaps the figures rowing by on a boat outside of the cave are tourists. Aside from the gold leaf walls of the cave, which have flaked and peeled off, the rest of the miniature is in excellent condition.

Apocalypse of Lambeth Palace

Ms. 209 — Lambeth Palace, Library of the Archbishop of Canterbury (London, United Kingdom)



One of the most beautiful Apocalypse manuscripts of the Middle Ages, possibly created for a woman: magnificent miniatures on golden backgrounds and haunting pen drawings of the Book of Revelation

London (United Kingdom) — 1260–1270

The 13th century Apocalypse of Lambeth Palace distinguishes itself through its combination of splendid miniatures in the main body and pen drawings in the appendix. The Latin manuscript from London probably originated at the behest of Eleanor de Quincy (d. 1274), the daughter of William de Ferrers, 5th Earl of Derby (1200–1254) or his wife Margaret de Ferrers (d. 1281). The text of the Book of Revelation as well as excerpts from the Berengaudus Commentary are to be found on 112 pages illustrated with 78- full-page miniatures with 23 karat gold backgrounds and 28 pen drawings. With its pedagogical intention, the Apocalypse offers the reader visual support for understanding the Biblical content.



Coron Verlag

Stuttgart, 1990

- 112 pages / 27.2 × 19.6 cm
- 78 half-page miniatures and 28 full-page colored drawings
- Leather binding with silver corner fittings, comes in a joint case with a replica of a Limoges enamel jewelry
- Limitation: 250 copies
- Commentary: German



Formerly 5,980-€

2,799 €
(like new)



John Receives his Commission on Patmo

According to legend, the author of the Book of Revelation was visited by an angel while banished to the Greek Island of Patmos. The angel delivering this vision to John hangs in the air before a timeless and spaceless burnished gold background holding a banderole saying: "What you see, write in a book and send it to the seven churches of Asia."

John is depicted reclining with his eyes closed, the island shaped as though it were a couch, and his toga's stylized fall of folds reveals the shape of his long legs. Rather than depicting the seven churches of Asia and their corresponding Roman provinces, Christendom is depicted here as four islands. A ship is anchored offshore in the swirling green waters waiting to carry his work overseas.

Oxford Apocalypse

Ms. Douce 180 — Bodleian Library (Oxford, United Kingdom)



Discovering the Landscape as a decorative element: a masterful manuscript exceptionally richly illuminated with 97 luminous miniatures commissioned by King Edward I of England

Court School of Westminster (United Kingdom) — Ca. 1272

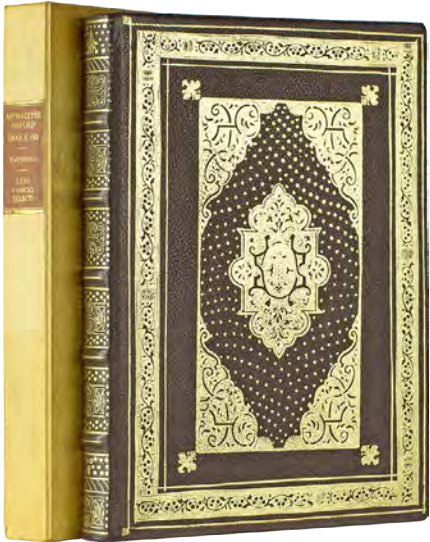
In England during the High Middle Ages, Apocalypse manuscripts became very popular, as they had been in Spain in pervious centuries. Referred to more often today as the Book of Revelation, its wondrous, frightening, even psychedelic imagery provided wonderful material for the imaginative and innovative artists of the Gothic era. The Oxford Apocalypse or Ms. Douce 180 ranks among the most significant English manuscripts of the 13th century. Alone the sheer number of its miniatures, 97 in total, earns it a foremost position among all other illuminated works of this period. Likely commissioned by Edward I of England and his wife Eleanor of Castilia-León prior to the royal coronation, the manuscript enjoyed an interesting and mostly-unknown history of ownership before making its way to Oxford's Bodleian Library.



ADEVA

Graz, 1981

- 126 pages / 31.1 × 20.3 cm
- 97 half-page miniatures decorated with gold and silver in colorful frames
- Exact reproduction of the 16th century leather binding, protected by a slipcase.
- Limitation: 1,000 copies
- Commentary: German



Formerly 1,980-€

599 €
(like new)



Fifth Trumpet: Locusts Riding

"The shape of the locusts was like horses prepared for battle. On their heads were crowns of something like gold, and their faces were like the faces of men. They had hair like women's hair, and their teeth were like lions' teeth. And they had breastplates like breastplates of iron, and the sound of their wings was like the sound of chariots with many horses running into battle." (Rev. 9:7–9)

During the First Woe, a star falls from the sky, opening up a bottomless pit. An army of locusts with scorpions' tails, commanded by the angel Abaddon, emerges to torment those without the seal of God on their foreheads for five months. They are depicted advancing in formation, the shining silver of their mail and gold of their crowns contrasting with their dark and hideous appearance.

Book of Fixed Stars of Alfonso the Wise

Ms. 78D12 — Kupferstichkabinett Staatliche Museen (Berlin, Germany)



By Jewish scholars for the anti-king of the Holy Roman Empire: one of the most influential astronomical works of the Middle Ages adorned with 50 full-page miniatures

Italy — 13th or 14th century



The Book of Fixed Stars of the Castilian King, Alfonso X, is a central work of European astronomy. It contains the ground-breaking Alfonsine Tables, produced at the behest of Alfonso X (1221–84) “the Wise”, renowned as a royal patron of the sciences (especially astronomy) in the late 13th century. The improvements to Ptolemaic Cosmology, established by Jewish scholars in Toledo, became widespread throughout Europe and were decisive up until the 16th century. The manuscript from the Berliner Kupferstichkabinett illustrated the astronomical charts with wonderful miniatures, which were presumably finished in Italy in the 14th century.



Patrimonio Ediciones

Valencia, 2006

- 100 pages / 38.0 x 24.0 cm
- 50 gold and silver adorned full-page miniatures in bold colors and countless fleuronée initials
- Hardbound with leather over wood
- Limitation: 999 copies
- Commentary: German, English, Spanish



Formerly 5,000-€

2,799 €
(like new)

Sagittarius

This splendid Italian miniature is a testimony to the great and lasting impact King Alfonso X of Castile had as a student of the stars. Aside from containing the famous Alfonsine Tables and groundbreaking discoveries for astronomy, it also has marvelously artistic depictions of zodiac symbols associated with the original Ptolemaic constellations, such as this lovely depiction of Sagittarius.

Golden, eight-pointed stars in red medallions represent the constellation. The figure is depicted in detail, from his headband blowing in the wind to his strawberry blonde curls to the details of his pink tunic with blue shadows, which is trimmed with cloth of gold. Finally, the equine part of the figure rears aggressively as he shoots.

Ramsey Psalter

Cod. 58/1 / MS. M.302 — Stift St. Paul Bibliothek (Lavanttal, Austria) / Morgan Library & Museum (New York, USA)



Rarity!

Created by English artist-monks for their own use at Ramsey Abbey:
a unique Psalter with beautiful miniatures of fine Gothic figures of
unparalleled vividness

Ramsey Abbey (United Kingdom) — Last quarter of the 13th century

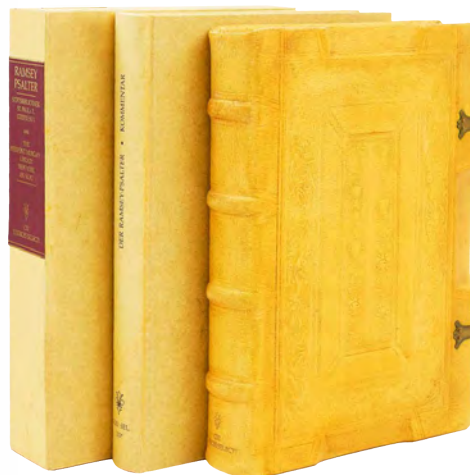
A firework of Gothic artistry was produced in the late 13th century at the Benedictine Abbey of Ramsey near Cambridge: a Psalter intended for personal use, most of the miniature pages of which are now in New York and the remaining part in the Abbey of St. Paul in Carinthia. In the facsimile edition, both parts are brought together. 40 biblical scenes unfold on the 12 miniature pages. The upper part of the miniatures almost always consists of architectural ornamental forms in keeping with an early medieval tradition. Untypical, since not of biblical content, is the depiction on folio 4v of the history of the founding of the monastery, which includes the murder of Thomas Becket (1118-1170). The figures of the scenes possess great liveliness due to the expressiveness of their gestures and facial expressions. 12 splendid initials, countless grotesques, and stylized floral marginal illustrations complete the masterpiece.



ADEVA

Graz, 1996

- 346 pages / 26.5 × 17.0 cm
- 12 deluxe figural initials, 12 miniature pages are filled with 40 episodes taken from the Old and the New Testaments
- Embossed leather with two metal clasps
- Limitation: 280 copies
- Commentary: German



Formerly 7,980 €

4,699 €
(like new)

Coronation, Death, and Assumption of the Virgin Mary

In the upper register, the Virgin Mary is crowned Queen of Heaven by Christ as two angels swing censers above their heads. Enthroned in front of a timeless and spaceless diamond-patterned gold background, they are flanked by John the Evangelist on the left, holding his Gospel, and John the Baptist on the right, holding the Lamb of God with a bannered cross-staff in its hoof.

In the lower-left corner, the Virgin Mary lies on her deathbed holding a palm in her right hand as Christ holds the soul of his mother – their roles are now reversed. On the right, the Virgin Mary is carried up to Heaven in a mandorla by four angels as the Apostles marvel at the empty tomb. The emotions of figures in all three scenes are expressed using hand gestures.



Birds' Head Haggadah

B46.04.0912 / 180/057 — Israel Museum (Jerusalem, Israel)



Rarity!

People with alienating bird heads at the Seder meal: a creatively constructive approach to the biblical prohibition of images in the oldest surviving Ashkenazi Haggadah

Upper Rhine area, probably Mainz (Germany) — Ca. 1300

The name of this early Passover Haggadah derives from its depiction of human figures with pronounced birds' heads. The enigmatic practice of drawing bird and animal heads in place of human faces is found in other Ashkenazi manuscripts of the 13th and 14th centuries and has been interpreted in various ways. This is the first illustrated Haggadah known to be produced as an entity separate from the prayer book. It contains depictions with ritual and textual themes: the preparation of matzah and the various blessings over wine and food recited during the Seder; biblical scenes like the gathering of the manna or the giving of the Torah; and messianic images such as the rebuilt Jerusalem. 2 full-page miniatures and 33 decorative borders adorn the text concerning the Seder, the ritualized feast of Passover.



Tarshish Books

Jerusalem, 1965

- 94 pages / 27.0 × 18.2 cm
- 2 colorful full-page miniatures and 33 pages of fascinating narrative border illustrations
- Linen binding
- Limitation: 600 copies
- Commentary: English, Hebrew



Formerly 3,480 €

1,299 €
(like new)



The Binding of Isaac

Got puts Abraham to the ultimate test of faith in Genesis 22 – the sacrifice of his only son. Before departing to the mountain specified by God, Abraham (blue) and Isaac (red) are shown kneeling together with their hands folded in prayer in the upper right corner. In the bas-de-page, the angel of the Lord appears at the last moment and literally stays Abraham's sword with their divine hand:

Then he reached out his hand and took the knife to slay his son. But the angel of the Lord called out to him from heaven, "Abraham! Abraham!" "Here I am," he replied. "Do not lay a hand on the boy," he said. "Do not do anything to him. Now I know that you fear God, because you have not withheld from me your son, your only son." Abraham looked up and there in a thicket he saw a ram caught by its horns. He went over and took the ram and sacrificed it as a burnt offering instead of his son. (Genesis 22: 10-13)

Rudolf von Ems: World Chronicle - Der Stricker: Charlemagne

Ms 302 Vad. — Kantonsbibliothek, Vadiana (Sankt Gallen, Switzerland)



Two of the most popular verse narratives of the German Gothic period united in a unique codex: The World Chronicle and the History of Charlemagne in 58 precious, gold-decorated miniatures

Zurich (Switzerland) — Ca. 1300

The World Chronicle of Rudolf von Ems and the biographical Legends of Charlemagne, written by the so-called "Stricker", were two of the most popular pieces of German Gothic writing and were combined into a unique codex in Zurich around 1300. However, it is not only the two epic texts that make the manuscript special, but especially its splendid illuminations, which adopt the French Gothic style. In the 58 large miniatures with luminous gold backgrounds, biblical elements, ancient heroic sagas and stories from the life of Charlemagne are translated into the late Middle Ages in an astonishing expressive and surprisingly lively manner. The unique and charming manuscript is now kept in the Kantonsbibliothek Vadiana in Sankt Gallen with the shelfmark Ms 302 Vad.



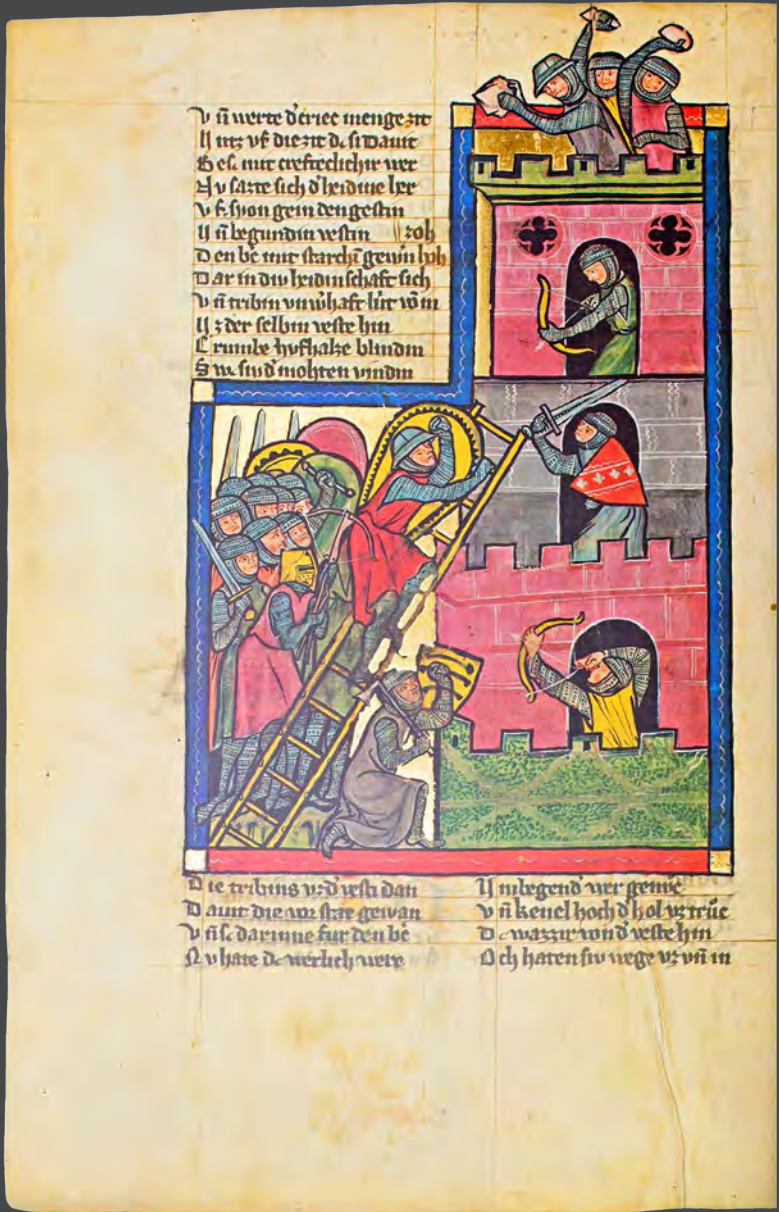
Faksimile Verlag

Lucerne, 1982

- 582 pages / 29.5 x 20.0 cm
- 58 vividly illuminated miniatures on gold backgrounds
- True-to-original binding made from nappa cowhide ornately adorned with 16 brass fittings
- Limitation: 980 copies
- Commentary: German

Formerly 4,980-€

1,499 €
(like new)



Conquest of Jerusalem

After David is anointed king over all Israel, he conquers the city of Jerusalem from the Jebusites, making it his capital and bringing the Ark of the Covenant there. The miniature is innovatively integrated into the text and set against a burnished gold background. This unique scene has the feel of a snapshot that freezes a moment in the action.

The early Gothic illumination presents the soldiers fighting in typical high medieval armor: long mail shirts, kite shields, armed with swords, axes, bows, and crossbows. The host of the Israelites, led by Joab climbing the ladder with shield in hand, attacks the tower as arrows and stones rain down upon them. Beautifully colored, the battlements of the tower also feature Gothic quatrefoil windows at the top.

Panegyric in Honor of King Robert of Anjou

Banco Rari 38 – Biblioteca Nazionale Centrale di Firenze (Florence, Italy)



Medieval propaganda at its best: 30 magnificent miniatures and eulogistic poetry honoring the powerful politician and patron of the arts Robert the Wise, King of Naples

Florence (Italy) — First half of the 14th century



The Biblioteca Nazionale Centrale in Florence holds a richly decorated copy of the famous Panegyric in Honor of King Robert of Anjou, created in a Florentine workshop not too long after the autograph was written. Robert of Anjou, also known as the Wise, was one of the most praised figures of his time. As King of Sicily, he was considered by many to be the greatest political leader of his time and an exemplary figure who would finally unify Italy. Originally written around 1320 by the Italian author, notary and teacher of Petrarch, Convenole da Prato, and dedicated to King Robert, this panegyric is not only adorned with ornamental golden initials and floral borders, but also with 30 large and partly full-page miniatures that are wonderful examples of the captivating art of the Florentine Trecento.



De Agostini/UTET

Rom/Turin, 2004

- 140 pages / 37.0 × 24.0 cm
- 30 large, partly full-page miniatures, countless ornamental and partly gilded decorative initials, including various fleuronée initials
- Blue velvet
- Limitation: 330 copies
- Commentary: Italian



Formerly 4,800-€

1,899 €
(like new)

Portrait of Robert of Anjou

Appearing opposite of a sorrowful female figure personifying Italy who cries out for its unification, Robert is seated on a bench throne holding an orb in one hand and a scepter topped with a fleur-de-lys in the other. His beautifully patterned red robes, trimmed with gold, are contrasted by the lapis lazuli background depicted with a pattern of golden fleur-de-lys, which are inscribed with his numerous virtues.

Through these inscriptions, Robert is hailed by his hopeful Italian admirers as 14th century Italy's greatest hope for unification and the end of the Avignon Papacy. Unlike nearly identical images from contemporary manuscripts of this panegyric, Robert is depicted here with a beard instead of being clean shaven.

Ramon Llull's Electorium Parvum seu Breviculum

Codex St. Peter perg. 92 — Badische Landesbibliothek (Karlsruhe, Germany)



With the support of the Queen of France and amazingly realistic miniature depictions: a true-to-life portrait and the writings of the 13th century Spanish polymath Ramon Llull

Arras (France) — First quarter of the 14th century (before 1322)



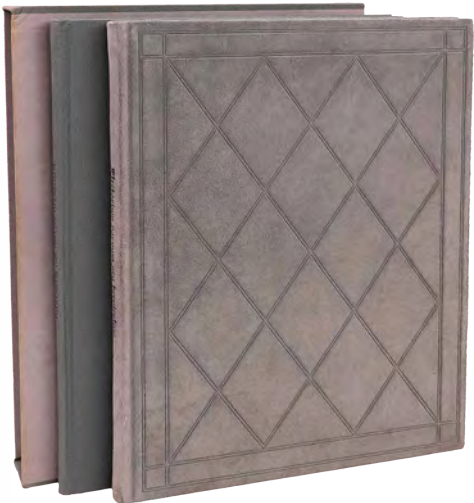
Ramon Llull (ca. 1232 – ca. 1315/16) was a Spanish polymath from the Kingdom of Majorca who is regarded as one of the most important minds of his time whose genius continues to be appreciated today because some of his works have been rediscovered in recent years. This manuscript is one of the most beautiful and concise sources concerning his life and works. Commissioned by the Queen of France, it was created by one of Llull's students, Thomas Le Myésier (d. 1336) and is believed to contain a remarkably accurate representation of the way Llull actually looked, which is almost unheard of in medieval art. The 12 miniatures in the manuscript are regarded as some of the finest specimens of the early-Gothic style in France.



Editorial Casariego

Madrid, 1988

- 90 pages / 34.5 × 28 cm
- 12 full-page and unusually realistic miniatures with scenes from Ramon Llull's life
- Gray velvet binding in linen slipcase
- Limitation: 300 copies
- Commentary: Spanish



Formerly 2,280 €

699 €
(like new)

Presenting Three Codices to the Queen

This presentation miniature is set within a brightly colored and gilded frame with Gothic architectural elements and the coats of arms of the Kingdoms of France and Navarre. Ramon Llull, depicted resting on a crutch, and his kneeling disciple Thomas le Myesier present three codices containing anthologies of Llull's works to Joan II of Burgundy, the Queen consort of France and Navarre and wife to King Philip V.

Wearing a golden crown and wearing a long, flowing dress patterned with fleurs-de-lys, Joan also holds a long staff with a white dove on the end. She is accompanied by her ladies in waiting, who are modestly dressed in wimples, a form of head covering usually consisting of white linen or silk that is draped around the neck and chin. Rather than standing straight up, Joan's body is oddly curved as though she were standing with her weight shifted to her right hip.

Codex Manesse

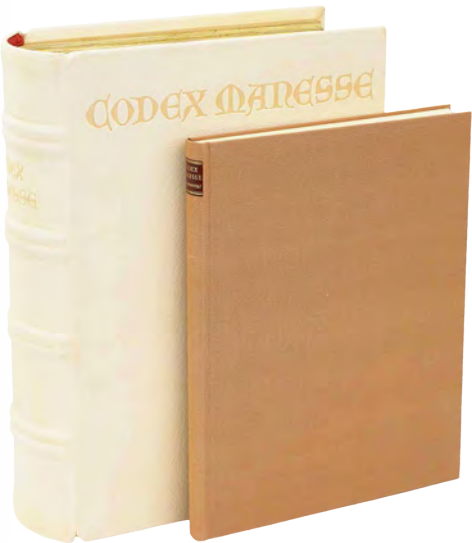
Cod. Pal. germ. 848 — Universitätsbibliothek (Heidelberg, Germany)



A unique treasure of German literature, medieval history, and Gothic illumination: the famous Great Heidelberg Song Manuscript with nearly 6,000 stanzas of courtly love lyrics and 137 full-page miniatures

Zurich / Lake Constance area (Zwitzerland) — After 1310 until ca. 1340

One of the most important manuscripts of the entire Middle Ages is housed today in the Heidelberg University Library: the so-called Codex Manesse, also known as the Great Heidelberg Book of Songs. An unbelievable ownership history entwines itself around the manuscript, which arose in Zurich between 1300 and 1340. The codex contains 6,000 strophes of Middle High German lyrics from 140 poets along with the “most comprehensive collection of High Middle German song and spoken poetry”. The poems, songs, and sayings revolve around the primary theme of courtly love. These attestations of medieval lyric are wonderfully illustrated with 137 lovely full-page miniatures. As a result, the Codex Manesse is not only a true treasure of German literature and medieval history, but also and in particular of Gothic book painting.



Insel Verlag

Frankfurt, 1975–1981

- 852 pages / 35.5 x 25.0 cm
- 137 full-page miniatures in colorful frames, an unfinished pen-and-ink drawing, and countless fleuronée initials
- White leather binding
- Limitation: 750 copies
- Commentary: German

Formerly 12,700 €

5,299 €
(like new)



Author Portrait of King Conrad the Younger

Usually known by the diminutive Conradin, King Conrad the Younger is the second author featured in this collection of poetry, outranked only by the Emperor Charles IV. Although he only lived to the age of 16, he wrote two songs worthy of being included in this manuscript. Conrad is depicted hunting with his friend and ally Margrave Frederick I of Baden.

The crowned Conrad has just released his falcon as the two nobleman engage in a favorite pastime of the aristocracy. His hunting dogs watch with anticipation, as does Frederick, who is dressed in a red robe. Gold leaf has been used for Conrad's crown, the collar of his green tunic, saddle, and coat of arms, as well as the diamond-patterned red and blue frame.

Ambrosian Virgil of Francesco Petrarca

S.P. 10/27 — Biblioteca Ambrosiana (Milan, Italy)



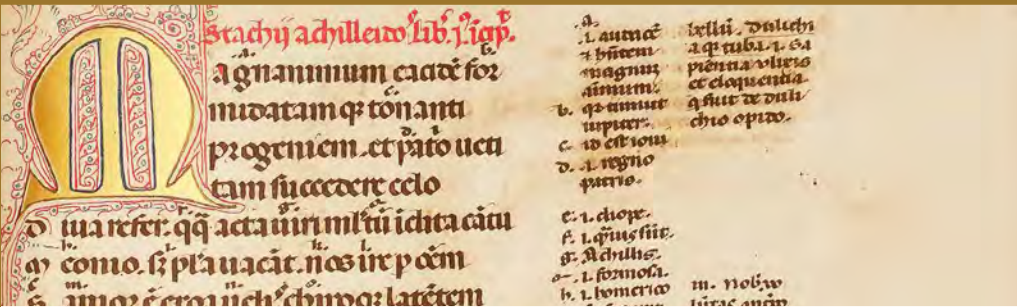
Rarity!

Petrarch's personal copy of Virgil from his private library: stolen shortly after its completion, rediscovered in 1338, and finally provided with the famous allegorical frontispiece by Simone Martini

Italy — Ca. 1300–1325



Aside from being a prolific author, Petrarch was also a bibliophile who amassed one of the finest private libraries of his day, which included many works from classical antiquity. The most famous manuscript in his library was the so-called Ambrosian Virgil, which contains the most important works by the famous Roman author as well as works by Publius Papinius Statius, Horace, and various grammatical works. Petrarch commissioned the work for his own use, and it was made in Avignon ca. 1300–25. However, the manuscript was soon stolen and Petrarch could not recover it until 1338. The manuscript is also famous for its allegorical frontispiece representing the Aeneid, Georgics, and Eclogues, which was created by his friend Simone Martini ca. 1340.



Hoepli

Milan, 1930

- 538 pages / 41.0 × 26.5 cm
- A masterful allegorical frontispiece as well as golden initials with fleuronée ornamentation and countless blue and red initial majuscules
- Leather over wooden boards
- Limitation: 350 copies
- Commentary: Italian

Formerly 9,980 €

1,899 €
(like new)

Allegorical Frontispiece

This famous frontispiece was created by the Sienese master Simone Martini in 1340 and allegorically represents Virgil's three major works. The ancient Roman poet leans up against a tree with a quill in his right hand while holding a book on his knees with his left as he gazes up into the sky as though searching for the right words. He is concealed behind a curtain that is both literally and metaphorically pulled back by the Late Antique Roman grammarian Servius, author of a series of commentaries on the works of Virgil.

Aeneas is depicted next to Servius leaning against a long spear and resting his hand on the hilt of a longsword, his blue cloak revealing a green lining and a red belt with a dagger. The farmer trimming vines with a billhook in the lower-left corner represents the Georgics while the shepherd milking a sheep next to him represents the Eclogues. In the center of the page, the two banderoles contain dedications to Virgil and Servius respectively.

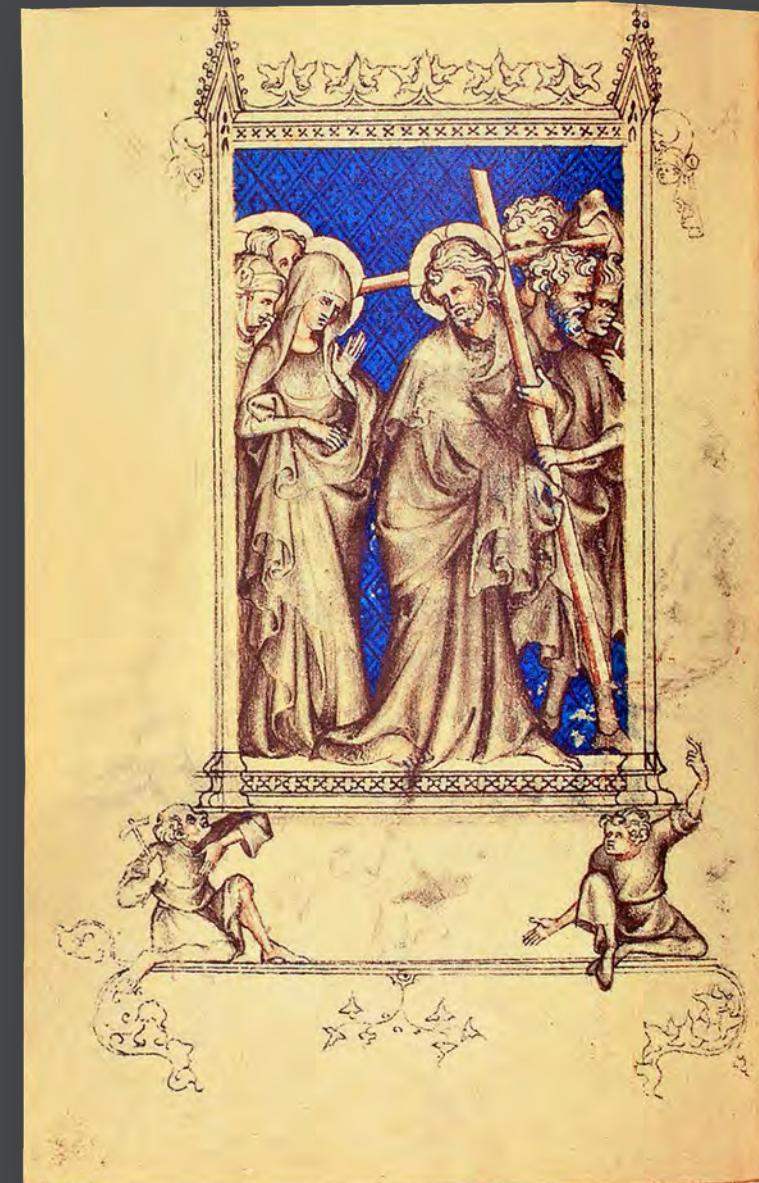
Hours of Jeanne d'Evreux

Acc., No.54.1.2 — Metropolitan Museum of Art, The Cloisters (New York, USA)



Enchanting grisaille miniatures and imaginative marginalia by Jean Pucelle: a great masterpiece in a small format for the Queen of France later owned by the bibliophile Jean Duc de Berry

Paris (France) — 1325–1328



The Book of Hours of Jeanne d'Évreux is a true masterpiece of late medieval calligraphy. This fine work was commissioned by King Charles IV of France for his wife, Jeanne d'Évreux, and was furnished with masterful grisaille paintings by the artist Jean Pucelle. Next to the 25 full-page miniatures, the 700+ fascinating marginal figures that populate the entire manuscript like something from a fantasy world are particularly fascinating. It is a very special masterpiece, considering the small format of only 9 x 6 cm. No wonder that Jean Duc de Berry incorporated this gem into his famous library.



Faksimile Verlag

Lucerne, 1998

- 418 pages / 9.0 × 6.0 cm
- 25 full-page miniatures, approx. 700 decorative marginal figures
- Leather binding with elaborated gold and blind embossing and two clasps
- Limitation: 980 copies
- Commentary: German, English



Formerly 3,980 €

1,799 €
(like new)

Christ Carrying the Cross

This demi-grisaille miniature is a unique depiction of this common scene from the Passion of the Christ. This style deemphasizes color in favor of shading, and aside from the blue, diamond-patterned background, the composition relies upon varying shades of grey, save for the beard of the man who helps Christ support the weight of the cross.

The scene is presented in an architectural frame reminiscent of a Gothic cathedral, but there are specific connections to Strasbourg Cathedral, namely the crouching figure with a hammer to the left of the bas-de-page miniature. He bears a strong resemblance to a depiction in Strasbourg's tympanum depicting the wife of the man who forged the nails used to crucify Christ, and is now weighed down by guilt.

Divine Comedy Egerton 943

Ms. Egerton 943 — British Library (London, United Kingdom)



Dante's famous magnum opus in a golden masterpiece of the Italian Trecento: 253 innovative and beautiful miniatures from the hand of the gifted "Master of the Antiphonary of Padua"

Probably Padua (Italy) — 1320-1350

One of the oldest and most beautiful specimens of the Divine Comedy by Dante Alighieri (ca. 1265–1321) was created in Padua in the early-14th century. The work was formational for the modern Italian language, and Dante stands as one of the most important authors of the entire Middle Ages. Although the patron of this particular manuscript remains anonymous, it is believed to originate from Padua from the workshop of the Master of the Antiphonary of Padua. The 253 miniatures and other décor in the manuscript demonstrate influences from the Italian Trecento and specifically from the Bolognese school. It displays innovative features such as early attempts at three-dimensionality, and stands out among the illuminated manuscripts of Dante's magnum opus.



Treccani

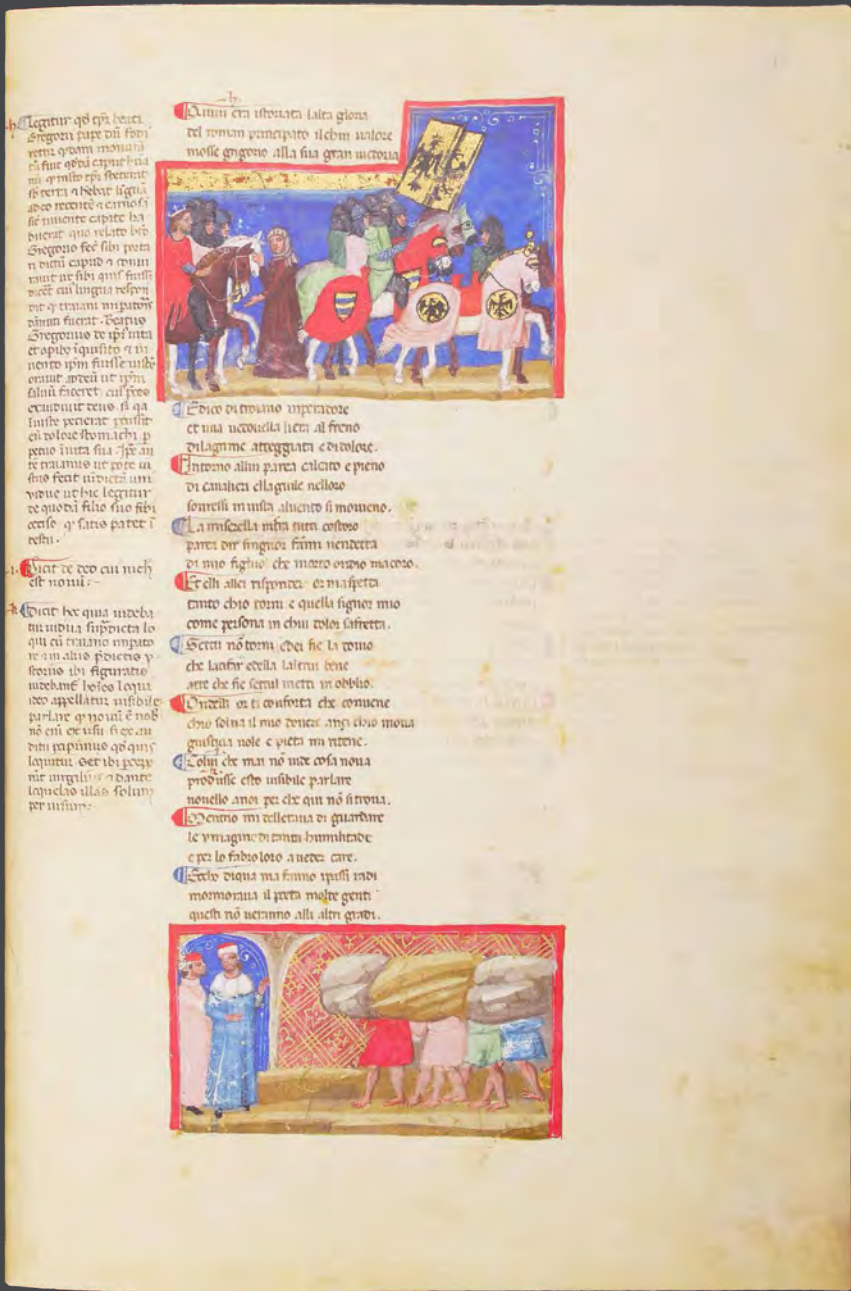
Rome, 2015

- 376 pages / 39.0 × 26.0 cm
- 261 gold- and silver-adorned miniatures in red frames; 3 historiated initials; 2 diagrams depicting Hell; floral foliate initials throughout
- Red leather with rich gold embossing
- Limitation: 599 copies
- Commentary: Italian



Formerly 5,900-€

2,499 €
(like new)



Trajan and the Widow / The Proud Carrying Heavy Stones

Medieval Christian theologians regarded the Roman Emperor Trajan, who reigned from AD 98 to 117, to be a virtuous pagan and an example of justice, majesty, humility, and chivalry who, according to legend, once stopped his grand entourage in order to render justice to a poor widow, which is depicted here. Trajan is crowned and dressed in red while the widow stands before him dressed in black with her hand stretched out before her pleading for help.

The lower miniature shows an opposite example: those guilty of Pride, who are overburdened with heavy stones that cause them to be bent over at the waste. They are stripped of all their finery, are barefoot, and wear only simple tunics, while the well-dressed Dante and Virgil look on from the left. The red background is embellished with an elaborate diamond pattern featuring flowers and Greek crosses with trefoil end caps.

Golden Haggadah

Add. Ms 27210 — British Library (London, United Kingdom)



Tales of the Exodus from Egypt and instructions for the Seder on the eve of Passover: one of the earliest Spanish Haggadot, decorated with 56 miniatures on a shimmering gold leaf background

Barcelona (Spain) — Second quarter of the 14th century



Scenes from Exodus

The first of these scenes, in the upper-right image, depicts the last of the ten Plagues of Egypt: the death of the first born, the death of Pharaoh's first born, and a funeral procession for the first-born of the Israelites. To the left, the Israelites are depicted coming out of Egypt, prompting Pharaoh to command a final pursuit of the Israelites to the Red Sea.

Finally, in the lower-left corner, Pharaoh and his army are shown drowning in the Red Sea as Moses and the Israelites escape to safety. All of these miniatures are very finely executed with diapered, diamond-patterned gold leaf backgrounds. Great attention to detail has been paid to the fall of folds of the figures' clothing, their facial expressions, and their expressive gestures.

The Haggadah is the book used in Jewish households during the Seder feast on Passover Eve to celebrate the Israelites' deliverance from Egyptian enslavement as described in the Book of Exodus. This particular manuscript, the so-called Golden Haggadah, was copied and illuminated ca. 1320-30 in Catalonia, north east Spain. The manuscript takes its name from the 56 miniature paintings at the beginning of the book that depict scenes from the story of Passover as well as depicting the Seder itself, set against gold leaf backgrounds that have been imprinted with patterns and the Hebrew text was written on vellum pages in a square Sephardi script.



Eugrammia Press

London, 1970

- 202 pages / 24.7 × 19.5 cm
- 14 full-page miniatures depicting a sum of 71 biblical scenes; 26 marginalia; Numerous decorated and zoomorphic letters
- Brown leather with rich blind embossing
- Limitation: 520 copies
- Commentary: English



Formerly 4,980-€

2,299 €
(like new)

History of the City of Troy

MSS/17805 — Biblioteca Nacional de España (Madrid, Spain)



Love, passion, betrayal, war, and doomed heroes: the only version of the fall of Troy featuring detailed descriptions of the customs, traditions, and lifestyles of the famous city

Probably Venice (Italy) — 1340–1350

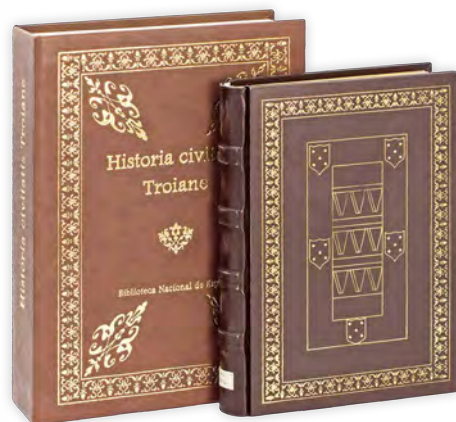
The medieval codex, which is preserved today in the Spanish National Library in Madrid under the shelf mark MS 17805, contains one of the most impressive and beautiful illuminated histories of the Trojan War. Guido delle Colonne (ca. 1210–1287), an Italian jurist, poet, and historian from the poetic circles of the court of Emperor Frederick II and his son Manfred, is considered to be the author of this Latin prose narrative. The copy in MS 17805 is written in black ink throughout, with the scribe using red only for the introductory incipit. Elaborate, historiated initials of raised, embossed gold surrounded by floral vine work structure the text while colorful and richly detailed miniatures provide pictorial complements to the events described. The manuscript is believed to have originated in Venice ca. 1340–50 and may have come to Spain in the 16th century during the Italian Wars. The Trojan theme has been treated many times since antiquity and inspired many works (e.g. Virgil, Dictys and Dares, etc.) but only in MS 17805, however, are there descriptions of customs, everyday pleasures, and other features of life in the city before its fall.



PIAF

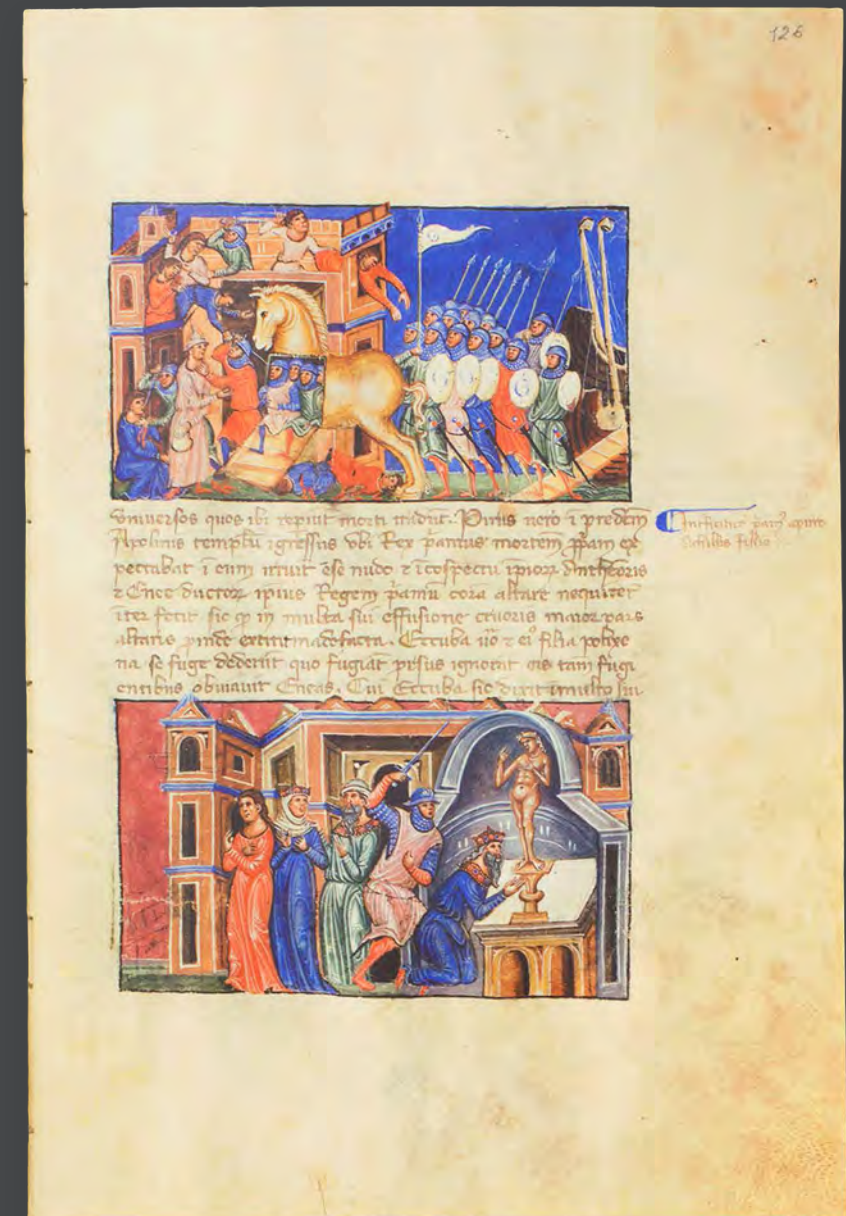
Madrid, 2017

- 294 pages / 28.5 × 19.0 cm
- 93 ornate miniatures of different sizes, various golden initials with colorful tendril offshoots, and a richly illuminated incipit page
- Gold stamped leather
- Limitation: 510 copies
- Commentary: German



Formerly 5,490 €

2,699 €
(like new)



The Assault on Troy

As the Trojans slept, Odysseus and his thirty Achaeans emerged from their great horse, killing the guards and opening the city's gates. This famous act of subterfuge ended the war and resulted in the destruction of Troy. The events are presented here in two miniatures, fine specimens of Venetian illumination that are richly colored and detailed in equal measure.

The assault is launched from the Trojan Horse in the upper register and the army of the Greeks, which had pretended to withdraw by sailing out of sight, has returned, disembarked, and waits to rush in the gates. Below, King Priam is shown kneeling before the altar of Zeus in the palace courtyard just before he is killed by Neoptolemus, son of the famous warrior Achilles.

Bible moralisée of Naples

Ms. Français 9561 — Bibliothèque nationale de France (Paris, France)



Image strips for the Old Testament and full-page miniatures for the New Testament: a pictorial masterpiece with more than 200 golden miniatures, created by the greatest artists of the early Italian Renaissance

Naples (Italy) — Ca. 1340–1350

The Bible moralisée of Naples was commissioned between 1340 and 1350 by Robert of Anjou, also known as the Wise and King of Naples. The decoration of the 384-page codex can best be described as royal: no less than 204 elaborate full-page miniatures with a lavish gold background illuminate selected stories from the New and Old Testaments. A section with a typological picture program usual for a bible moralisée is followed by an impressive picture cycle of 76 astonishing miniatures with depictions from the life of Christ, which are particularly valuable in terms of art history. This Trecento masterpiece became a popular model for many other copies of the popular genre and thus had a significant influence on the art of the bibles moralisées. Today, the manuscript is one of the gems of the rich collections of the Bibliothèque nationale de France.



M. Moleiro Editor

Barcelona, 2009

- 384 pages / 29.5 x 20.0 cm
- 204 gold-decorated miniatures, either full-page or arranged across the page in multiple pictorial strips
- Brown leather with gold tooling
- Red leather slipcase
- Limitation: 987 copies
- Commentary: Spanish



Formerly 6,980 €

3,499 €
(like new)



Pilate Washing his Hands

“When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person: see ye to it.” (Matt. 27:24). Thus begins the final and brutal chapter of the Passion. This miniature combines the above scene with that of Christ taking up his cross.

The arrangement of the miniature gives a sense drama as Pilate symbolically washes his hands of responsibility at the same time as Christ is led off to Golgotha by soldiers equipped with silver helmets and red shields typical of the 14th century. Their leader holds a rope that is tied around the Messiah's neck, while another prevents a weeping Mary from getting close to her son, who is looking back at her.

Savoy Hours

Beinecke MS 390 — Beinecke Rare Book and Manuscript Library (New Haven, USA)



The stylistic icon for an entire genre and the seed of Jean de Berry's love for books: 26 surviving, magnificently illuminated leaves of the masterpiece for Blanche of Burgundy, Countess of Savoy, which was burned in 1904

Paris (France) — 1334–1348 and 1370–1378

As an enchanting book of hours with particularly rich furnishings, the Savoy Hours had a style-forming effect in the history of book illumination and significantly advanced the development of the book genre as a template. It assembles 50 miniatures framed by quatrefoils and 106 historiated initials on its 52 pages, which enchant the beholder with slender figures in front of picturesque backgrounds. The manuscript in two sections was commissioned by Blanka of Burgundy (1295–1326) in the 1330's. The first part was probably made between 1334 and 1348 by the successor of the workshop of the famous Parisian book painter Jean Pucelle (ca. 1300-ca. 1334), and the second part was added between 1370 and 1378 by the Master of the Bible of Jean de Sy.



Quaternio Verlag

Lucerne, 2018

- 52 pages / 20.1 × 14.7 cm
- 50 medium-sized miniatures in decorative frames, 106 golden ornamental initials, and tendril continuations with marginal illustration
- Morocco leather with rich gold tooling
- Limitation: 680 copies
- Commentary: German, English, French



Formerly 3,980 €

1,999 €
(like new)



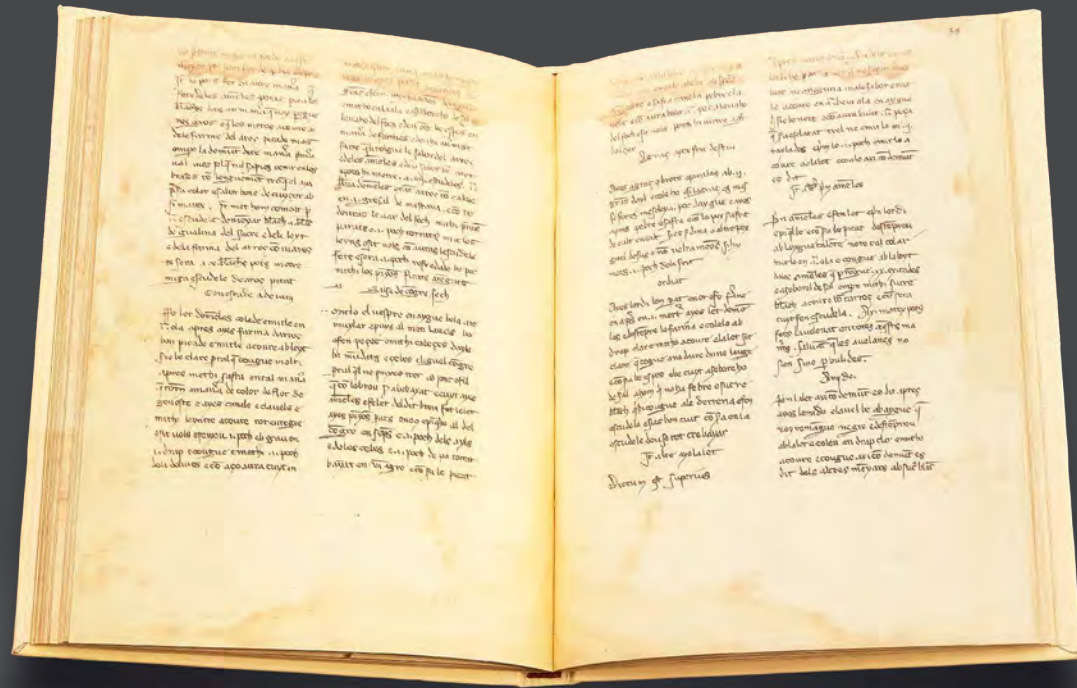
Blanche Kneeling Before the Trinity

The patron, Blanche of Burgundy, is pictured 25 times in this manuscript praying to various figures within a quatrefoil, which in this case is blue, white, and red. Along with the text, it is in turn framed by a Gothic bar border with ivy leaves, grotesques, birds, a dragonfly, and a rabbit. The image is dominated by expensive red and blue paints, as well as gold leaf.

The background is patterned with her heraldic devices – the royal fleur-de-lys and the Burgundian “bendy of six, or and azure, a bordure gules”. The graceful figures of the miniature have delicate faces, fine contours, harmonious proportions, and elegant gestures. The trinity is represented by God the Father holding up the crucified Jesus with a dove representing the Holy Spirit.

Llibre d'Aparellar de Menjar

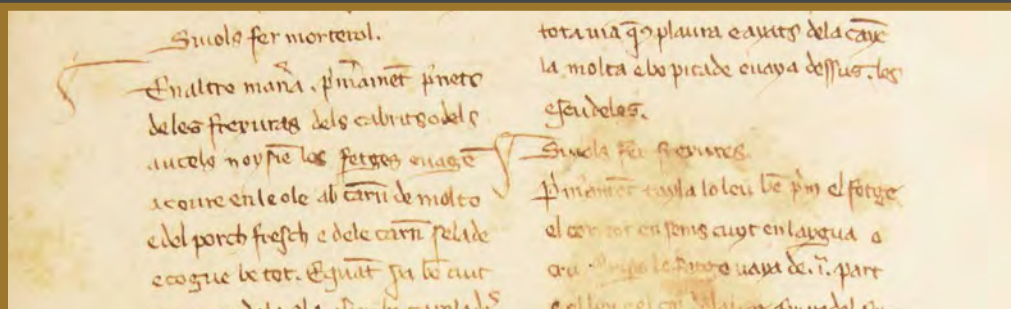
Ms. 2112 — Biblioteca Nacional de Catalunya (Barcelona, Spain)



With no less than 300 recipes from the 14th century and earlier: one of the oldest recipe books of Catalonia's famous cuisine and a milestone of the culinary arts

Spain — Second half of the 14th century

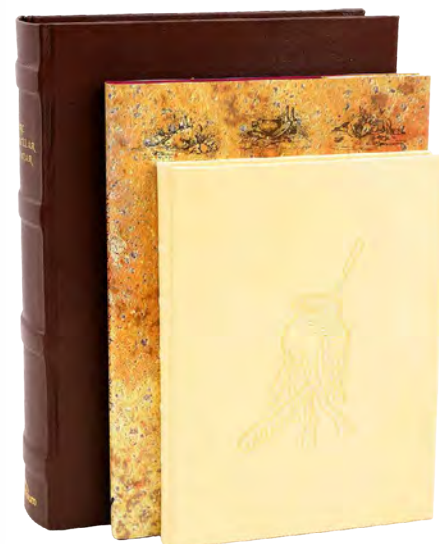
In the second half of the 14th century, a true treasure of culinary literature was created in Spain: the famous Llibre d'Aparellar de Menjar is one of the oldest recipe books of Catalan cuisine and thus an important historical testimony to Catalan food culture, which was already praised in the Middle Ages. On 80 pages, this fascinating cookbook brings together around 300 recipes and thus conveys a vivid picture of the everyday culture of the wealthy Catalans in the late Middle Ages. Today, the culinary document is kept in the Biblioteca Nacional de Catalunya in Barcelona under the shelfmark Ms. 2112.



Millennium Liber

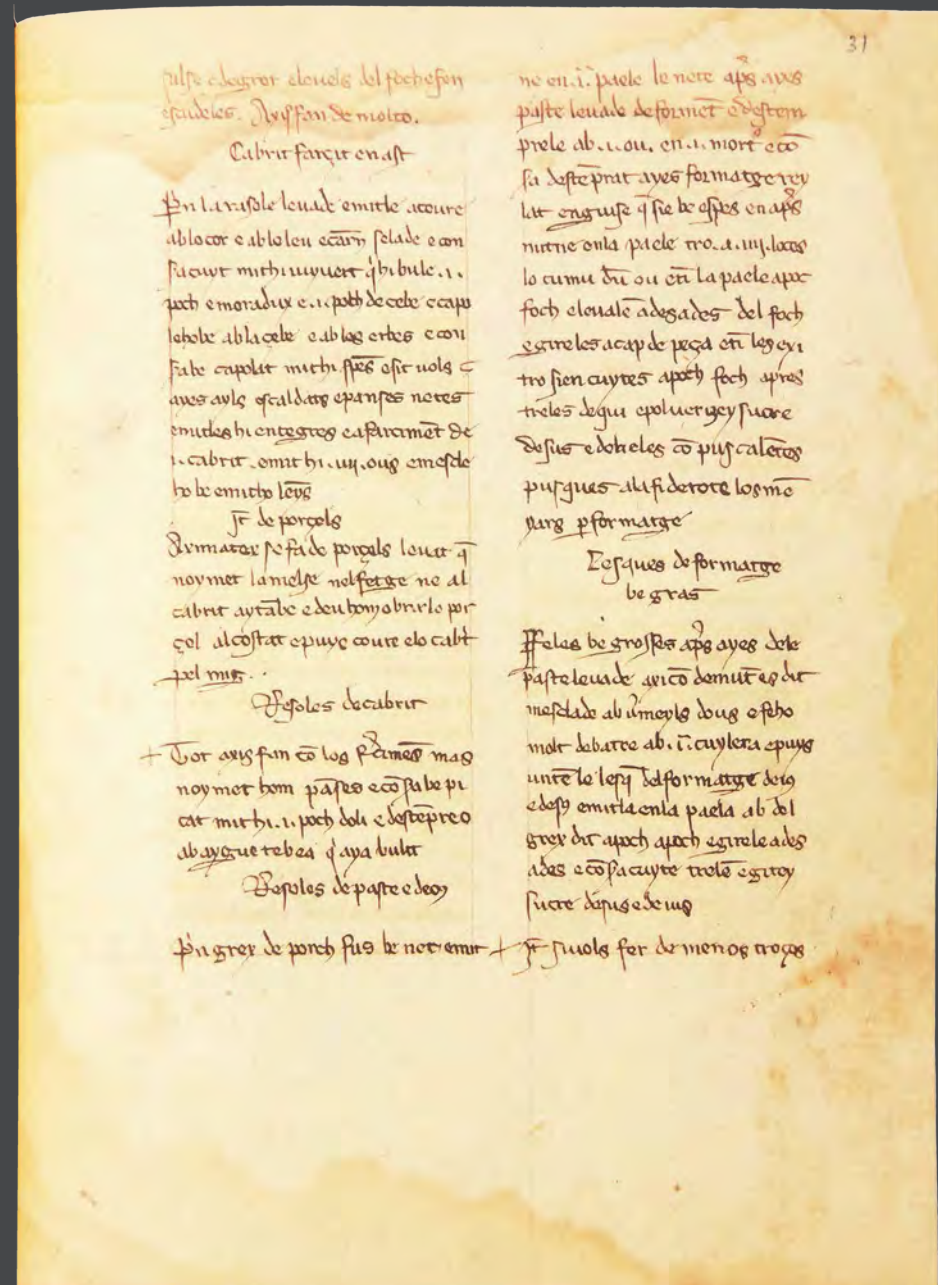
Madrid, 2014

- 80 pages / 27.0 × 20.0 cm
- Filigree paragraph markers for organizing the various recipes
- Leather binding
- Limitation: 995 copies
- Commentary: Catalan



Formerly 1,290 €

399 €
(like new)



Fol. 31r

This milestone of culinary history was copied by a single scribe who used a thin and pointed pen to write in an elegant cursive script that was typically used in documents. It features numerous abbreviations and ligatures but there are virtually no notes written in the margins. The beginning of each new recipe is marked by a cross.

The clear, almost stylish Catalan text is presented in two columns with impeccably straight margins, which were marked in pencil by the scribe or a rubricator beforehand. This is clearly the work of a master scribe who unfortunately remains anonymous and who left the manuscript incomplete for equally mysterious reasons – they stopped writing mid-sentence on the last page.

Historia Plantarum

Ms. 459 — Biblioteca Casanatense (Rome, Italy)



A royal gift from the court of the powerful Gian Galeazzo Visconti in Milan:
Ibn Butlan's influential medical encyclopedia in a large and magnificently
illuminated pictorial codex for King Wenceslas

Milan (Italy) — End of the 14th century

The codex known as Historia Plantarum was created at the end of the 14th century at the court of Gian Galeazzo Visconti in Milan. It is an exhaustive medical encyclopedia dealing with plant, animal, and mineral agents. The work is decorated with numerous high-quality botanical illustrations as well as miniatures of animals, minerals, and everyday objects numbering more than 500 in total. The Duke of Milan gifted the splendid manuscript to Wenceslaus IV, King of Bohemia and Germany to help cement their alliance. It can thus be accurately said that this is a manuscript worthy of a king.



Franco Cosimo Panini

Modena, 2002

- 590 pages / 46.0 x 32.0 cm
- More than 500 illustrations of plants and 80 illustration of animals
- Green velvet with metal clasps and hardware
- Limitation: 750 copies
- Commentary: Italian



Formerly 12,000-€

6,399 €
(like new)



Elephant

Despite its name, this manuscript also depicts dozens of animals including creatures of fantasy like dragons and real animals like elephants that were just as strange and exotic to medieval Europeans. The elephant is nearly as tall as a tree with the bushes grazing its stomach. It is depicted with a stern expression and its ears have a splendid fall of folds.

The margins of the page are filled with rich tendrils of red and blue that also incorporate some Gothic architectural elements. Although the identity of the three figures is unclear, there are some clues. In the historiated initial, the man's garments and gestures suggest that he is a scholar, while the figures in the medallions resemble members of the nobility, possibly his students.

Pontifical of Boniface IX

ms. vat. lat. 3747 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



Created for a Pope at war with the powerful Visconti: a golden treasure of Gothic book art for the reading of the Holy Mass and a spectacular highlight of the Vatican Library

Italy — End of the 14th century

This manuscript, the so-called Pontifical of Pope Boniface IX, originated from Italy at the end of the 14th century and is regarded as a famous and sumptuous example of a pontifical. The text consists of the liturgy and other texts necessary for the performance of Masses, consecrations, coronations, and other rituals by a bishop. Nearly every page of the manuscript is richly decorated. It is adorned with eleven precious full-page miniatures and numerous refined marginal depictions ennobled with gold resulting in a colorful and shimmering masterpiece of the Italian Gothic style. Today the splendid liturgical work is housed in the Vatican Library among its most prized possessions.



ArtCodex

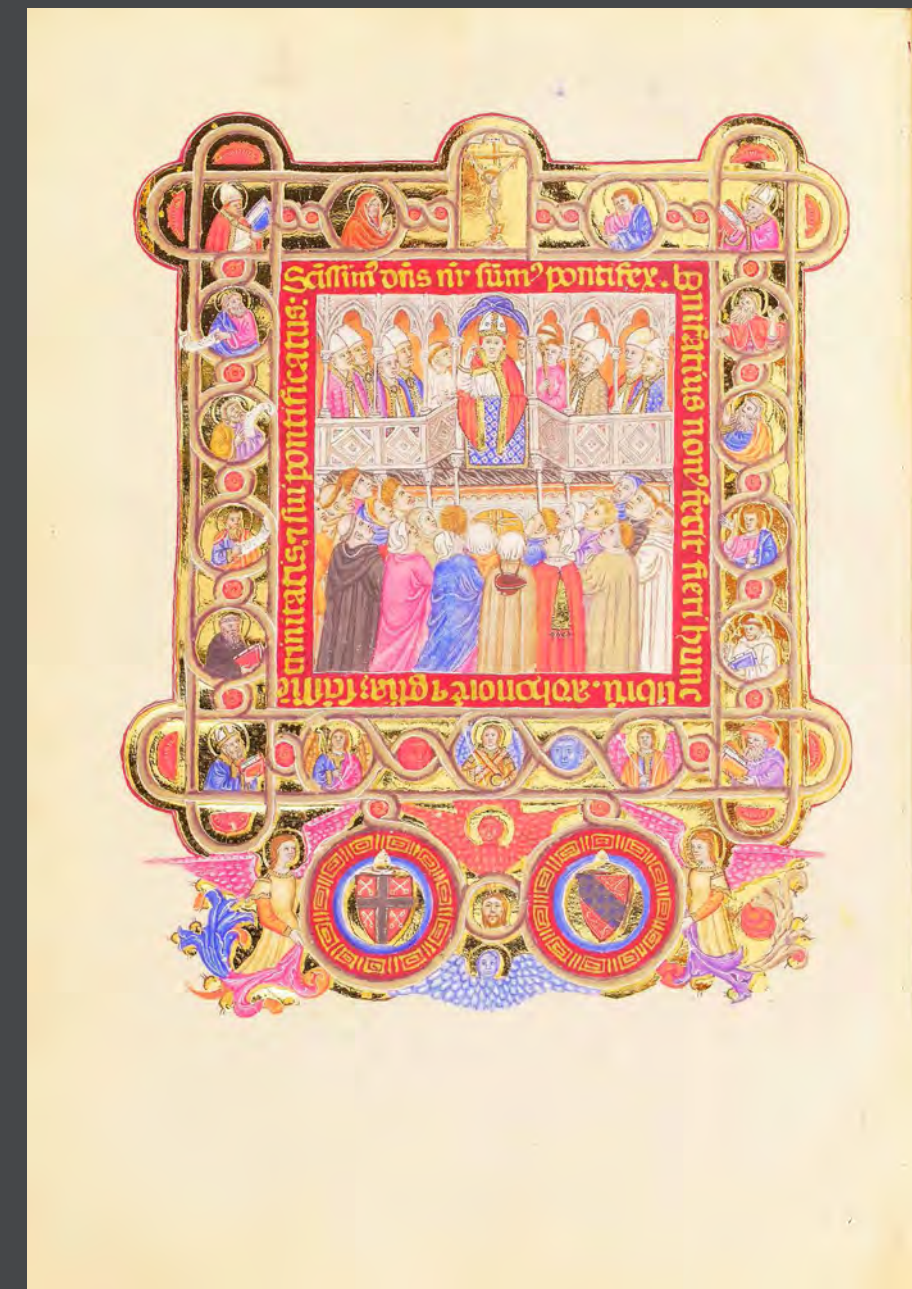
Modena, 2007

- 88 pages / 31.0 × 21.0 cm
- 11 full-page miniatures. Most of the pages are decorated with illuminated initials and refined frames
- Leather with the gold engraved coat of arms of Pope Boniface IX.
- Limitation: 500 copies
- Commentary: Italian



Formerly 12,500-€

4,499 €
(like new)



Benedictio coram populo

Although it has some serious competition, this is considered to be the most impressive miniature in this exceptionally richly adorned manuscript. It shows Boniface IX giving a benediction to a crowd of the faithful from a balcony in full papal vestments. Flanked by cardinals, the Pope is standing in a Gothic style architecture with pointed arches and embellished column capitals.

This miniature strongly resembles a fresco by Giotto found in the Church of St. John Lateran, which depicts a crowd being blessed during the first Jubilee in 1300. Since two Jubilees were promulgated during Boniface's reign, this may well be the case here. The scene is surrounded by an incredible golden frame and supported by two angels holding coats of arms.

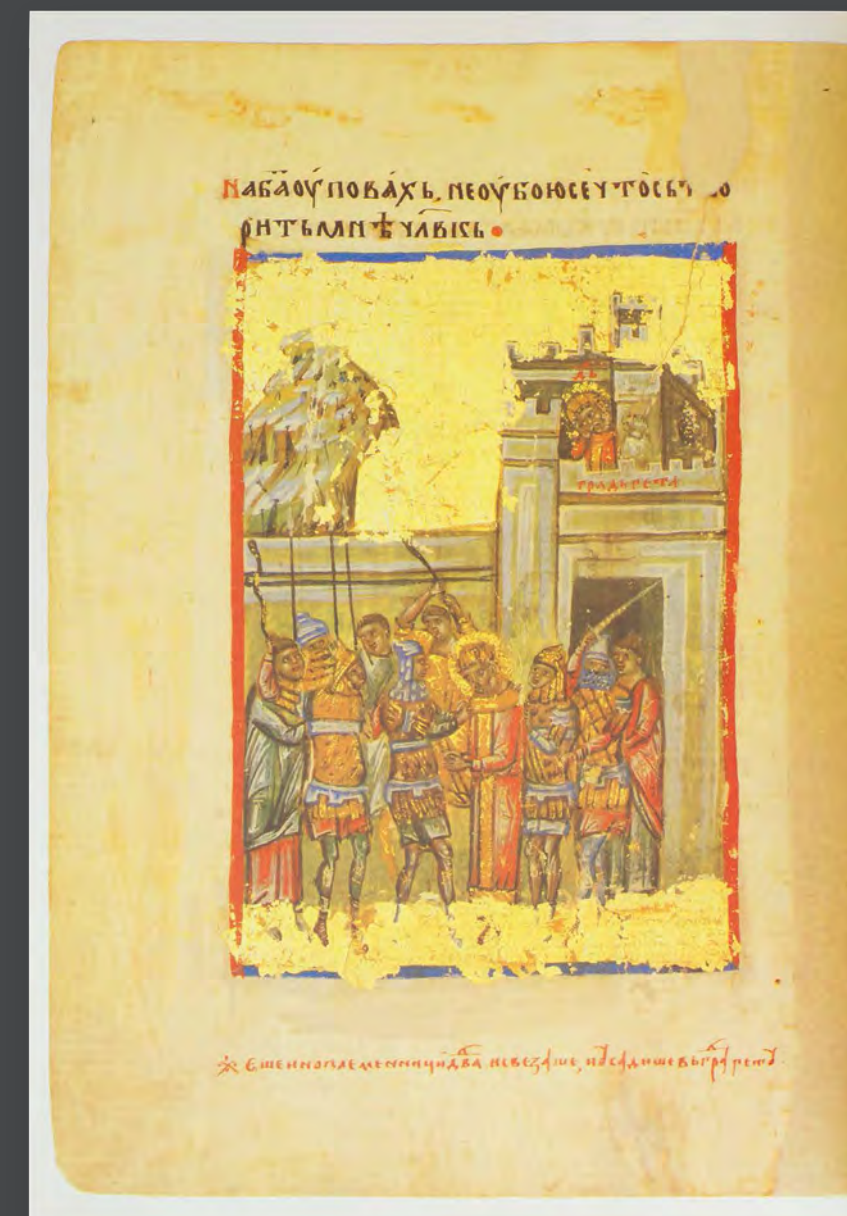
Munich Serbian Psalter

Codex Monacensis Slavicus 4 — Bayerische Staatsbibliothek (Munich, Germany)



Once brought to Bavaria as booty during the Ottoman Wars: the most important example of Serbian medieval illumination with 148 impressive miniatures against a luminous gold background

Serbia — Late 14th century



The Munich Serbian Psalter was created by talented but unknown artists in late 14th century Serbia and is considered the most important testimony to medieval Serbian book art. Commissioned by the Serbian prince and saint Lazar Hrebeljanović or his son Stefan Lazarević, the codex features extensive and elaborate book decoration: A total of 148 mostly full-page miniatures featuring Byzantine influences shine against a precious gold background and illustrate the psalm texts with scenes from the New and Old Testaments. The important treasure of Slavic book illumination was accordingly much sought after throughout its existence and passed through many hands. After it came as booty to Bavaria during the Ottoman Wars in the 17th century, it finally found its way to Munich in the course of secularisation, where it is still kept today in the Bavarian State Library.



Reichert Verlag

Wiesbaden, 1983

- 229 pages / 28.0 × 19.7 cm
- 148 miniatures, which often occupy whole pages, painted on a gold background and framed by red and blue lines
- Linen binding
- Commentary: German

Formerly 2,400-€

1,299 €
(like new)

Psalm 55: David in Gat

Fleeing from the murderous jealousy of King Saul, David fled first to Nob before coming to Gath, the Philistine city of Goliath. He is detained there because of uncertainty concerning his loyalty. The caption of this miniature reads "The Gentiles seized David, handcuffed him, and locked him in the city of Gath."

This manuscript's Byzantine influence is immediately discernible from the burnished gold leaf background, standardized faces, and expressive gestures in this miniature. David is depicted with a halo and wearing a long robe of red and gold with his hands bound. He is seized by soldiers wearing either scale or lamellar armor, also depicted with gold leaf, and is pictured imprisoned in a tower above the walls, resting his head on his hand.

Moscow Akathistos

Ms. Synodal Gr. 429 — State Historical Museum of Russia (Moscow, Russia)



Preserved in only two manuscripts and a "book turned miracle": one of the earliest Christian prayers to the Virgin Mary, desperately composed during the siege of Constantinople in 626

Hodegon Scriptorium, Constantinople (Turkey) — Late 14th century



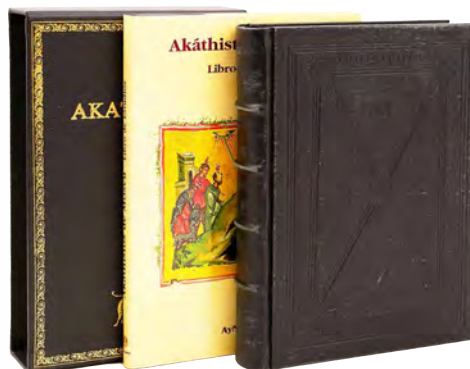
Commonly known today as the Byzantine Empire, the surviving eastern half of the Roman Empire nearly collapsed in the year 626 as it was attacked on all sides by Persians, Avars, and their Slavic allies, culminating in an epic siege. Constantinople's defenders, inspired by an icon of the Virgin Mary that was paraded daily along the city's defensive walls, were able to resist despite being vastly outnumbered. The Empire was saved and endured for another 800+ years. It was believed on both sides that this was the result of divine intervention, the answering of a prayer that is now one of the oldest dedicated to the Virgin Mary in Christianity: the Akathistos Hymnos.



AyN Ediciones

Madrid, 2006

- 156 pages / 24.0 x 17.4 cm
- 24 fascinating mid-size miniatures and 23 historiated initials on gold background
- Tooled leather binding
- Limitation: 995 copies
- Commentary: Spanish



Formerly 3,490 €

1,499 €
(like new)

Adoration of the Theotokos

Literally meaning "God-bearer" in Greek, Theotokos is the title used in the Eastern Christian tradition for the Virgin Mary. First appearing in the 3rd century, the title became official in the year 431 by decree of the Council of Ephesus. It was this devotion to the Virgin Mary that helped to stiffen the morale of the defenders of Constantinople during the siege of 626.

This miniature is unusual in that the figures are depicted with remarkably naturalistic poses as opposed to the stiff, iconic style typical of Byzantine illumination and exhibits artistic influences from Latin Europe. As the baby Jesus rests in his crib, the Virgin Mary strikes a surprisingly casual pose and gets some much-needed rest on top of a large red cushion.

Bible moralisée of the Limbourg brothers

Ms. Fr. 166 — Bibliothèque nationale de France (Paris, France)



Commissioned by the Burgundian Duke Philip the Bold: a unique masterpiece with over 500 miniatures by the famous Limbourg brothers and over 250 miniatures by other masters

France — 1402–1404; 1450–1465; 1485–1493

The famous Limbourg Brothers, who were already celebrated as true masters of their craft in their own lifetimes, completed this Bible moralisée as a gigantic book project for Philip the Bold, the Duke of Burgundy. The Limbourg Brothers began the project at the dawn of the 15th century and produced true masterpieces of illumination in the process. After the sudden death of the Duke, the Bible moralisée passed through the hands of various important owners and other artists, but remained unfinished in spite of everything. Nonetheless, with 338 richly-illustrated pages, the sheer extent of the manuscript is impressive. The Bible moralisée of the Limbourg Brothers represents an outstanding example of this rare type of book.



Patrimonio Ediciones

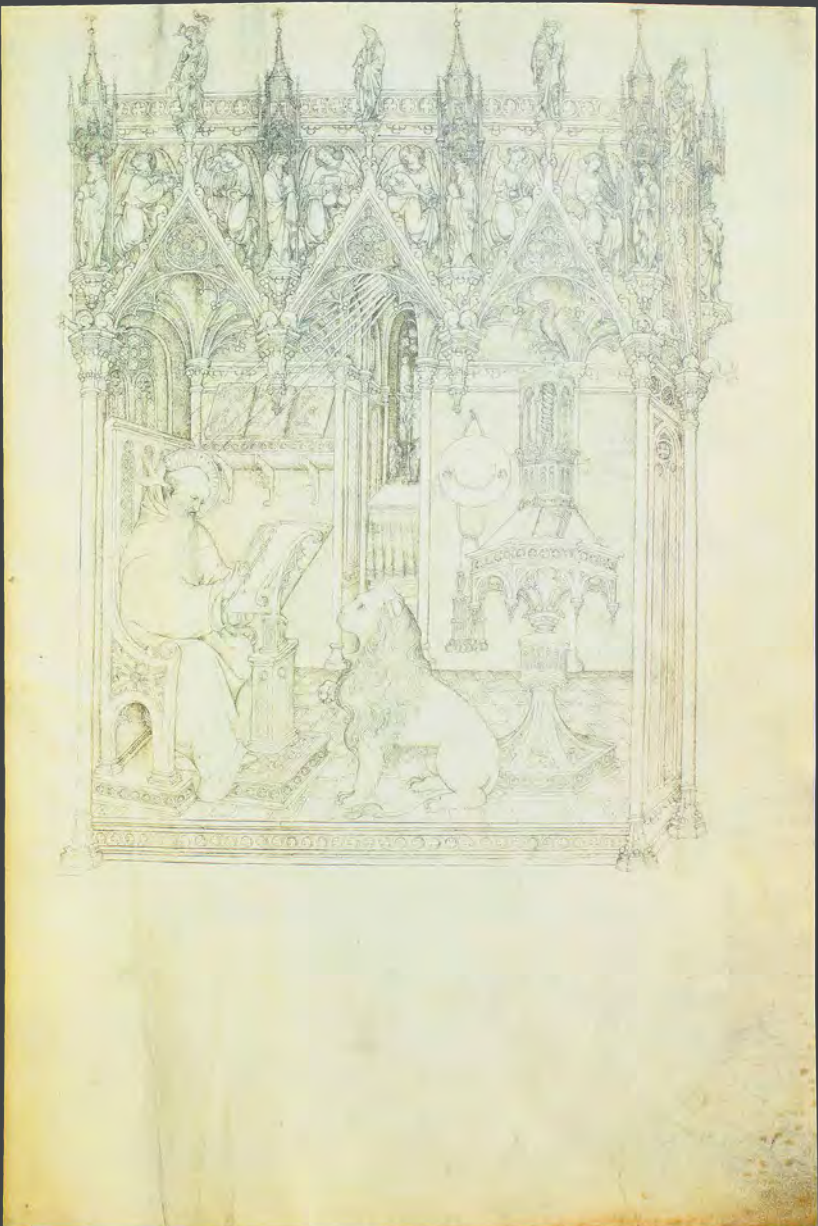
Valencia, 2010

- 100 pages faksimiliert / 41.5 x 29.0 cm
- 513 miniatures illuminated with gold and silver by the Limbourg brothers, and 255 illustrations by Jean Fouquet
- Leather binding with gold decorations
- Limitation: 999 copies
- Commentary: German, English, Spanish, Italian



Formerly 8,900 €

4,699 €
(like new)



Portrait of Mark the Evangelist

Although unfinished, this Evangelist portrait is a true masterpiece of Gothic illumination, a testament to the genius of the Limbourg Brothers. Serving as the frontispiece of the manuscript, it shows St. Mark working on his Gospel, the dove of the Holy Spirit on his shoulder. Proudly seated facing him in profile is a lion, his symbol and a figure of tirelessness.

They are framed by a Gothic architecture that can only be described as perfect. The fact that it is uncolored allows one to see every detail of the master's pen strokes, and the façade above them is especially detailed. Between pointed peaks, one sees a relief of angels, each playing a different instrument and arranged in three pairs amidst various saints and martyrs.

Gaston Phoebus – The Master of Game

M.1044 — Morgan Library & Museum (New York, USA)



Revolutionary depictions of nature in the standard work on medieval hunting: the accumulated practical knowledge of wild animals, hunting techniques, and the keeping of hunting dogs in the magnificent miniatures of the famous Bedford Master

Paris (France) — Ca. 1407

The Master of Game was one of the most popular works of the Middle Ages: it was written between 1387 and 1389 by Gaston Phoebus, a French count, and distributed in numerous copies. It deals with the wide field of hunting, its techniques, the handling of animals, and much more. The most beautiful and splendid copy was made at the court of Philip the Bold in 1407. It is decorated with 87 incredibly beautiful miniatures from the studio of the Bedford Master. The Bedford Master was one of the most talented and famous illuminators of the Middle Ages. Today, the magnificent manuscript is housed in the Morgan Library in New York.



Faksimile Verlag

Lucerne, 2005

- 252 pages / 38.1 x 29.0 cm
- 87 vivid miniatures, richly ornate with gold leaf and brush gold, 126 large imaginative initials
- Blue silk binding. Rewoven fine silk is embroidered with golden fleurs-de-lys
- Limitation: 980 copies
- Commentary: German, French



Formerly 6,980 €

1,799 €
(like new)



Boar Hunting

Wild boar are some of the most dangerous of all game animals, not only willing to attack humans, but known to still be perilous even when fatally wounded. Even with the assistance of fierce dogs, facing off with a boar, spear in hand, was about as close to combat as a knight could get in times of peace.

Despite the violence of the scene, this miniature is truly gorgeous. Dynamic movements, fresh colors, and an elegantly patterned red background combine for a truly masterful composition. A hunter with yellow boots, a curved hunting sword, green tunic, and grey hose and hat stabs a boar in the foreground while a grey dog with a black collar goes in for the kill. Meanwhile, a pack of hunting dogs emerges from the woods, keeping the other boars at bay.

Legende de Saint Voulte de Lucques

Pal. lat. 1988 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



The angelic face of Jesus as a miraculous pilgrimage destination: a colorful French Gothic masterpiece about the stories and miracles of the life-size statue of Christ in Lucca

Paris (France) — 1410

This richly illuminated codex, preserved in the Vatican Library along with many other masterpieces of book art, is about one of the most popular legends of the Roman Catholic Church in the Middle Ages: The Legend of the Holy Face. This tells the story of a sculpted portrait of Christ completed by an angel. The manuscript, created in Paris around 1410, depicts the events of the legend in beautiful Gothic miniatures that impress not only with their size but also with their vividness and bold colours. The magnificent decoration is enhanced by a masterful use of gold and artfully ornamental decorated initials. Thus, it is not surprising that the precious manuscript also passed through the hands of a Roman-German emperor as well as a pope in its ownership history, which cannot be completely reconstructed.



CM Editores

Salamanca, 2008

- 96 pages / 35.0 x 24.0 cm
- 27 colorful, large miniatures, numerous red-blue initials with lush gold leaf ornamentation, and filigree borders
- Light brown leather with two metal clasps
- Limitation: 997 copies
- Commentary: Spanish

Formerly 3,900 €

1,699 €
(like new)



The Dream of Nicodemus

According to legend, a wooden crucifix known as the Holy Face of Lucca was sculpted entirely by Nicodemus, save for the face, which was completed by an angel as he slept. Here, Nicodemus sleeps sitting up with a hammer in one hand while resting his head in the other and is surrounded by various tools. As a finishing touch, an angel places a crown on Christ's head.

Dressed in black trimmed with gold, the Christ figure looks down at his faithful servant. They are presented within a blue arcade frame, which contrasts with the bright red background patterned with golden circles. The text is written in a similarly brilliant red ink and is adorned with an initial and thorny tendrils of red, blue, and gold.

Codex Squarcialupi

Ms. Mediceo Palatino 87 — Biblioteca Medicea Laurenziana (Florence, Italy)



The secular music of the Florentine Trecento collected in a magnificent manuscript: 352 works by 14 famous Italian composers presented in gold-adorned Renaissance portraits

Monastery of Santa Maria degli Angeli, Florence (Italy) — 1410–1420

The Codex Squarcialupi presents itself as a splendid Italian manuscript of the early 15th century in the exuberant robe of the Renaissance. And this splendour is more than appropriate, since the codex is an incomparable compendium of the secular music of the Trecento in Florence, created in the monastery of Santa Maria degli Angeli. It contains over 350 works by the most important Italian composers of the 14th century, whose portraits appear in elaborate historiated initials. However, the manuscript got its name from the organist and composer Antonio Squarcialupi, who was allowed to call it his own in the further course of the 15th century. Afterwards, the magnificent codex reached the Biblioteca Medicea Laurenziana in Florence via Raffaele Bonamici and Giuliano di Lorenzo de' Medici as early as around 1512/1513, where it is still kept today.



Giunti Editore

Florence, 1992

- 432 pages / 41.0 × 28.5 cm
- Lush gold ornamentation in large historiated initials with composer portraits, detailed borders, and countless fleuronée initials in blue and red
- In deluxe clamshell case in half leather
- Limitation: 998 copies
- Commentary: English, Italian



Formerly 3,980 €

1,499 €
(like new)



Portrait of Francesco Landini

This manuscript presents the music of the Italian Renaissance and pays tribute to its composers, including Francesco Landini, an Italian singer, organist, poet, and instrument-maker. His portrait, like the others, is presented next to a composition of his, which is adorned with red-blue initials and marginalia filled with angels and musical instruments.

This wonderful historiated initial consists of a gorgeous gold leaf frame with red and blue tendrils. In it, Landini plays a portative organ, a small pipe organ consisting of two rows of pipes that is strapped to the musician, operated by a small bellows and a set of keys. Such instruments were commonly used for performing secular music between the 12th and 16th centuries.

Breviary of Martin of Aragon

MSS Rothschild 2529 — Bibliothèque nationale de France (Paris, France)



One of the most splendidly and beautifully illuminated manuscripts of the Spanish Gothic period: an exuberantly decorated breviary completed in two phases and with royal assistance

Spain — 1398–1410 and 1420–1430



Martin of Aragon (1356–1409), King of Aragon, Valencia, Sardinia, Corsica, Sicily, and Count of Barcelona ruled an empire that stretched across the Western Mediterranean. The magnificent Breviary of Martin of Aragon reflects the wealth and power of its patron with its masterful adornment, in fact, it is one of the most richly illuminated Spanish Gothic manuscripts. Despite this grandeur, or maybe because of it, most of the ownership history of the work prior to the 20th century remains shrouded in mystery. Every page of the text is decorated with marvelous frames and marginalia, and the codex is filled with masterful miniatures and historiated initials. This is truly a highlight of Spanish Gothic illumination!



Reales Sitios

Madrid, 2010

- 902 pages (134 decorated pages reproduced) / 30.3 × 21.2 cm
- Numerous miniatures of varying sizes (full-page, half-page, smaller); historiated initials
- Gold stamped leather binding
- Limitation: 800 copies
- Commentary: Spanish



Formerly 3,980 €

1,799 €
(like new)

Entry into Jerusalem

Commemorated today on Palm Sunday, Christ's triumphal entry into Jerusalem marks the beginning of the Passion cycle. Christ is depicted riding on a donkey, which symbolizes peace in contrast to a horse, and accompanied by a procession of his disciples proceeding on foot. The citizens of Jerusalem have come out to meet him, some lay their clothes on the ground while others climb a tree for a better look.

The figures in the scene are depicted with expressive faces, natural bodies, and are dressed in bright flowing garments. The page shines due to gold leaf in the scene's frame, background, and halos, as well as the elaborate initial in the text. Cherubs and various birds including ducks and cranes populate the gorgeous frame of red-blue tendrils.

Missale Pontificis - Christmas Missal of Alexander VI

Borg. lat. 425 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



Still in use today for the Christmas Mass in St. Peter's Basilica: a magnificent Renaissance masterpiece with gold-glowing book décor made for the famous Borgia Pope Alexander VI

Rome (Italy) — Late 15th century



The Christmas Missal of Alexander VI (1492–1503) is a truly magnificent manuscript of the Italian Renaissance, containing prayers and chants for the Christmas Mass. The gold-decorated manuscript was commissioned towards the end of the 15th century by the equally powerful and notorious Borgia Pope Alexander VI from an extremely talented book artist, who decorated the Missal with beautiful miniatures, fantastical borders and numerous golden initials. The magnificent, large-format liturgical manuscript not only served Pope Alexander VI for his readings during Christmas Mass, but is still kept in the Vatican Library today and used every year for church celebrations in St Peter's Basilica. Despite this impressive usage history, the codex is preserved in astonishingly good condition, which speaks for a very careful use of the precious work.



Belser Verlag

Zurich, 1986

- 138 pages / 48.0 × 35.0 cm
- 136 mostly historiated golden initials, fanciful borders, and numerous miniatures including 2 full-pages
- Full calfskin with contemporary tooling and stamped gold emblems
- Limitation: 600 copies
- Commentary: German



Formerly 3,980-€

1,999 €
(like new)

The Nativity

This incredible commission of the infamous Borgia Pope is still used in St. Peter's Basilica for the Christmas mass today. Likely created by Antonio da Monza, the only thing more impressive than its miniatures are the 136 gold initials adorning the text, including the incipit page at hand.

The contents of this splendid codex are begun with the words "A child is born" – Puer natus est. A typical but refined nativity scene is contained within the splendid historiated initials, which consists of floral motifs of red, blue, and green set against a brilliantly burnished gold background. In the bas-de-page miniature, the escutcheon and portrait of the dissolute Pope appear set against blue backgrounds reminiscent of the night's sky.

Book Altar of Philip the Good

Cod. 1800 — Österreichische Nationalbibliothek (Vienna, Austria)



A unique piece of art history created for Duke Philip the Good: the unique combination of private devotional book and handy as well as decorative travel diptych for the powerful Duke of Burgundy

France — 1430–1450



In the late Middle Ages, the library of the powerful Dukes of Burgundy housed countless impressive and incredibly rare book treasures. Among these precious rarities was the Book Altar of Philip the Good. This amazing combination of private prayer book and pictorial diptych is unique in the history of book art and is at the same time an indication of how rulership functioned in the European Middle Ages. Just like portable altars and ordinary books of hours, the duke could easily carry the precious gem with him on his numerous, long journeys and pursue his devotional practice. Until the end of his life, he used the small booklet, which was made entirely according to the personal wishes of the Duke of Burgundy, for his private devotions day after day. Thus, not only the magnificent picture program is customised for Philip, but also the composition of the prayer texts.



Faksimile Verlag

Lucerne, 1991

- 76 pages / 35.0 × 14.2 cm (book); 18.5 × 12.7 to 13.0 cm (pages)
- 5 magnificent miniatures, numerous large and smaller gold initials and two diptych miniatures
- Bound in brown kidskin
- Limitation: 980 copies
- Commentary: German, French



Formerly 3,480 €

899 €
(like new)

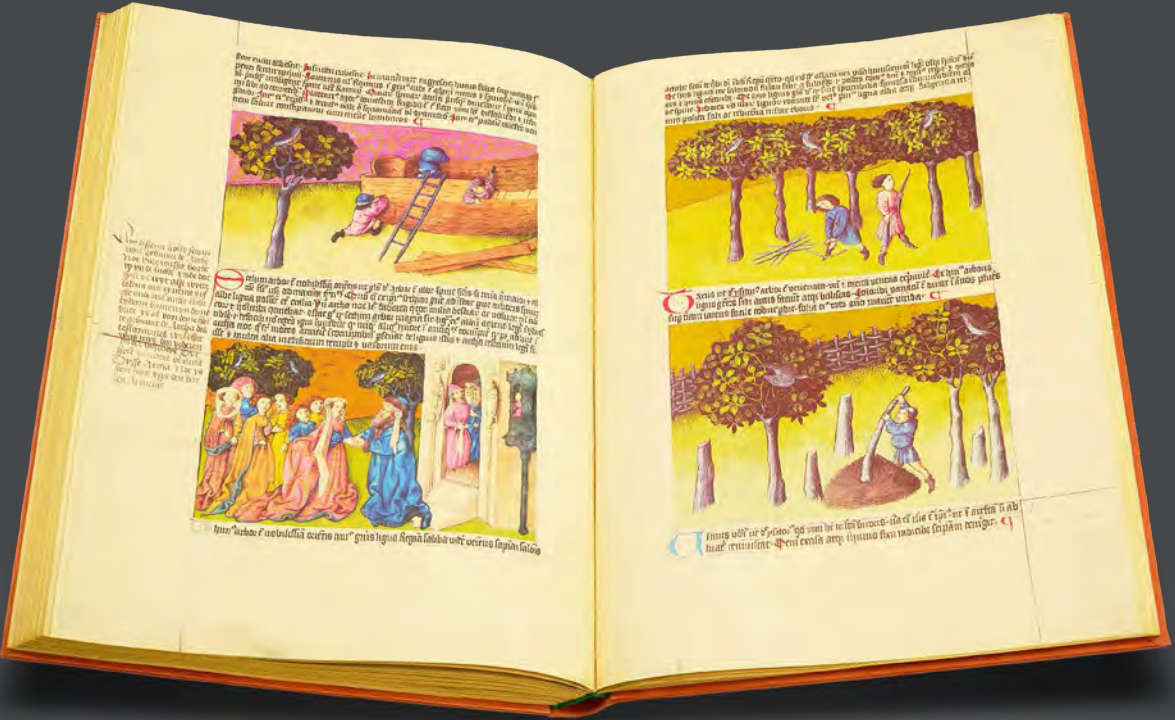
The Crucifixion

This is a unique private prayer book with a small panel diptych fixed atop the text so it can be viewed while flipping through the pages. It is a sign of the wealth and sophistication of the Duke of Burgundy, combining two great medieval art forms. This tiny Crucifixion scene measures is not bigger than the palm of a man's hand, and yet is incredibly detailed and refined.

The checkered background of this work reveals intricate patterns of red, blue, and gold leaf. On a blood-red cross, Christ appears as though he is about to die as blood flows from his wounds and his eyes are closed. He is flanked by a figure wearing a miter, representing his church on earth, and an angel, representing his kingdom in heaven.

Liber de natura rerum - Codex C-67

C-67 — Biblioteca Universitaria de Granada (Granada, Spain)



A medieval “Encyclopedia Britannica” concerning nature: the comprehensive work of Thomas of Cantimpré illuminated in hundreds of miniatures by the Regensburg illuminator Martinus Opifex

Vienna (Austria) or Bavaria (Germany) — Ca. 1440

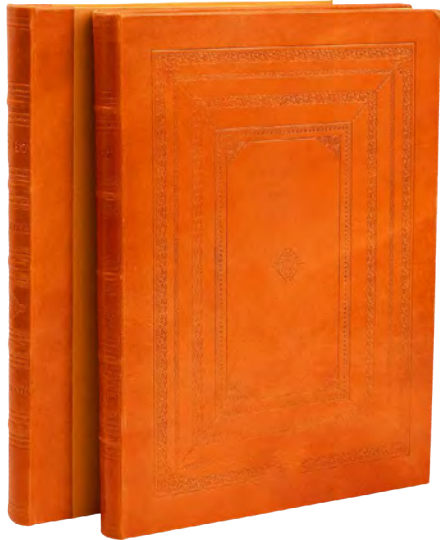
Thomas of Cantimpré was a leading philosopher and theologian in 13th century Europe and the author of numerous works on various subjects but is most famous for writing Liber de natura rerum. It is a comprehensive encyclopedia that enjoyed great popularity during the Late Middle Ages and has been reproduced in many manuscripts. The work draws on numerous sources both pagan and Christian, ancient and contemporary, and divides knowledge about the natural world into twenty chapters. This manuscript originated ca. 1440 and is adorned by 611 miniatures by Martinus Opifex, who was active at the court of Holy Roman Emperor Frederick III. Aside from the text by Thomas of Cantimpré, it also contains the medical treatise Tacuinum Sanitatis by Ibn Buṭlān.



Universidad de Granada

Granada, 1974

- 232 pages from the original manuscript / 45.5 × 34.5 cm
- 611 larger and smaller miniatures, numerous initials
- Embossed calfskin
- Limitation: 1.500 copies
- Commentary: English, Spanish



Formerly 3,480 €

1,699 €
(like new)



Deer, Camel, and Wild Goat

Connected by a bright red frame, these three miniatures come from the bestiary section of the manuscript and are accompanied by their moralizing texts. In the upper register, two men armed with spears are cornering a deer in front of a beautiful purple background patterned with golden tendrils as another deer watches helplessly from the across a stream.

The middle miniature shows a camel being presented to a group of clergymen, the foremost of which appears to wear a bishop's miter, who are standing in front of a building on a hilltop. In the lower register, one goat climbs up a mountain while another eats leaves from a tree. The marvelous background of this scene is very similar to the one found in the upper register.

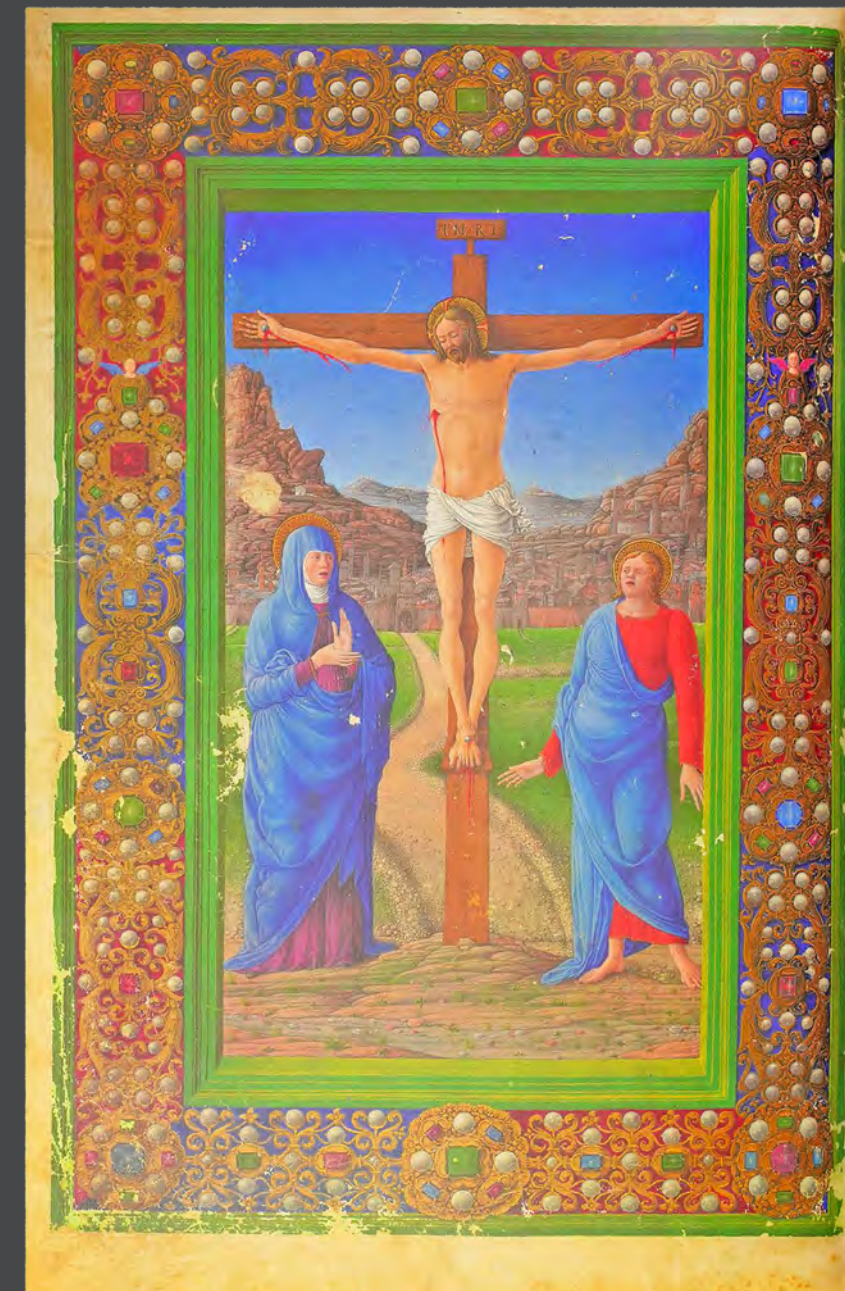
Missal of Barbara of Brandenburg

Archivio Storico Diocesano di Mantova (Mantua, Italy)



Illuminated by no less than Belbello da Pavia and Rogier van der Weyden: a magnificent, large-format manuscript with 70 luminous miniatures for the Renaissance princess Barbara of Brandenburg

Mantua (Italy) — 1442–1465



The Missale of Barbara of Brandenburg is one of the most beautiful liturgical manuscripts of the Middle Ages. The precious manuscript was designed and decorated between 1442 and 1465 by some of the most famous illuminators of the Middle Ages. Among the artists involved are Belbello da Pavia, Girolamo da Cremona and most likely Rogier van der Weyden. The masterpiece is magnificently decorated with 70 larger and smaller miniatures and countless additional decorative elements of gold leaf and lapis lazuli. Originally commissioned by Gianlucido Gonzaga, it remained unfinished when he died in 1448. As one of the most remarkable and cultivated women of the Renaissance, Barbara of Brandenburg recognized the unbelievable worth of the enchantingly illuminated masterpiece and had work on the manuscript continued a year later. Completed in 1465, the manuscript is today considered one of the most important representatives of late Gothic illumination.



Il Bulino, edizioni d'arte

Modena, 2012

- 760 pages / 39.5 x 26.0 cm
- 68 miniatures include 2 big initials, 7 ff. with decorations all around the text, more than 2,000 illuminated capital letters of different size
- Red velvet binding
- Limitation: 499 copies
- Commentary: Italian



Formerly 12,500 €

4,999 €
(like new)

Crucifixion

The most iconic of Christian images is presented here in a miniature by the Italian Renaissance master Girolamo da Cremona. Christ is depicted in a monumental manner reminiscent of early Byzantine art: he is dead but not in pain and seems to stand rather than hang from the cross. The Virgin Mary and St. John the Evangelist flank him, as is typical of late medieval Crucifixion scenes, and have looks of wonder rather than of sorrow.

A wonderful cityscape of Jerusalem is depicted in the background with other settlements visible in the distance under a clear blue sky. The scene is set within a gorgeous illusionistic frame depicted as golden jewelry with pearls, precious stones, and two small angels. Finally, one cannot help but notice the perfect symmetry of the scene.

Medical and Astrological Almanac

Ms. 7.141 — Bibliothèque nationale et universitaire (Strasbourg, France)



Health tips and nutritional advice from the 15th century: a colorfully illuminated calendar manuscript with golden accents as a guide through everyday life in the Middle Ages

Southern Alsace (France) — Ca. 1445

The Medical and Astrological Almanac was created ca. 1460 and is a fantastic manuscript which is simultaneously an annual calendar, medical guide, astrological guide, and almanac. It thus served the aristocratic medieval household as a general guidebook to life, health, weather, etc. and is filled with advice based on cosmic forces, the four humors, and other ancient traditions. The text is written in both Latin and German making generous use of expensive red ink. Originally believed to be part of a larger work, the surviving 24 pages contain colorful miniatures with gold leaf depicting the zodiac symbols, labors of the months, and other depictions of everyday life. The figures have a sweet and childlike appearance with rosy cheeks and kind faces. Researchers speculate that the manuscript originated from the Upper Rhine region, most likely for a patron in Strasbourg judging by the saints' festivals included in the calendar.



Quaternio Verlag

Lucerne, 2020

- 24 pages / 20.6 × 15.5 cm
- 12 monthly medallions framed in gold, 12 signs of the zodiac and eleven scholarly images with 22 decorative gold arches
- Parchment cover with gold embossing
- Limitation: 680 copies
- Commentary: German



Formerly 2,480 €

1,499 €
(like new)



January

Aquarius is symbolized by the beautiful Phrygian youth Ganymede, who is depicted wearing a grey tunic, shoes, and hat as well as blue tights and white gloves as he pours out his archetypal jug of water. He appears below a medallion containing a three-faced king sitting at a table and drinking wine. This figure symbolizes that the month of January is a time for looking into the bygone as well as the forthcoming year.

The local saints commemorated in the calendar are associated with the diocese of Strasbourg, e.g. Saint Erhard, an episcopus vagans or “wandering bishop” whose feast is celebrated on January 8th. Black, red, and blue-green ink has been expertly employed by the scribe, who also included an alphabet at the bottom of the page.

KURZ ERKLÄRT: GEOGRAPHY AND MAPS

While the geographic knowledge of people was generally poor at the time, medieval Europeans did not think the world was flat. Many Roman maps survived long enough to have medieval copies made of them, and just like the Romans, medieval Europeans believed the Earth was round. Nonetheless, the loss of geographic knowledge in the wake of the fall of the Western Roman Empire was one of the greatest challenges facing Europe.

The Medieval Worldview

The first thing a modern person would notice about a medieval map is that the orientation is off: East is at the top instead of North. The most important factor of a medieval map was the central placement of Jerusalem at the center, representative of its central religious position. The more advanced civilizations of the East – China and India – are at the top of the map. Europe's position at the bottom of the map next to Africa expresses the inferiority complex that was at the heart of medieval European identity – Europeans were well aware of their regressed state in comparison to their predecessors in antiquity or their neighbors in the more advanced Byzantine and Islamic worlds. Other “zonal” maps expressed a common theory that there were two habitable zones on the Earth located between the poles and the Equator. It was theorized that there was a huge southern continent called Antipodes, but that it could not be reached because of the insufferable heat of the equatorial zone. The most famous Mappa Mundi is known as the Hereford World Map, a commission of an English nobleman, Richard of Haldingham and Lafford, canon of Lincoln and Hereford, from ca. 1290. It was added to the UNESCO Memory of the World Register in 2007. This Mappa Mundi is a mixture of a conceptual map with basic geographic and historical information, depicting specific rivers and naming 420 cities including many biblical locations. It is most spectacular specimen that is nonetheless typical for the time.

A Shockingly Accurate Medieval Map

More than a century before the Hereford World Map was made in Norman England, a map was created in the Norman Kingdom of Sicily at the behest of King Roger II that would be the most accurate in Europe for the next 300+ years: the Tabula Rogeriana. Sicily was located at the crossroads of the medieval world, a place where various cultures intersected. The court at Palermo was one of the grandest and most tolerant in all Europe because the Normans, themselves coming from a polyglot Norse-Frankish-Breton culture, had no qualms with hiring scribes, doctors, and other court officials who were Arabs or Jews. In fact, the Normans interviewed the crew of all ships that came to their ports, recording what they had seen on their voyages. The Tabula Rogeriana was created by the geographer Muhammad al-Idrisi in 1154 after 15 years of compiling information. It was originally written in Arabic and called *Nuzhat al-mushtāq fi'l-khtirāq al-āfāq*, “The Book of Pleasant Journeys

into Faraway Lands”. Aside from being South-oriented, it is shockingly recognizable for the modern beholder. It depicts all of the western Eurasian continent and North Africa with an admirable degree of accuracy, although East Asia is (not surprisingly) ambiguous. This work is a testimony to the talent of its Arab cartographer and the geographic curiosity of the Normans, an innovative and seafaring people whose dynamism shaped much of the High Middle Ages.

Ptolemy Manuscripts

Claudius Ptolemy (100-170) was a Greek living in Roman Alexandria and was a brilliant mathematician, geographer, astronomer, and astrologer during the empire's golden age. His work, known either as the *Geographia* and the *Cosmographia* was rediscovered in Europe ca. 1300 and was translated into Latin by Jacopo Angeli da Scarpezia in Florence in 1406/7, all the surviving manuscripts we have of the work originate from afterward. Nonetheless, this was an extremely popular subject for elegant illuminated manuscripts. Some noteworthy specimens include the Vatican Ptolemy from the late 15th century, which was created by Nicolaus Germanus and dedicated to Pope Paul II, a 1471 commission by Duke Federigo da Montefalatro that is also in the Vatican Library, and a Neapolitan codex by Bernardo Silvano d'Eboli from ca. 1490 that was commissioned by Andrea Matteo III Acquaviva and eventually acquired by King Francois I of France, eventually reaching the Bibliothèque Nationale de France. These manuscripts were displays of the wealth and sophistication of their sovereign patrons as well as physical representations of the realms they ruled while also demonstrating their connection to and appreciation of a work from classical antiquity.

Portolan Charts and Mapping the New World

First emerging in 13th century Italy, Portolan charts were navigational maps created using compass directions and distances recorded by sailors at sea. The name originates from the Italian *portolano* meaning “related to ports or harbors”. Such maps were guarded as valuable state secrets during the Age of Exploration and were priceless assets for those at sea...

Read more on

www.facsimiles.com/worlds-of-wisdom!



Hereford World Map

This fully-preserved medieval world map has a diameter of 132 cm, making it larger than any other map of its kind. Like other Mappae Mundi, it is East oriented with the holy city of Jerusalem in the center, but this extensive map identifies another 420 cities as well. Rivers are painted blue while seas and oceans are painted green – except for the Red Sea.

This work is a mixture of geography, world history, biblical history, and mythology – it does not represent the state of geographic knowledge at the dawn of the 14th century but is a conceptual map instead. It is for this reason that the map contains 15 biblical events, 33 animals and plants, 32 people, and five scenes from classical mythology. Curiously, the labels for Africa and Europe are reversed.

Portulan

C.G.A.5.b,c,d — Biblioteca Estense Universitaria (Modena, Italy)



Precise coastlines and important landmarks for practical use at sea:
impressive medieval maps by the famous Mallorcan cartographic school
from the mid-15th century

Mallorca (Spain) — 1450–1460



The Portolan charts C.G.A.5.b., C.G.A.5.c. and C.G.A.5.d. were created between 1450 and 1482 by a talented but anonymous Portuguese cartographer. They represent the oldest evidence of Portuguese cartography, which produced arguably the most important cartographic school of the Renaissance and is known for its amazingly realistic nautical charts. The maps show, among other things, the discoveries on the coast of Africa, which Fernando Gomes made only shortly before they were created. They go on to show the entire Mediterranean, the British Isles, part of Central Europe, and the west coast of Africa up to Cape Bojador, as well as important trading cities like Barcelona and Genoa, and defining landmarks like castles and palaces. The detail of the correctly depicted coastlines is astonishing, making these maps a particularly fascinating testimony to the early days of the Portuguese Cartographic School.



Il Bulino, edizioni d'arte

Modena, 2002



- 3 maps / 73,0 x 60.0 cm; 90.0 x 61.0 cm; 76,0 x 59.0 cm
- Maps decorated with different colored flags and coats of arms, landmarks and medallions
- In elegant wooden case
- Limitation: 499 copies
- Commentary: Italian

Formerly 2,400-€

1,399 €
(like new)

Nautical Chart of the Mediterranean and Northwest Europe

Measuring 61 x 90 cm, this map depicts the Mediterranean basin in its entirety, most of the Black Sea, as well as the Atlantic Ocean from the fjords of Norway to the British Isles to the sandy shores of Morocco. It is less decorated than Portulan C.G.A.5.d but also appears to have been designed for practical use as a navigational tool. The place names are drawn so they can always be read from the edge of the map, thus northern cities, coats of arms, and their labels are drawn/written upside down.

Nonetheless, important cities such as Barcelona, Valencia, Santiago de Compostela, Granada, Venice, and Genoa are drawn and labelled as are numerous smaller cities along the important rivers of Europe or on the Baltic Sea in the north, which is very crudely drawn and represents the limits of the geographic knowledge of the otherwise masterful cartographers of Mallorca, who would have created the map ca. 1450–60.

Book of Hours of Isabel "The Catholic"

Biblioteca del Palacio Real (Madrid, Spain)



Almost 3,500 colorful illustrations from the Bruges workshop of Willem Vrelant: A profusely illuminated Flemish masterpiece as a wedding gift for Queen Isabella of Spain

Bruges (Belgium) — 15. Jahrhundert

The epoch of the Catholic Monarchs Ferdinand and Isabella was a golden age for Spain, both politically and culturally. One of the treasures of this epoch is the so-called Book of Hours of Queen Isabella of Castile, which the Queen received either as a gift from her mother-in-law Juana Enríquez or from her husband on the occasion of their wedding. The quality and splendor of the precious manuscript is also suitable for a queen. All 730 pages of the book of hours gleam with exuberant adornment and magnificent miniatures. It is considered to be one of the masterpieces from the studio of Willem Vrelants in Bruges, an outstanding miniaturist of the Flemish school of the 15th century. The Book of Hours of Isabel la Católica is a special treasure of illumination.



Testimonio

Madrid, 1991

- 730 pages / 21.0 x 15.0 cm
- A total of 3,487 miniatures, 72 of which are full-pages, imaginative borders on almost every page, countless large and smaller decorative initials
- Blue goatskin with Gold stamping
- Limitation: 980 copies
- Commentary: German



Formerly 5,980-€

2,499 €
(like new)



The Flagellation

Like all of the 72 full-page miniatures of this manuscript from the workshop of William Vrelant, the scene at hand is a masterpiece equal to any panel painting of the 15th century. The fourth station of the Passion is depicted within a frame of gorgeous tendrils in red, blue, green, and gold leaf, which includes a bishop playing some kind of flute.

The Flagellation is set amidst an abstract architecture, perhaps a courtyard, the perspective of which is nonetheless correct. One cannot see the blows on Christ's back, but the cruel joy on his persecutors' faces tells the story of the carnage. They appear to be dressed like Turks, perhaps representing anxieties in Europe following the Fall of Constantinople and their subsequent invasion of the Balkans.

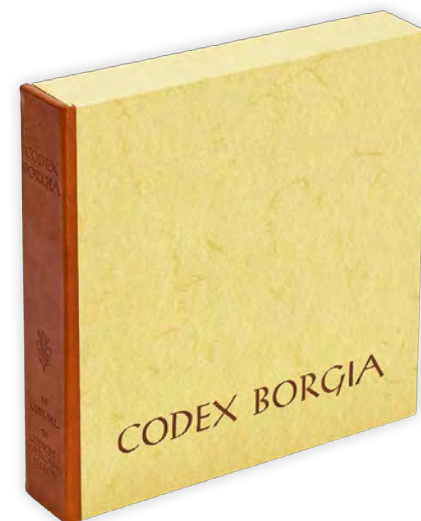
Codex Borgia

Cod. Vat. mess. 1 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



Painted and folded sheets with a total length of almost 11 meters: a richly illuminated testimony to the seemingly strange world of ancient Mexico before the arrival of the Conquistadores

Written possibly in the zone of Puebla-Tlaxcala-Cholula (Mexico) — 15th century



ADEVA

Graz, 1976

- 78 leporello pages / 27.0 × 26.5 cm
- 76 fascinating full-page picture programs
- Screenfold-facsimile and commentary encased in box with leather spine
- Limitation: 500 copies
- Commentary: German

Formerly 890-€

499 €
(like new)

The Naguals

Aside from describing temple rituals and Aztec deities, this rare Pre-Columbian manuscript also depicts naguals – shapeshifters common to several Mesoamerican folk traditions. Sometimes a part of a community's religious hierarchy, although someone treated with a mixture of fear and respect, other naguals were treated with hostility and lived as outcasts.

The naguals could transform into animals, which is part of the Mesoamerican belief in tonalism, whereby every person has an animal with whom they have a close spiritual link determined by their birthday. This bizarre, brightly colored, and intricately detailed miniature page has a psychedelic aesthetic, an indication of the importance of hallucinogenic drugs in this religious tradition.

The world of the Aztecs on almost 11 meters: The Borgia Codex is like a huge, folded entrance ticket to a world far away from us: Not only 9500 air miles and 500 years separate the world of the Aztecs from today's Central Europe, but also a different way of thinking, living and creating. This is made clear by the 39 sheets painted on both sides on almost 11 meters. This "largest and most remarkable of the old Mexican pictorial writings" (A. v. Humboldt) allows a fascinating insight into state as well as private-personal rituals and also into the Tonalamatl, which is so fundamental for the Mexican religion. This is a calendar based on the number 20, which could be used to determine the time and to find out whether a day would be favorable for a certain project. A world with a different, but for that very reason fascinating logic

Book of Hours of Cardinal Carafa

ms. vat. lat. 9490 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



Careful calligraphy, ornate initials, and pastel miniatures in perfection: a gleaming golden Renaissance masterpiece on purple parchment for the mentor of the future Pope Paul IV

Italy — 15th century

Book of Hours of Cardinal Carafa
The Vatican Library houses a true gem of Italian Renaissance book art: the so-called Book of Hours of Cardinal Carafa. Measuring merely 14.0 x 9.0 cm, the book of hours was lavishly decorated by Bartolomeo Sanvito for his high-ranking patron, Cardinal Oliviero Carafa. The talented artist from Padua used the finest materials to create a sublime work of art that is emblematic of the achievements in book art of the Renaissance in Italy. Beautifully detailed and naturalistic miniatures and calligraphy shine in gold, silver and pastel tones on purple dyed parchment. With this splendour, the personal book of hours also represents the power and influence held by the wealthy patron of the arts, prince of the church and mentor of the later Pope Paul IV.



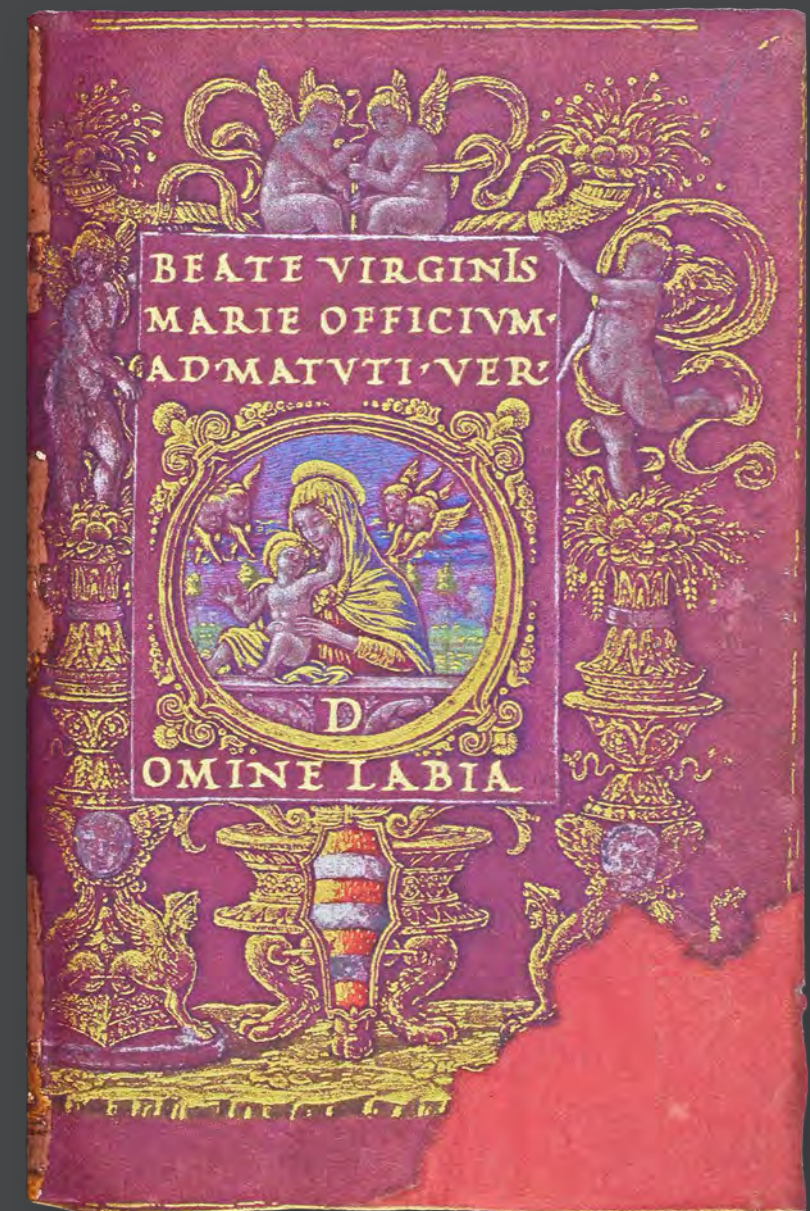
ArtCodex

Castelvetro di Modena, 2016

- 398 pages / 14.0 x 9.0 cm
- 1 ornate frontispiece with the cardinal's coat of arms, 2 full-page miniatures and 4 splendid incipit pages in gold, silver and pastel tones
- White leather binding with gold tooling
- Limitation: 1,059 copies
- Commentary: Italian

Formerly 3,900-€

1,899 €
(like new)



Little Office of the Blessed Virgin Mary

Despite having a corner torn away, this is a splendidly embellished page introducing the Little Office, which is recited at Matins with seasonal variations at Advent and Christmastide. The artist has made full use of the rare and expensive purple-dyed parchment by using delicate pastel colors and gold ink in particular to create one of the most unique and beautiful Renaissance manuscripts.

Masterfully shaded cherubs with golden wings and hair surround the text field: two stand in classically-styled vases, each holding up a cornucopia, while two more sit aloft facing one another. Cardinal Carafa's coat of arms is displayed at the bottom of the page, where we see other details like table legs in the shape of lions' feet and winged human hybrids.

Treasures from the National Library of Russia

Russian National Library (St. Petersburg, Russia)



Ten treasures from the Russian National Library, founded by Catherine the Great: the most beautiful miniature pages from some of the most important manuscripts form the splendid collection in St. Petersburg

Paris (France); Istanbul (Turkey) and others — 9th–19th century

Coron Verlag

Gütersloh, 2007

- 10 single pages / different formats
- Miniautres under passe-partout
- Luxury box
- Limitation: 1,995 copies
- Commentary: German

Formerly 1,698 €

299 €
(like new)

Leaves From Famous Books of Hours

Different owners



Stunning book art from libraries around the world: a diverse collection of masterful miniatures from some of the most famous and sophisticated books of hours of the Middle Ages

Paris (France); Bruges (Belgium) and others — 14th–16th century

Coron Verlag

Gütersloh, 1979

- 10 single pages / different formats
- Miniautres under passe-partout
- Luxury box
- Limitation: 1,495 copies
- Commentary: German

Formerly 1,698 €

299 €
(like new)

Schätze der Bibliothèque nationale de France

Bibliothèque nationale de France (Paris, France)



From one of the largest manuscript collections in the world: ten outstanding miniature pages from some of the most important manuscripts in the treasuries of the Bibliothèque nationale de France in Paris

Paris (France); Aachen (Germany) and others — 6th–15th century

Coron Verlag

Gütersloh, 1995

- 10 single pages / different formats
- Miniautres under passe-partout
- Luxury box
- Limitation: 1,495 copies
- Commentary: German

Formerly 1,698 €

299 €
(like new)

ZIEREIS FACSIMILES

New Arrivals and Special Offers Every Month



www.facsimiles.de

Subscribe to our newsletter now!

Stephan Lochner Prayer Book of 1451

Hs. 70 — Hessische Landes- und Hochschulbibliothek (Darmstadt, Germany)



Created in Cologne by Stephan Lochner, one of the greatest painters of his time: masterfully populated initials as a great testimony to the "Soft Style" of the International Gothic

Cologne (Germany) — 1451

Stephan Lochner (1400–1451) is considered to be the most significant artists of Cologne's school of painting and a primary representative of the "soft style". A splendid prayer book from the year 1451 is attributed to him and his workshop in Cologne, which was probably commissioned by an aristocratic family, possibly a branch of the Handenrather or Judden families. The 470-page manuscript fascinated the reader with 57 inventive historiated initials and a marvelous full-page miniature of the Annunciation scene. The latter appears together with lush acanthus in rich blue and delicate pink tones that frame the opposite initial.



Coron Verlag

Gütersloh, 1989

- 470 pages / 10.8 x 8.0 cm
- 1 full-page miniature, some small-format miniatures, 57 historiated initials
- True-to-original leather binding with rich blind embossing, colour-edging on all sides and two brass clasps
- Limitation: 1,995 copies
- Commentary: German



Formerly 2,980-€

899 €
(like new)



Initial Page – St. Hubertus

Hubertus was an 8th century Frankish nobleman who withdrew from court to find solace hunting in the woods after the death of his wife in childbirth. While pursuing a magnificent stag on Good Friday, the animal stopped and looked at him. Hubert then had a vision of a crucifix floating between its antlers and the deer spoke to him, calling him to a godly life.

Hubert is depicted in this initial as a bishop kneeling on the ground holding a book with a tiny deer standing on it. The deer is often used as a symbol of renewal because it sheds its antlers and is associated with Christ. The page positively gleams with gold leaf, from the solid frame of the initial to the winding tendrils of the border, leading to lovely blooms of red and blue.

Quest for the Holy Grail

Ms. 527 — Bibliothèque Municipal de Dijon (Dijon, France)



Parzival and the knights of Camelot in search of the Holy Grail: the fifth and last Arthurian novel by Chrétien de Troyes in a splendidly colored 15th century illuminated manuscript

France — Um 1450–1460



One of the most beautiful copies of the French verse narrative "Li Contes del Graal" or "The Quest for the Holy Grail", which the author Chrétien de Troyes began as early as the end of the 12th century, was produced in France between 1450 and 1460. De Troyes fifth and last Arthurian novel tells the story of the young knight Perceval, who eventually becomes an Arthurian knight and Grail seeker, and skillfully combines courtly prose with the Christian mythology of the time. Over 50 enchanting miniatures make the adventurous journey with its incredible dangers visually tangible for the reader. In addition, elaborate initials and fantastic borders with brilliant details adorn the 32,000 verse text. This large-format jewel of literary history is now kept in the Bibliothèque Municipal of Dijon under the shelfmark Ms. 527.



Ediciones Grial

Valencia, 1997

- 163 Folios / 41.7 × 32.0 cm
- 40 masterful miniatures, numerous ornamental initials in red, blue, and gold as well as filigree floral borders
- Gold stamped leather binding
- Limitation: 870 copies
- Commentary: Spanish



Formerly 4,980 €

2,799 €
(like new)

Scenes from Camelot

This codex begins four scenes from King Arthur's court at Camelot. It is a wonderful specimen of French illumination ca. 1500 as it transitioned between the Gothic and Renaissance styles. These interior scenes were created with a remarkable sense of perspective and utilize a wonderful palette of primary colors.

The upper scenes depict King Arthur and Queen Guinevere at a courtly feast attended by twelve kings and queens. In the lower-left scene, nuns present Galahad to be knighted by Lancelot, who is pictured to the right resting a sword upon the shoulder of the kneeling Galahad. The figures are all depicted in the fashion of late-15th century France: short tunics and tights for men, flowing dresses with long trains for women.

Sketchbook of Francesco di Giorgio Martini

Urb. lat. 1757 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



Direct testimony to the work of one of the most gifted architects of the Renaissance: over 1,200 architectural drawings and designs for machinery in a sketchbook that is as fascinating as it is historically significant

Urbino (Italy) — 1464–1478

The Sketchbook of Francesco di Giorgio Martini was written between 1464 and 1478 in Urbino, Italy, and is probably the most important and informative treatise on Renaissance architecture that has survived to this day. It contains over 1,200 drawings and designs of various technical constructions and building projects and thus resembles a detailed record of the most important architectural achievements of the Italian sculptor, painter and architect. While he himself was probably in contact with Leonardo da Vinci, among others, his own work influenced countless other master builders and architects of the Renaissance. Di Giorgio's sketchbook is thus not only an important testimony to the technology of the Renaissance period, but also to the networks among artists, master builders and scholars. Today, the small-format manuscript is kept with many other book treasures in the Vatican Library.



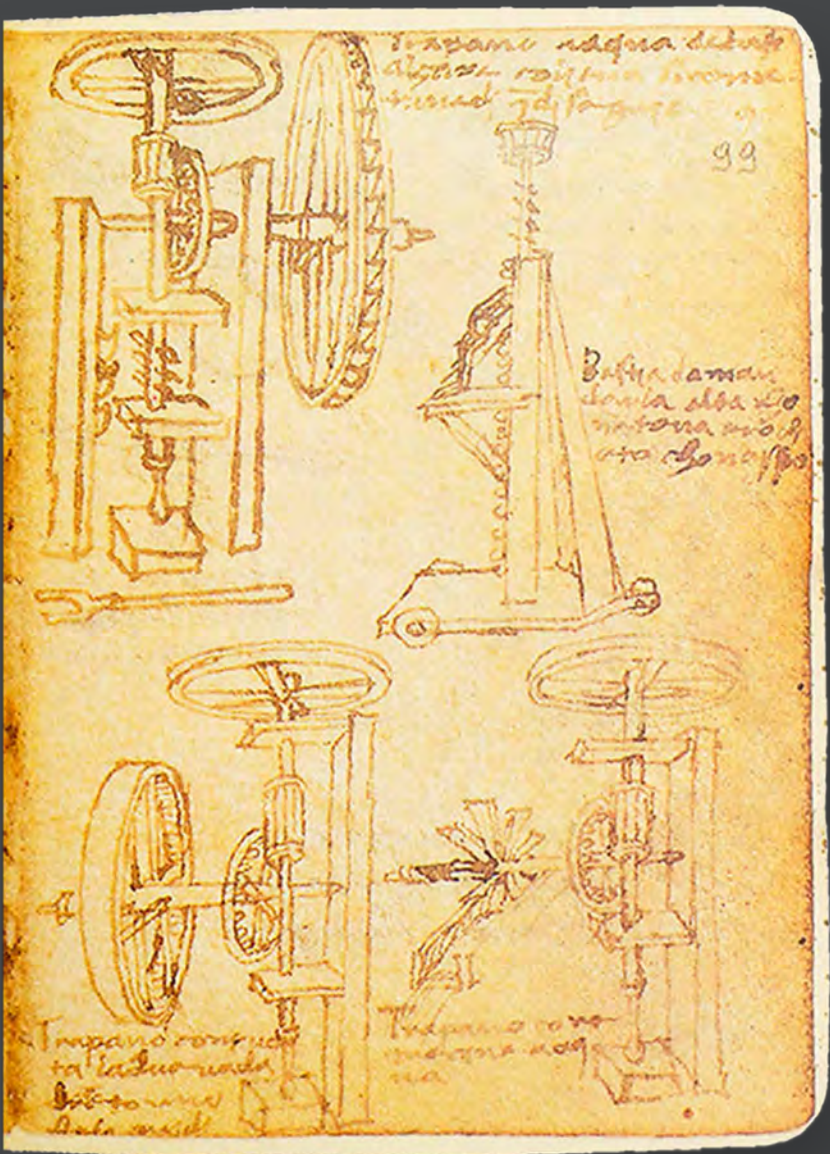
Belser Verlag

Zurich, 1989

- 400 pages / 8.5 × 6.0 cm
- More than fascinating 1200 sketches (ships, catapults and many more)
- Brown leather with two clasps
- Limitation: 2,980 copies
- Commentary: German

Formerly 1,490 €

499 €
(like new)



Designs for Gear-Driven Devices

In an age when progress relied on strong backs and arms, being able to harness energy with machinery was tremendously valuable for a community. Whether driven by water or later by wind, such innovations freed up labor for other economic activities. These are designs for various mechanisms that medieval Europeans used to mill grain, power bellows for an iron forge, pump water, and more.

In the lower-right hand corner, we see a mechanism powered by a water wheel, which is fed by a so-called headrace from a mill pond – a technology that was used throughout antiquity and the Middle Ages. Above it, we see a screw mounted on a rolling platform that would have been used to drill into the ground, probably for water wells.

Vorau Picture Bible

Codex 273 — Stiftsbibliothek Vorau (Vorau, Austria)



Created long before Luther and adorned with over 550 expressive miniatures: the stories of the Bible and world history united in a large Bible Historiale in German vernacular from 1467

South Germany — 1467

The late medieval development of the picture Bible enjoyed a great deal of freedom in the face of the diverse origins of its sources. They combine biblical narratives with profane history and freely fill the gaps with apocryphal writings, legends, and secular historical works. The result is a universal history from Creation to the Last Judgment, which served many generations as the only work of history they had. The Vorau Picture Bible is the most beautiful German picture Bible: written in a Bavarian-Austrian dialect with an easily readable bastarda, it even records the day of its completion: the 31st of October 1467. Above all, however, it captivates with a total of 559 colorful miniatures, which served the medieval reader as a summary and illustration of the texts. Today they provide an invaluable, vivid insight for the costume and material culture studies of those days.



ADEVA

Graz, 1989-1993

- 4 Bände: 920 pages / 40.5 × 28.5 cm
- 559 colored pen and ink drawings and countless cadels and initial majuscles
- Leather (true copy of the original binding). All folios are cut according to the original..
- Limitation: 480 copies
- Commentary: German



Formerly 7,800-€

2,499 €
(like new)



Cain and Abel

In the Book of Genesis, Cain famously slays his brother Abel after God rejects his offering in favor of his brother's, and then lies about it, earning him the curse and mark of Cain. Aside from being the first two children of Adam and Eve, the brothers possess tremendous symbolic value, representing everything from the birth of evil to the rise of agriculture.

The miniatures are inserted in line with the two-column German text. On the left, the brothers present their burnt offerings at the altar, Abel the shepherd presents the choicest lamb of his flock while Cain merely offers a bushel of grain. The following scene shows Abel lying on the ground, head already bleeding from a wound, as Cain raises the hoe to strike again.

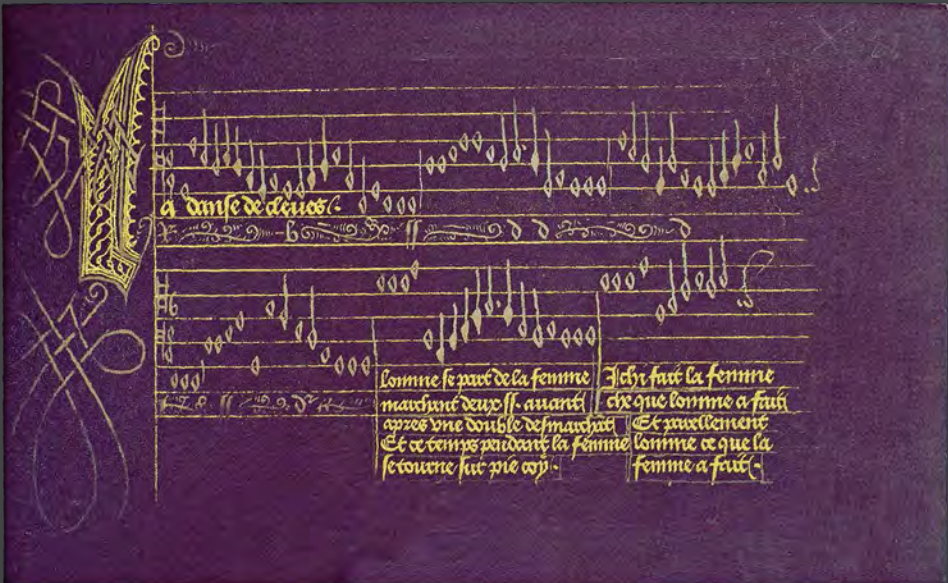
Dancing Book of Margaret of Austria

Ms. 9085 — Bibliothèque Royale de Belgique (Brussels, Belgium)



Musical notations in gold and silver for the wife of Emperor Maximilian: one of only seven surviving manuscripts from the Middle Ages executed entirely on black parchment

Flanders — Ca. 1470



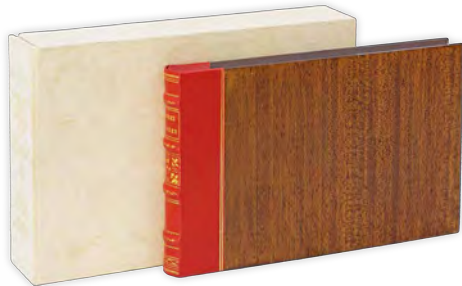
As restrictions on music and dancing were relaxed by the Catholic Church in the course of the Middle Ages, dancing became more common and the dances more complex. Dancing became an essential part of court life, knowing the right dances was an indicator that one came from the right strata of society, that one belonged. Therefore, instructive books became popular as learning aids and reference works, especially for young nobles learning to be ladies and gentlemen. The Dancing Book of Margaret of Austria is an especially rare and beautiful example thereof from the 15th century. This is because it is one of the few so-called "black manuscripts" to survive to the present and is decorated with gold and silver to further highlight its unusual aesthetic.



ADEVA

Graz, 1987

- 56 pages / 12.8 × 21,0 cm
- Notations, texts, and initials shine in gold and silver on black vellum; the calligraphic initials are artistically executed as "lettres tournures"
- Half leather binding
- Limitation: 500 copies
- Commentary: German



Formerly 1,980 €

899 €
(like new)

La Danse de Cleves

Introduced by a gorgeous large golden "L" initial, La Danse de Cleves is an irregular "basse danse" of the type that was extremely popular among the European nobility during the 15th and 16th centuries. Unlike most of the other dances in the manuscript, it is not strictly processional and is accompanied by a complex rhythm.

The black page, created by soaking the parchment in an iron-copper solution, creates the perfect background for the gold and silver ink, the latter of which appears almost white. This is one of only three "black" manuscripts to survive intact as a codex because the same process that gives the parchment its rich black color also corroded it. Today, the manuscript is extremely fragile, which necessitated the creation of a facsimile.

Codex Schürstab

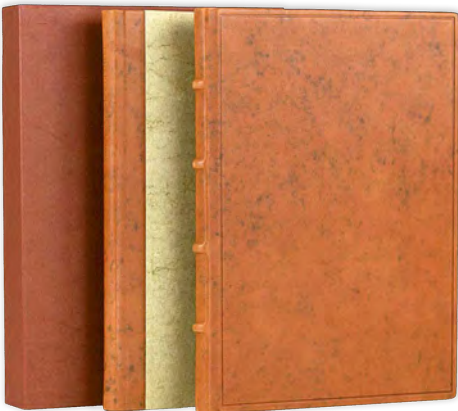
Ms. C 54 — Zentralbibliothek (Zurich, Switzerland)



The influence of the stars on the weal and woe of each individual: health tips and astrological advice for the layman in the splendidly illuminated Nuremberg housebook of the Schürstab family

Nuremberg (Germany) — Ca. 1472

The Codex Schürstab is a medieval astrological handboook that explains the lessons of the planets and stars in connection with their influence on human life and health. The text is written in Old German and is therefore addressed to less educated lay people, although the lavish and precious decoration of the manuscript is more than worthy of its wealthy patrons: The couple Erasmus and Dorothea Schürstab belonged to an influential patrician family in Nuremberg. This is reflected in the 54 refined and extremely high-quality miniatures, which not only vividly depict planetary movements and signs of the zodiac with great variety, but also expressively illustrate the practical advices for the treatment of different diseases. For this, the talented but unknown master used the finest painting materials as well as the most delicate gold leaf.



Faksimile Verlag

Lucerne, 1981

- 124 pages / 29.5 x 20.7 cm
- 54 miniatures carried out using the most noble pigments and shimmering gold leaf
- Bound in brown leather, hand-stitched headband
- Limitation: 980 copies
- Commentary: German

Formerly 1,290 €

499 €
(like new)



Donor Portrait

This medical/cosmological manuscript opens with a depiction of the patrons of this remarkable work: the famous Erasmus and Dorothea Schürstab from Nuremberg. They are pictured in prayer on grass before a background of tendrils and flowers. Both hold rosary beads, are dressed in the fashion of late-medieval urban bourgeoisie, and flanked by twelve escutcheons.

Christ appears battered and displaying his wounds at the top of the page before a brilliantly polished, patterned gold background. He is framed by a Gothic doorway and standing on a checkboard floor. A palm branch hangs from the left arm of the cross and a scourge from the right, symbolizing the Passion. Floating beneath him are two angels bearing the spear and vinegar-soaked sponge of the Crucifixion.

Black Hours

M. 493 — Morgan Library & Museum (New York, USA)



Radiant miniatures, glowing borders and gold initials on black colored parchment: one of only seven black manuscripts that have survived to this day

Bruges (Belgium) — Ca. 1475



Only very few illuminated manuscripts from the Middle Ages originate from a similarly laborious production process as the Black Hours from Bruges. The codex was made ca. 1475 for the court of the Dukes of Burgundy. The vellum pages of the work were dyed dark black and illustrated with high-quality materials. Opaque pastel colors, precious gold and silver on intensive blue and emerald green backgrounds adorn the pages of the unique manuscript. The Black Hours is one of only three surviving black manuscripts that still exist in their original form.



Faksimile Verlag

Lucerne, 2001

- 242 pages / 17.0 x 12.0 cm
- 14 full-page miniatures, 30+ golden decorated initials with emerald backgrounds
- Black velvet binding with gilded decorative fittings
- Limitation: 980 copies
- Commentary: German



Formerly 4,980 €

1,899 €
(like new)

Die Anbetung der Könige

Dying vellum with an iron-copper solution turns them a deep black, which allows for the unique aesthetic of black manuscripts, some of the rarest in all of medieval illumination. Allowing for the extensive use of gold and silver, as well as opaque pastel colors, these works are particularly well suited to portraying night scenes like this.

The intensive blue frame contrasts wonderfully with the golden tendrils, beautifully framing the familiar scene. As the star that guided them shines in the background in gold ink, the three Magi, dressed in elegant contemporary robes highlighted with gold, present their gifts. The beholder's attention is focused on the figures and their subtle expressions because so much of the scene is draped in shadow.

Book of Hours of Ferdinand and Isabella of Spain

Ms. Vit 25-5/78 B 13 — Biblioteca Nacional de España (Madrid, Spain) / Staatliche Museen (Berlin, Germany)



A work of the "Who's Who" of medieval illumination: the wedding gift of Emperor Maximilian I to the Catholic Monarchs, masterfully and richly illuminated by Simon Marmion, Lieven van Lathem, and others

Ghent (Belgium) — Ca. 1475

The Book of Hours of Ferdinand and Isabella of Spain counts as part of the distinguished works of the Late Middle Aged book painting and is considered to be among the most beautiful Books of Hours in the world. With its uncountable miniatures, spanning a total of 650 pages, this manuscript flaunts beauty that truly has no equal. The best Flemish book artists of their time brought true works of art onto these parchment pages. Presumably the book was a present from Emperor Maximilian I to the so-called Catholic Monarchs Ferdinand and Isabella of Spain. The name of Margarete of York is also connected to this manuscript, as she was the original patron from the work in 1475.



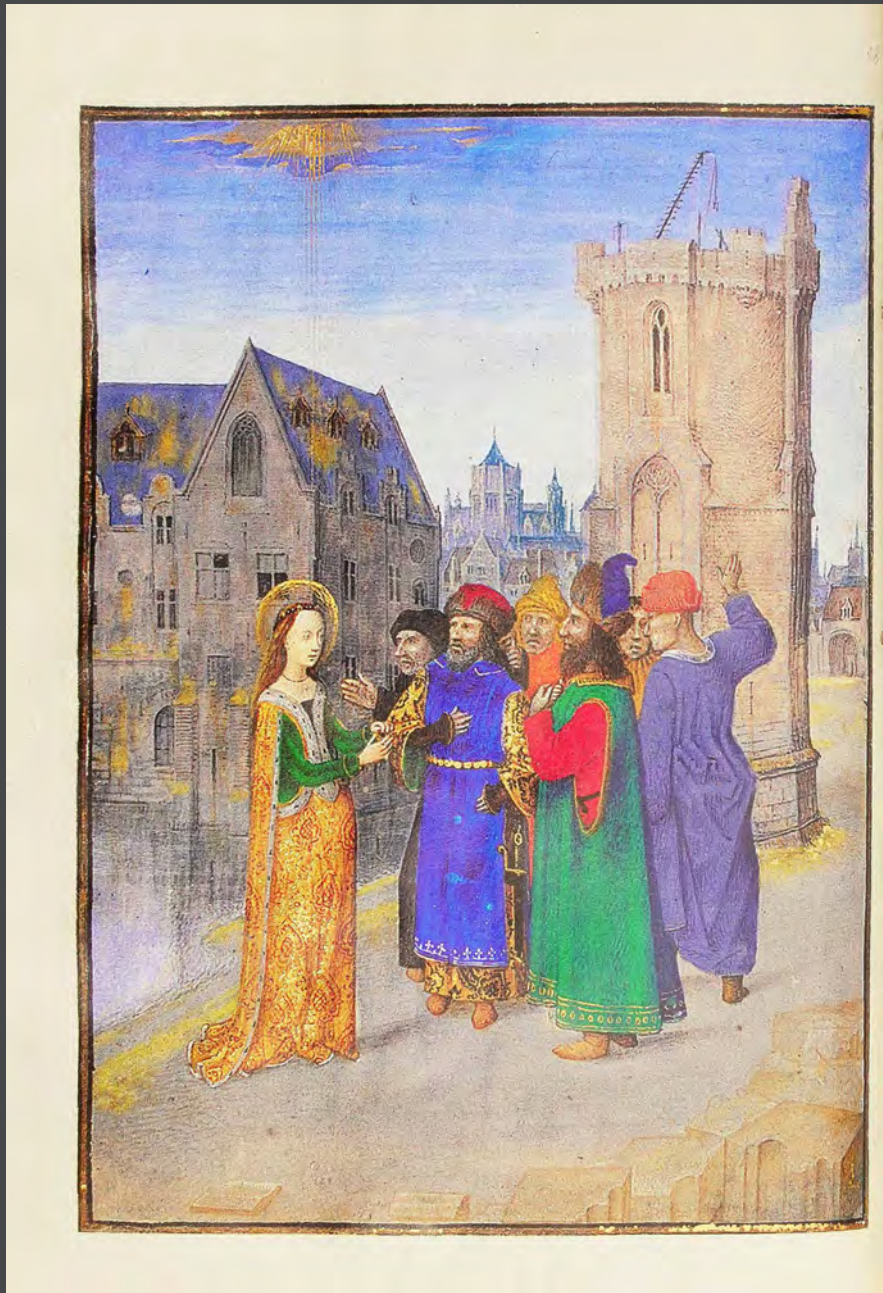
Patrimonio Ediciones

Valencia, 2009

- 650 pages / 13.1 x 9.2 cm
- 87 large-format miniatures and 583 quarter-page miniatures with motifs depicting vegetation and animals
- Leather with two clasps
- Limitation: 999 copies
- Commentary: German, English, Spanish, Italian

Formerly 7,500-€

2,999 €
(like new)



St. Barbara and the Judges

Barbara was a Greek saint and martyr living in 3rd century Lebanon and as one of the Fourteen Holy Helpers – saints whose intercession is regarded as particularly effective – was widely venerated in the Middle Ages. When her pagan father threatened to kill her, Barbara's prayers caused a hole to appear in the wall of the tower where she was kept, allowing her to escape.

After her escape from her father, Barbara faces judges who demand she renounce her Christian faith. It is a masterful miniature populated by naturalistic, gesturing figures dressed in rich brocade and cloth of gold. Accurately and artfully rendered architectures form the background and the pale Gothic tower, complete with pointed arches, is particularly lovely.

Vatican Book of Hours by Jean Bourdichon

Vat. lat. 3781 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



An impressive example of the beautiful fine art by the talented court painter of no less than three French kings: Jean Bourdichon's splendidly appointed Gothic masterpiece from the Apostolic Library

France — Second half of the 15th century

The Vatican Book of Hours from the Circle of Jean Bourdichon was created in France in the second half of the 15th century and is one of the most beautiful private prayer books in French book illumination. The gem was created by the gifted master illuminator and court painter Jean Bourdichon and his pupils for an unknown patron. It is endowed with an exuberant splendour of book decoration of technical perfection, including 17 beautiful full-page miniatures, fantastical borders and over 1,200 ornate decorated initials, which, although still rooted in the late Gothic style, already point to the emerging French Renaissance. This high-quality refinement makes the Book of Hours, which is now kept in the Vatican Library, one of the artist's most outstanding works alongside Bourdichon's Office of the Virgin.



Belser Verlag

Zurich, 2008

- 236 pages / 15.5 x 9.5 cm
- 17 masterful full-page miniatures in wide, imaginative frames and over 1200 initials in red, blue, and gold
- White leather with rich, gold-coloured metal applications and two book clasps
- Limitation: 499 copies
- Commentary: German



Formerly 7,800-€

1,999 €
(like new)



King David at Prayer

Most depictions of King David show him killing Goliath, composing Psalms, playing a harp, or spying on Bathsheba. This unusual depiction shows a middle-aged David in prayer, presumably before battle because he is armed and armored with a host encamped over his left shoulder. It stands in the medieval tradition of presenting the biblical David as an example of chivalry and good rule.

The miniature is a masterpiece of the French Gothic style with a rich floral frame inhabited by birds and insects that takes up half the page. It already exhibits influences from Renaissance Italy, especially with regard to the naturalism with which David himself is depicted as he gazes upward, hands folded in prayer, as rays of gold reach down to him from heaven.

Aesopus - Vita et Fabulae

Museum Otto Schäfer (Schweinfurt, Germany)



One of the earliest prints in the history of books: the famous fables of the Greek poet Aesop in German and Latin, illustrated with stylish, colored woodcuts

Ulm (Germany) — 1476

The so-called Ulm Aesop, published around 1476 by the Ulm humanist and translator Heinrich Steinhöwel, is one of the most important editions of Aesop's ancient fables and, with its more than 190 masterly coloured woodcuts, was stylistically influential for subsequent editions and other works. This early print from the workshop of Johann Zainer transports the entertaining and educational animal fables of the author, who was active in the 6th century BC, to the time of the emerging humanism in the German-speaking area. In the high-quality woodcuts by the famous master of the choir stalls in Ulm Minster, Jörg Syrlin the Elder, the ancient texts are brought closer to the reader, printed bilingually in Latin and German and supplemented by an enjoyable biography of Aesop. The (art) historically important codex is now kept in the Otto Schäfer Museum in Schweinfurt.



Edition Libri Illustri

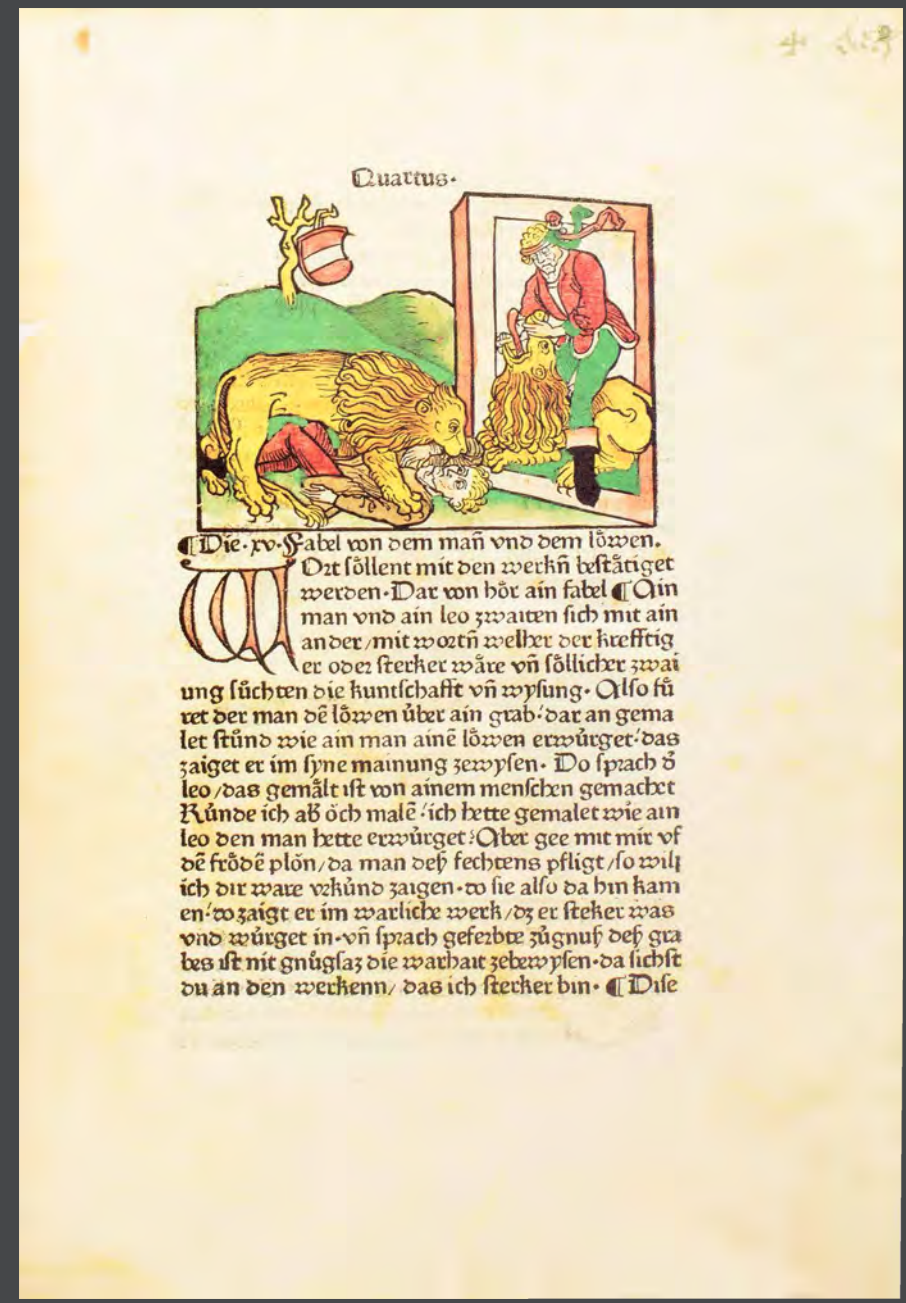
Ludwigsburg,,1992

- 550 pages / 30.5 x 22.5 cm
- 191 colored woodcut illustrations
- Leather binding
- Limitation: 800 copies
- Commentary: German



Formerly 1,480 €

699 €
(like new)



The Man and the Lion

In this fable, the moral of which is to examine the source of evidence before accepting it, man and lion debate which of them is more powerful. They stand before a painting showing a man wearing red and green seizing a lion by the jaws, which the man points to as evidence for his superiority.

The lion retorts that a man painted the scene, and that if a lion had, then it would be different. To prove his point, the lion pounces on the man, who has foolishly left his shield hanging on a bough in the background. This popular fable was later adapted by Geoffrey Chaucer in the "Wife of Bath," who in defense of her sex demanded "Who painted the lion, tell me who?"

Bible of Federico da Montefeltro

Mss. Urb. Lat. 1 e Urb. Lat. 2 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



A magnificent Bible as the crown jewel of the library of one of the richest princes of the Italian Renaissance: a huge, two-volume masterpiece with grandiose miniature paintings by two of Lorenzo de Medici's court artists

Florence (Italy) — 1476–1478

The Bible of Frederico de Montefeltro was made in Italy between 1476 and 1478. Francesco di Antonio de Chierico, one of the most famous Italian Renaissance artists, designed the valuable manuscript in a superb collaboration with the scribe Ugo Comminelli da Mézières. The 35 large-format miniatures of the work are reminiscent of great Italian Renaissance painting in their quality. These miniatures are counted among the most precious works of Renaissance illumination and are a grandiose exhibition of the Florentine style. This incredible manuscript once represented the most prized possession in the incredible personal library of the famous general, prince, and patron of the arts Federico da Montefeltro.



Franco Cosimo Panini

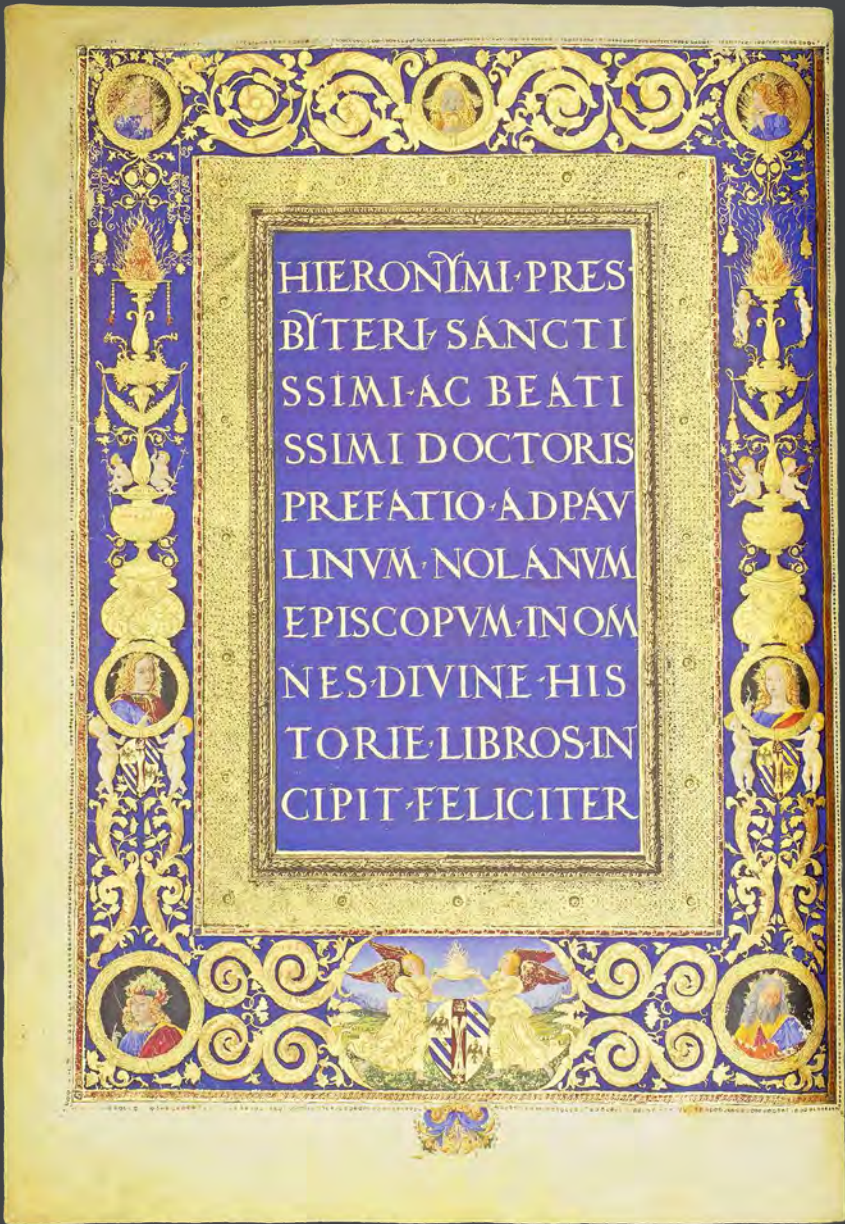
Modena, 2004

- 2 volumes: 1,108 pages / 59.8 × 44.3 cm
- 35 large miniatures of outstanding quality, various ornate borders decorated with gold and numerous decorative initials, some of which are historiated
- Red velvet over wooden boards
- Limitation: 500 copies
- Commentary: Italian



Formerly 28,900-€

11,999 €
(like new)



Incipit Page: Commentary of St. Jerome

Before one even gets a glimpse of the miniatures in this masterpiece of the Italian Renaissance, they are greeted by this magnificent incipit – a highly decorated page with the first few words of the text to follow. These lines were used to refer to a text before the development of titles. Written in gold ink against a splendid blue background, they were surrounded by a frame within a frame, which are also gold.

The solid gold interior frame is painted so as to look textured and as though it is secured with nails – it appears almost three-dimensional. The outer frame is a masterful combination of escutcheons and portraits in medallion miniatures amid cherubs, gold furnishings, including elaborate burning lamps. This is just a taste of the artistic buffet to come!

Book of Hours of Besançon

Ms. 0148 — Bibliothèque municipale (Besançon, France)



Jean Colombe and the Golden Age of French illumination on every page: an exuberantly illuminated prayer book for private devotion by the masterful hand of the great genius painter

France — Ca. 1480–1485



The Annunciation

The Virgin Mary is shown kneeling in prayer as the Archangel Gabriel, dressed in cloth of gold, appears before her to deliver the incredible news that she will give birth to the Messiah. The scene normally shows Mary in her bedchamber, but Jean Colombe chose an unusual architecture for the backdrop consisting of a classical arcade with Gothic-style doors.

The procession of columns draws the eye to the door on the left, which leads into a walkway shaded by a vine-covered trellis, perhaps indicating that this is part of a palace complex with a walled garden. Aside from giving Colombe an opportunity to display his use of perspective, the arcade is filled with countless angels dressed in white who pay witness to the miraculous events.

The so-called Book of Hours of Besançon is an exceptional attestation of the art of 15th century French illumination. The 386 pages of the personal prayer book were adorned throughout with full-page miniatures, figurative scenes in the frames, or simply gorgeous initials. Jean Colombe is believed to be the master of this magnificence, the famous French painter who was employed, inter alia, by high-ranking patrons like Louis de Laval. His name is additionally associated with the Très Riches Heures by the Limbourg Brothers for the Duc de Berry. The Book of Hours of Besançon glimmers with exceptional compositions and a special treatment of light and landscape in the grandiose miniatures!



Orbis Mediaevalis

Madrid, 2020

- 366 pages / 16.1 × 11.1 cm
- Masterful illumination on every page, 386 miniatures enriched with gold including 12-full page miniatures
- Leather with gold tooling
- Limitation: 495 copies
- Commentary: Spanish



Formerly 2,900-€

1,499 €
(like new)

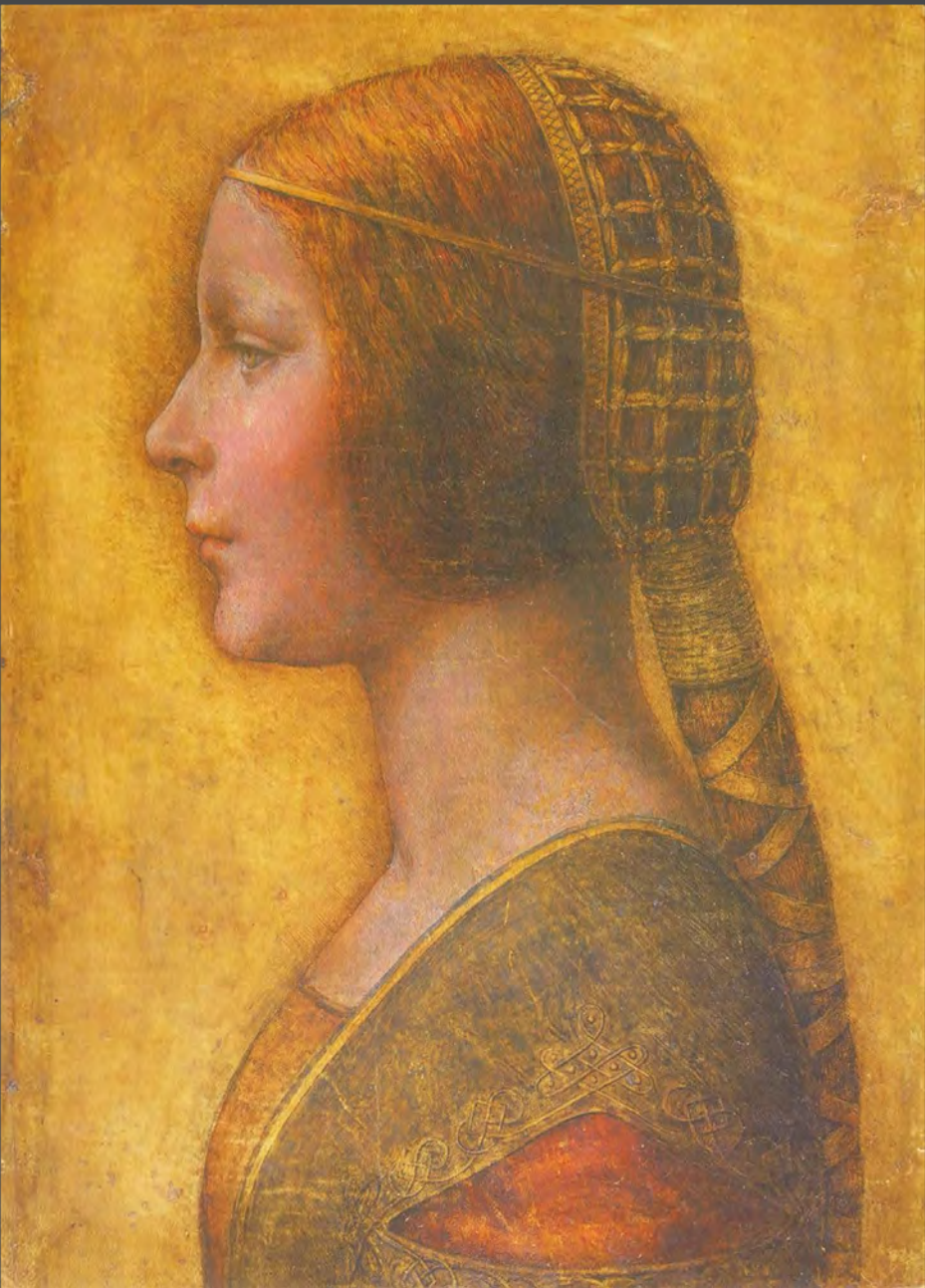
The Warsaw Sforziad + La Bella Principessa

Biblioteka Narodowa (Warsow, Poland)



A hymn of praise to the Sforza, but famous for a newly discovered painting costing about \$100 million: Leonardo da Vinci's portrait, probably in his own hand, of the young Bianca Sforza in a valuable Italian incunabulum

Milan (Italy) — Around 1490



A rare and valuable Italian incunabulum in Poland and a mysterious, hotly-debated portrait auctioned in New York City in 1998 are connected through the Sforza family and the person of the great Leonardo da Vinci (1452–1519), the artist supposedly responsible for the work. The portrait of a young woman in profile was originally attributed to an anonymous 19th century German artist working in the Renaissance style. However, various stylistic indications point to a much older provenance, and carbon dating of the vellum on which it is pasted indicates that it has to predate the 19th century. A subsequent study of the work by Martin Kemp (b. 1942), a professor of art history at the University of Oxford and a leading expert on the art of Leonardo da Vinci, pointed to the famous polymath as possibly being responsible for the work. Furthermore, he connects it to a rare codex in Warsaw, one of only four surviving specimens of the 1490 Italian edition of the Sforziad, a propagandist poem of praise tracing the deeds of the Sforza. Although Kemp's hypothesis is hotly debated among art historians, these interconnected works represent spectacular specimens of late medieval art.



Scripta Maneant

Reggio Emilia, 2015

- 408 pages and a portrait / 33,0 - 33.4 × 23,1 - 23.6 cm
- A magnificently illuminated frontispiece and 35 ornamental golden initials
- Brown leather binding with tooling, two clasps, and gilt edges
- Limitation: 1,000 copies
- Commentary: English, Italian, Polish



Formerly 6,900-€

1,999 €
(like new)

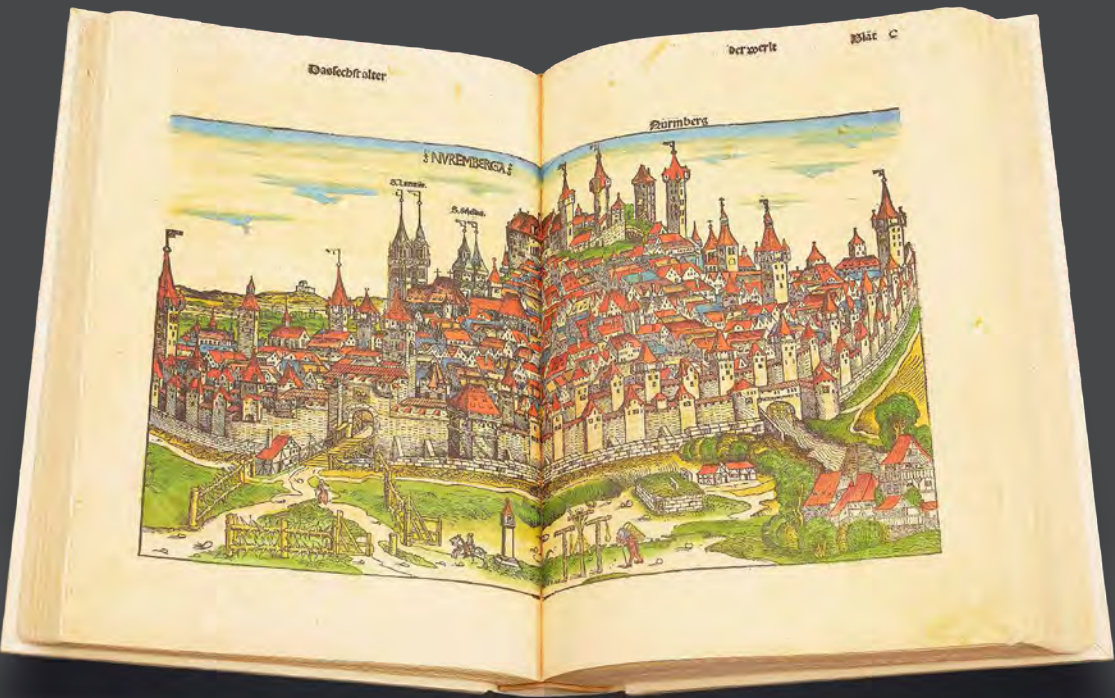
La Bella Principessa

One of the greatest artistic finds of the 20th century is also one of the most controversial: could this really be a previously undiscovered masterpiece by Leonardo da Vinci? Its current owner, art dealer Peter Silverman certainly seems to think so, and after having acquired it for \$22,000 he has declined offers as great as \$80 million for it.

The painting reemerged in 1955 and was sold at auction in 1998 as a 19th century German recreation of a Renaissance portrait. Those arguing for its attribution to da Vinci insist that it is a portrait of Bianca Sforza, daughter of Duke Ludovico Sforza who died shortly after she was married at 14, and believe it was originally part of the codex at hand before being cut from it at a later date.

World Chronicle by Hartmann Schedel

Inc. 122 — Zentralbibliothek der Germanen Klassik (Weimar, Germany)



With 1,800 colored woodcuts and 29 perspective cityscapes: the famous Nuremberg World Chronicle by Hartmann Schedel, magnificently illustrated by Michael Wolgemut

Nuremberg (Germany) — 1493



The World Chronicle by Hartmann Schedel (1440–1514) is a true book of superlatives. With its 1,809 woodcuts, it is particularly lavishly furnished and the large format also contributes to the imposing impression. In order to realize this courageous project, the German physician, humanist and historian teamed up with some famous names from Nuremberg. The magnificent illustrations were made in the workshop of Michael Wolgemut (1434–1519), who at the time had a very special apprentice: Albrecht Dürer (1471–1528). For the printing, Anton Koberger (ca. 1440–1513) joined the team, who first published the illustrated account of world history in a Latin and German version in 1493. Today, the 29 double-sided cityscapes with their fantastic architectures and interesting details are known above all others.



Edition Libri Illustri

Ludwigsburg, 1990

- 594 pages / 44.3 x 30.8 cm
- 1,809 colored woodcut engravings
- Parchment binding
- Limitation: 800 copies
- Commentary: German



Formerly 1,680 €

799 €
(like new)

Cityscape of Nuremberg

This printed chronicle is renowned for its detailed and artful double-page cityscapes. Here we see the Franconian metropolis of Nuremberg, one of the largest cities in the Holy Roman Empire and the site where this wonderful incunabulum – an early printed work predating 1500 – was created and printed.

Both the Latin and German names of the city are listed above.

The city is a sea of red tile roofs protected by two rings of walls with many strong towers and a gate adorned with the imperial eagle. Numerous towers inside the city bear the escutcheons of the noble families who built them and the two most important churches are labelled. Nuremberg Castle, residence of German kings and emperors, sits atop the hill overlooking the rest of the city.

Sea Map of lehuda Ben Zara

Borg. VII — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



The largest surviving portolan map in the world, illuminated with magnificent colors and gold leaf: the Mediterranean Sea in the amazing precision of the most important Egyptian cartographer of the Renaissance, lehuda ben Zara

Alexandria (Egypt) — 1497



The Sea Map of lehuda Ben Zara was produced in the ancient city of Alexandria in 1497. It is the largest surviving portolan chart in the world and records important nautical information in various colors. Aside from practical information for navigators including flags, compass roses, wind directions, and known perils, the map is richly embellished with cities, tents, people, animals, trees, and other delightful details that bring the Mediterranean world in the late-15th century to life. Influences from the famous Mallorcan school of mapmakers can also be found in the work. This precious nautical chart was additionally adorned with elements of gold leaf by the Jewish master Lehuda Ben Zara.



Belser Verlag

Zurich, 1983

- 1 map / 92.5 × 67.0 cm
- The map is decorated with figural sceneries, cityscapes, colored landmarks, various flags and banners, as well as wind roses and portrait medallions
- Commentary: German



Formerly 1,290-€

599 €
(like new)

Map of the Mediterranean

This splendid map of the Mediterranean, which is cut off before it reaches the coastline of the Levant; the eastern third of the Black Sea is similarly incomplete. However, the rest of the map is surprisingly accurate except for the exaggerated size of the island of Ireland. Most of the waters are uncolored save for the Red Sea, depicted literally, and the Baltic Sea, which is painted blue.

Some of the typical compass roses are replaced by portraits in profile, which all appear to depict the same person dressed in red with short, light brown hair. Aside from other typical ornaments such as cities with flags, one can see numerous palm trees as well as an accurately depicted ostrich walking along the green mountain range in North Africa as well as an elephant on the banks of the Nile River.

Great Hours of Anne of Brittany

Lat. 9474 — Bibliothèque nationale de France (Paris, France)



One of the most beautiful books of hours in the history of illumination and at the same time a herbolarium: miniatures and paintings created by the great Jean Bourdichon for the French Queen

Tours (France) — 1503–1508



The Great Hours of Anne of Brittany were created between 1503 and 1508 by the famous court painter Jean Bourdichon at the request of Anne de Bretagne, Queen of France, Sicily and Jerusalem. The private prayer book of the important patroness is decorated with almost 50 full-page miniatures and magnificent borders with 337 naturalistic representations of plants, which are not only book decorations but also serve as herbarium: Each plant is accompanied by its Latin name. The breathtaking miniatures, on the other hand, are reminiscent of the great panel paintings of the Renaissance due to their quality and size and are given a very special splendour by the subtle use of gold. The precious royal book of hours is considered one of the most important illuminated manuscripts of all time and captivated, among others, the Sun King Louis XIV and Napoleon III before it became part of the extensive collections of the French National Library.



Club Bibliófilo Versol

Madrid, 2003

- 476 pages / 30.5 × 20.0 cm
- 49 full-page miniatures, 12 calendar pages and 337 marginal illuminations with plants, insects and small mammals
- Light leather with metal emblem on the front cover and with book clasp
- Limitation: 575 copies
- Commentary: Spanish



Formerly 2,980-€

1,399 €
(like new)

Portrait of Anne of Brittany

Here we see the Queen of France at prayer accompanied by her patron saints (from left to right): St. Anne, St. Ursula, and St. Catherine. Queen Anne faces a Pietà scene on the verso page. She is depicted kneeling on a lavish damask of rich burgundy brocade with a pomegranate motif symbolizing the union of the Kingdom of France and the Duchy of Brittany.

The Queen wears a dress made of fine Dutch cloth of gold tailored in the contemporary French style with a square neckline and long, oversized sleeves. A manuscript with gold clasps is laid out before her, opened to a half-page miniature, letting us know it cannot be the specimen at hand, because it only has full-page miniatures. This is an exemplary masterpiece of the French Renaissance.

Leonardo da Vinci: Codex on the Flight of Birds

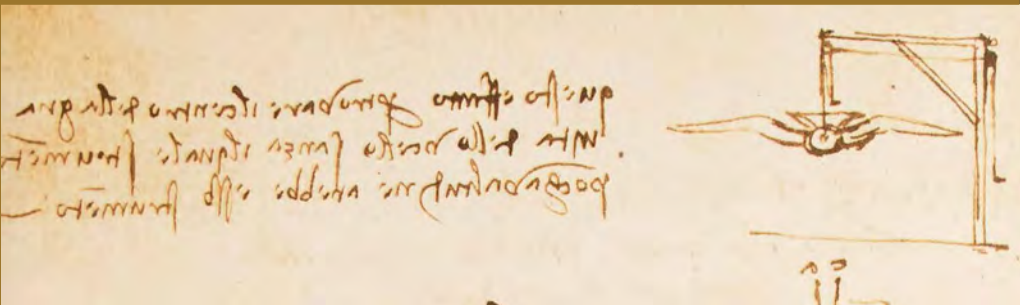
Biblioteca Reale di Torino (Turin, Italy)



Driven by the age-old desire to fly, yet far ahead of his time: da Vinci's ingenious reflections and illustrated observations on the physics and anatomy of the flight of birds in one of his personal notebooks

Italy — 1505–1506

Leonardo da Vinci (1452–1519) comes to life again in this special artefact, above all as a gifted natural scientist: His personal notebook of observations and research on the flight of birds, the famous Codice sul volo degli uccelli, was written in 1505–1506 and represents a significant testimony to Leonardo's in-depth study of the phenomenon of bird flight. With his reflections, notes and sketches, he wanted to fathom the physical anatomical aspects of flight, in order to finally design a flying machine himself, with which he probably inspired many more generations of dreamers and inventors. The masterful drawings of the famous polymath and talented Renaissance artist also make this manuscript a true treasure of Leonardo research!



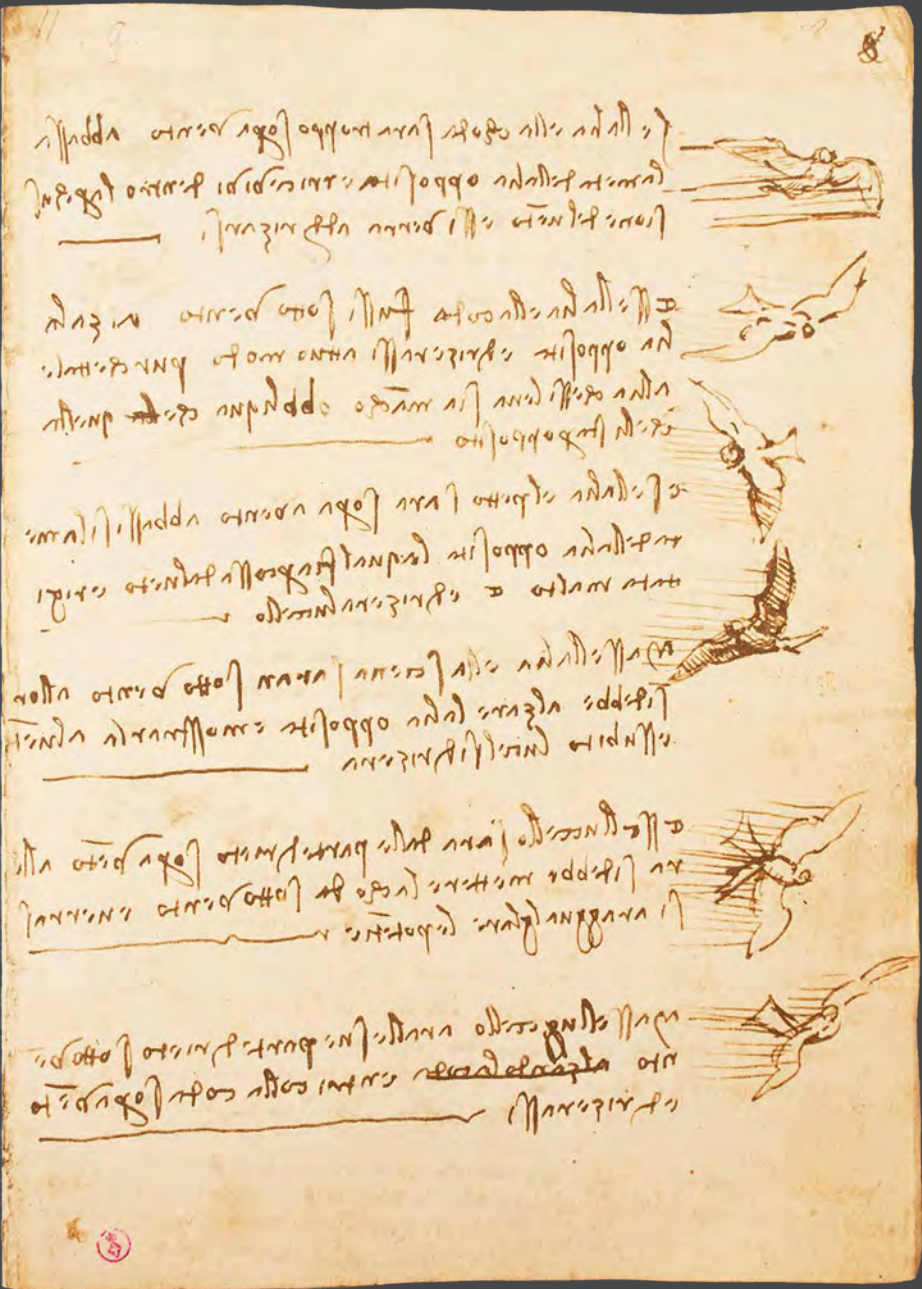
Giunti Editore

Florence, 1976

- 34 pages / 21.3 × 15.4 cm
- Numerous fascinating drawings and studies on the physics and anatomy of bird flight
- Printed on handmade paper and bound in Fabriano paper
- Commentary: English, French

Formerly 1,300 €

799 €
(like new)



Instructions for Operating a Flying Machine

Folio 8r has 6 diagrams of birds in flight, which are used to illustrate what to do in various scenarios while flying. As with his other notebooks, the left-handed Leonardo used mirror-image cursive (written entirely backwards and from right to left), various symbols, and shorthand for the text, which has individual paragraphs for each respective drawing.

Each of these simple yet clear images shows a bird maneuvering in flight with lines indicating whether it is dealing with a tailwind or a headwind. They are used to model various situations one might encounter while operating a flying machine. Each scenario is described in the passage to the left of its respective drawing and provided with a solution.

Rothschild Hours

ex Codex Vindobonensis S. n. 2844 — Private Collection



Stolen by the Nazis, auctioned in 2014 for 13.6 million US dollars: the famous Book of Hours from the Rothschild Collection, illuminated by Gerard Horenbout, Gerard David, and Simon Bening

Ghent or Bruges (Belgium) — 1510–1520

After the invention of printing by Johannes Gutenberg, hand illumination once again experienced an unimagined highpoint and a last impressive flowering of Flemish illumination: the Rothschild Hours bears eloquent witness to this with its lively and naturalistic miniatures. Some of them were created by two of the best illuminators of all time, Gerard Horenbout (ca. 1465 - ca. 1541) and Simon Bening (1483-1561). Together with the artistic miniatures of at least three other masters, they were intended to serve for contemplative immersion in prayer and indeed: they still hold further exciting discoveries and deeper insights for today's readers, even after close examination. The unique manuscript was looted by the Nazis, returned to the heirs in the 1990s, and auctioned by Christie's in 2014 for \$13.6 million.



ADEVA

Graz, 1979

- 508 pages / 22.8 x 16.0 cm
- 67 full-page miniatures, 5 pages with smaller miniatures, 141 pages with ornamental frames, all together 153 illuminated pages
- Red velvet with 10 gilded fittings
- Limitation: 96 copies
- Commentary: German



Formerly 3,980 €

1,799 €
(like new)



December: Slaughtering Swine

The calendars of books of hours often depict typical labors of the month and thus offer a precious glimpse of medieval life. Although it is unclear which of the artists who participated in the creation of this manuscript is responsible for it, the calendar of this manuscript betrays a masterful hand.

This composition is painted in an illusionistic manner to make it appear as though it is presented in a wooden frame highlighted with gold. It is filled with numerous medallions of the saints relevant to the month of December with the Capricorn zodiac sign at the top. The bas-de-page miniature depicts the slaughter of a pig in a snowy landscape outside of a castle with remarkable detail, including the collection of the pig's blood.

ZIEREIS FACSIMILES

World's Leading Database for Facsimile Editions of
Medieval Manuscripts and Early Prints



Visit us online:

WWW.FACSIMILES.COM

ZIEREIS FACSIMILES

More than 1,700 facsimile editions and
more than 700 high resolution videos!



Visit us online:

WWW.FACSIMILES.COM

Barberini Book of Hours for the Use of Rouen

Barb. lat. 487 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



Renaissance splendor with opulent bordures and miniatures resembling panel paintings: a luxury manuscript adorned with double-page miniatures for one of the most powerful families of the 16th century

Paris or Rouen (France) — Ca. 1510

The Barberini Book of Hours for the Use of Rouen was written around 1510 and probably illuminated by the famous Parisian master Jean Pichore, considered one of the most important illuminators of the late Middle Ages. The magnificent Renaissance book of hours was commissioned by none other than the Barberini family – one of the most powerful noble families of the 16th and 17th centuries in Italy, which cultivated a lively patronage and produced a number of bibliophiles. In keeping with this status, the precious codex contains numerous elaborately designed miniatures, some of which extend over entire pages. Particularly impressive are the exuberant borders, which artistically frame the book pages in an equally rich and fantastical variety of colours and ornaments and radiant gold decoration. This stunning book treasure is today housed in the Biblioteca Apostolica Vaticana under the shelfmark Barb. lat. 487.



Belser Verlag

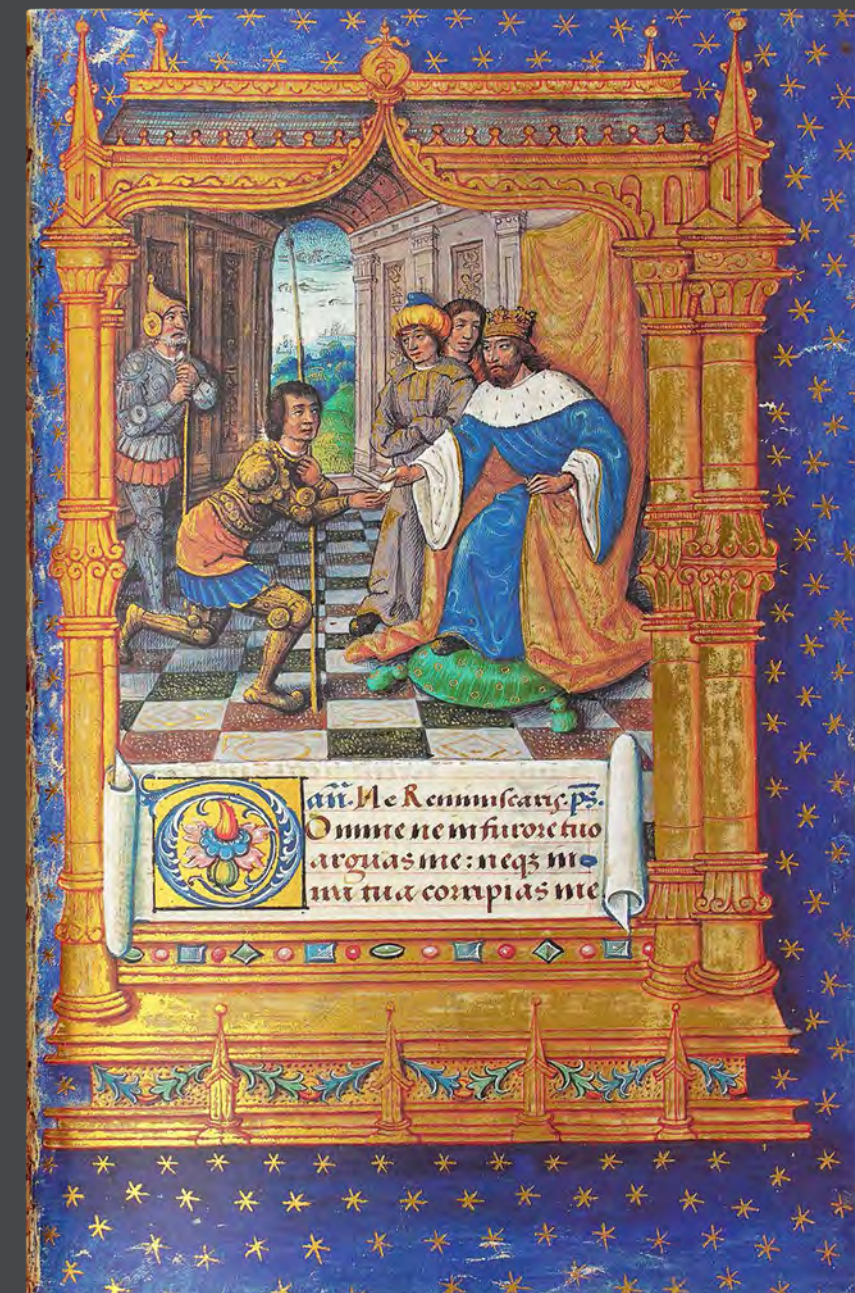
Zurich, 1994

- 218 pages / 24.4 x 14.3 cm
- 17 full-page and 44 smaller miniatures; numerous architectural borders and frames
- Tooled leather binding
- Limitation: 1,200 copies
- Commentary: German



Formerly 1,490 €

699 €
(like new)



David and Uriah

After impregnating Bathsheba, King David sent a letter to Joab ordering him to place her husband Uriah in the front of the battle, where he would surely be killed. Wearing golden armor, Uriah, one knee deferentially bent, has already received the sealed order from David, who is dressed in a blue, ermine-lined robe. A guard and two of the King's advisers stand on the sides at witnesses.

The checkerboard pattern of the floor helps to create a sense of depth and perspective that draws the eye to the window in the background and the ambiguous landscape that lies beyond it. This scene is presented with text in the form of a banderole within a splendid golden architectural frame that seems to float in front of a blue field of golden stars.

Vatican Office of the Virgin

Vat. lat. 10293 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



A luxury manuscript for an enigmatic noble patron, preserved today in the Vatican Library: wonderful Flemish illumination with golden accents in a splendid silver binding

Bruges (Belgium) — Early 16th century

The Vatican Office of the Virgin is a true gem of Flemish Renaissance book art. The small-format but exceedingly precious manuscript was created in Bruges in the early 16th century by the David Master, who is especially known for his work in the famous Breviarium Grimani. The religious texts contained are adorned by 19 large floral and innumerable smaller decorated initials, while 34 high-quality, full-page miniatures precede the most important sections. The impressive images of biblical scenes and religious figures are mostly framed by elaborate architectural borders. The use of variously worked gold makes almost every decorative element of the codex a precious masterpiece. Today, the magnificent manuscript is kept in the Vatican Library and is one of the special treasures of its rich collections.



Coron Verlag

Zurich, 1999

- 474 pages / 10.5 x 7.8 cm
- 34 full-page miniatures in opulent architectural frames, 19 large floral ornamental initials
- Binding of red silk surrounded by a silvered metal binding
- Limitation: 555 copies
- Commentary: German

Formerly 2,780-€

899 €
(like new)



Flight to Egypt

After the Wise Men visited baby Jesus in the manger, worshiping him and presenting their gifts to him, Mary and Joseph are divinely warned of danger. "Now when they had departed, behold, an angel of the Lord appeared to Joseph in a dream, saying, 'Arise, take the young Child and His mother, flee to Egypt, and stay there until I bring you word; for Herod will seek the young Child to destroy Him.'" (Matt. 2:13)

As the Holy Family departs for Egypt, Joseph looks over his shoulder while driving the donkey down the road, drawing the beholder's eyes to the Massacre of the Innocents in the distance. The scene is presented as though it were a large panel painting hanging in a church with neat rows of columns and arches creating a realistic interior space.

Albrecht Dürer - Small Xilographic Passion

Private Collection



Featuring 36 masterful woodcuts by arguably the most influential artist of the German Renaissance: a bestseller of Passion literature in one of Dürer's most successful and profitable works

Nuremberg (Germany) — 1511



Aside from being a brilliant artist, Albrecht Dürer was also a shrewd businessman who recognized that he could make more money from his woodcuts, which could be published for a wide audience, than from commissions of individual paintings. One of his greatest commercial successes was the so-called Small Passion, which was published in 1511 by Hieronymus Hölzel in Nuremberg. The codex consists of 36 masterful woodcuts and a title page without any text. The popularity of Dürer's work required the printing of numerous editions and speaks to the religious significance of the Passion in the Late Middle Ages and its subsequent popularity as an artistic subject.



Il Bulino, edizioni d'arte

Modena, 2011

- 84 pages / 21.0 × 15.0 cm
- 37 masterly full-page woodcuts on the Passion of Christ
- Leather with a frame engraved on the plates
- Limitation: 199 copies
- Commentary: Italian



Formerly 960-€

399 €
(like new)

The Flagellation

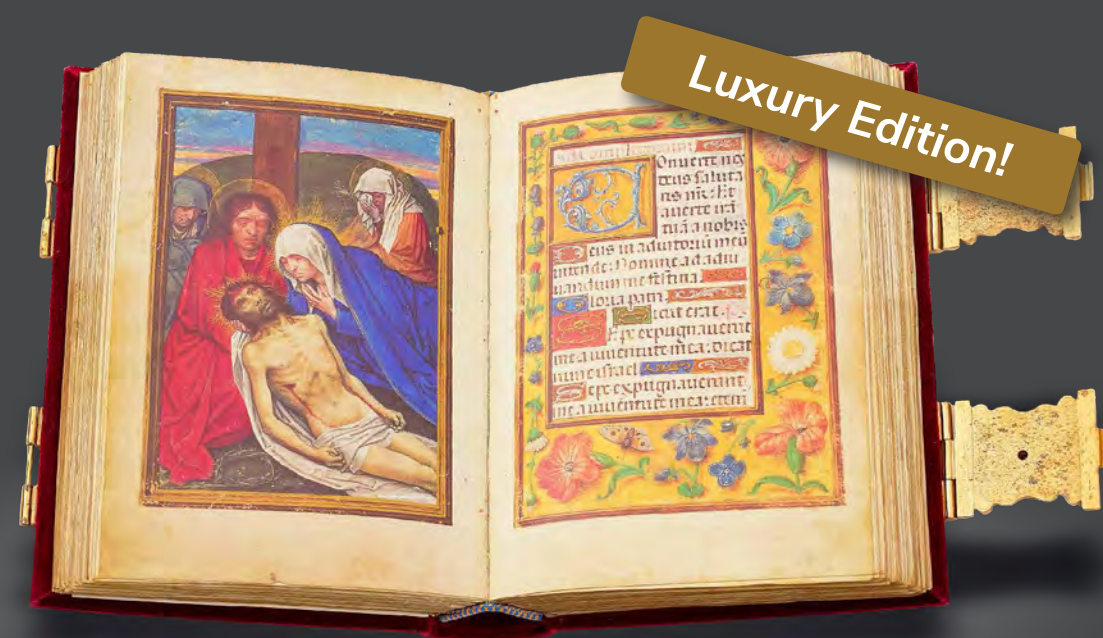
One of the most iconic scenes of the Passion is presented here in a combination of masterful architecture and grim faces. Christ stands tied to a column stripped to the waist as two soldiers flog him, stripped of their armor to free their movements, while richly dressed Pharisees smugly look on with crossed arms.

Christ is calm and composed, portrayed in profile, but his floggers' faces are grotesque, even demonic, with dark eyes. The perfection of the architectural perspective contrasts sharply with the disheveled appearance of Christ's oppressors.

A third soldier, portrayed in profile with ape-like facial features, points to Dürer's iconic "AD" monogram engraved at Christ's feet, implying the guilt of the artist and all sinners in the suffering of the Redeemer.

Simon Bening's Flowers Book of Hours

Clm 23637 — Bayerische Staatsbibliothek (Munich, Germany)

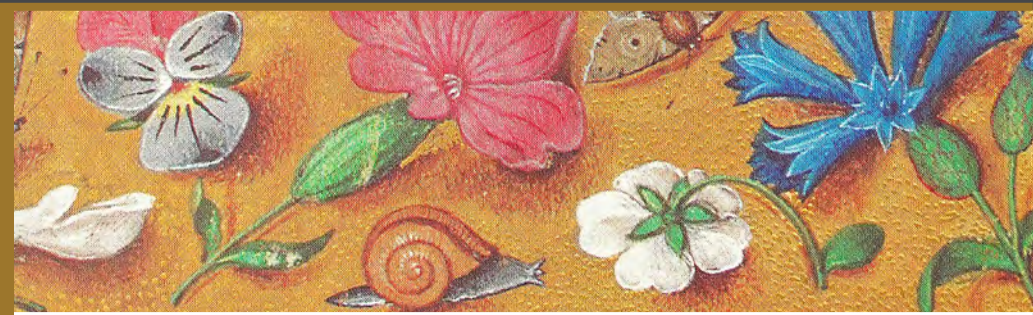


Luxury Edition!

Created by a genius painter, fascinatingly vivid and detailed in execution: bright flowers, insects, and birds on almost every page of this Flemish masterpiece by Simon Bening

Gent and Bruges (Belgium) — 1520–1525

Sometime in the time period from 1520 to 1525, the famous Flemish book artist, Simon Bening, created one of his greatest works, namely the so-called Flowers Book of Hours. He completed the illuminated manuscript in his workshops in Ghent and Bruges and furnished it with incomparable full-page miniatures and marginal decoration on each page of text. The variety of forms of design that Bening chose for the private prayer book is impressive and he modelled his miniatures on the work of Hugo van der Goes and Martin Schongauer. Aside from the 70 enchanting full-page miniatures, the manuscript contains over 300 pages showing a wealth of decorative motifs consisting of buds and flowers of every kind as well as small birds and insects, which appear incomparably plastic and realistic. 12 lovingly designed calendar pictures show everyday scenes from the life of the predominantly peasant population.



Faksimile Verlag

Lucerne, 1991

- 438 pages / 16.5 x 11.2 cm
- 70 miniatures, each single page illuminated
- Red velvet with two gold-plated clasps of sterling silver, decorated with 46 rubies
- Limitation: 290 copies
- Commentary: German, French

Formerly 5,980-€

2,299 €
(like new)



December: Slaughtering Swine

This intimate labor of the month is presented within a delicate frame, all rendered with the refinement one would expect of the great Simon Bening. The Capricorn zodiac symbol reinforces what month it is, indicated in the table at the top by the letters "Deceb".

In the bas-de-page miniature beneath the calendar itself, we see a pig being slaughtered, a typical scene for the month when salted meat was usually being stockpiled for the winter. Its blood, a rich source of iron, is being carefully collected. Freshly fallen snow covers the landscape, including the gatehouse with drawbridge in the background, perhaps an entrance to a city or castle where the pig might be taken to market. Chickens and dogs wander aimlessly while a bonfire burns in the background.

Luther Bible of 1534

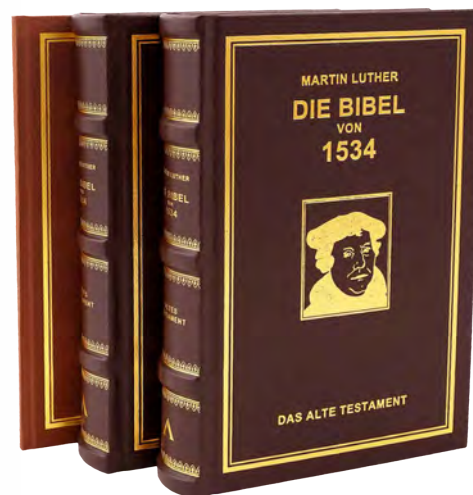
CI I: 58 (b) und (c) — Herzogin Anna Amalia Bibliothek (Weimar, Germany)



The most famous book in the Anna Amalia Library in Weimar: the first printed complete translation of Martin Luther's Bible with a title page by Lucas Cranach the Elder and 128 masterful colored woodcuts

Wittenberg (Germany) — 1534

The two-volume Weimar Luther Bible stands out as the finest of the 60 surviving copies of the 1534 printed edition of Martin Luther's famous and influential vernacular German Bible. Its 128 woodcuts, including a splendid title page by Lucas Cranach the Elder, were masterfully colored shortly after they were printed with opaque blue, green, and red paints. Gold leaf was also used to illuminate some of the splendid woodcuts. It is a wonderful specimen from the early days of book printing when an artist would be employed to customize the décor according to the tastes of the patron.



Taschen Verlag

Cologne, 2002

- 2 volumes: 1,674 pages / 31.5 × 21.0 cm
- 128 large, colorful, partly full-page woodcuts and numerous imaginative initials
- Faux leather binding
- Limitation: 500 copies
- Commentary: German

Formerly 1,298-€

499 €
(like new)



Frontispiece

This frontispiece not only offers a sample of early-16th century publishing but also a detailed depiction of a late medieval suit of armor. The title itself is introduced by a golden "D", but the decision to split the word "alten" with a hyphen is difficult to understand when there was plenty of room on the second line for the complete word. Nonetheless, it provides the bare minimum of information, the location of its publication – Wittenberg – and the year – 1534, written in Roman numerals.

The knight is a middle-aged man with curly brown hair, a full beard, and the wrinkles of someone who has seen many military campaigns. He has removed his helmet, the golden visor of which has already been pulled up for visibility. Other gilded pieces of armor include his gauntlets, couters, pauldrons, poleyns, and sabotons. He carries a ceremonial baton to indicate his rank as a general or field marshal of the Army of the Holy Roman Empire, but there is nothing to identify him as an individual.

Farnese Hours

Ms M.69 — Morgan Library & Museum (New York, USA)



26 full-page painting-like miniatures commissioned by Cardinal Alessandro Farnese: a unique fusion of Renaissance painting and Mannerism, created by Giulio Clovio, one of the greatest miniaturists of all time

Rome (Italy) — 1537–1546



Renaissance Italy was all about displays of magnificence, especially among the various princes of Italy, be they secular princes or princes of the church. Cardinal Alessandro Farnese (1520–1589), a descendant of one of the most powerful dynasties in Italy, was also one of the greatest art patrons of the 16th century. Alessandro descended in direct lineage from Pope Paul III and commissioned wonderful works of art to reflect his proud lineage. Alessandro's exquisite and demanding taste is reflected in his prayer book, for whose decoration he hired Croatian born Giulio Clovio (1498–1578), the most talented miniaturist of the Italian Renaissance. The Farnese Hours clearly constitutes Clovio's masterpiece, and is regarded as one of the most exquisite illuminated manuscripts to ever be made.



ADEVA

Graz, 2001

- 228 pages / 17.2 × 10.8 cm
- 26 full-page miniatures and 37 ornamental text pages with architectural borders
- Faithful reproduction of the gilded silver binding
- Limitation: 100 copies
- Commentary: German



Formerly 7,800 €

3,799 €
(like new)

Corpus Christi Procession

This lovely double-page miniature is the most impressive image in the manuscript and one of the most striking in any book of hours, it depicts the procession to St. Peter's Basilica in Rome during the Feast of Corpus Christi. The Tiber, Castel Sant'Angelo, and city walls are all depicted with the accuracy of a topographical representation.

A long procession of cardinals, bishops, ministers, Swiss Guards, acolytes, and others accompany Pope Paul III. (Alessandro Farnese), who sits in the Sedia gestatoria, the Pope's ceremonial throne, and holds the Ostensorium, a monstrance with the Host. Above, the clouds open to reveal visions of the Holy Trinity and the Virgin Mary looking down on the procession. Cherubs in the clouds toss flowers down at the devotees.

Life of the Virgin Mary

ms. Leber 146 — Bibliothèque municipale (Rouen, France)



Created for King François I of France and worthy of a monarch: the veneration of the Blessed Virgin in an exuberantly illuminated Renaissance manuscript with full-page scenes from the life of Mary

France — 1548

A truly royal manuscript: the manuscript Leber 146 of the Bibliothèque municipale of Rouen with the title *Vita Beatae Virginis Mariae*. Originating from the year 1548 in France as a work by the master Jean Hubert, this manuscript is a quintessential work of the Renaissance. This marvel concerning the life of the Virgin Mary was created at the behest of no less than King François I of France. The 46 pages of the manuscript are illustrated all over with the most beautiful paintings, text cartouches, and grandiose full-page miniatures. The beholder is offered a true potpourri of painting in miniature format in an impressive 16th century artwork!



Orbis Mediaevalis

Madrid, 2012

- 46 pages / 32.2 × 25.0 cm
- 21 full-page and 2 smaller miniatures in golden frames are accompanied by texts in lavishly decorated cartouches
- Red leather with gold tooling
- Limitation: 595 copies
- Commentary: Spanish



Formerly 2,980 €

1,699 €
(like new)



Mary at the Temple

This splendid French Renaissance miniature shows the Virgin Mary flanked by her parents, St. Anne and St. Joachim, on the steps of the temple in an unusual scene resembling neither the so-called "Presentation of Mary" (when she is consecrated to God as an infant) nor her marriage to Joseph. St. Anne pointing to two lambs at the foot of the stairs indicates this episode could follow the Annunciation.

Jean Hubert made an extraordinary attempt at perspective in this miniature, especially with regard to how the steps have been displayed, including the tunnel underneath. The rows of green columns for the classical architecture in the background further reveal the artist's attention to detail. This is a masterpiece of color and composition.

Charles V Atlas & Magellan Atlas

Cod. Z 3 / 2 SIZE|R-176 — John Carter Brown Library (Providence, USA) / Biblioteca Nacional de España (Madrid, Spain)



The impressive testimony of the fruitful collaboration between two geniuses of their art: two geographical masterpieces for Emperor Charles V designed by Battista Agnese and illuminated by Giulio Clovio

Italy — 16th century



The compendium of two important atlases of the 16th century offers insight into the glory of the geographical implements that were available during the Renaissance. The Atlas of Charles V was produced in 1542 in Venice by the famous cartographer Battista Agnese with the book's decoration being rounded out by Giulio Clovio. The Atlas of Magellan tells the story of the first circumnavigation of the world through the Portuguese, who were commissioned by the Spanish King Charles I (later Emperor Charles V). Important names are connected to this prominent and artistically impressive work of cartography.



Patrimonio Ediciones

Valencia, 2005-2007

- 2 volumes: 32 pages + 36 pages / 22.0 x 15.0 cm + 20.0 x 14.0 cm
- Artful maps, elaborated in detail with gold and silver
- Gilt tooled red leather binding
- Limitation: 999 copies
- Commentary: German, English, Spanish, Italian



Formerly 5,000-€

1,899 €
(like new)

The Northern Hemisphere

This unusual map is oriented with West at the top and the Arctic Circle at the center, giving us a top-down view of the globe. North America is not recognizable to modern eyes because most of it had yet to be explored, which was also true of East Asia. The long sought-after Northwest Passage is missing, and instead Asia and Europe are depicted connected to North America.

The map was created using a bright color palette and gold ink with Europe given a special red-orange color to distinguish it from the rest of the Old World. Four of the Anemoi, the wind gods who are each ascribed a cardinal direction, surround the red frame, which has four different patterns in gold four each of the four quarters of the Northern Hemisphere.

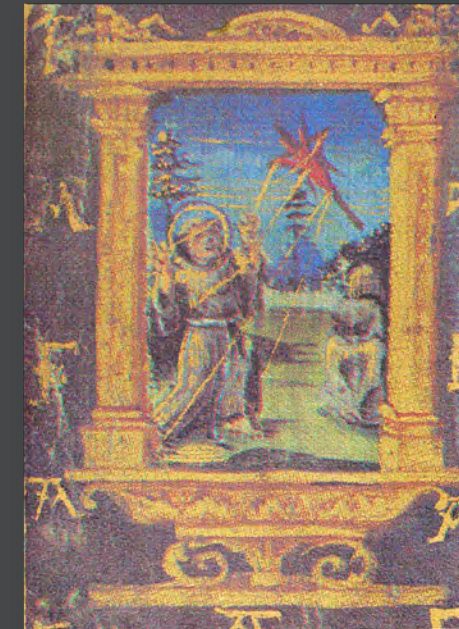
Francis of Assisi and Saint Anne

Vat. lat. 11254 — Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



A book ornament in the truest sense of the word: an enchanting, tiny manuscript with the Masses of St. Francis of Assisi and at the same time a very personal necklace

Italy — 16th century



The missals of St. Francis of Assisi and St. Anna are contained in a small codex measuring only 4 cm x 3 cm. Created during the 16th century by an unknown artist – probably a humble yet talented member of the Franciscan Order – this small 30-page treasure contains exciting miniatures and other precious ornamental elements on every page. The truly tiny miniatures are nevertheless highly detailed, and the text is precisely and legibly written in gold ink. Small codices like this were designed to be carried on one's person and this one comes in a silver case on a chain that can be worn as a necklace. This small but incredibly fine private devotional book is a glimpse of the last and most spectacular epoch of the art of handwritten and illuminated manuscripts.



Belser Verlag

Zurich, 1987

- 30 pages / 3.9 x 2.9 cm
- Several full-page miniatures and decorative framed pages
- Leather binding. Edition comes in a silver case with necklace.
- Limitation: 980 copies
- Commentary: German



Formerly 1,980-€

899 €
(like new)

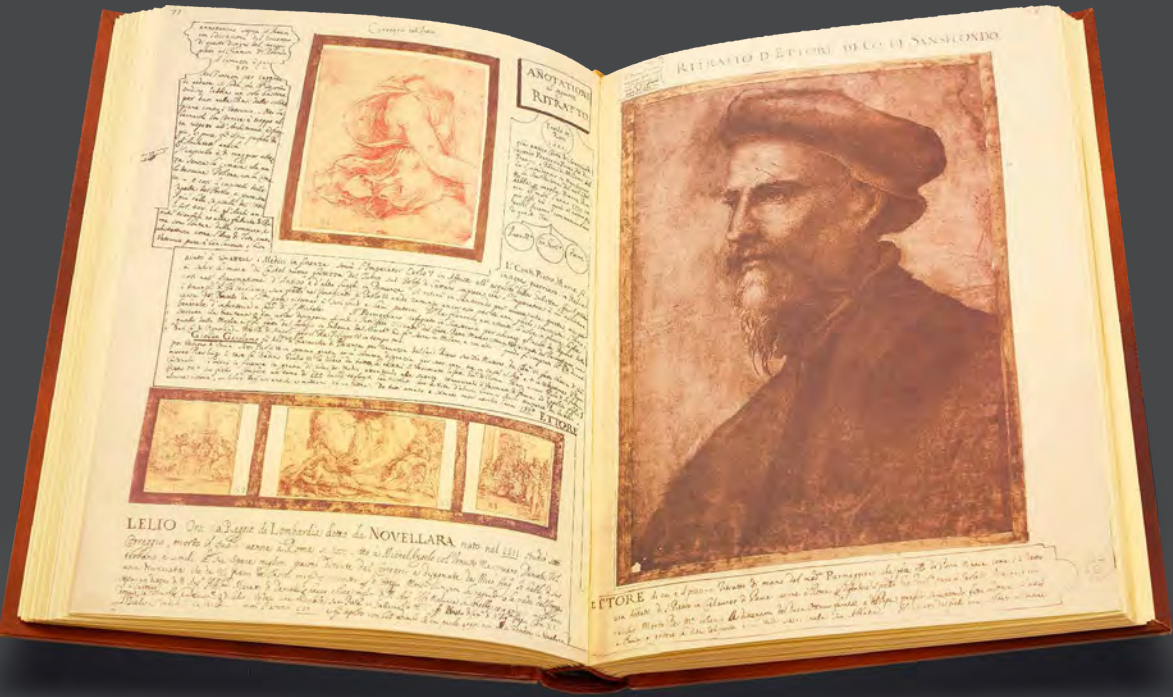
Vision of St. Francis

St. Francis of Assisi is said to have had two visions: the first inspired him to abandon a worldly life for a spiritual one, and a second toward the end of his life in which he is supposed to have received the stigmata from a seraph, an angel with six wings on a cross. Despite measuring only 3 x 4 cm, this miracle is presented in an artful, architectural frame of purple and gold with the pattern of the letters "F" and "A" for Francis and Anne.

The seraph is depicted in red with golden rays extending toward the hands, feet, and side of St. Francis, who is himself highlighted with golden pen strokes and has a golden halo. He stands before a nighttime landscape, the sky varies between dark and light blue, indicating that it is either dawn or dusk.

Resta Codex

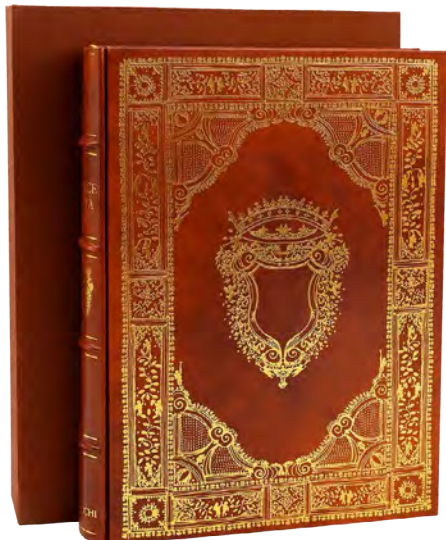
Biblioteca Ambrosiana (Milan, Italy)



A treasure chest full of impressive art: a unique album with wonderful drawings by world-famous Italian masters such as Giotto and Botticelli or Raphael and Leonardo da Vinci

Italy — 15th–17th century

The famous Resta Codex is surely one of the most important art historical treasures of the Italian Renaissance! Padre Sebastiano Resta, a gifted graphic collector of the 17th century, assembled 281 drawings by great Italian masters in this album. The line-up of artists represented here stretches from Trecento to Seicento, from Giotto to Raphael and Leonardo to Masaccio and Botticelli. Exciting notes and anecdotes from the hand of the collector supplement the precious drawings. Rediscovered in the Library of Palermo after being lost for a long time, the Resta Codex is considered to be a true treasure chest of graphic art during this time!



Vallecchi

Florence, 2003

- 234 pages / 52.0 x 37.2 cm
- 281 drawings by the greatest Italian artists from the Trecento to the Seicento
- True-to-original leather binding with gold embossing
- Limitation: 1,000 copies
- Commentary: English, Italian

Formerly 4,900 €

1,299 €
(like new)



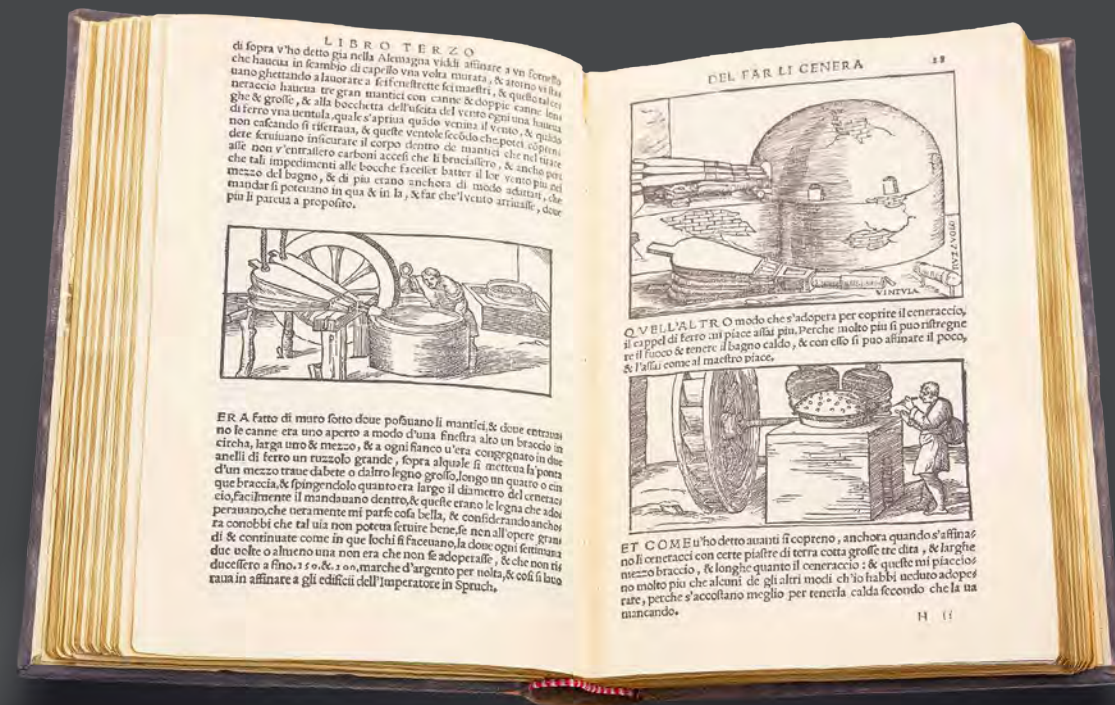
Study of the Annunciation

This study of the Virgin Mary from a fresco of the Annunciation painted by Correggio ca. 1524-25 is missing the Archangel Gabriel on the left, who appears with two cherubs on a cloud. Although the holy burst of light behind Mary's head has not yet been incorporated, her body posturing with her right hand over her heart reflects the image's final version.

The fresco originally adorned the church of San Francesco in Parma. Vasari informs us that when its original home was demolished in 1546, the monks reinforced the section of wall behind it with iron bars, carefully cut it free, and moved it to another part of the monastery. It was later moved to the Annunziata church in Capo di Ponto and is now in the Galleria nazionale di Parma.

De la Pirotechnia - Second Edition

RBME M^a 8-II-3 — Real Biblioteca del Monasterio (San Lorenzo de El Escorial, Spain)



From ore mining to goldsmithing to the hardening of steel: the world's first treatise on metallurgy with 84 precise woodcuts of the various processes and technical principles of metalworking

Venice (Italy) — 1550

De la Pirotechnia was the world's first treatise on mining and metallurgy and constitutes one of the first technical manuals. It was written by the Italian metallurgist Vannoccio Biringuccio (ca. 1480 – ca. 1539), who was closely connected with the Petrucci family who ruled his native Siena at the time. Biringuccio's treatise, whose title translates into English as “Of the Art of Fire”, was published posthumously in Venice in 1540, enjoying such success that the printer issued a second edition in 1550, and a third in 1559, which was published under the shortened title Pirotechnia. The second edition, presented here, is identical to the first in terms of format, structure, engravings, and initials. Various processes and technological principles are explained with the aid of 84 detailed, highly accurate engravings.



Circulo Cientifico

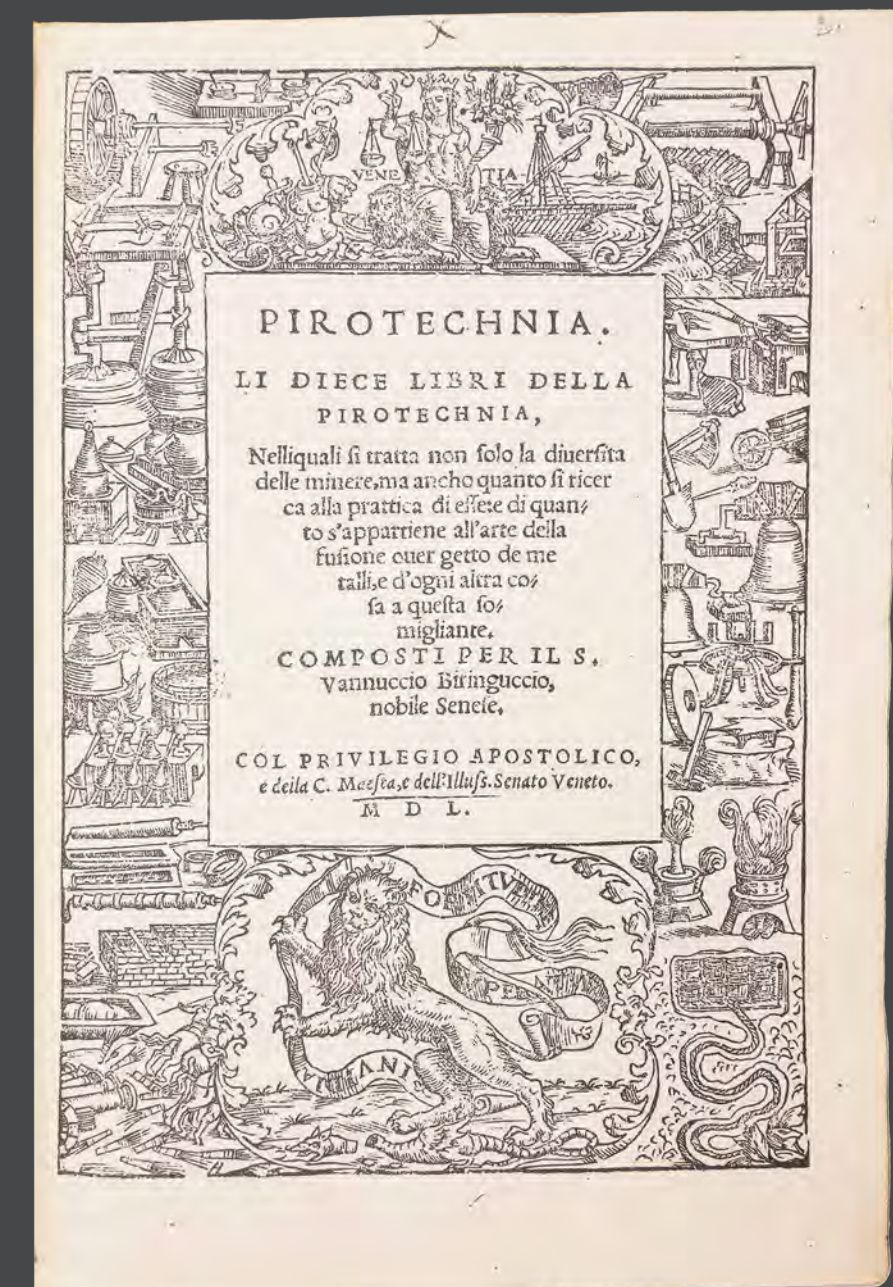
Madrid, 2010

- 334 pages / 19.7 × 14.5 cm
- 84 large illustrative xylographs and various decorative initials
- Tooled leather binding
- Limitation: 999 copies
- Commentary: Spanish



Formerly 2,780 €

999 €
(like new)



Title Page

The long and elaborate full title of the work is presented on this wonderfully decorated page with countless metallurgical instruments and creations as well as heraldic elements including a lion with a banderole in the bas-de-page and a crowned female figure at the top of the page named VENETIA. Holding a pair of scales, she appears to be sitting on a pair of lions between a sailing ship and a suit of classically styled armor.

The rest of the woodcut border shows the various applications of “pyrotechnics” for mining, smelting, and various other commercial enterprises. Some of the objects include hand tools, a wheelbarrow, bells, copper stills for distillation, cannons, and an anvil. This wonderfully detailed and diverse collection of objects related to metallurgy is a celebration of all that medieval smiths were able to accomplish.

Farnese Lectionary

Ms. MA 91 (Towneley Lectionary) — Public Library (New York, USA)



The Bible in monumental images commissioned by Cardinal Alessandro Farnese: the magnificent Lectionary created by Giulio Clovio for use in the Sistine Chapel

Rome (Italy) — 1550–1560

The Farnese Lectionary was created between 1550 and 1560 in Rome for the influential Cardinal Alessandro Farnese and magnificently illuminated by the famous illuminator Giulio Clovio. Clovio was already compared to Michelangelo during his lifetime and is considered one of the most important book artists of the late Italian Renaissance. Accordingly, the exuberant decoration of the Lectionary, with its monumental paintings of biblical scenes, is one of the most magnificent liturgical manuscripts ever. This made it more than worthy of being used by numerous popes and other church princes for the solemn ceremonies in the Sistine Chapel, for which it was commissioned by Farnese. Today, this amazing masterpiece of late book illumination is kept in the Public Library in New York.



Franco Cosimo Panini

Modena, 2008

- 64 pages / 48.7 × 33.8 cm
- 6 majestic full-page miniatures, framed by masterfully executed decorative borders, as well as smaller portraits
- Red velvet with Vermeil ferrules, clasp strip, and coat of arms
- Limitation: 450 copies
- Commentary: Italian

Formerly 10,500-€

4,999 €
(like new)



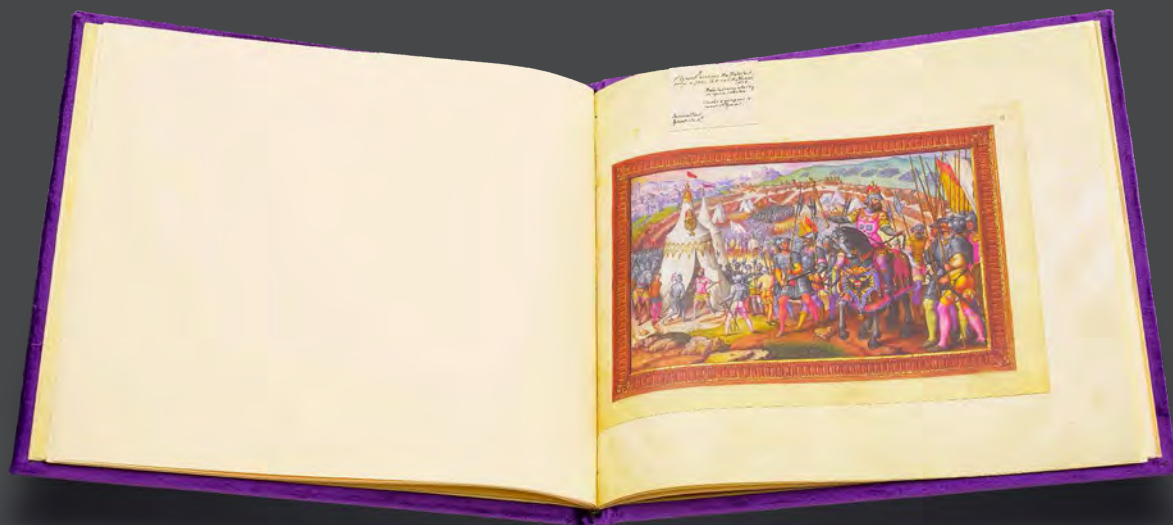
The Last Judgement

Although it mostly follows the usual composition for this favorite theme of Christian art, Giulio Clovio displays his talent in this masterful and highly detailed miniature that could easily be confused with a panel painting. The dense and gorgeously colored scene is presented in an artful golden frame containing cherubs and contemplative human figures.

Christ is enthroned in clouds and surrounded by angelic hosts as the saints and the rest of the faithful look up in awe. At the bottom of the page, the damned are shown crying out in despair or writhing in agony, some holding their heads in their hands while others make futile attempts to comfort one another. They are mostly naked, stripped of their pride and earthly possessions.

Triumphs of Charles V

Add. MS 33733 — British Library (London, United Kingdom)



From the eventful life of the Habsburg Emperor Charles V: the most important events of his reign and impressive portraits of the leading personalities of the 16th century in masterful miniatures

Italy or Netherlands — 1556–1575



The Triumphs of Emperor Charles V is a historically and artistically highly significant witness to the 16th century. Twelve whole page miniatures of extraordinary quality show events from the ruler ship of the greatest Habsburg Emperor, Charles V. An important personality of his time, Sultan Suleiman, the French King Francis I, and Pope Clement VII are all united in this distinguished work of history. It arose in the second half of the 16th century by the patronage of Charles' son and heir, the future King Philip II of Spain. It was contained within the royal Cloister Library of San Lorenzo de El Escorial, before it was later in the 19th moved to England.



Patrimonio Ediciones

Valencia, 2014

- 36 pages / 29.0 × 20.0 cm
- 12 full-page miniatures and 13 four-line verses in colored frames
- Purple cloth binding with metal emblem on the front cover
- Limitation: 431 copies
- Commentary: Spanish



Formerly 3,000-€

1,499 €
(like new)

The Emperor Enthroned Among his Enemies

The 16th century was an epoch of conflict among the emerging kingdoms and empires of Europe and the Near East with many strong personalities contending for power. With a globus cruciger in one hand and a sword in the other, Charles V is enthroned and flanked by six figures representing his greatest foes.

On the left side are Charles' foreign enemies: the Ottoman Emperor Suleiman the Magnificent, Pope Clement VIII, and King Francis I of France. His enemies within the Holy Empire are lined up on the right: the Duke of Cleves, the Duke of Saxony, and the Landgrave of Hesse. Except for Suleiman, all of these figures are tied together by two golden chords bound together by an iron ring held in the beak of an imperial eagle between his legs.

Discorsi di P. A. Mattioli Illustrated by Gherardo Cibo

Rari 278 — Biblioteca Alessandrina (Rome, Italy)



Impressive and realistically illuminated by Gherardo Cibo: gorgeous plant illustrations from the groundbreaking work by the famous botanist Pietro Andrea Mattioli

Venice (Italy) — 1568

The Discorsi by Pietro Andrea Mattioli represents a milestone in the art of botany, which was then emerging for the first time. Mattioli's text is based on the tradition of the ancient botanical-pharmaceutical work of Dioscorides and expands upon it with descriptions of 100 new plant species. This particularly beautiful edition of the landmark work was embellished with miniatures and other décor by the great artist Gherardo Cibo, whose achievement Mattioli himself was very impressed with. The work was printed in 1568 by the Venetian publisher Vincenzo Valgrisi and is of great importance for both the history of art and science.



Aboca Museum

Sansepolcro, 2015

- 2 volumes: 1.728 pages / 35.8 × 25.0 cm
- Large, sometimes almost full-page colored copperplate engravings for almost every lemma
- Faux leather with gold tooling
- Commentary: Italian



Formerly 1,290 €

499 €
(like new)



Lavander

Popular as an ornamental plant, used as a culinary herb and in the making of essential oils, Lavandula is a genus of 47 different species of flowering plants that are actually part of the mint family. Commonly referred to as lavender, Lavandula angustifolia is the most widely cultivated variety and the distinct purple color of its flowers is also referred to as lavender, even if they are depicted as blue here.

Lavender has been used in traditional medicine and cosmetics since ancient Greece, soap in particular – its late Latin name lavandārius comes from the verb lavāre meaning “to wash”. As herbal medicine, lavender has been used to treat intestinal discomfort, restlessness, insomnia, anxiety, and may have other applications.

Bernardino da Sahagún: Historia Universal de las cosas de Nueva España

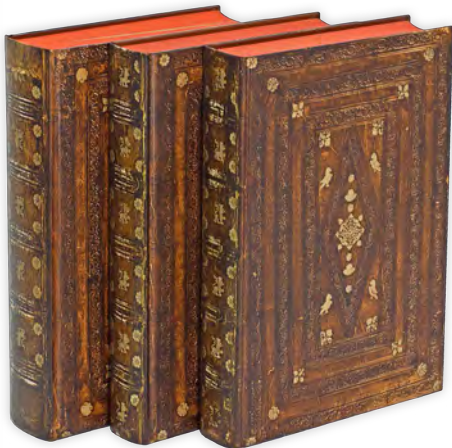
Mss. Plut. Laurenziano Mediceo Palatino, 218, 219, 220 — Biblioteca Medicea Laurenziana (Florence, Italy)



Made by Franciscan Father Bernardino de Sahagún and of singular cultural value today: the unique testimony of the culture, history, and religion of the indigenous peoples of Central America in wonderful images

Colegio de Santa Cruz, Tlatelolco, Mexico — 1576–1577

"One of the most remarkable accounts of a non-Western culture ever composed": La Historia Universal de las Cosas de Nueva España (The Universal History of the Things of New Spain) by Bernardino da Sahagún. Considered to be the father of American ethnography, the Franciscan friar Bernardino da Sahagún created a work over the course of 45 years that spans 12 volumes and 2,400 pages, adorned with 2,500 illustrations by his indigenous assistants, who blended the aesthetics of Europe and Old Mexico. Sahagún was sympathetic to the local populace and wanted to learn as much about their culture and worldview as possible, which he could then record for the edification of other missionaries. This is an incredible source of incomparable worth concerning the Aztecs and other Mexican ethnicities, as well as a foundational work of both anthropology and ethnography.



Giunti Editore

Florence, 1996

- 3 volumes: 2,446 pages / 32.5 x 22.0 cm
- 2,468 mostly colored illustrations in various formats
- Imitation leather cover and red leaf cut. A slipcase contains all three volumes.
- Limitation: 3,000 copies
- Commentary: Italian

Formerly 3,400 €

1,499 €
(like new)



Aztec Gods

This incredibly rare Mexican manuscript represents a precious testimonial to pre-Columbian Aztec culture and in this case, the Gods of the Aztecs. Under the direction of the Franciscan friar Bernardino de Sahagún, a team of indigenous artists working in the native tlacuilo tradition of hereditary scribe-painters created images like this miniature in four registers.

Each of the Gods is labelled and presented in profile, most wear elaborate headdresses while all are depicted wearing sandals, a tunic, and a long skirt in the fashion of the Aztec people. Coloring is minimal and aside from light shades of green and red, the team of artists depicted the figures' skin tones with surprising realism and in various hues.

Mercator Atlas of 1595

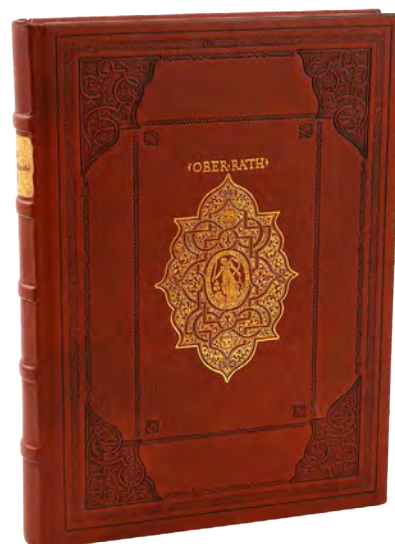


A milestone of cartography and the template for all later atlases: Gerardus Mercator's posthumously published pictorial atlas from 1595 contributed to a completely new perspective on the world

Germany — 1595



With his large overview maps and detailed depictions of individual countries and regions, Gerardus Mercator (1512–1594) created a milestone of geography. He was additionally the first to use the term "Atlas" for a collection of maps and thus created the first and most important bound cartographic work. His Atlas, sive Cosmographicae Meditationes de Fabrica Mundi et fabricati figura was published posthumously in 1595 by his son Rumold and fundamentally changed the medieval view of the world with his depictions of the world of continents and countries. Nevertheless, apart from its scientific geographical precision, it was also the artistically interesting paintings that made the colored copperplates so attractive.



Coron Verlag

Gütersloh, 2004

- 258 pages / 45.0 x 33.0 cm
- 57 colourized double-page maps and 4 elaborate title pages
- Finest cowhide with rich blind and gold embossing and decoration
- Commentary (bound within): German

Formerly 1,698-€

299 €
(like new)

EVROPA

This double-page map of Europe is a fantastic specimen of late-16th century cartography, which benefitted greatly from the knowledge gathered in the course of the Age of Exploration. From the Russian steppe to the Atlantic coast of Spain, and from the Nile Delta to the icy shores of Greenland and the Arctic, Europe is depicted with a perfect blend of art and science.

Political boundaries are distinguished by color, although the Kingdom of Bohemia is segregated from the rest of the Holy Roman Empire for reasons that are unclear. Topographical features are depicted with great accuracy including coastlines, rivers, forests, and mountain ranges. Finally, it has the cylindrical map projection invented by and named for the author – “Mercator projection”.

Atlas of Prince Eugene

389030-F.K1-46, I-IV — Österreichische Nationalbibliothek (Vienna, Austria)



Switzerland in the 17th century with modern-looking urban panoramas: accurate maps and detailed cityscapes from the estate of the influential Prince Eugene of Savoy

Amsterdam (Netherlands) — 1662–1678



The volume at hand of the 50-volume Atlas of Prince Eugene concerns Switzerland and assembles gorgeous views of city- and landscapes as well as interesting cartographical depictions that give a marvelous glimpse of 17th century Switzerland! Laurens van der Hem compiled his famous atlas in the years 1662–1678. He collected and integrated sheets from outstanding artists of his time as well as older works. Roelandt Savery, Willem Schellinks, Jan Haeckert, Adriaen Matham and Frederic de Moucheron, Wenzel Hollar, Matthäus Merian, and Jacob Hoefnagel are only a few names of the famous people whose engravings were incorporated into the work.



ADEVA

Graz, 1979

- Format: 57,0 x 38,0 cm
- 35 views and 8 maps in original size of Atlas Blaeu - van der Hem from the Austrian National Library Vol. 1
- Leather, true copy of the original binding
- Limitation: 1.000 copies
- Commentary (bound within): German



Formerly 2,980-€

699 €
(like new)

Cityscape of Geneva

The full Latin title translates to “The old and important city of Geneva naturally represented from the south with the surrounding landscape 1640” pretty much sums it up. It is a gorgeous panorama requiring a third page to fold out on the left. Sailing ships, medieval architecture, and the rolling landscape are depicted with great artistry and detail.

However, the tranquil appearance of the scene is quickly betrayed upon closer examination of the foreground – there is a battle at the city’s Renaissance fortifications. Phalanxes of pikemen, supported by arquebusiers, assault the city, which is defended by cannon fire. The flags of the assaulting troops, a white cross on a field of red, indicate that they are from the Duchy of Savoy, a bitter enemy of the Swiss at the time.

The Great Bird Book of Olof Rudbeck the Younger

Universitetsbibliotek Uppsala (Uppsala, Sweden)



First published in 1985 as a facsimile edition: Olof Rudbeck's masterpiece of ornithology, adorned with magnificent full-page naturalistic illustrations of various European bird species

Uppsala (Sweden) — Ca. 1693

Olof Rudbeck the Younger was the son of a distinguished scientist and writer in the fields of anatomy and linguistics of the same name. He carried on the family tradition by distinguishing himself as a pioneer in botany and ornithology and wrote extensively as a linguist. Rudbeckia is a genus of mostly perennial flowering plants that was named in honor of Rudbeck by his former student, the famous “father of modern taxonomy” Carl Linnaeus. The so-called Great Bird Book of Olof Rudbeck the Younger is a work begun ca. 1693 but was never published until a facsimile was made in 1985. Rudbeck went on to give a series of ornithological lectures between 1727 and 1731, which were the first of their kind in Sweden. Every page is adorned by full-page illustrations of various birds that are artful and realistic in equal manner.



Belser Verlag

Zurich, 1985

- 166 Vogelbilder / 44,0 x 28.0 cm
- Masterful full-page illustrations of various species of birds
- Facsimiles and commentary volume come in a representative cloth case
- Limitation: 1,000 copies
- Commentary: German

Formerly 790 €

299 €
(like new)



Long-Eared Owl

This medium-sized owl is a predator specializing almost entirely on small rodents and is depicted with detailed plumage grasping a mouse in its talons. It is partial to habitats along the edge of woodlands across Eurasia as well as North America that offer dense groves to roost in but are near open fields where they can hunt.

The object above its head and to the left is a pellet of undigested parts such as bones, fur, feathers, claws, and teeth that the owl regurgitates six to ten hours after a meal. Pellets also allow ornithologists to study the seasonal variation in owls' eating habits without resorting to dissection. Ornithologists have even found bird bands attached to other species, which were consumed by the winged predators.

Johann Ludwig Gottfried - Historical Chronicle

Private Collection



The History textbook of the young Johann Wolfgang von Goethe: one of the most popular historical works of the 17th and 18th centuries with 156 small portraits and 328 copperplate engravings by Matthäus Merian the Elder

Frankfurt am Main (Germany) — 1743

Johann Ludwig Gottfried was a German theologian, translator, and author who created one of the most widely read historical works of the early modern period. Born in Amberg, he studied theology in Heidelberg and was soon recognized by a publisher in Oppenheim for his skill with the written word. First published in 1631, his Historical Chronicle or Description of the Most Remarkable History enjoyed great popularity throughout the 17th and 18th centuries and was even studied by Goethe. An improved and expanded second edition including more recent historical events was published in 1743 and is presented here. Gottfried's work is distinguished not only by the quality of his chronicle, but also by his translations and his composition of epigrams, compilations, and paraphrases. 156 small portraits and 328 copperplate engravings by Matthäus Merian the Elder artfully adorn the comprehensive text with accurate cityscapes and dramatic historical scenes such as the Defenestration of Prague, sieges, battles on land and sea, assassinations, executions, and more. Some of the engravings are double pages while others, including maps, fold out.



Fackelverlag

Stuttgart, 1979

- 2 volumes: 2,456 pages / 34.0 × 19.0 cm
- 156 small portraits and 328 masterful copper engravings by Matthäus Merian the Elder
- Leather binding

Formerly 1,290 €

399 €
(like new)



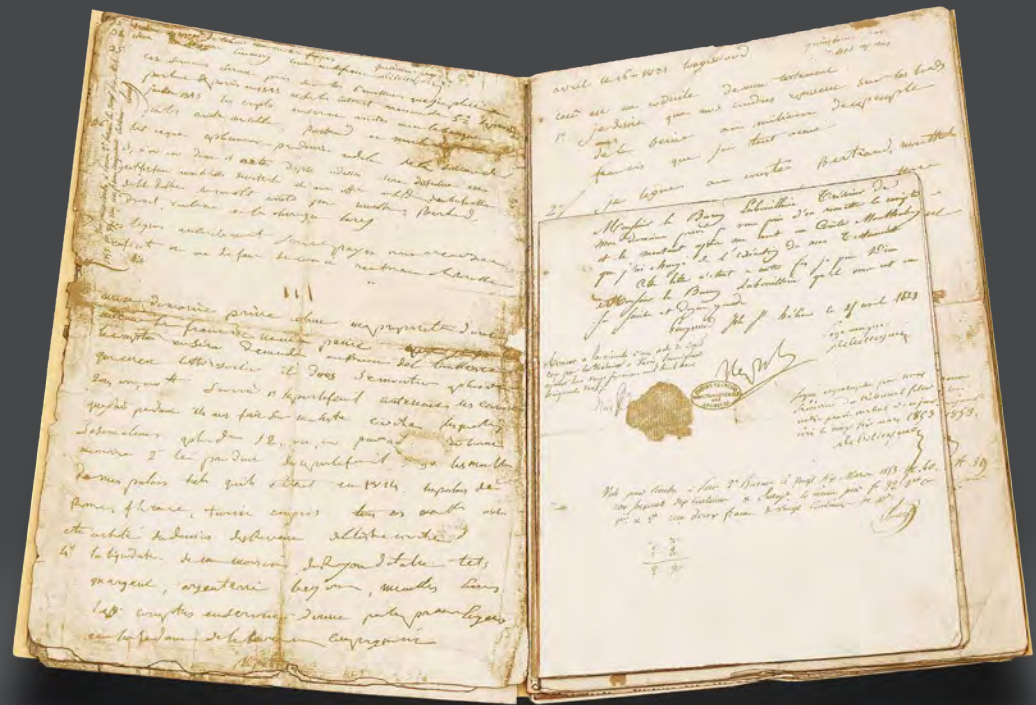
Allegorical Frontispiece

The title is held up by a crowned nude female figure labelled LVX VERITAS (light of truth), who looks directly at the beholder. On the left, a teacher in flowing robes personifying history shows a piece of paper to a child and points to the word HISTORIA and the words MAGISTRA VITAE (life's teacher) are inscribed in the stone at their feet, where a small dog stares strangely. This phrase was used by Cicero and expresses the idea that the past should serve as a lesson for the future.

The layer of stone separating them from the grotesque figures in chains below is inscribed INSCITIA (ignorance). Men with the ears of donkey sit in the middle between figures slowly reclining into the dirt labelled OBLIVIO (oblivion) and masked figures labelled MENDACIUM (falsehood). Riding on a winged deer at the top of the page, TEMPVS (time) reigns over all as he holds an hourglass in one hand and a scythe in the other.

Napoleon's Will

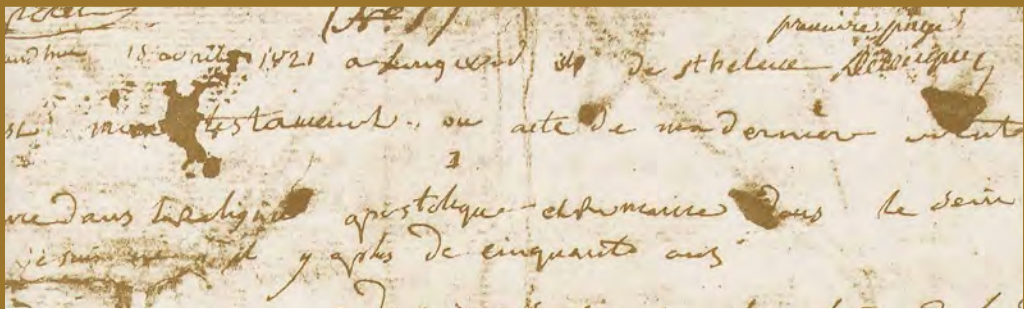
Archives Nationales (Paris, France)



A fascinating insight into the personality of one of the most famous men in history: the last will and testament of Napoleon Bonaparte full of humility, megalomania, and irreconcilability

France — Ca. 1820

One's will is an intensely personal document and divulges details from one's life in a way that few others can. Such documents are particularly fascinating when they belong to famous people, because the more famous someone is, the more their true character is obscured by their public and historical personas. There are few names more famous today than that of Napoléon Bonaparte, and few people whose legacies are more hotly debated. Those who read his last will and testament can decide for themselves.



Müller & Schindler

Simbach am Inn, 1969

- 27 sheets / 34.0 × 23.0 cm
- Handwritten will with Napoleon's personal signature on several pages
- Cartonage
- Commentary: German, French



Formerly 540 €

299 €
(like new)

All facsimile editions listed in this catalog are single items. The respective offer will therefore end with the first order or on January 31, 2023 at the latest.
Prior sale and errors reserved.

Ziereis Facsimiles

Jakobstr. 6 • 93047 Regensburg • Germany

+49 (0)941 58612360 (Europe)

+1 (347) 674-4992 (US)

contact@facsimiles.com

www.facsimiles.com