
CHRISTMAS CATALOG

2023



100 Selected Facsimiles



ZIEREIS FACSIMILES



Entirely handmade!
Only 35 copies!

Conrad Gessner's Historia animalium - Deluxe Edition!

The influential Swiss physician, naturalist and philologist Conrad Gessner (1516-1565) published his opus magnum, Historia animalium, in the 1550s. In it, the humanist scholar compiled the entire zoological knowledge of his time and provided his work with over 300 artistic illustrations. We are offering two very special facsimiles of his "Thierbuch" and his "Vogelbuch", which were published in a **very small edition of just 35 copies:**

This Deluxe Edition was printed by hand on a hand press. The laid paper used was handmade and watermarked. A bibliophile rarity - also see pages 128ff!

ZIEREIS FACSIMILES

Christmas Catalog 2023



Dear Readers,

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

This time it includes **new publications** such as the Boulogne-sur-Mer Aratea or the Laon Computistical Miscellany from PIAF or **sought-after rarities** such as the **Psalter of Blanche of Castile by Müller & Schindler** or Conrad Gessner's "Vogelbuch" and "Thierbuch" printed on handmade paper by the hand press. We have once again put together a total of **100 works** for you, which you can now purchase **at a special price.**

Enjoy browsing and discovering! But please don't hesitate too long:
All facsimile editions listed here are unique pieces!

Best wishes from Regensburg,

This fantastic early Gothic manuscript was made ca. 1230 by a group of skilled masters in Paris. Known as the Psalter of Blanche of Castile, the work owes its name to its owner and presumed patron, who was the Queen of France and a distinguished patron of the arts. Alternatively, the name Psalter of Sainte-Chapelle is also common and is a reference to the manuscript's long-term repository in the famous palace chapel of the same name in Paris. Although it is an early Gothic work, the Psalter is remarkable for being encased in one of the few surviving Romanesque bindings, which, thanks to careful preservation, has survived in excellent condition. Inside, the manuscript shines in shimmering gold leaf on almost every page, thus revealing a truly regal aura, complemented by elaborate full-page miniatures and historiated initials.

Königspsalter der Sainte-Chapelle

MS 1186 - Bibliothèque de l'Arsenal (Paris, France)

A book treasure shining with light from the magnificent Sainte Chapelle in Paris: gilded Gothic miniatures as beautiful and luminous as church windows, created for Blanche de Castille, the mother of King Louis the Saint

Paris (France) — 1200–1230



Now available - see page 38!

Müller & Schindler, Simbach am Inn

Limited to only 600 copies

Offer price (as new):

10,999€!

Publisher's price (new):

16,998€

Ambrosian Iliad

Cod. F. 205 P. Inf. – Biblioteca Ambrosiana (Milan, Italy)



58 epic images of fierce battles and impressive architecture: the only surviving late antique miniatures of Homer's famous Iliad, created around 500 in Alexandria, Egypt

Alexandria (Egypt) – Around 500

Hiding behind the term Ambrosian Iliad are 51 fragments of a large-format parchment manuscript of Homer's Iliad, which was created in Egyptian Alexandria around 500. It is thus the only surviving copy of the important epic from ancient times. Of particular importance here are the 58 intriguing miniatures, which boast an enormous variety of compositional schemes: From sensational single combats and dramatic battle scenes with complex figures to haunting representations of rulers and expressive dialogue scenes. Additionally, Homer's Iliad Picta, together with the Vergilius Vaticanus and the Vergilius Romanus, is one of only three manuscripts of classical literature from antiquity still preserved today and thus not only a unique testimony of late antique book illumination, but above all of antique literature.



Ediciones Grial

Valencia, 2009

- 51 folios / 18.6 x 22.0 cm
- 58 illuminations
- The 51 surviving fragments of the Iliad Picta are compiled in an album. Each fragment leaf can be detached from the frame.
- Limited Edition: 800 copies
- Commentary: Spanish

Formerly 3,690 €

2,499 €
(like new)

Vergilius Augusteus

Cod. lat. fol. 416 et Cod. lat. Vat. 3256 – Staatsbibliothek Preussischer Kulturbesitz (Berlin, Germany)



Pioneering medieval book art: one of the oldest testimonies of Virgil's work in a Late Antique 4th century manuscript with large decorated initials on every page

Rome (Italy) – Second half of the 4th century

ADEVA

Graz, 1976

- 14 pages / 42.0 x 34.5 cm
- 14 ornamental letters
- Half leather
- Commentary: English, German

Formerly 490 €

299 €
(like new)

Lorsch Pharmacopoeia

Msc. Med. 1 – Staatsbibliothek Bamberg (Bamberg, Germany)



A milestone in medical history from the time of Charlemagne: The oldest medical book of the occidental Middle Ages and the only known early medieval index of an imperial library

Lorsch (Germany) – End of the 8th or beginning of the 9th century

Wissenschaftliche Verlagsgesellschaft

Stuttgart, 1989

- 150 pages / 32.0 x 23.0 cm
- Rubrics and display script in red, numerous paragraph initials
- Red cloth binding with gold tooling. Facsimile and commentary volume come in a matching cloth slipcase.
- Commentary: German

Formerly 790 €

299 €
(like new)

Vienna Dioscorides

Cod. Vindob. Med. gr. 1 – Österreichische Nationalbibliothek (Vienna, Austria)



A milestone of medicine created 1500 years ago in Byzantium: Dioscorides' significant work on herbal medicine in a magnificently illuminated manuscript with almost 500 depictions of plants and animals

Istanbul (Turkey) – Ca. 512



Dedication Miniature

The Vienna Dioscorides is a fundamental work of herbal medicine and a fine testimony of the Byzantine art of illumination in Late Antiquity. We are able to date the completion of this manuscript to the year 512 and trace it to a workshop in Constantinople thanks to the dedication miniature. It shows the patron of the manuscript, Princess Julia Anikia, being presented with the codex by the citizens of Constantinople.

Princess Julia is receiving this gift as an act of gratitude for her support of the Theotokos Church in the Honoratae quarter. Eight smaller scenes surrounding her portrait depict her support of the arts and architecture of the imperial capital. The eight pointed star that makes up the frame is depicted as though it is woven like a rope.

One of the most precious late classical illuminated manuscripts is an herbarium produced in Constantinople at the beginning of the 6th century, which is called the Vienna Dioscorides after its current place of conservation. This codex describes numerous efficacious herbs as well as poisonous animals and birds; it is appended by transcriptions of four classical scientific works. It is illustrated by 392 full-page miniatures and 87 smaller miniatures embedded in the text, the majority of which are dedicated to plants, with 66 devoted to poisonous animals and 47 of which illustrate various bird species. These miniatures represent excellent copies of late Hellenistic-Roman models and are priceless not least because the antique originals have been lost. With all of this in mind, it is no wonder that the manuscript was declared a UNESCO Memory of the World Document in 1998.



ADEVA

Graz, 1965–1970

- 984 pages / 38.0 × 31.0 cm
- 392 full-page pictures and 87 pictures within the text
- White Leather on wooden board. All folios are cut according to the original.
- Commentary: German

Formerly 9,000 €

7,499 €
(like new)

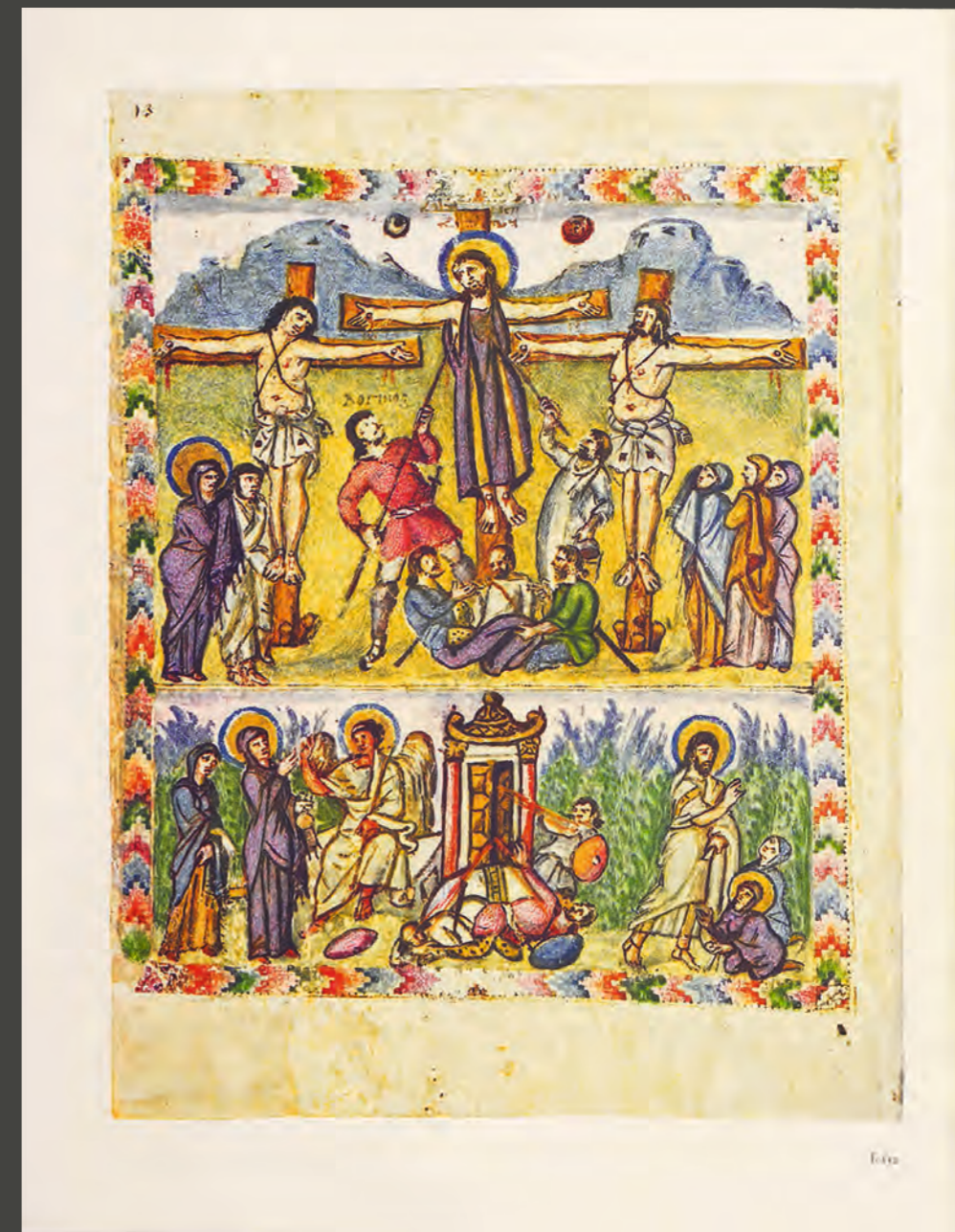
Rabbula Gospels

Plut. I, 56 – Biblioteca Medicea Laurenziana (Florence, Italy)



Contains the oldest surviving illumination of the Crucifixion: the Byzantine Gospel Book completed in 586 by the scribe Rabbula and magnificently illuminated with seven full-page miniatures and beautiful canon tables

Monastery of St. John of Zagba (Syria) – 586



Crucifixion, Women at the Tomb and Noli Me Tangere

The upper register of this mosaic-framed picture page shows one of the oldest depictions of the Crucifixion in Christian art. The center of the miniature is Christ on the cross, wrapped in an incomplete purple robe with golden stripes that set him apart from the two half-naked thieves on the left and right. While a soldier in a red tunic stabs his lance into his side, another offers him a sponge soaked in vinegar. At the foot of the cross, three more soldiers dice around the purple mantle of Christ. The action is watched in dismay by three mourning women on the right and the grieving Virgin Mary and John on the left. The sun and moon at the top of the painting, however, simultaneously glorify Christ and point to the universal significance of his sacrificial death.

Completed in 586, the Rabbula Gospels is simultaneously one of the finest Byzantine manuscripts produced in Asia as well as one of the earliest Christian manuscripts to be furnished with large miniatures, which are distinguished by their bright colors, dynamism, drama, and expressiveness. Elaborate floral and architectural motifs frame the miniatures, which include the oldest surviving depiction of the Crucifixion found in a manuscript and shows the contemporary Eastern form of the image. The Syriac manuscript was produced in the scriptorium of the Monastery of St. John of Zagba in modern day Syria and is one of the few specimens to survive the destruction of countless Byzantine manuscripts and works of art during the Iconoclasm of the 8th and 9th centuries. This precious artifact is named after the scribe Rabbula, who signed his name in the manuscript and about whom nothing else is known. Parts of the manuscript were overpainted by restorers and miniatures from other works were added in the 15th and 16th centuries.



Urs Graf

Olten, 1959

- 586 pages / 33.8 x 27.9 cm
- 7 full-page miniatures and 19 illuminated canon tables
- Hardcover in dust jacket
- Commentary: English

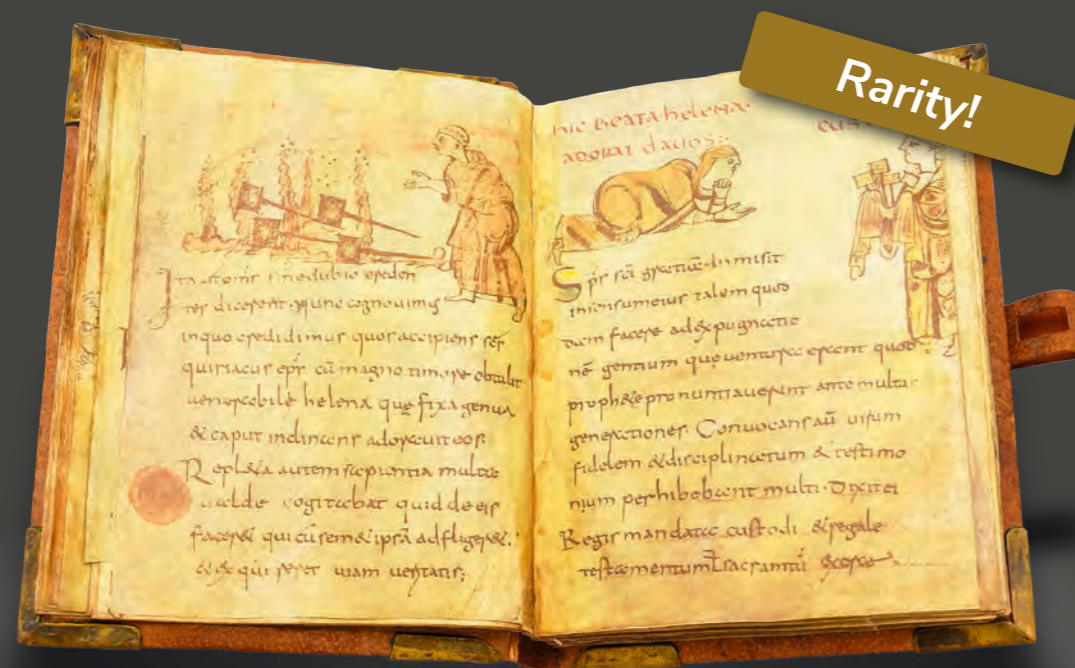
Formerly 3,800 €

2,799 €
(like new)



Wessobrunn Prayer

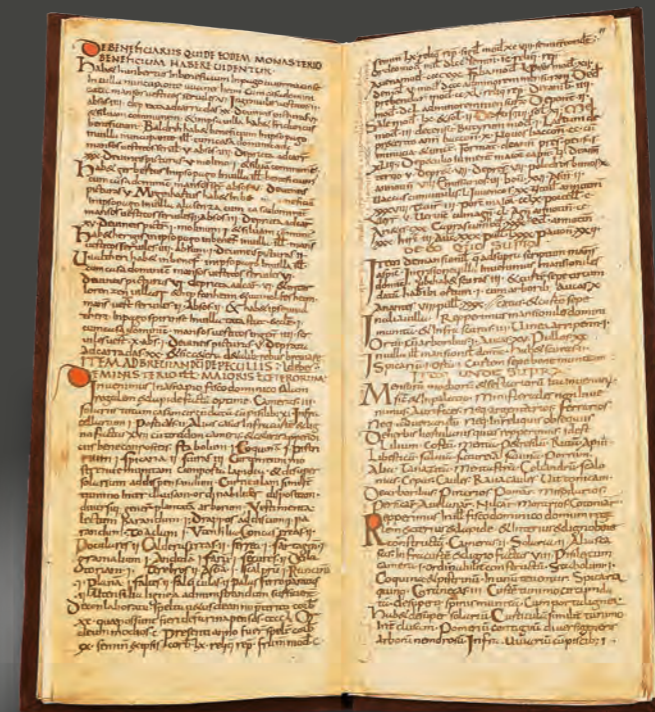
Clm 22053 – Bayerische Staatsbibliothek (Munich, Germany)



Rarity!

Capitulare de Villis

Cod. Guelf. 254 Helmst. – Herzog August Bibliothek (Wolfenbüttel, Germany)



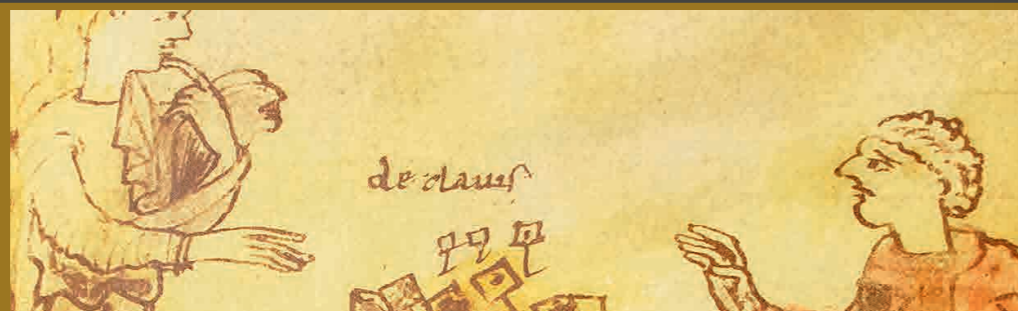
Bringing order into the chaos of the world: the poetic description of the beginning of the world in one of the oldest surviving German texts, preserved in a pioneering 9th-century miscellany

Diocese of Augsburg (Germany) – About 814

A rare and detailed insight into the administration of the empire under Charlemagne: precise rules on the levying of taxes, the logistical supply of the new "capital" Aachen, or the regulation of agricultural land use

Fulda or the Rhineland (Germany) – Between 825 and 850

This manuscript contains the Wessobrunner Gebet or Prayer of Wessobrunn and 70 other short, mainly theological texts. The prayer itself, in prose, which gives the text as a whole its name, is preceded by a short creation poem, which, in nine lines of alliterative verse, seeks to explain the creation of the world out of chaos. This small literary monument is among the earliest written examples of poetry in Old High German and is found of a composite manuscript mainly written in Latin ca. 814, which can be determined from a mention of the death of Charlemagne on the last page. The manuscript is also significant for the history of German illumination, containing 18 half-page miniatures concerning the legend of the True Cross, which represent one of the earliest picture cycles of non-biblical content in the history of German illumination.



Kurt Wolff Verlag

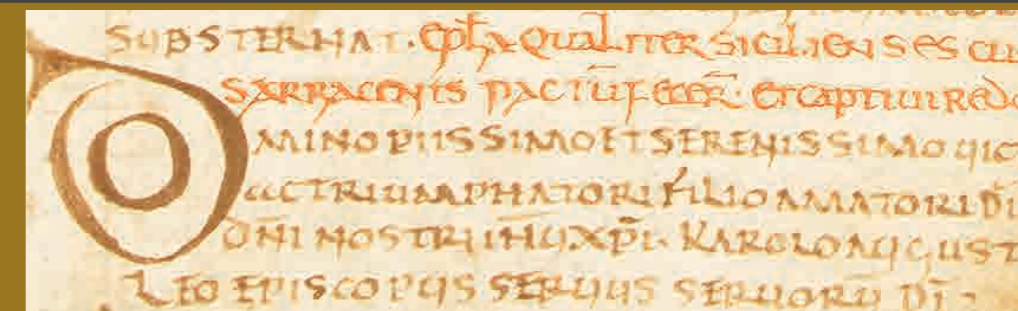
Munich, 1922

- 198 pages / 18.5 x 14.1 cm
- 18 half-page pen drawings
- Leather binding with metal fittings and closing pin
- Limited Edition: 300 copies
- Commentary: German

Formerly 2,800-€

1,899 €
(like new)

The Capitulare de Villis originates from the later years of the reign of the Emperor Charlemagne and lists a series of regulations for the overall management of royal property. It is one of several capitularies issued by Carolingian royalty concerning the organization and administration of their estates and reflects Charlemagne's reforms to the government of the Franks. Details surrounding the origins of the manuscript are disputed, but it is generally believed that it was created at a time when the Carolingian court became settled in Aachen. It was likely intended to manage the logistical difficulties of supplying and maintaining food and equipment for administrators and soldiers at a fixed capital far from most of the estates, or in preparation for a military campaign. Although divided into seven chapters including justice, agricultural land use, taxes, and regulating trade, the majority of the text is devoted to describing the duties of the iudex, a royal official charged with managing royal properties, prosecuting criminals, and collecting taxes – both in cash and in kind – to be brought to the Carolingian court. The document is thus of great importance for understanding Carolingian material culture and political administration.



Müller & Schindler

Simbach am Inn, 1971

- 32 pages / 30.8 x 12.5 cm
- Ornamental initials, rubrics, and headlines in red display script
- Dark brown suede binding; facsimile and commentary volume come in a cardboard slipcase.
- Limited Edition: German

Formerly 1,490-€

549 €
(like new)

De Laudibus Sanctae Crucis

Reg. Lat. 124 – Biblioteca Apostolica Vaticana (Vatican City, Vatican City State)



Poems and prayers in fascinating geometric patterns and figures: a Carolingian masterpiece of poetry by Hrabanus Maurus, today preserved in the Biblioteca Apostolica Vaticana

Fulda (Germany) – First half of the 9th century



Calligram of Louis the Pious

This fine Carolingian work was created while the First Iconoclasm occurred in the Byzantine Empire and there was a similar discussion about religious imagery among the Franks. It is filled with picture poems concerning the veneration of the cross like this image presenting the Emperor Louis the Pious (778–840) in the form of a milites Christi or “Soldier of Christ”.

15The text of this figure poem is inscribed in a grid pattern, which contains self-contained poems or sequences of words glorifying the cross as a symbol of salvation. Louis is presented in the garb of a Roman soldier with an oval shield from Late Antiquity. The New Testament is filled with references to the Imperial Roman army emphasizing courage, loyalty, and dedication among Christians.

Already hailed as the Praeceptor Germaniae in his own time, Hrabanus Maurus (ca. 780-856) was a Frankish monk, Bishop of Mainz, and a prolific author of the Carolingian Renaissance. One of his most popular works is the Liber de laudibus sanctae Crucis, a series of sophisticated "picture poems" in the style of the great Alcuin, his famous teacher. Originally written ca. 810-14, the 28 intricate picture poems are sort of like biblical word-jumbles containing individual letters and groups of letters which compose self-contained poems or sequences of words that open up several levels, always referring to the basic concept of the composition, the glorification of the Cross. The Vatican Library preserves probably the finest surviving specimen of this masterpiece of religious poetry, written around 825 in the monastery of Fulda and dedicated to the Archbishop Otgar of Mainz.



Belser Verlag

Stuttgart, 2019

- 124 pages / 36.5 x 29.5 cm
- 4 full-page miniatures; 28 picture poems
- Leather binding with blind and gold tooling
- Limited Edition: 999 copies
- Commentary: German



Formerly 2,980 €

1,799 €
(like new)

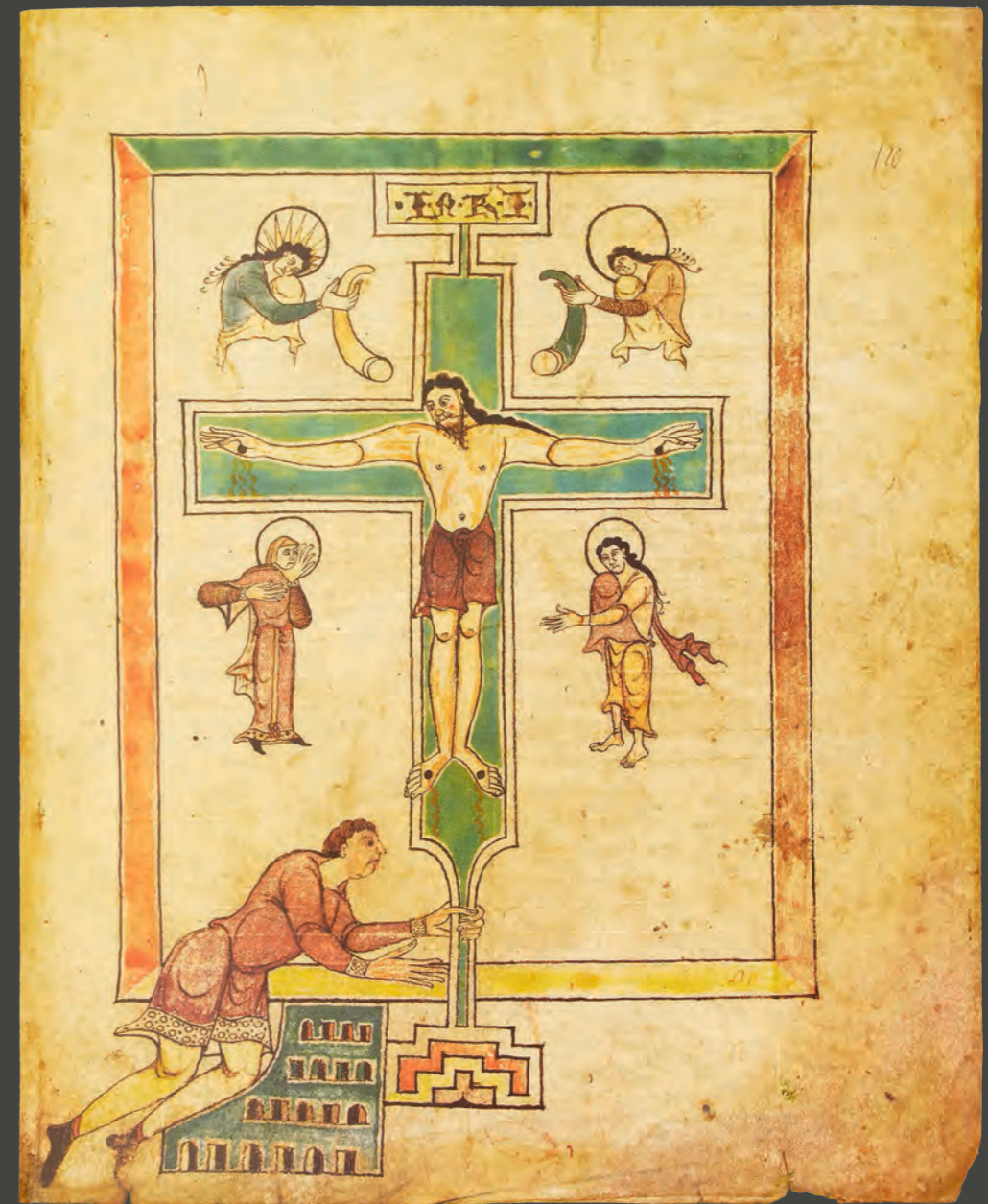
Psalter of Louis the German

Ms. Theol. Lat. Fol. 58 – Staatsbibliothek Preussischer Kulturbesitz (Berlin, Germany)



Entwined interlace initials and golden framings for King Louis the German: a rare example of Franco-Saxon book illumination with prominent insular influences and a famous devotional picture

Benedictine Abbey of St. Bertin, St. Omer (France) – Second quarter of the 9th Century



Kneeling Before Christ Crucified

In contrast to a typical donor portrait from the Carolingian period, in which the patron of the manuscript is shown enthroned and receiving the manuscript, here Louis the German presents himself as a beardless youth kneeling at the foot of the cross. Aside from the fact that he is dressed in royal purple, this miniature is an expression of piety and humility before the King of Kings.

Blood flows from the hands and feet of Christ as he looks down upon the King of East Francia with a look of approval on his bearded face. He is flanked by the Virgin Mary and Saint John the Evangelist as well as two figures representing the Sun and Moon – an allusion to the eclipse or portent that occurred at the moment of Jesus' death according the Gospels.

Created in the mid-9th century, the Palter of Louis the German is a magnificent specimen of Franco-Saxon art, which was an artistic movement in northern France that blended Insular illumination from the British Isles with the Carolingian style native to France. It was commissioned by Louis the German (810–876), a grandson of Charlemagne who ruled as the first king of the East Francia after the breakup of the great Carolingian Empire from 843 until his death. The texts of the psalms are surrounded by stunning Insular-style frames made of intricate interlace and fantastical animal figures, especially birds. Despite the rich illumination, the manuscript is focused on the text. The only figural representation is the famous Crucifixion scene with donor figure, reflecting the unique and fascinating character of the codex as a whole.



ADEVA

Graz, 2021

- 240 pages / 29.4 x 24.6 cm
- 1 full-page crucifixion with donor portrait, 162 decorated and gilded initials and 115 interlaced and gilded frames
- Brown leather with rich gold decoration
- Limited Edition: 999 copies
- Commentary: German

Formerly 5,800-€

2,799 €
(like new)

Laon Computistical Miscellany

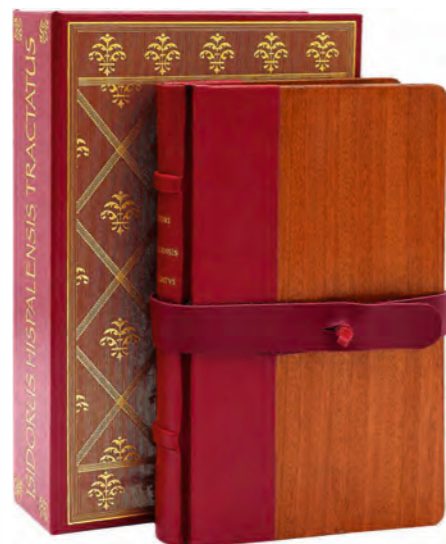
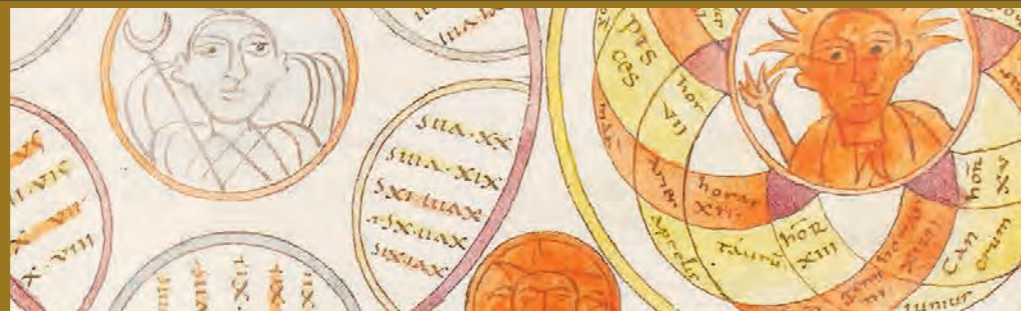
MS 422 – Médiathèque Suzanne-Martinet (Laon, France)



Isidore of Seville's "Book of Wheels" in an intriguing Carolingian anthology: ancient knowledge of the time, the world and the stars in more than 60 colorful diagrams and miniatures

Probably Laon (France) – 9th century

The Laon Computistical Miscellany is a Carolingian manuscript from Laon that combines two works by the influential scholar Isidore of Seville (560–636 AD) with Christian liturgical texts. Now preserved in the Médiathèque Suzanne-Martinet, this fascinating anthology was compiled over a period of nearly a century and brings together ancient knowledge and the teachings of the Church Fathers on the calculation and measurement of time, astronomy, as well as meteorology, and also on the devil and a holy life. The work is best known for Isidore's text known as the "Book of Wheels" *De natura rerum*, which is illuminated with numerous distinctive circle diagrams. With its total of more than 60 illustrative colored diagrams and miniatures of constellations, the Laon Computistical Miscellany is a wonderful early medieval testimony to the human urge to fathom the world and God's plan in it.



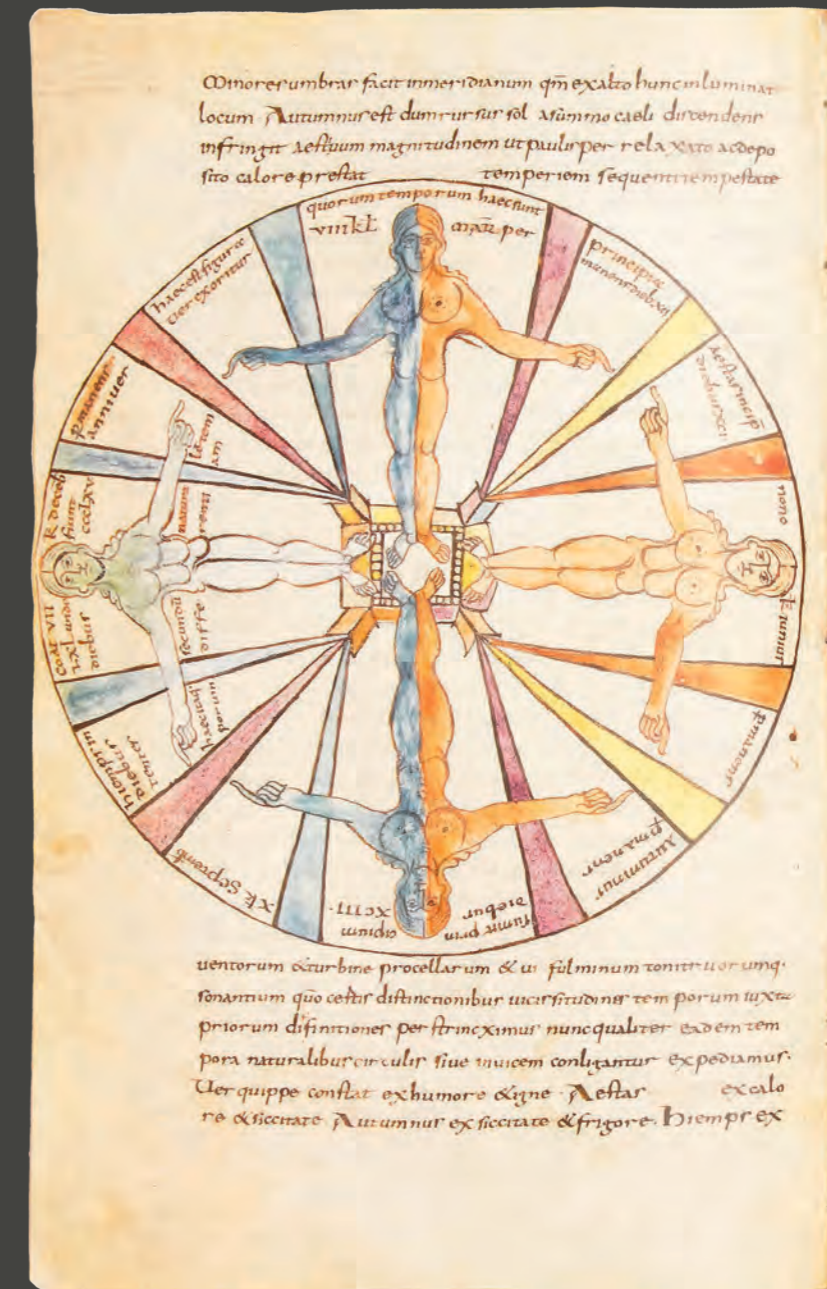
PIAF

Madrid, 2023

- 188 pages / 29.5 × 18.5 cm
- More than 60 miniatures and diagrams
- Brown leather and wood, leather clasp. Facsimile and commentary come in a protective case.
- Limited Edition: 400 copies
- Commentary: Spanish (in preparation)

NEW PUBLICATION!

2,390 €
(like new)



The Four Seasons

This colorful diagram shows a wheel of twelve months, from the central section of which spring four schematically depicted female figures representing the seasons.

With their outstretched arms, they each occupy three sections of the circle diagram, each corresponding to three months.

The figures and "spokes" of the wheel-like diagram are remarkably colorful. It is striking that the personifications of spring and autumn have been designed in two colors: blue on the left and orange on the right. This choice of color reflects the equinoxes in March and September and the transition from the warmly colored summertime on the right half of the diagram to the coolly colored wintertime on the left half. Thus, the personifications of summer and winter are also colored according to their season: light orange and icy blue.

Bern Physiologus

Codex Bongarsianus 318 – Burgerbibliothek (Bern, Switzerland)



The significance of saints' lives, botany, and mining science for human morality: a Carolingian copy of the Late Antique Christian didactic text, illuminated with 35 gorgeous miniatures

Reims (France) – Ca. 830

Codex Egberti

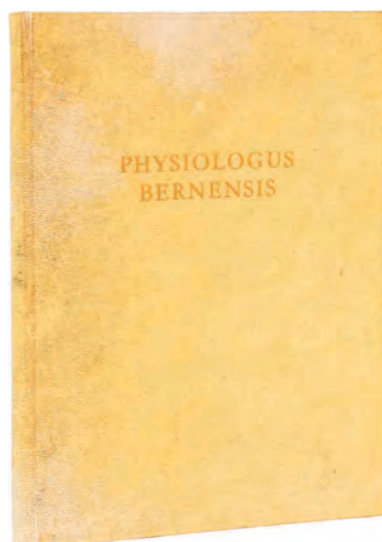
Ms. 24 – Stadtbibliothek (Trier, Germany)



Created in the famous monastery of Reichenau and a UNESCO Memory of the World document today: the oldest surviving cycle of paintings on the life and Passion of Christ, created for the powerful Archbishop Egbert of Trier

Monastery of Reichenau (Germany) – 990

The Bern Physiologus is a 9th century illuminated manuscript that appears to be a copy of a 5th century codex from Late Antiquity. It contains a Latin translation of the Physiologus, a didactic Christian text written or compiled in Greek by an unknown author in Alexandria sometime in the 2nd century. Originating in Hautvillers Abbey near Reims between 825 and 850, this Carolingian copy is the work of a scribe identified as Haecpertus and is very neatly written in Carolingian minuscule with uncial script in black and red for the headings. It covers topics ranging from saints' lives to descriptions of various animals, plants, and stones with corresponding passages concerning their moral significance. 35 miniatures adorn the manuscript, 25 with frames and 10 without, which are integrated into the text in the manner of an ancient manuscript and are probably copies. The Bern Physiologus is the oldest known surviving copy of the work in any language, making it a precious specimen for modern researchers in numerous fields.



Alkuin Verlag

Basel, 1964

- 262 pages / 25.5 x 18.0 cm
- 35 miniatures
- Parchment binding with gold tooling
- Commentary: German

Formerly 680-€
299 €
(like new)

The Codex Egberti is not only the oldest codex worldwide, which presents the wondrous and painful story of the life and deeds of Christ in pictures, but is simultaneously one of the most exciting and splendid codices of Ottonian illumination and has been a UNESCO World Documentary Heritage since 2004. The Evangelistary, which contains the gospel texts that were read during Mass in the course of a year, was commissioned by Archbishop Egbert of Trier and created between 980 and 993 in the famous scriptorium of Reichenau Abbey. Two talented Reichenau friars illuminated the manuscript under the direction of the so-called Gregory Master, who was renowned as a leading illuminator of the time. They embellished the incredibly precious manuscript with a total of 56 dreamlike, spiritual miniatures in high-quality colors and rich gold and silver decoration. While the work opens with several pages in gold and purple, the stories from the Vita Christi appear against pastel, often cloudy backgrounds.



Reichert Verlag

Wiesbaden, 1983

- 330 pages / 27.0 x 21.0 cm
- 56 precious miniatures, some of them full-pages and magnificently executed with gold and purple, as well as over 240 decorative initials
- Linen binding
- Limited Edition: 500 copies
- Commentary: German

Formerly 1,480-€
699 €
(like new)

Beatus of Liébana - Escorial Codex

MS &.II.5 – Real Biblioteca del Monasterio (San Lorenzo de El Escorial, Spain)



Created at the end of the 1st millennium and preserved today in the famous library of El Escorial: perhaps the most valuable and beautiful of all surviving Beatus manuscripts

Most probably the scriptorium at San Millán de la Cogolla, Rioja (Spain) – ca. 950



The Fall of Man

This miniature marvelously condenses the events of Genesis 3:1-6, in which Adam and Eve are deceived by the serpent and commit the original sin of eating from the tree of the knowledge of good and evil. The roots of the tree are planted in the decorative frame and its branches exceed this border, which makes the tree appear as though Adam and Eve were standing behind it.

23 Adam and Eve are depicted with thick limbs and wide eyes that stare intently, but it is not the serpent with blue and yellow scales they are gazing at – they are shocked at each other's nakedness and are depicted with the fig-leaves that they sewed together to cover themselves. Distilled to only the most crucial visual elements, the miniature is wonderfully clear and expressive.

The library of the famous monastery of San Lorenzo de El Escorial, built in the 16th century by King Philip II, a great lover of the fine arts, preserves a true treasure of the Spanish Beatus tradition: the so-called Escorial Beatus. This impressive codex was probably written around 950 in the scriptorium of San Millán de la Cogolla, famous for its magnificent Beatus manuscripts. Beatus of Liébana's influential commentary on the Revelation of John became a genre in its own right in the early Middle Ages, producing dozens of magnificent manuscripts throughout the Middle Ages. The Escorial Beatus also has some iconographic peculiarities that make reading and studying the magnificent miniatures a real pleasure. An illuminator named Florentinus endowed the codex with 52 large miniatures, which are distinguished, among other things, by their monochromatic backgrounds in bright colors - mostly yellow - setting John's visions in an abstract world.



Testimonio

Madrid, 1994

- 304 pages / 39.5 x 22.5 cm
- 52 large to full-page miniatures
- Bound and sewn by hand in brown goatskin, dry embossed with silver hardware faithfully reproduced the original.
- Limited Edition: 980 copies
- Commentary: Spanish

Formerly 5,180 €

2,999 €
(like new)

Boulogne-sur-Mer Aratea

Ms 188 – Bibliothèque municipale des Annonciades (Boulogne-sur-Mer, France)



The ancient starry sky in a richly decorated, splendid Carolingian manuscript: The marvelous constellations of Aratos of Soloi in 42 opulent miniatures of luminous colors and radiant gold

Benedictine Abbey of St. Bertin (France) – 10th century



Planetary diagram

The wonderful miniatures of the constellations are followed by this elaborate full-page diagram showing the planets as personifications in medallions of different sizes on their orbits. In keeping with the geocentric worldview of the time, the Earth (Terra) is shown in the center: Her personification lies casually on stony ground against a gray-blue background. While Luna moves around the Earth with two pink cows, Venus and Mercury orbit Sol, who rides two horses in a red cloak. Further out are Mars wearing a red cloak and hat, Jupiter riding an eagle, and Saturn in a blue toga.

25Framing this depiction is a wide, orange ring that alternately shows the zodiacal signs and the personifications of the months. The latter, like the planets, appear against a luminous gold background that makes the illumination particularly magnificent.

With its elaborate, gold-decorated astronomical illuminations, the Boulogne-sur-Mer Aratea is a true gem of Carolingian book art. Created in the Northern French Benedictine Abbey of Saint-Bertin during the 10th century on the basis of the famous Leiden Aratea, this ornate manuscript contains a calendar, a comprehensive computistic treatise, and a special version of the Latin Germanicus translation of the widely received astrological treatise *Phainomena* by Aratos of Soloi (c. 315–240 BC). This ancient classic is accompanied by two fascinating full-page diagrams of the celestial sphere and the planets, as well as 40 luminous miniatures of constellations and personifications, adorned with precious gold details. They are remarkably close to the original iconography of Late Antiquity and inspired further copies.



PIAF

Madrid, 2023

- 66 pages / 36.0 x 28.0 cm
- 42 miniatures and diagrams
- Brown leather binding
- Limited Edition: 400 copies
- Commentary: Spanish (in preparation)

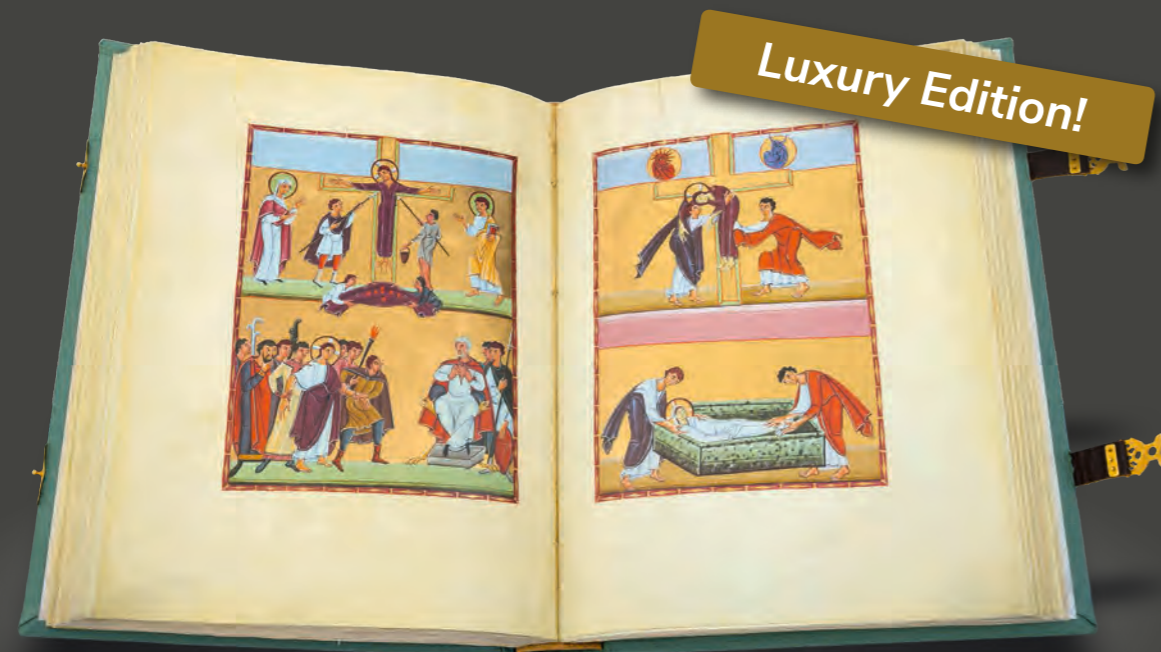


NEW PUBLICATION!

2,780 €
(like new)

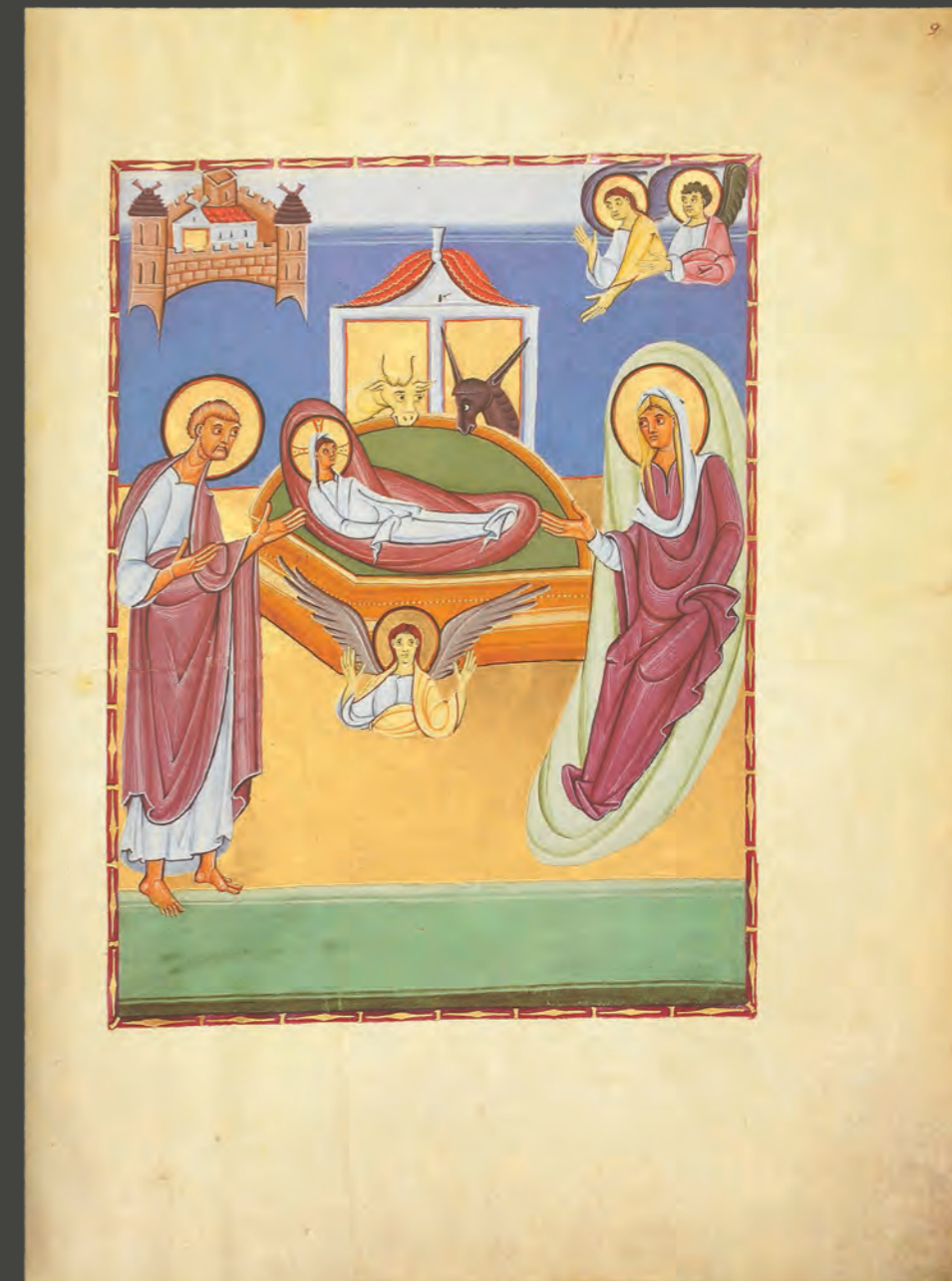
Pericopes of Henry II

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 for Henry II

Monastery of Reichenau (Germany) – 1007–1012



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.

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.



Coron Verlag

Gütersloh, 1995

- 412 pages / 42.5 x 32.0 cm
- 28 gold-decorated miniatures, 10 decorative pages with gold initials
- Green raw silk with metal applications, in decorative box with replica of the central part of the Basel antependium
- Limited Edition: 250 copies
- Commentary: German

Formerly 9,980 €

3,999 €
(like new)

Reichenau Pericopes Book

Cod. Guelf. 84.5 Aug 2° – Herzog August Bibliothek (Wolfenbüttel, Germany)



Luxury Edition!

A magnificent work from the famous Reichenau scriptorium, created for Emperor Henry II: fascinating Ottonian illumination on a radiant gold background, encased in a breathtaking magnificent ivory binding

Monastery of Reichenau (Germany) – Beginning of the 11th century



Outpouring of the Holy Spirit

This miniature is a wonderful depiction of Pentecost, when the Holy Spirit descended upon the Twelve Apostles as described in the Book of Acts. This event is traditionally regarded as the birth of the early Church. The present depiction of the Pentecost also represents an archetypal Ottonian miniature.

Classical robes and architecture, expressive gestures and piercing eyes, purple paint and gold leaf – this miniature has all the hallmarks of Ottonian illumination. Colored stripes of magenta and gold help to divide Heaven and Earth in typical Ottonian fashion. Unlike later compositions, the Holy Spirit is not represented by a dove, but simply by rays of gold leaf radiating from clouds of red, blue, and green that are flanked by angels.

The scribes and illuminators of Reichenau Abbey in southern Germany were responsible for some of the greatest manuscripts of the Middle Ages and of the Ottonian period in particular. During the Ottonian age, splendid Reichenau manuscripts were created for high ranking clientele such as Otto III, Henry II, or Egbert, the Archbishop of Trier. The Reichenau Pericopes Book is one of the most impressive and beautiful manuscripts to be held today in the Herzog August Library in Wolfenbüttel, where it is guarded like a public treasury – and rightfully so. Likely created on order of the German Emperor Henry II, its unique beauty lies in its captivatingly rich use of magenta and gold throughout. The manuscript was likely donated by the Emperor to the monastery at Hildesheim after its archives were gutted by a fire on January 20th, 1013.



ADEVA

Graz, 2009

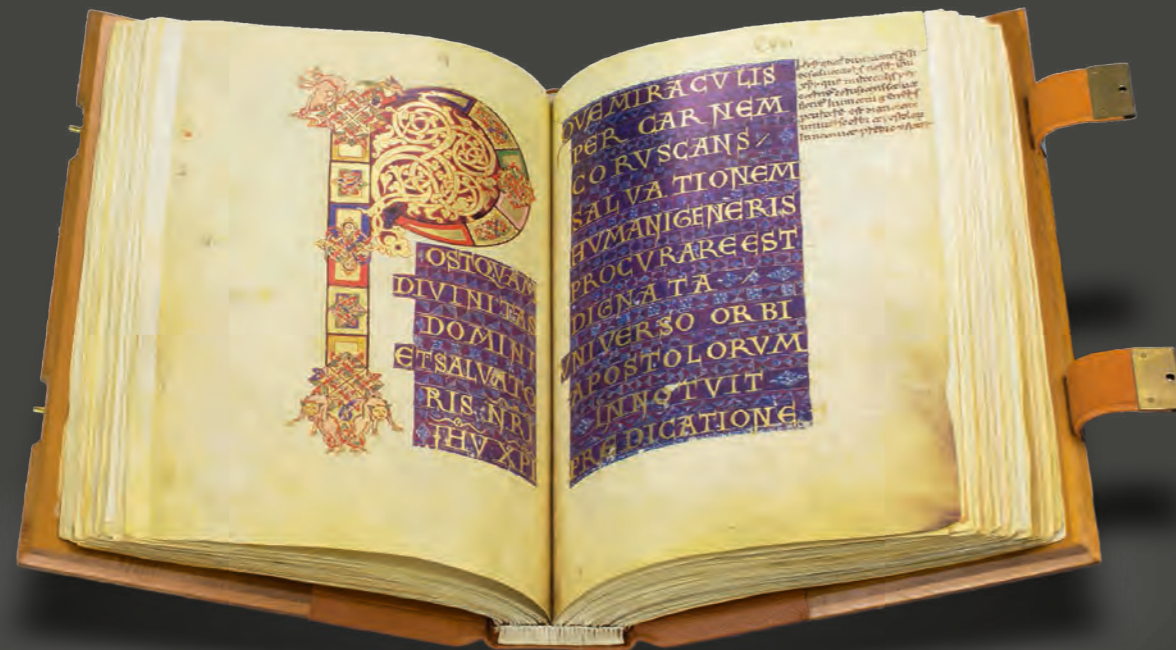
- 216 pages / 28.0 × 18.5 cm
- 9 miniatures, 6 full-page initials and numerous golden initials
- Binding made of oak wood, the replica of the original ivory relief embedded in the front cover
- Limited Edition: 99 copies
- Commentary: German

Formerly 7,980 €

3,999 €
(like new)

Codex Benedictus

Vat. lat. 1202 – Biblioteca Apostolica Vaticana (Vatican City, State of the Vatican City)



Commissioned by the influential Abbot Desiderius and dedicated to Saint Benedict: a magnificently illuminated lectionary with insights into the life of the saint and the everyday life of the famous Montecassino Abbey

Montecassino Abbey (Italy) – Ca. 1070



Presentation Miniature

The opening scene of this Romanesque manuscript shows an archetypal “presentation miniature” in which Abbot Desiderius presents the codex at hand to St. Benedict. The square halo of Desiderius indicates that he is alive while Benedict’s round halo indicates that he is receiving the gift posthumously. The color palette of red, blue, green, and gold is typical of luxury Romanesque manuscripts.

Montecassino Abbey is depicted shining in the background of the image, its possessions sprawling out into the landscape at the feet of the two figures. Arches and a patterned floor indicate that the scene is occurring in an interior space within this grandiose architecture, innovatively depicting events inside while simultaneously representing the setting outside.

In the heyday of the famous Benedictine Abbey of Montecassino in Italy, the influential Abbot Desiderius, who decisively advanced the monastery, commissioned a magnificent manuscript in honor of the abbey’s founder, St. Benedict. With its prayers and poems, the beautifully illuminated Lectionary not only provides a unique insight into the life of the Saint and his two siblings during the transitional period from antiquity to the Middle Ages, but also conveys a fascinating impression of everyday life at the monastery of Montecassino. This is mainly due to the 66 colorful and gold-decorated narrative miniatures, which come in all sizes. A special visual treat are also the sumptuous golden interlace initials, most of which are decorated with zoomorphic figures and often take up entire pages. Thus, the codex is a wonderful testimony to the prosperity of the abbey as well as the pious remembrance of the friars of their order’s founder.



Belser Verlag

Zurich, 1981

- 524 pages / 36.0 x 27.4 cm
- 66 bigger and several smaller miniatures
- Half-leather over heavy wooden boards Presented with the commentary volume in a case
- Limited Edition: 600 copies
- Commentary: German

Formerly 14,300 €

2,899 €
(like new)

Book of Testaments

Cod. n. 1 – Catedral Metropolitana (Oviedo, Spain)



More than "just" the historical and legal records of Oviedo Cathedral: a lavishly illuminated chronicle of the political and religious climate of the newly emerging Christian kingdoms of Spain

Spain – 1109–1112

The Book of Testaments is compilation of legal and historical documents relating to the Cathedral of Oviedo that originated between 1109 and 1118. It was commissioned by Bishop Pelagius in the municipality of Oviedo, Spain and contains historically valuable information about medieval life in Spain. 17 full- and half-page miniatures including depictions of various kings modelled on Evangelist portraits as well as vignettes and historiated initials make the manuscript especially artistically appealing. They were created using expensive pigments as well as gold and silver – no expense was spared – and represent a stylistic fusion of Carolingian, Insular, and Iberian influences. As such, the Book of Testaments is simultaneously a precious historical resource as well as a splendid work of art.



M. Moleiro Editor

Barcelona, 1995

- 226 pages / 36.4 × 24.0 cm
- 17 miniatures plus illuminated initials and marginal decorations
- Embossed brown leather in leather slipcase
- Limited Edition: 987 copies
- Commentary: Spanish

Formerly 4,980 €

2,499 €
(like new)

Saint Hildegard's Prayer Book

Clm 935 – Bayerische Staatsbibliothek (Munich, Germany)



Decorated with 72 Romanesque miniatures depicting the stories of the Old and New Testament: the personal prayer book of the famous abbess, writer, philosopher, and mystic Hildegard von Bingen

Bingen and Worms area (Germany) – Ca. 1175–1180 or first half of the 13th century

Reichert Verlag

Wiesbaden, 1982

- 144 pages / 17.0 × 11.5 cm
- 72 full-page miniatures; decorated initials
- Gold stamped linen binding
- Limited Edition: 500 copies
- Commentary: German

Formerly 950 €

599 €
(like new)

Gospel Lectionary from Saint Peter in the Black Forest

Cod. St. Peter perg. 7 – Badische Landesbibliothek (Karlsruhe, Germany)



A colorful, gold-shimmering masterpiece of Romanesque book art: twelve masterful full-page miniatures and twelve decorative, partly historiated initials adorn the Gospels

Weissenburg Abbey (Alsace, France) – 1200

Feuermann Verlag

Basel, 1971

- 26 pages / 23.5 × 27.5 cm
- 12 nearly square full-page miniatures and 12 gold-framed pages of text
- Leather binding
- Limited Edition: 500 copies
- Commentary: German

Formerly 1,980 €

699 €
(like new)

St. Alban's Psalter

Ms. St. God. 1 | Inv. No. M694 – Dombibliothek Hildesheim (Hildesheim, Germany)



A sublime testimony to the heyday of the English Romanesque: a first-rate work of art, splendidly and masterfully illuminated with 42 full-page gold miniatures and over 200 artful decorated initials

St. Alban Abbey, London (United Kingdom) – 1123–1135



Harrowing of Hell

According to Christian theology, Christ descended triumphantly into Hell between the Crucifixion and Resurrection. There he proclaimed good tidings to the dead and brought salvation to all the righteous who had died since the beginning of the world. Staff in hand, Christ reaches out to the denizens of Hell, depicted in typical fashion as the mouth of a great monster – the Hellmouth.

Accompanied by two angels, Christ is barefoot and dressed in a blue tunic and a robe of red and green trimmed with gold leaf. Instead of wearing the victorious countenance of a conqueror, Christ has a look of sympathy on his face for those he is about to save. The fantastic scene is contained within a perfectly patterned frame trimmed with gold leaf.

The St. Alban's Psalter is considered to be the indisputable high point of English Romanesque illumination. With a total of 42 magnificent full-page miniatures in beautiful ornamental frames and over 200 large historiated initials, hardly any other manuscript is so artistically adorned. The eminently comprehensive Psalter contains the majority of the beloved Psalms of King David and additionally a liturgical calendar, prayers, hymns, and other unusual texts. This masterpiece of book art was created by the so-called Alexis Master in the second quarter of the 12th century in the English abbey of St. Alban. The abbot there, Geoffrey de Gorham, had the Psalter made as a gift for the hermit Christina of Markyate, with whom he had a profound spiritual friendship. Numerous references to Christina, such as portraits of the pious hermit or a reference to her death, make the manuscript, in addition to its artistic value, a very special, personal testimony to a close friendship and the spiritual life of a deeply devout woman of the High Middle Ages.



Treccani

Rome, 2007

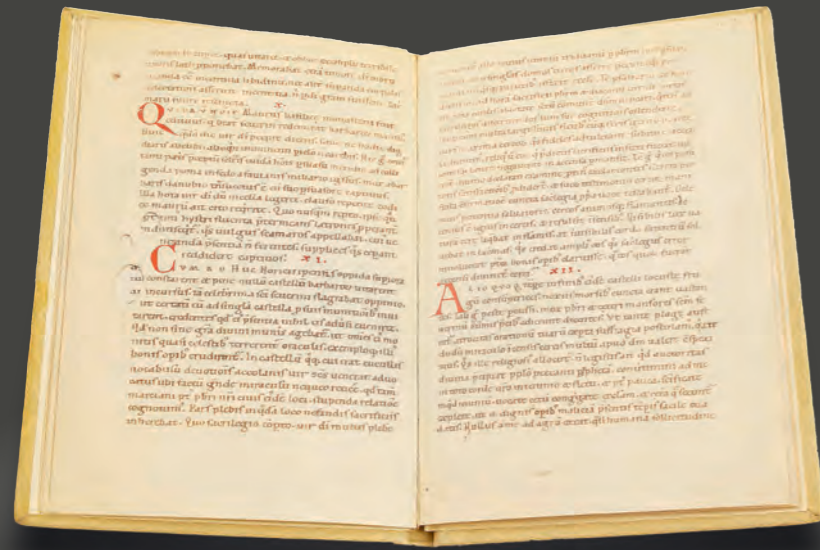
- 422 pages / 27.6 × 18.4 cm
- 42 miniature pages and 214 historiated initials 12 zodiac signs 12 occupations of the months
- Bordeaux red embossed full leather
- Limited Edition: 750 copies (total print run 1,125 copies)
- Commentary: English (summary), Italian

Formerly 11,200 €

5,999 €
(like new)

Vita Sancti Severini

Codex 1064 – Österreichische Nationalbibliothek (Vienna, Austria)



The life and work of the missionary Severin of Noricum who was active in Bavaria and Austria: an invaluable historical source on the tumultuous decline of the Western Roman Empire and the Migration Period

Salzburg (Austria) – 12th century

ADEVA

Graz, 1982

- 40 pages / 22.1 × 15.4 cm
- Several red initials, one of which is a large initial with scroll ornament
- Brown buckskin with parchment plate
- Limited Edition: 900 copies
- Commentary: German

Formerly 790 €

399 €
(like new)

Oxford Bestiary

Ms. Ashmole 1511 – Bodleian Library (Oxford, United Kingdom)



A moral-religious perspective on nature and one of the most beautiful representatives of this genre: the famous Oxford Bestiary with its more than 130 golden pictures of wild animals and fantastic mythical creatures

Possibly Peterborough or Lincoln (United Kingdom) – Ca. 1210

Matutinal Book from Scheyern

Codex Latinus Monacensis 17401 – Bayerische Staatsbibliothek (Munich, Germany)



Bears the marks of its history: the richly illuminated prayer book for the nightly service in Scheyern Abbey has wax remnants and practical entries testifying to its daily use over the centuries

Scheyern (Germany) – 1215–1225

Reichert Verlag

Wiesbaden, 1980

- 108 pages / 45.0 × 60.0 cm
- 25 plates, 16 of them colored; 16 black and white illustrations
- Half parchment binding
- Limited Edition: 100 copies
- Commentary: German

Formerly 1,600 €

799 €
(like new)

Jesus never stood face to face with an elephant, and a panther did not have horns in antiquity, but historical as well as zoological questions are not given much importance in the popular genre of the bestiary. At the beginning of this genre is the symbolizing nature interpretation of the Physiologus from Late Antiquity. A bestiary's special interest can be seen in the fact that fantasy animals are placed on an equal footing with the lifelike depiction of real animals. The point here is to transfer the mythical traits of animals in an allegorizing interpretation to Christ as well as to the Church or humans. Despite its sparkling imagination, this manuscript from the end of the 12th century is characterized by calm symmetries and fine ornamentation with often lovingly patterned backgrounds. This provides the reader with a holistic reading experience.



ADEVA

Graz, 1982

- 244 pages / 27.6 × 18.3 cm
- About 130 miniatures with animal illustrations on richly gilded background
- Embossed brown leather
- Limited Edition: 980 copies
- Commentary: French, German, Spanish



Formerly 1,980 €

899 €
(like new)

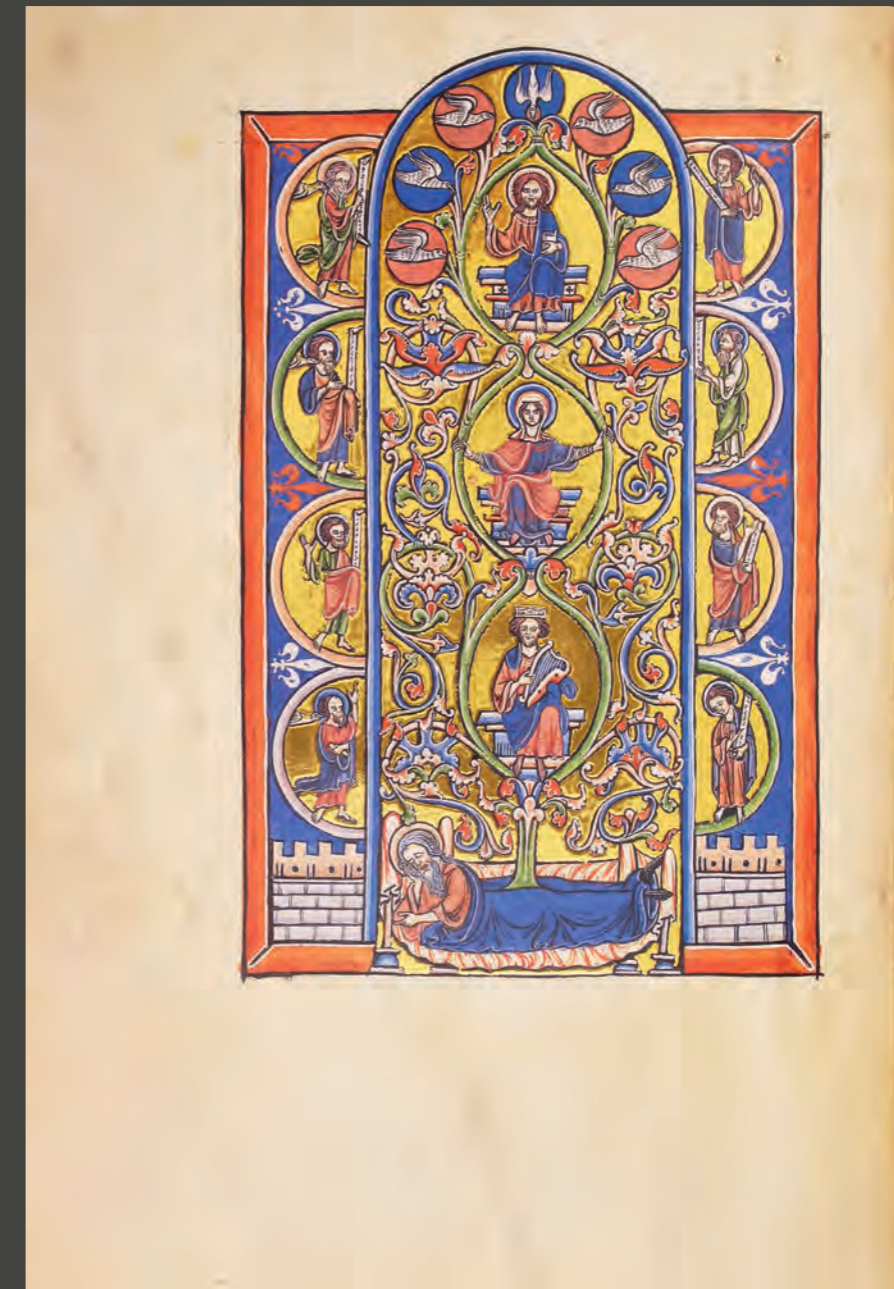
Psalter of Blanche of Castile

MS 1186 – Bibliothèque de l’Arsenal (Paris, France)



A book treasure shining with light from the magnificent Sainte Chapelle in Paris: gilded Gothic miniatures as beautiful and luminous as church windows, created for Blanche de Castille, the mother of King Louis the Saint

Paris (France) – 1200–1230



Root of Jesse

As if framed in a colourful stained glass window, the root of Jesse rises as a stylised tree under a bright blue arch. The arch separates the central field of the miniature from the two narrower side fields framed in red. Like the other miniatures of the magnificent Psalter, this page is also distinguished by the luminous colouring and the shimmering gold leaf with which the figural depictions are backed.

39The trunk of the root of Jesse rises from the loins of the sleeping father of the tribe and then divides into two branches, which frame three almond-shaped picture fields in elaborate vegetal tendrils. The lower panel shows David holding a harp in his hands. Mary is enthroned above him, grasping the framing tendrils with her hands. Christ is depicted in the upper panel, his right hand raised in a gesture of blessing. Next to the floral tendrils, a wreath of seven doves closes the picture fields towards the top. The central image is surrounded by four semi-circular panels, each of which is decorated with nimbed figures.

This fantastic early Gothic manuscript was made ca. 1230 by a group of skilled masters in Paris. Known as the Psalter of Blanche of Castile, the work owes its name to its owner and presumed patron, who was the Queen of France and a distinguished patron of the arts. Alternatively, the name Psalter of Sainte-Chapelle is also common and is a reference to the manuscript's long-term repository in the famous palace chapel of the same name in Paris. Although it is an early Gothic work, the Psalter is remarkable for being encased in one of the few surviving Romanesque bindings, which, thanks to careful preservation, has survived in excellent condition. Inside, the manuscript shines in shimmering gold leaf on almost every page, thus revealing a truly regal aura, complemented by elaborate full-page miniatures and historiated initials.



Müller & Schindler

Simbach am Inn, 2021

- 384 pages / 28.0 × 22.0 cm
- 27 full-page miniatures, 9 historiated initials, 24 calendar medallions
- Leather binding. In replica of the jewelry box from the 19th century and chemise from the 14th century.
- Limited Edition: 600 copies
- Interim commentary: German

Formerly 16,998 €

10,999 €
(like new)

Picture Bible of Saint Louis

MS M.240 – Morgan Library & Museum (New York, USA) / Santa Iglesia Catedral Primada (Toledo, Spain)



Luxury Edition!

Created for Louis the Saint: the fragment of one of the most extensive and magnificent works in the history of illumination

Paris (France) – 1226–1234

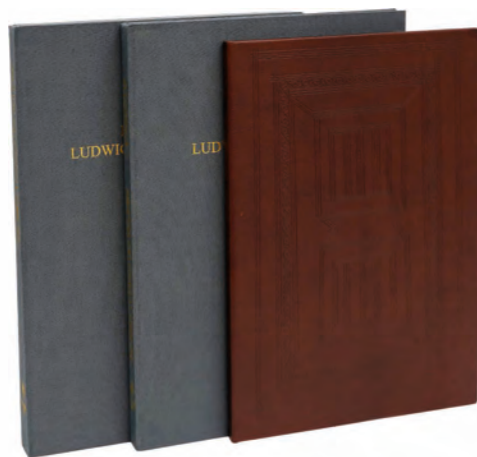
The Picture Bible of Saint Louis is one of the most extensive and splendid works in the history of book illumination. Commissioned by the French King Saint Louis (1214–1270), the three large-format volumes of this book treasure were decorated by several leading Parisian illuminators with an incredible total of 4887 golden pictorial medallions, which impressively retell the stories of the Bible. In brilliant blues and muted reds, the equally elegant and expressive bodies of the countless figures appear against the luminous gold background, making the work an almost inexhaustible source on medieval court life. This breathtaking splendor is accompanied by a selection of important biblical passages and juxtaposed theological commentary, making the luxury manuscripts truly unique beyond their illumination. This book treasure later went as a gift from Louis to the King of Castile and Leon, Alfonso the Wise (1221–1284), himself a great lover of the arts.



ADEVA

Graz, 1995

- 1 volumes - 20 pages / 42.2 × 30.0 cm
- 10 illustrated pages with medallions and miniatures
- Special edition: leather binding with blind embossing, gold parts in real gold
- Limited Edition: 250 copies
- Commentary: German, English



Formerly 1,980 €

799 €
(like new)

Nibelungenlied und die Klage

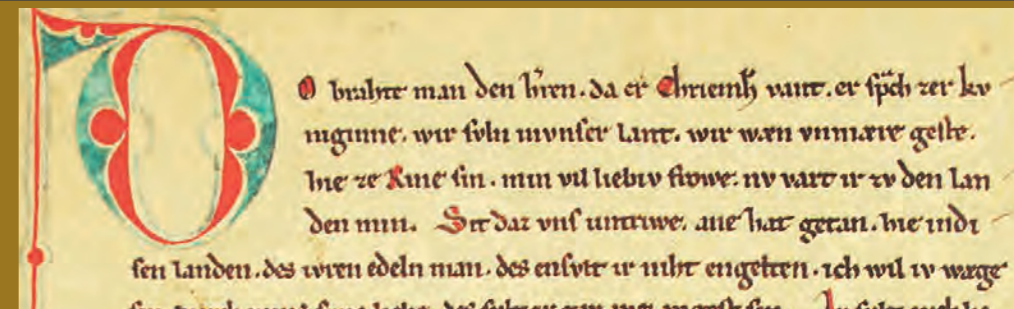
Ms. 63 – Fürstlich Fürstenbergischen Hofbibliothek (Donaueschingen, Germany)



The oldest preserved version of the famous story about Etzel and Hagen, Siegfried and Kriemhild: the Middle High German heroic epic as a treasure of literary and linguistic history, UNESCO World Documentary Heritage since 2009

Passau (Germany) – Second quarter of the 13th century

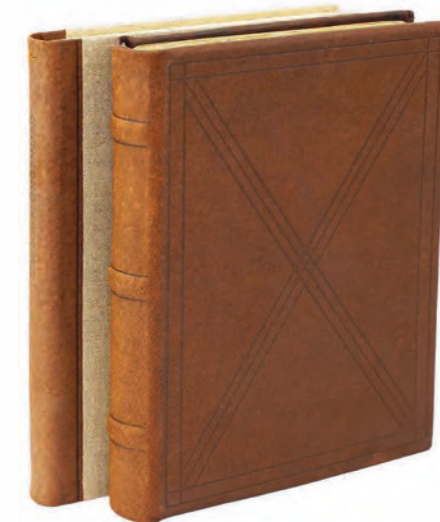
The famous story surrounding the valiant Siegfried and his beloved Kriemhild, the wild Brünhild, and many more familiar protagonists belongs among the oldest literary evidence of the German language. After the saga was orally transmitted for centuries, the text was first recorded in writing ca. 1200. The Middle High German heroic epic was subsequently widely disseminated in manuscripts, some of which still survive today. The oldest and most comprehensive among them is the so-called Manuscript C or the Hohenems-Donaueschinger Manuscript, which probably dates from the second quarter of the 13th century and has been elevated to UNESCO World Documentary Heritage status because of its historical significance. The 114 leaves written in Protogothic minuscule are decorated with numerous large, two-color initials, the first of which is particularly ornate.



Müller & Schindler

Stuttgart, 1968

- 228 pages / 24.5 × 17.0 cm
- Several fleuronée initials
- Brown leather binding with blind tooling
- Limited Edition: 500 copies
- Commentary: German



Formerly 1,980 €

899 €
(like new)

Madame Marie's Picture Book

NAF 16251 – Bibliothèque nationale de France (Paris, France)



Created in Westminster, later the property of the Dukes of Burgundy: the unsparing depictions of the agonies of popular saints and martyrs in 87 detailed full-page miniatures

Northern France – 1285–1290

Book of Punishment + Documents of King Sancho IV

Ms 3995 (Vitr. 17.8) – Biblioteca Nacional de España (Madrid, Spain)



Inspiration for Picasso's Guernica: Didactic legends of the saints on right behavior as a model for King Sancho IV of Castile, illuminated with 22 expressive, gold-decorated miniatures

Spain – Around 1290

Between 1285 and 1290, an incredibly expressive illuminated manuscript was created in Anglo-Norman Westminster, commissioned by a noblewoman from northern France: Mary of Rethel (1231–1315). Executed in bold colors and luminous gold, the so-called Madame Marie's Picture Book contains 87 full-page miniatures depicting, under delicate ogival arches, the agonies of famous saints and martyrs as well as the moving vita of Christ in a manner that is as unsparing as it is artful. Short captions are, besides the calendar with saints' feast days, the only existing texts in this unique manuscript, which presents the martyrdoms to the user purely visually. The ornate gem came into the possession of the Dukes of Burgundy in the early 15th century and is first mentioned in the inventory of Philip the Bold. Later it was part of the libraries of John the Fearless and Philip the Good and is now kept in the Bibliothèque nationale de France.



Club Bibliófilo Versol

Madrid, 2010

- 220 pages / 18.0 × 12.8 cm
- 87 richly colored, masterful full-page miniatures and 12 large gold initials
- Leather on board with gold embossings
- Limited Edition: 575 copies
- Commentary: Spanish

Formerly 6,400 €
2,499 €
(like new)

How was one expected to lead a virtuous life in the Middle Ages? Those wanting to inform themselves on the matter can take a look at the Book of Punishment of King Sancho IV "the Brave" of Castile. The artfully illuminated manuscript likely originated in the scriptorium of his father, Alfonso X "the Wise", and was then completed in his son's name "... with the help of wise scholars". It contains legends told by saints and prophets that are meant to instruct the reader – a king – how he should behave toward God, himself, and his subjects. The precious manuscript was completed in 1292 and contains 22 miniatures in muted colors, some of which are furnished in precious gold leaf. They are a precious and entertaining source concerning life during King Sancho's reign depicting both armored knights on horseback and the everyday lives of the common folk.



Club Bibliófilo Versol

Madrid, 2002

- 166 pages / 37.0 × 26.5 cm
- 22 miniatures of various sizes, some containing gold
- Leather on board
- Limited Edition: 500 copies
- Commentary: Spanish

Formerly 3,490 €
1,499 €
(like new)

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

Dating from the 13th century, the Apocalypse of Lambeth Palace captivates with its wonderful combination of splendid miniatures in the main body and colored pen-and-ink drawings in the appendix. The London manuscript in Latin was probably commissioned by Eleanor de Quincy (d. 1274), the daughter of William V Earl Ferrers of Derby (1200–1254) or his wife Margaret de Ferrers (d. 1281). The 112 pages contain the text of the Revelation of John as well as excerpts of the Berengaudus Commentary, which are artfully illuminated by 78 half-page miniatures on a 23-carat gold background and 28 colored pen-and-ink drawings. The magnificent pictorial works not only served to decorate the manuscript, but also met a didactic requirement: they could offer the reader a visual aid in understanding the eschatological material. The English Apocalypse manuscript takes its name from its current repository, the library of the Archbishop of Canterbury at Lambeth Palace.



Coron Verlag

Stuttgart, 1990

- 112 pages / 27.2 × 19.6 cm
- 78 half-page miniatures on 23-carat real gold backgrounds
- Leather binding with silver corner fittings, in jewelry box with Limoges enamel
- Limited Edition: 250 copies
- Commentary: German



Formerly 5,980 €

2,499 €
(like new)



John Receives his Commission on Patmos

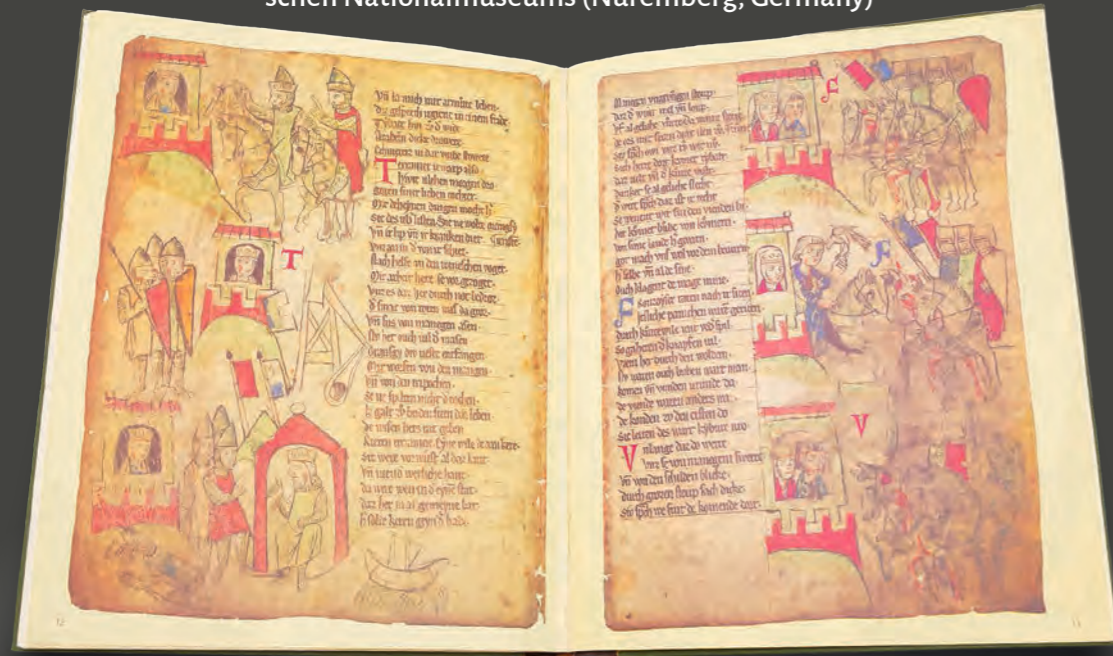
According to legend, the author of the Book of Revelation was visited by an angel while banished to the Greek Island of Patmos. The angel delivering this vision to John hangs in the air before a timeless and spaceless burnished gold background holding a banderole saying: "What you see, write in a book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

45 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.

BIBLIOTHECA
LAMBETHANA

Willehalm - Wolfram von Eschenbach

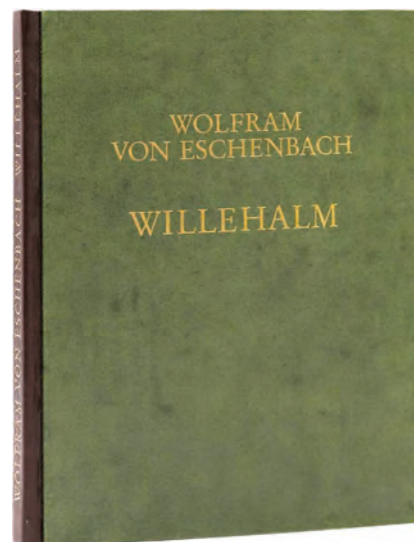
Cgm 193, III | Hz 1104–1005 Capsula 1607 – Bayerische Staatsbibliothek (Munich, Germany) / Graphische Sammlung des Germanischen Nationalmuseums (Nuremberg, Germany)



Originally furnished with 1,300 colorful miniatures: the famous and touching love story of Margrave Willehalm and the Saracen princess Arabel in the oldest surviving Willehalm Codex

Germany – Around 1270

Wolfram von Eschenbach's epic poem Willehalm was one of the most popular heroic epics of the Middle Ages and is one of the most outstanding examples of high medieval courtly poetry. Created around 1270–75 in the area of Quedlinburg or Halberstadt, the so-called "great pictorial manuscript", which with originally no less than 1300 miniatures was "probably the most richly illuminated German manuscript of the Middle Ages", presents the chivalric stories of the poem to the reader in expressive images. The preserved fragments of this unique manuscript, now kept in Munich and Nuremberg, give an idea of the original splendor of the codex. Each leaf is adorned with three gold-decorated washed pen-and-ink drawings that complement the text. The protagonist Willehalm is highlighted throughout the narrative and expressive scenes by means of a golden star, which makes the picture program particularly catchy and comprehensible.



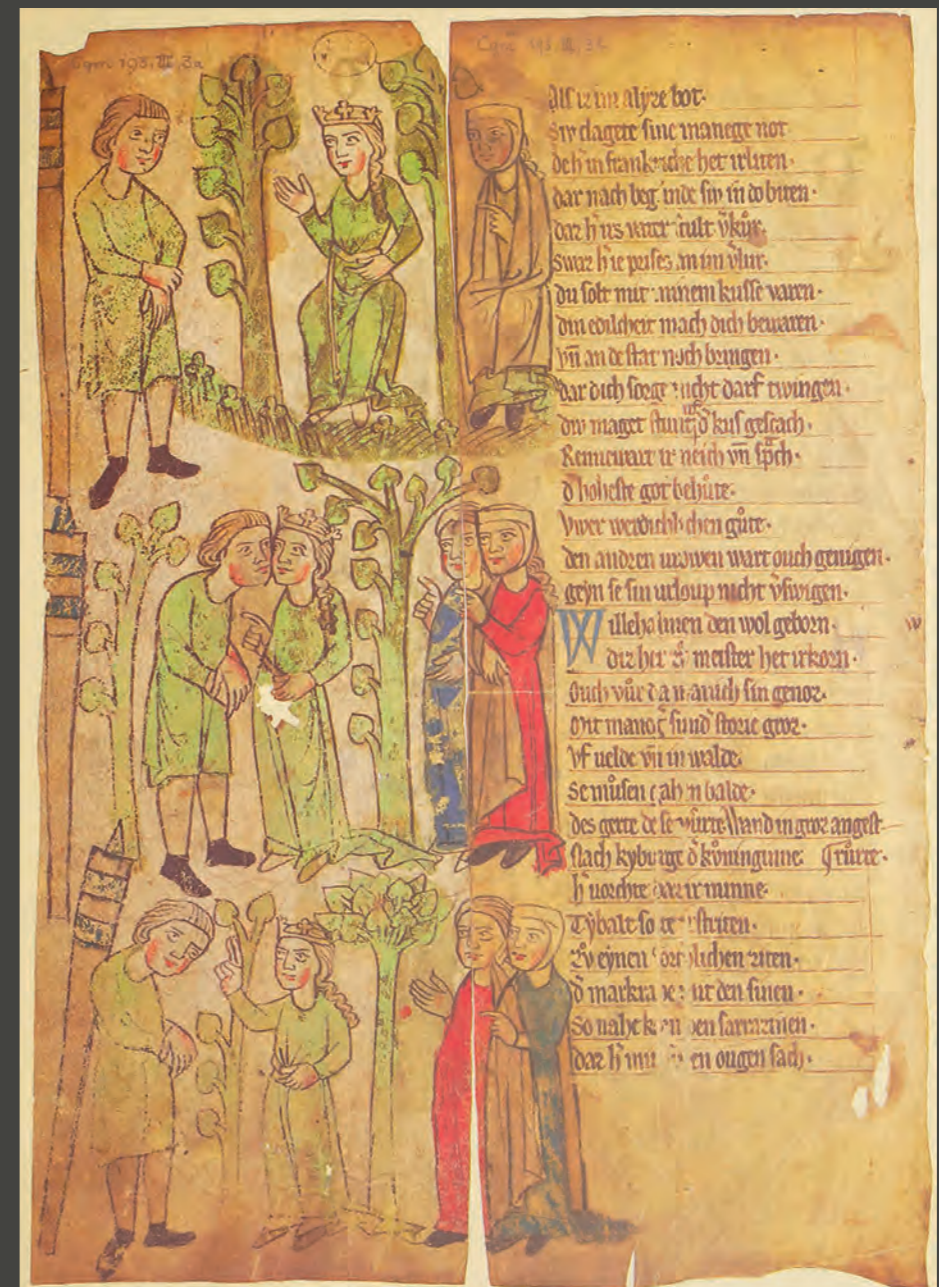
Müller & Schindler

Simbach am Inn, 1985

- 20 pages / 32.0 × 25.0 cm
- 60 colored and gold decorated pen and ink drawings
- Half leather
- Limited Edition: 950 copies
- Commentary: German

Formerly 1,280 €

599 €
(like new)



Rennewart says goodbye to Alyze

On this page, Rennewart, the brave friend of Willehalm, takes leave of the beautiful princess Alyze, Willehalm's niece. She appears in the center of each of the three sections, accompanied by one or two women in the right margin. Rennewart approaches her virtuously respectfully from the left. He has placed his weapon at the left edge of the page.

47Corresponding to the text, the trees locate the scene outdoors and also serve to visualize the closeness of the figures to each other. Thus Alyze is flanked by two trees at the top and bottom and therefore distanced from all the figures. However, in the center section, she kisses Rennewart goodbye. This physical intimacy is taken up by the new arrangement of the trees, which now enclose the couple.

Codex Calixtinus

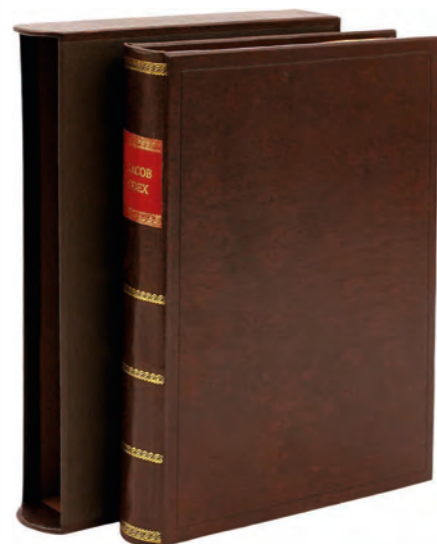
Ms. 2631 – Universidad de Salamanca / Archivo de la Catedral (Salamanca, Spain)



Stolen in 2011 and fortunately reappeared a year later: The first travel guide for the Way of St. James to Santiago de Compostela, supplemented by prayers, songs and miracle stories about St. James

Santiago de Compostela (Spain) – Ca. 1325

The Salamanca codex of the Codex Calixtinus is one of five surviving manuscripts that contains the complete text of the Liber Sancti Iacobi, the Book of Saint James. It is named after Pope Calixtus II, to whom the work was originally attributed. Although modern scholars now believe it was written by another cleric shortly after the Pope's death, each chapter is prefaced by a letter attributed to Callixtus II. Nonetheless, it is a precious manuscript depicting not only St. James the Great but also inter alia the army of Charlemagne and the famous chivalric hero Roland. The shrine dedicated to St. James in Santiago de Compostela Cathedral has been a pilgrimage destination as early as the 9th century and became so popular that an official pilgrimage guide was created. Other texts in the manuscript includes texts, prayers, and hymns for mass, 22 miracle stories about St. James, the story of the transfer of his corpse to Santiago, and an appendix with special, polyphonic songs.



Siloé, arte y bibliofilia

Burgos, 2012

- 246 pages / 33.1 x 24.5 cm
- 5 miniatures, including 2 full-page, one historiated initial with a portrait of Pope Calixtus II.
- Full leather with gold decorated spine in a buckram leather slipcase
- Limited Edition: 898 copies
- Commentary: Spanish

Formerly 3,408-€

1,899 €
(like new)

Sarajevo Haggadah

Zemaljski Muzej Bosne i Hercegovine (Sarajevo, Bosnia and Herzegovina)



In use for centuries, hidden from the Nazis and today a UNESCO Memory of the World Document: one of the oldest Sephardic Haggadot in the world, preciously illuminated with 69 copper and gold decorated miniatures

Kingdom of Aragon, probably Barcelona (Spain) – Around 1350

The Sarajevo Haggadah is one of the oldest Sephardic Haggadot in the world and probably originated around 1350 in Barcelona. It was created from bleached calfskin and was illuminated with 69 miniatures and numerous decorated initials and incipits, richly decorated with copper and gold. The first 34 pages of the book present impressive biblical scenes from Creation through the death of Moses, but the last four miniatures are secular in nature, which is exceptional. Wine stains on the pages also indicate that the manuscript was actually used at numerous Passover Sedarim. Furthermore, the manuscript has had a tumultuous history, having been nearly destroyed several times during World War II and the siege of Sarajevo in the 1990s, but has thankfully survived to the present day and was added to UNESCO's Memory of the World register in 2017.



Jugoslavija

Belgrad, 1962

- 328 pages / 22.8 x 16.5 cm
- 69 miniatures and numerous decorated initials
- Hardcover with dust jacket
- Commentary: Hebrew

Formerly 690-€

299 €
(like new)

Apocalypse Yates Thompson

Ms Yates Thompson 10 – British Library (London, United Kingdom)



Today the undisputed masterpiece in the collection of the famous book lover Yates Thompson: the paragon of an apocalypse manuscript of the French Gothic period, decorated with golden miniatures

Paris (France) – Around 1370–1390

Abu' l Qasim Halaf ibn Abbas al-Zahraui – Chirurgia

Cod. Vindob. S. N. 2641 – Österreichische Nationalbibliothek (Vienna, Austria)



A milestone in medicine, the leading treatise on surgery for more than 500 years is replete with vivid miniatures: the great textbook by the famous Arab doctor Abu l'Quasim

Southern Italy – 2nd half of the 14th century

Sometime between 1370 and 1390, a precious and elaborately-designed Apocalypse manuscript arose in France: the Apocalypse Yates Thompson. It was the jewel in the impressive manuscript collection of its last owner, Henry Yates Thompson, after whom it was named. Very little information exists about the genesis of this mysterious work, whose patron is still unknown today. Its 69 magnificent, colorful miniatures in the French Gothic style were probably created by the same master who was responsible for the illumination of Emperor Charles V's famous Coronation Book. Here, the captivating events from St. John's vision of the end times unfold against a radiant ornamental background, which has an almost transcendental effect thanks to the lavish use of the finest gold leaf. Golden field initials and floral borders complete the precious decoration of this Gothic luxury manuscript.



AyN Ediciones

Madrid, 2008

- 80 pages / 26.5 x 18.2 cm
- 69 large miniatures. Gilted initials and floral borders
- Faithful reproduction of the 18th century binding with marbled endpapers and gilt edges.
- Limited Edition: 995 copies
- Commentary: English, Spanish

Formerly 2,980 €

1,199 €
(like new)



A textbook on surgery with over 500 years of validity: The Arab physician Abu' l Qasim Halaf ibn Abbas al-Zahraui (936–1013) wrote a standard work of epoch-making effect. The Chirurgia is the oldest and also most important link between Greek classical and late classical medicine and the European medicine of the high Middle Ages. In it, the personal physician to Caliph al-Hakam II (961–976) combines the medical knowledge of antiquity with the physician's own experience from decades of medical practice. The text was translated from Arabic into Latin by Gerard of Cremona (1114–1187), at which point Latin Europe was given the opportunity of access to a text which combined European medical knowledge in the field of surgery with highly specialized Greek and Arab findings. Furthermore, this Latin manuscript is illustrated with 68 gold-decorated and richly detailed miniatures, which probably go back to Arabic models. It presents different medical disciplines and also makes accessible the therapeutic practices of the time.



natur p' illud l'vnu est: t'mo te fac ei
cauda tua i'p'it'oe p' cap'is sui. q'
sint de'ced'na a sup'io p' cap'is
u' ad i'f'oe colli. Et t'one int' de' em
s'um c'ostit'one; d'ign' d'ni ana ca
u'ium. ai eo q'd p'ced'it. S'iant u'is ad
duone i' inf'imus e' toll'nd' illud. ut
fac ei cauterium in medio. Qu' s'nis
add'oe; am' cauteria i'p'm sup'uo
conna. am' ana i'p'm donec sanet'
s'eq' cauteria oluare s'atin s'omam
que p'missa est.

ADEVA

Graz, 1979

- 166 pages / 40.5 x 28.0 cm
- 227 smaller gold initials and 68 miniatures with illustrations from the medical field
- Full leather. All leaves are trimmed according to the original.
- Limited Edition: 960 copies
- Commentary: German

Formerly 1,980 €

1,199 €
(like new)



Book of Hunting of Gaston III Phoebus

Ms. OP N.º 2 – The State Hermitage Museum (St. Petersburg, Russia)



Splendid pictures of aristocratic hunting parties at their royal pastime: a luxuriously illuminated guide to hunting with Gaston Phoebus's teachings on hunting techniques and the training and care of horses and hunting dogs

France – End of the 14th century

Gaston III, Count of Foix and also known by the epithet Phoebus, composed a work in the 14th century that made him unforgettable: the famous *Livre de la chasse*, the *Book of Hunting*. Dedicated to Philip the Bold, this treatise deals with courtly hunting and presents itself as a comprehensive textbook on the subject. It describes, for example, natural scientific and biological information about huntable wildlife and how to track them down, and gives instructions on the successful training, medical care, and grooming of hounds. In the Hermitage in St. Petersburg is kept a particularly beautifully illuminated manuscript of this *Book of Hunting* by Gaston Phoebus. Created in France towards the end of the 14th century, this masterpiece of Gothic book art delights with splendid, gold-adorned miniatures in elegant frames and large, artistic initials with scroll ornament. In this way, it also offers a unique insight into the late 14th century aristocratic society!



Orbis Mediaevalis

Madrid, 2010

- 224 pages / 33.0 x 23.0 cm
- 78 half-page miniatures, all pages with floral bordures, numerous large initials in red, blue, and gold
- Blue lamb leather with gold embossing on the spine and edges
- Limited Edition: 995 copies
- Commentary: Spanish

Formerly 5,200 €

1,799 €
(like new)



Si veulz comment on voit chassier et prendre le lou.

C quant le veneur vouldra chassier le lou. il doit endarner les louz par beste maniere. D'une venement il doit re garder un biau buisson. a vne lieue ou demie pres d'autres qui forest. ou il ait biau tige de le uniers et belle place aleuon et hauc dedanz. et la doit tuer un cheval ou un buef ou autre beste grosse. et prendre les. iij. membres d'elles et espaulles. et les porter et non pas traîner es gais forest: par les. iij. pres du buisson. Et que chascun de ces. iij. copaignes seront es forest: la ou d'elai doit

fer son traïn. si douvent abatre leur char. et lier a la cueue de les chevaux. et traîner par les toies et cauefours de forest. et puis veuenir touz iours en traïnane uis la ou la beste est morte. et laillier yqui chascun son traïn. Et quant les louz se releuevont a la nuit. ilz vont par les chemis et voyes de la forest et sentavont le traïn de la forest chavoygne. ilz vont apz uis atant qz: soit la ou la beste est morte. et meue vnt tant come leur plana. de doit le veneur amatin quant il sera iour cler aler ala chavoygne et lier son cheval un long diqui au deuloub: du vent. et doit veur

Hunting a Wolf

The war between man and wolf was the great unsung struggle of the Middle Ages. Europe was covered by forests and packs of wolves presented a serious threat not only to farmers' flocks but to the members of the community – especially children. Framed by elegant tendrils and accompanied by a splendid "C" initial, this miniature is presented before an elegant, checkered gold leaf background.

The dynamic scene shows the wolf in mid-stride as a nobleman on horseback and armed with a sword pursues alongside a pack of hounds while a huntsman on foot stops to throw a spear at the fleeing beast. Furthermore, the artist has included numerous details from the clothing to the equipment, such as the hunting horns worn by the two men on horseback.

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



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.

This codex, known as the Historia Plantarum, was created at the end of the 14th century at the court of Gian Galeazzo Visconti in Milan. It is a comprehensive medical encyclopedia dealing with plant, animal, and mineral agents and their advantages and disadvantages for the human body, based on the work of the Persian scholar Ibn Butlan. The fascinating manuscript is adorned with more than 500 high-quality botanical illustrations, as well as miniatures of animals, minerals, and everyday objects. Arranged in alphabetical order, the lemmas of this medieval reference book are marked by gold-decorated and sometimes historiated initials, often accompanied by ornate floral borders and curlicues. 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
- Limited Edition: 750 copies
- Commentary: Italian



Formerly 12,000 €

5,799 €
(like new)

Modena Hours

Ms Lat. 842=alfa.R.7.3 – Biblioteca Estense Universitaria (Modena, Italy)



One of the most beautiful Gothic manuscripts from the atelier of the famous Giovannino de' Grassi: the masterpiece of the Visconti illuminator Tomasio da Vimercate with breathtakingly beautiful miniatures and historiated initials

Milan/Lombardy (Italy) – 1390



Martyrdom of St. Sebastian

The image of St. Sebastian with his arms tied behind his back, pierced with numerous arrows, and an anguished look on his face, is one of the most popular in art history. After successfully concealing his Christian faith, Sebastian was outed in 286, and the Emperor Diocletian sentenced him to die by being bound to a stake and shot with arrows.

This magnificent Gothic miniature depicts Sebastian tied to a Roman column and peppered with arrows. Three archers with round cheeks and expressive faces draw their bows opposite Sebastian, while an angel flies to bring him the crown of martyrdom. The scene plays out in a luscious green field with wildflowers before a wonderfully patterned background with gold leaf, green dots, and red and blue crosses.

In 1390, Balzarino de Pusterla, a member of one of Venice's oldest patrician families, commissioned a true gem of Italian Gothic: the Book of Hours of Modena. The gifted Milanese Visconti illuminator Tomasio da Vimercate, a pupil of the great master Giovanni de Grassi, who was renowned as a brilliant architect, sculptor and painter at the Visconti court, illuminated the private prayer book with 28 marvelous full-page miniatures, elaborate borders and countless initials, some of them historiated, thus creating one of the most beautiful and lavishly designed manuscripts of Italian book art. The small pictorial works fascinate not only by the opulent use of luminous gold leaf and the filigree ornamentation of the framings and backgrounds, but above all by the outstanding modeling of the facial features of the biblical figures. This Gothic masterpiece is now kept in the Biblioteca Estense Universitaria.



Il Bulino, edizioni d'arte

Modena, 2008

- 544 pages / 21.0 × 15.0 cm
- 28 full-page illuminations, more than 2500 initials
- Red silk with rich embroidery and gold trim
- Limited Edition: 499 copies
- Commentary: Italian, English



Formerly 7,200 €

2,499 €
(like new)

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

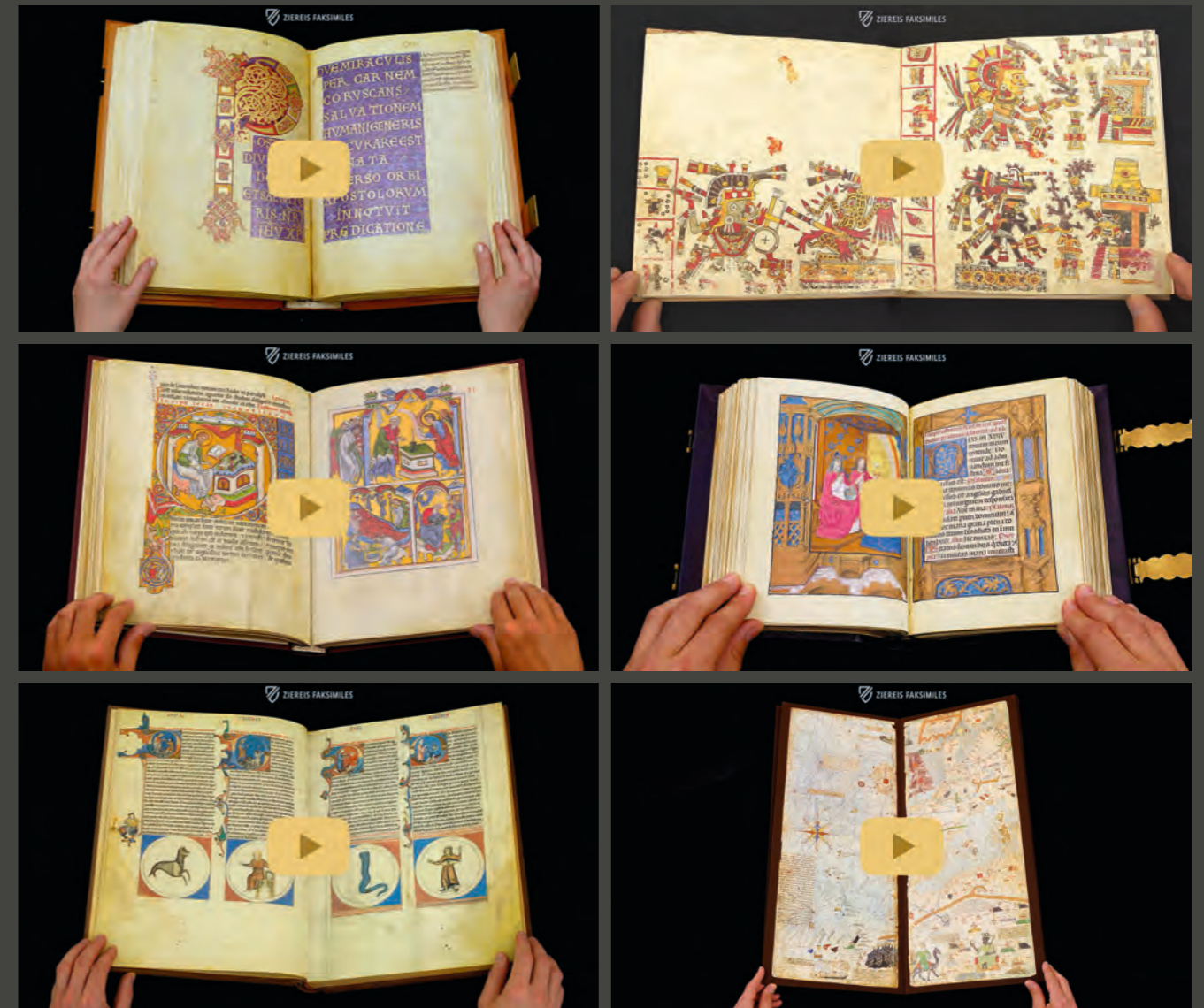
- 229 pages / 28.0 × 19.7 cm
- 148 miniatures, which often occupy whole pages, painted on a gold background and framed by red and blue lines
- Linen
- Limited Edition: 550 copies
- Commentary: German

Formerly 2,400 €

1,299 €
(like new)

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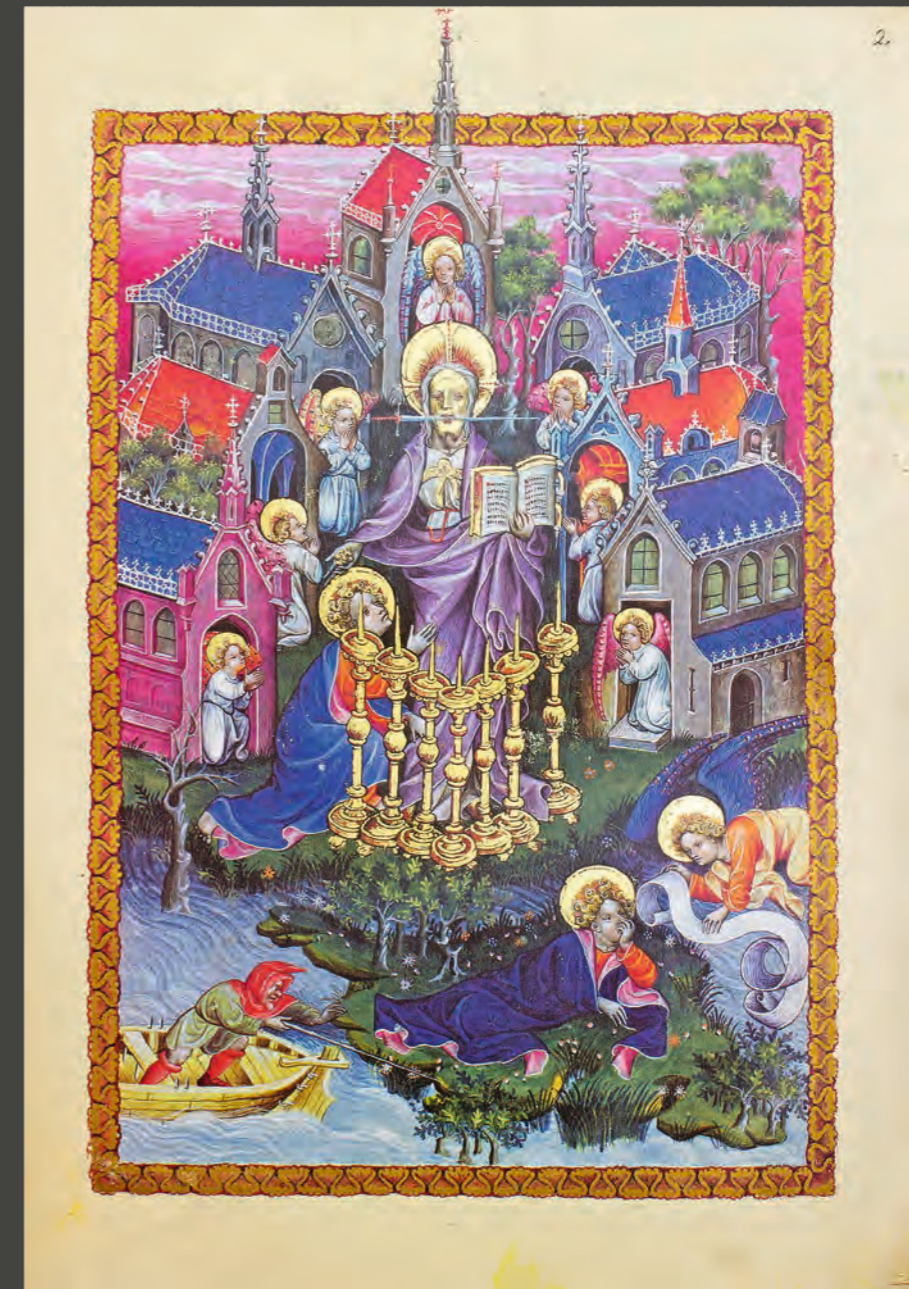


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Flemish Apocalypse

ms. néerlandais 3 – Bibliothèque nationale de France (Paris, France)



The impressive refinement of the famous English Apocalypse manuscripts: The mysticism of the Book of Revelation in 23 enigmatic full-page miniatures in the transition from the Gothic to the Renaissance

Flanders – 1400–1410

The Book of Revelation, referred to as the Apocalypse during the Middle Ages, was one of the most popular texts chosen for illuminated manuscripts because the incredible, fantastic, and often terrifying events it describes allowed artists to explore the very limits of their ability. Marking the transition from Gothic to Renaissance art, the so-called Flemish Apocalypse arose between 1400 and 1410 in Belgian Flanders, which was one of the most important centers of the manuscript production at the time, is now in the National Library of France. The anonymous illuminator created 23 exquisite full-page illuminations for the manuscript, which carry the viewer away into gold-adorned, visionary dream worlds. While reflecting the traditional style of Apocalypse manuscripts of the time, the magnificent pictorial works also contain unique new stylistic characteristics and artfully illustrate the mysterious atmosphere of the biblical text.



M. Moleiro Editor

Barcelona, 2005

- 50 pages / 34.0 × 25.0 cm
- 23 full-page illuminations decorated with gold
- Deep red leather with leather case
- Limited Edition: 987 copies
- Commentary: English / Spanish

Formerly 5,554 €

2,499 €
(like new)

Son of Man / Seven Churches

The helmsman in a red hood from the previous miniature is seen pushing off after having brought John to the island of Patmos. John is lying down as an angel brings him an empty scroll on which to write his Revelation. The seven churches of Asia are represented by Gothic buildings in a semi-circle around Christ with John kneeling at his right hand.

61 "And in the midst of the seven lampstands One like the Son of Man, clothed with a garment down to the feet and girded about the chest with a golden band. His head and hair were white like wool, as white as snow, and His eyes like a flame of fire; ... He had in His right hand seven stars, out of His mouth went a sharp two-edged sword, and His countenance was like the sun shining in its strength." (Rev. 1:13–14, 16).

Bedford Hours

Ms. Add. 18850 – British Library (London, United Kingdom)



The Bedford Master's magnum opus with 43 splendid large-format miniatures and more than 1,250 medallions: one of the richest and most beautiful illuminated manuscripts of all time

Paris (France) – Written 1410–1415, illuminated 1415–1430

The Bedford Hours is considered worldwide to be the richest and most beautifully illuminated manuscript of medieval book art. It was produced in the early 15th century in the renowned Parisian workshop of the Bedford Master, one of Europe's most gifted medieval illuminators. The work got its title from its close association with the English Duke of Bedford, John of Lancaster. However, it has since been proven that the Gothic luxury manuscript was a commission for his wife, Anne of Burgundy. Each of the 587 pages of the extensively illuminated work presents at least one breathtaking miniature in a splendid variety of colors and with rich gold and silver adornment – more than 1250 in all! The illuminators were able to set the biblical scenes in vast landscapes and convincing architectures, creating an artistic milestone in the development of late medieval art.



Faksimile Verlag

Luzern, 2006

- 578 pages / 26.3 × 18.4 cm
- 5 full-page and 38 large-format miniatures, 3 historiated initials and about 1250 marginal illustrations
- Red velvet with two gilt clasps
- Limited Edition: 980 copies
- Commentary: German

Formerly 10,800 €

3,499 €
(like new)



Tower of Babel

This is the most famous miniature in the world's finest illuminated manuscript. There is much to be admired, from the refined garments, which hang naturally from the figures, to the wonderful use of perspective, to the idyllic landscape under a sky of stars rendered in gold. However, it is the details of the construction that are perhaps most interesting.

63In the foreground, two masons are shaping the stone blocks with various kinds of hammers and chisels. One is using a square and compass – now famous as the symbol of Freemasonry – as he precisely checks the stone's measurements. Nevertheless, this precise stonework is for naught because angels sent by god are confounding the work at the top of the tower, where the workmen, fall into fighting amongst themselves.

The Très Riches Heures of the Duke of Berry

Ms. 65 – Musée Condé (Chantilly, France)



Our picture of the Middle Ages, created by the Limbourg brothers for the Duke of Berry: one of the most beautiful, valuable, and famous manuscripts in the world, adorned with 12 iconic calendar pages and 131 masterful miniatures

Paris and/or Bourges (France) – 1410–1416 and 1485–1489



September: Harvesting Grapes

Although the manuscript is famous for being arguably the greatest work of medieval illumination, its calendar pages are regarded as the crown jewels and far exceed the typical labors of the month or zodiac signs found in a typical calendar section. The September miniature is the most famous and accomplished of them all.

This miniature was composed in two phases by two masters. The upper section depicting the sky and Château de Saumur likely originated from Paul de Limbourg and the foreground with the grape harvest was completed by Jean Colombe. The fairytale appearance of the castle belies its purpose as a fortification, and contrasts with the pastoral image of the peasants, one of whom is pregnant while another samples the harvest.

The Très Riches Heures is the book of hours of the famous bibliophile Duke Jean de Berry, which was made by some of the most talented book artists of the Middle Ages between 1411 and 1485. Begun by the Limburg Brothers, it was later finished by Barthélemy d'Eyck and Jean Colombe at the behest of Duke Charles I of Savoy. The manuscript is the most popular and beautiful manuscript of the 15th century. Its stunningly beautiful miniatures, richly adorned with gold and silver, are small masterpieces that remain unforgettable for every beholder. They depict scenes from life at court as well as the everyday lives of farmers. Among the manuscript's 131 beautiful miniatures, the most famous are the twelve labors of the months, which are unrivalled to this day in their quality. Finally, the meticulously written script of this masterpiece of Flemish art is adorned by more than 3,000 gilded initials.



Franco Cosimo Panini

Modena, 2011

- 412 pages / 29.4 x 21.0 cm
- 131 miniatures, 66 of them full-page, approx. 3000 gold initials and 1800 gilded ornamental borders
- Binding in red, gold-stamped leather. Gold parts raised.
- Limited Edition: 550 copies
- Commentary: Italian

Formerly 12,800 €

5,999 €
(like new)

Life and Works of Francis of Assisi

Gaddi 112 – Biblioteca Medicea Laurenziana (Florence, Italy)



An glimpse into the impressive life of the founder of the Franciscan Order: the moving vita of Francis of Assisi in 30 vivid Early Renaissance miniatures of the highest artistic quality

Florence (Italy) – 1427

The Legend of the Life and Works of Francis of Assisi (1181–1226) recounts various legendary stories from the life of the founder of the Franciscan order, who is said to have found the true faith during a pilgrimage to Rome. In keeping with the monastic ideal of modesty, this copy of the hagiographic text corpus, created in Florence in 1427, has been illuminated with simple yet immensely expressive washed pen-and-ink drawings. The 30 miniatures highlight central events from Francis' eventful life and bring the saint's life home to the beholder in an impressive way. The restrained color palette probably also helped medieval readers meditate on the text, which is written in a proper humanist minuscule and structured by elaborate fleuronée initials. Thus, the Quattrocento manuscript represents a wonderful testimony to the veneration of St. Francis.



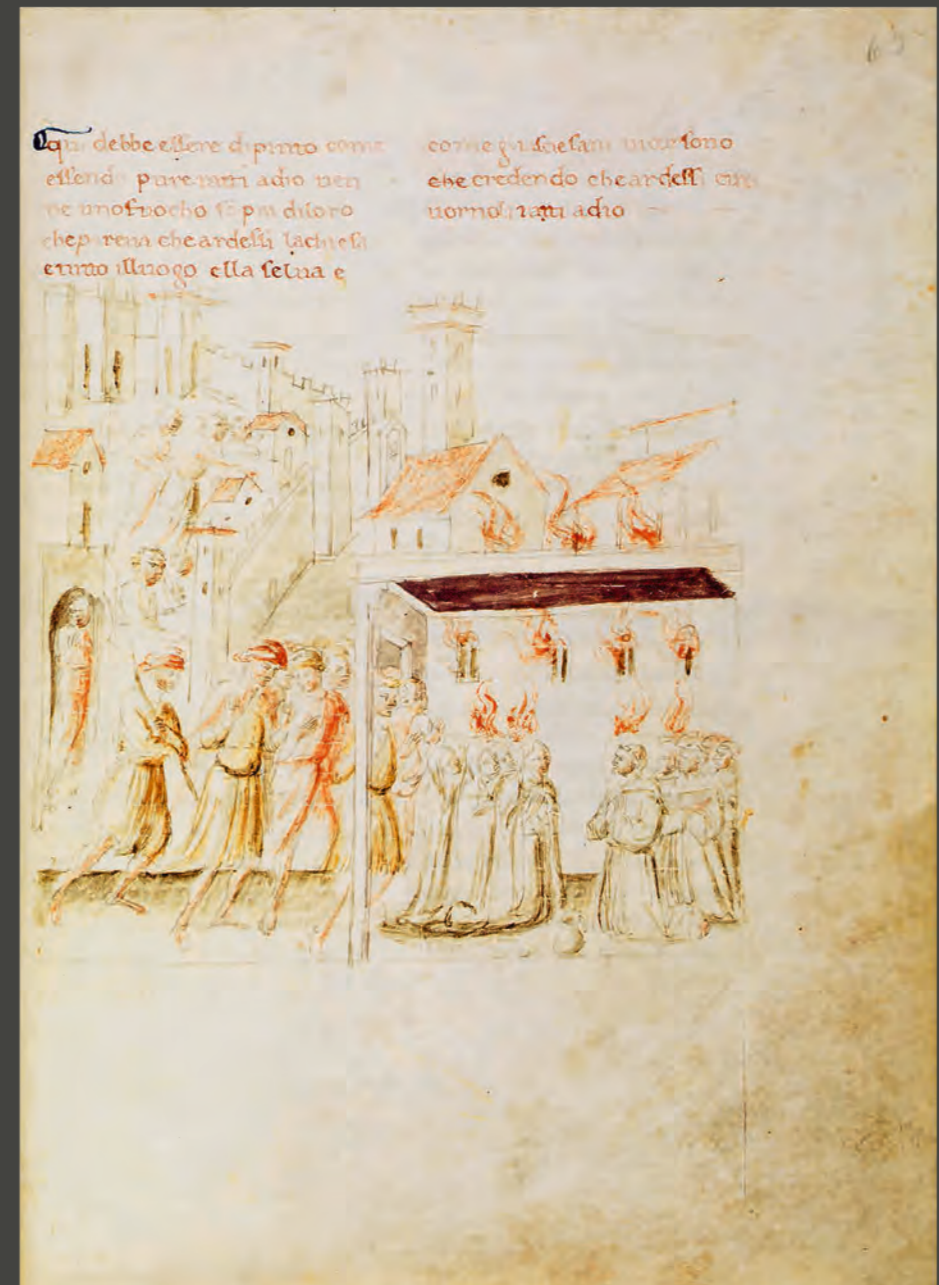
ArtCodex

Modena, 2010

- 372 pages / 29.0 x 21.7 cm
- 30 miniatures in ink and watercolors
- Leather. Comes In a box of precious wood.
- Limited Edition: 999 copies
- Commentary: Italian

Formerly 4,900 €

2,299 €
(like new)



The Burning Faith of Francis and Clare

In a continuation from the previous story, Francis and Clare are so fervently engaged in prayer and enraptured by God that it appears as though the Porziuncola, a church in Assisi, is on fire and the residents of Assisi rush to put it out. Francis, Clare, and their companions are all depicted kneeling in prayer inside the church as flames rise above their heads, out of the windows, and on the roof.

The men of Assisi are depicted pouring out of the gate of a walled city to the left and one even carries a poleaxe, presumably for breaking down a door. However, as soon as they enter through the doors of the Porziuncola, they are amazed to find that it is in fact a miraculous, divine fire that they have witnessed engulfing the sacred building.

Dante Alighieri - Divine Comedy Paris-Imola

Italien 2017 | ms. 76 – Bibliothèque nationale de France (Paris, France) / Biblioteca Comunale (Imola, Italy)



72 artistic, gold-decorated miniatures between naturalism and dreamy, fairytale-like imagery: one of the most richly illuminated manuscripts of Dante's famous Divine Comedy

Milan (Italy) – 1430–1450

The Divine Comedy by Dante Alighieri (ca. 1265–1321) is a historic and groundbreaking work of literature, which is not only fundamental for the formation of the modern Italian language but is also considered to be the most important literary work of the Middle Ages. Originally created for the Duke of Milan, Filippo Maria Visconti (1392–1447), it is one of the most lavish copies of the Inferno and is currently divided into two codices: ms. Italien 2017 of the Bibliothèque Nationale de France containing 59 miniatures and ms. 76 of the Imola Municipal Library consisting of 21 sheets with 13 miniatures. The coveted manuscript has had an interesting history, passing through various hands including King Louis XII of France (1462–1515) before being eventually divided between two libraries, but has been reunited here in a spectacular edition.



Imago

Castel Guelfo, 2020

- 381 pages + 21 pages / 32.0 × 21.5 cm
- 59 miniatures from Italien 2017 and 13 miniatures from ms. 76
- Blue velvet binding with copper fittings
- Limited Edition: 300 copies
- Commentary: Italian



Formerly 5,900 €

2,999 €
(like new)



Second Circle (Lust)

Canto V is introduced by a splendid floral initial with a shimmering gold background and an introduction written in red ink. In the miniature above, Dante wears blue while Virgil is depicted with a forked beard as they enter Hell proper. The writhing mass of human flesh in front of them are sinners who succumbed to lust, but now their bright and voluptuous sin is revealed to be a dark chasm of helpless discomfort.

The figure with donkey ears seated opposite of them is King Minos of Crete, who became judge of the dead in the underworld, but is depicted here without his reptilian tail that wraps around the sinners. A conservative former owner of the book systematically erased or cut out all of the nudes in this manuscript, including this miniature.

Tavola Ritonda

ms. Palatino 556 – Biblioteca Nazionale Centrale di Firenze (Florence, Italy)



The legends of King Arthur in the context of the Renaissance: 289 fascinating pen and ink drawings full of dynamism and detail, created for a high-ranking member of the Visconti court

Italy – 1446

This impressive Italian Renaissance manuscript brings the famous tales of the Arthurian sagas back to life: texts concerning the adventures of Lancelot and Tristan and the search for the Holy Grail are assembled here – unique for this tradition in Italy – with gorgeous pen and ink drawings probably illustrated by Bonifacio Bembo. These 289 drawings present a vivid picture of court culture in Northern Italy during the first half of the 15th century and make the manuscript a unique attestation to the Italian Tristan tradition. The text is a tapestry of Arthurian legends combining heroic adventures with stories of lovers. A high-ranking member of the Visconti court in Milan, perhaps Pier Maria Rossi, is believed to be the original patron of the splendid and unique manuscript, which is precisely dated July 20th, 1446. It is a significant art-historical and literary attestation of its epoch!



Treccani

Rom, 2009

- 348 pages / 27.5 x 20.0 cm
- 289 pen and ink drawings
- Red velvet
- Limited Edition: 750 copies
- Commentary: Italian



Formerly 4,800-€

1,999 €
(like new)

Willelm Vrelant Book of Hours

Ms. Acquisti e Doni 147 – Biblioteca Medicea Laurenziana (Florence, Italy)



Due to its 23 full-page miniatures and countless splendid borders a treat on every page: the opulently illuminated Gothic masterpiece by the famous Flemish illuminator Willem Vrelant

Bruges (Belgium) – 1455–1460

This gorgeous book of hours stands squarely in the great tradition of 15th century Flemish illumination. The precious manuscript was probably created between 1455 and 1460 by a French patron as a wedding gift for his bride, who was portrayed on one page. Responsible for the opulent illumination of this personal treasure was probably the talented Bruges illuminator Willem Vrelant (1410–1481), who is most famous for his masterful works for Philip the Good. He adorned the luxurious codex with 23 elaborate full-page miniatures of biblical scenes and the finest floral borders and decorated initials on almost every page. With their beautifully designed Labours of the Months and signs of the zodiac, the calendar pages are another highlight of this late Gothic masterpiece, which is today preserved in the Biblioteca Medicea Laurenziana in Florence.



De Agostini/UTET

Rom/Turin, 2005

- 384 pages / 26.5 x 17.5 cm
- 23 full-page miniatures
- Embossed leather binding with two clasps
- Limited Edition: 530 copies
- Limited Edition: Italian



Formerly 7,200-€

2,899 €
(like new)

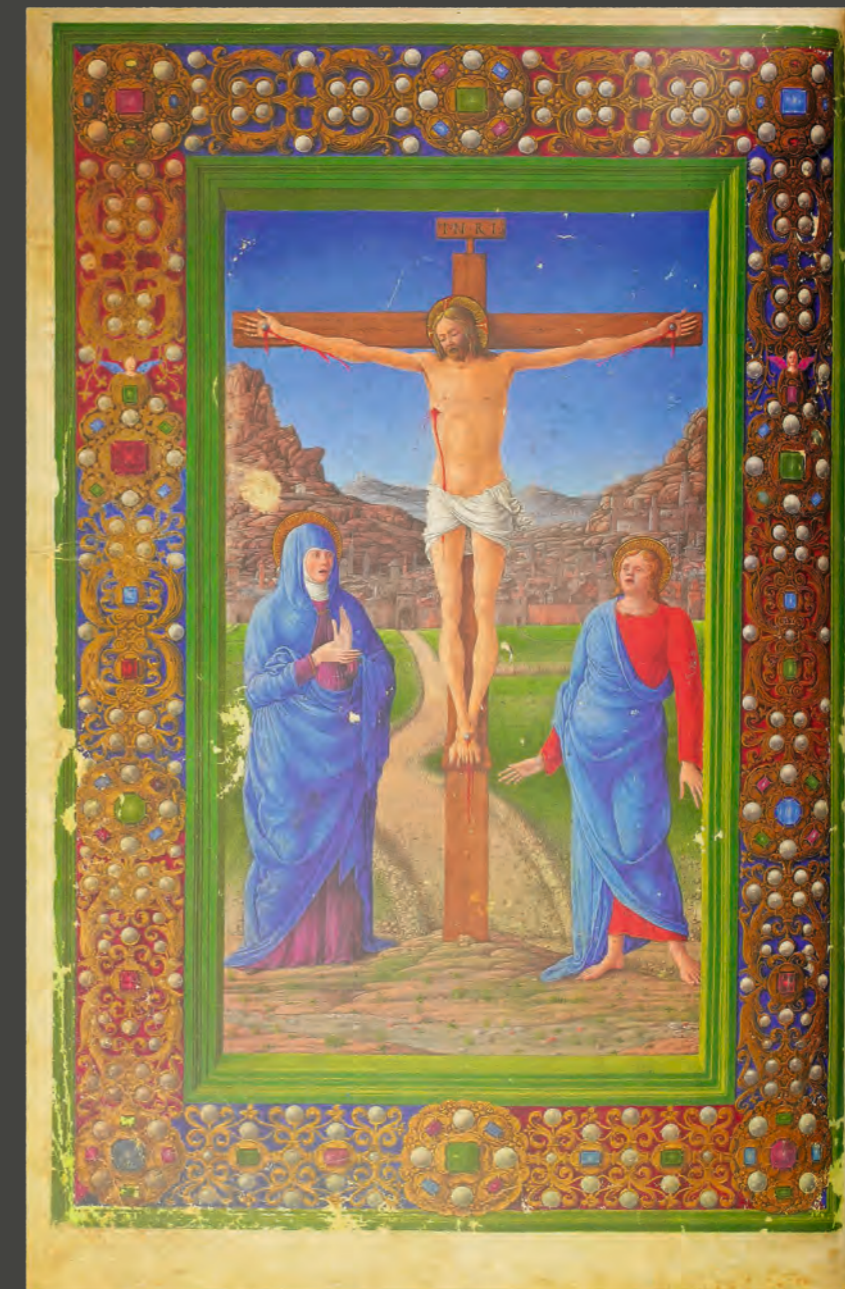
Missal of Barbara of Brandenburg

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
- 12 calendar pages with ornaments on the outer edges and 68 miniatures
- Red velvet cover with brass medallion with a semi-precious stone on the front cover.
- Limited Edition: 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.

73A 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.

Gutenberg's Bible - The 42 Lined Bible (Codex Berlin)

Inc. 1511 – Staatsbibliothek Preussischer Kulturbesitz (Berlin, Germany)



A milestone in the history of mankind: probably the most splendid edition of Gutenberg's famous Bible, richly adorned with colorful, fantastical decorated borders and gold-glowing decorated initials

Mainz (Germany) – Around 1453



Scenes from Creation

The Book of Genesis opens with this masterful page from the Pfauenwerkstatt or "peacock workshop", which is alluded to by the splendid peacock resting on the tip of a tendril in the lower right corner. He is accompanied by birds, insects, and flowers, including some that look like product of the artists' creativity, all presented with radiant colors and glimmering gold leaf.

The left margin consists of six medallion miniatures depicting Creation, beginning with the formless void at the top and concluding with Eve emerging from Adam's side as he sleeps. They are set in a simple green frame surrounding a blue field with an image of God giving the sign of benediction. This is a wonderful example of the custom adornment that was added to Gutenberg's creation.

A milestone in the history of book art: one of the most valuable early prints of the Bible printed by Johannes Gutenberg in his workshop in Mainz. The inventor of modern letterpress printing produced a short print-run of bibles as a testimony to this new and groundbreaking technology. Even at the time of their creation, the Bibles were very expensive and could only be acquired by extremely wealthy collectors. Once purchased, the valuable prints could then be individually decorated by artists according to their own wishes, which in turn yielded some precious unique specimens. The Berlin State Library owns one of these extremely rare copies of the Gutenberg Bible, which is one of the most valuable books in the collection and one of the most creatively successful prints of the 15th century. Colourful, imaginative marginal illuminations and gilded decorative initials, together with the beautifully coloured miniatures, adorn this extraordinary work. The miniatures, as well as the other book decoration, are based on great models of book illumination and are attributed to the so-called Pfauenwerkstatt, a Leipzig book-painting workshop.



Pattloch Verlag

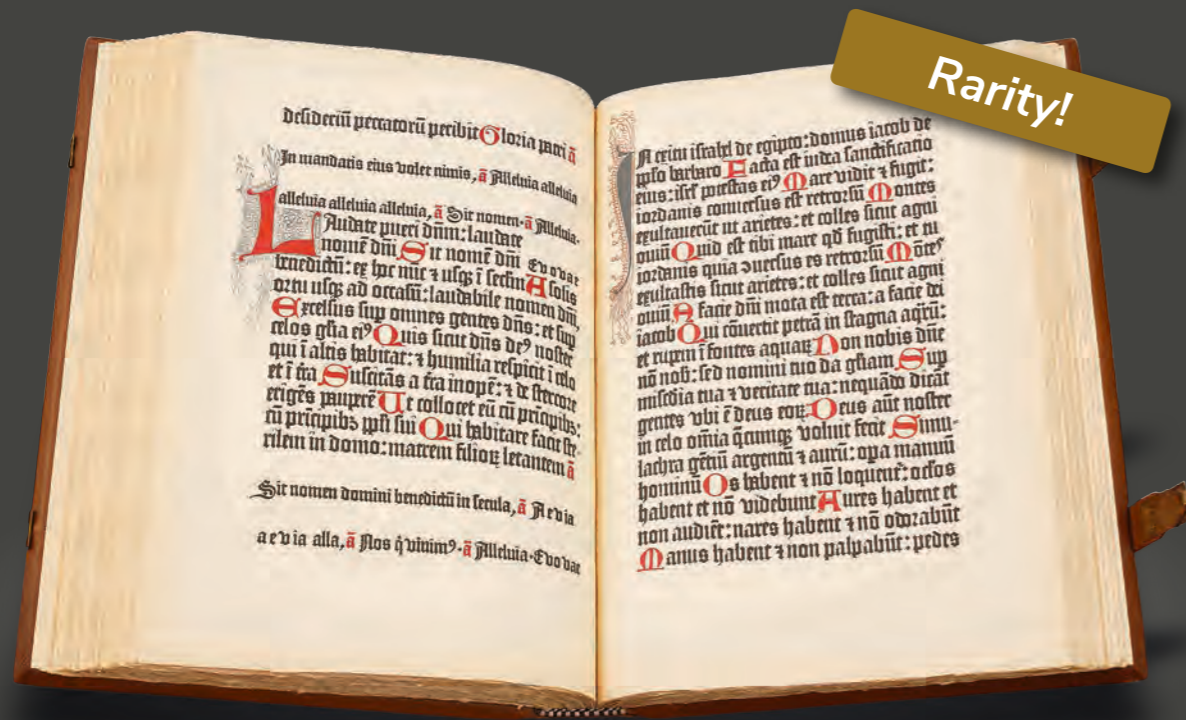
Augsburg, 1991

- 1 volume - ca 1,200 pages / 43.5 x 31.0 cm
- Ca 50 colored miniatures
- Leather binding with two bows and 8 corner fittings, modeled after the Fulda binding
- With surrounding gilt edges

Formerly 1,480 €
499 €
 (like new)

Mainz Psalter

Ink. 4.B.1 – Österreichische Nationalbibliothek (Vienna, Austria)



Numerous innovations in the world's second printed book: the first multicolor printing including two font sizes and printed decorative initials with a printed colophon and details of the date, printer and publisher

Mainz (Germany) – August 14, 1457

Commissioned by the Archbishop of Mainz in 1457, the Mainz Psalter is the second major printed book following the Gutenberg Bible. It was created by two former associates of Johannes Gutenberg, Johann Fust and Peter Schöffer, and was the first publication of their new studio. The work represents many firsts in the history of book printing: it was the first book to have a printed colophon with the date, printer (Schöffer), and publisher (Fust) as well as two sizes of type, printed decorative initials, and is the first book to be printed in three colors – black, red, and blue. Its text is printed in black and red and has numerous red and blue woodcut initials, but the technique was abandoned soon thereafter because the setting and resetting of the different colored types was too time consuming. The Mainz Psalter thus represents a rare example of this process and most early printed works continued to leave blank spaces for artists to draw initials and other decorative elements by hand. 13 copies of the printed book on vellum are known to exist today, including this specimen from the Austrian National Library.



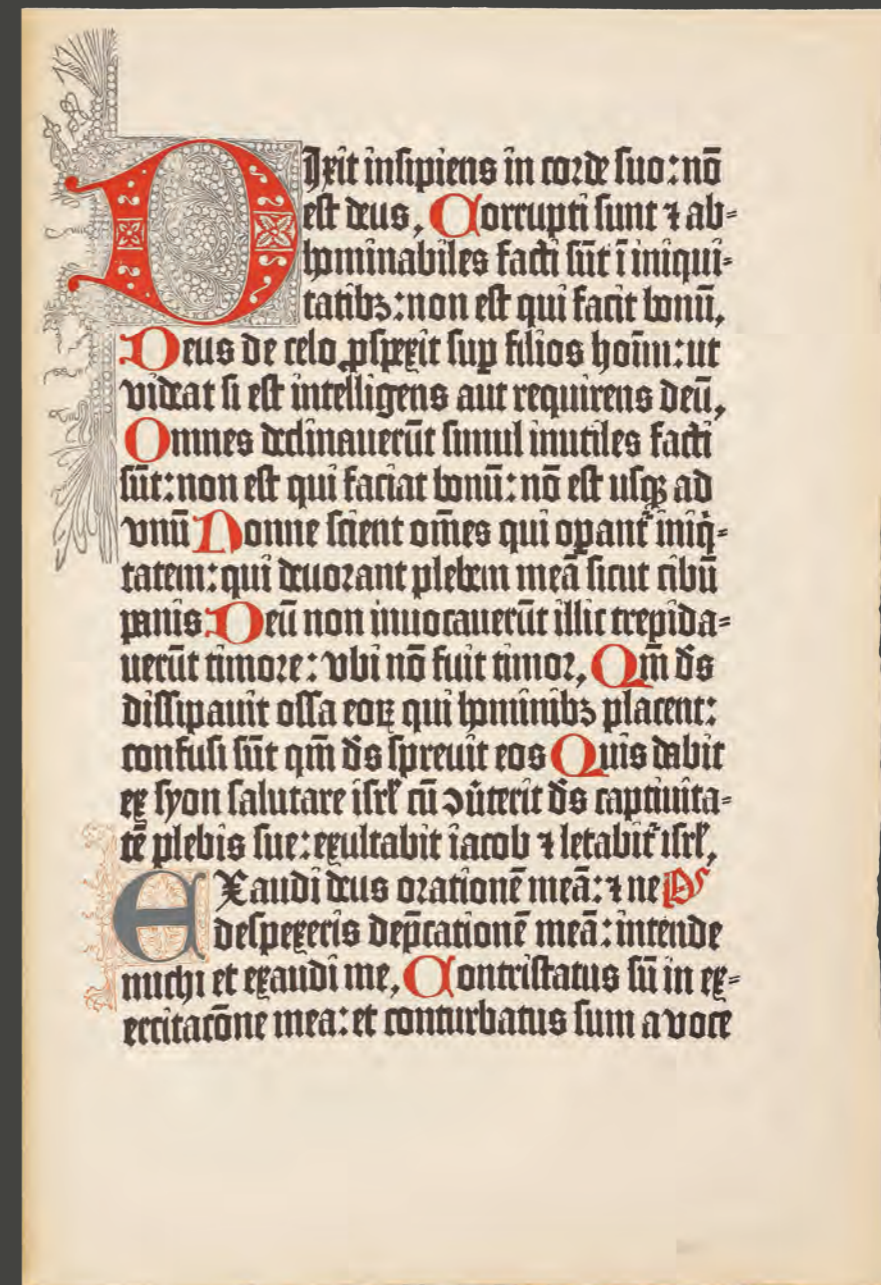
Verlag Bibliophile Drucke

Dietikon/Zürich, 1968

- 350 pages / 43.8 x 33.3 cm
- Numerous pen-flourish initials in red and blue
- Embossed leather strap with 10 metal bosses and two clasps
- Limited Edition: 295 copies
- Commentary: German

Formerly 5,980 €

3,799 €
(like new)



Psalm 14

This Psalm, which is a regular part of Jewish, Catholic, Lutheran, Anglican, and other Protestant liturgies, begins with the words: The fool has said in his heart, "There is no God." Traditionally ascribed to King David, some claim it dates back to the exile period and it is nearly identical to Psalm 53. It has been paraphrased in various hymns such as Martin Luther's "Es spricht der Unweisen Mund wohl".

77The décor of this page is typical for the manuscript: the neatly printed text with even margins is furnished with a large red "D" initial with swirling, paisley-like patterns and flowers, a smaller blue "E" initial with vegetal patterns, and nine smaller red initials. Despite being from the first generation of printed books, it is remarkably well-executed and evenly designed.

Riccardiana Virgil - Bucolica, Georgica, Aeneid

ms. Ricc. 492 – Biblioteca Riccardiana (Florence, Italy)



Created on commission of the famous Renaissance prince Lorenzo de' Medici: Virgil's opus magnum about the fabulous city of Troy and the legendary founding of Rome in luminous Renaissance images

Florence (Italy) – Around 1460

The Riccardiana Virgil is a collected volume that contains the three main works of the Roman poet Virgil (70–19 BC): the pastoral poems of the Bucolica and the Georgica, and the Roman founding myth Aeneid. Now housed in the eponymous Biblioteca Riccardiana in Florence, the codex was commissioned around 1460 by the famous patron of the arts and Renaissance prince Lorenzo de' Medici (1449–92). It was written by Spinoso and artistically illuminated by the Florentine book artist Apollonio di Giovanni. The events of the three texts come to life in 88 colorful miniatures lavishly decorated with gold, some of which remained unfinished, which is the special charm of this manuscript. They give their modern beholders a rare glimpse behind the scenes of ancient book art. Moreover, the miniatures occasionally provide small impressions of 15th-century Florence by means of specific architectural depictions or reflections on political and social events.



ArtCodex

Modena, 2008

- 512 pages / 30.5 x 20.0 cm
- 88 miniatures, 19 of them unfinished; white vine initials
- Embossed leather with a fillet frame. Comes In a box of precious wood.
- Limited Edition: 999 copies
- Commentary: Italian

Formerly 8,900 €

2,999 €
(like new)

F et fontis spumante halo: iamq; arua tenebant
 A ridentiq; oculos suffecti sanguine et igni
 S ibila lambebant: linguas uribantibus ora
 D ussumus: uisu exanguet: illi agmine certo
 L aechoonta peunt: et primam parua duoriam
 C orpora natorum serpens complexus utiq;
 I mplexat: et miseris morsu depascitur artus.
 P olt: ipsum auctulo subeuntem ac tela ferentem
 C orripuit: sparsiq; ligant inuentibus: et iam
 B il' medum amplecti: bis collo squamea circum
 T erga dati: superant capite et ceruicibus altis
 I lle simul manibus tendit: duellere nodos
 P erfusus hinc uictas atq; ueneno.
 C lamoris simul horrendos ad sidera tollit:
 Q ualis mugitus: fugit cum saucius aram
 T auris: et incertam excussit ceruice securam.
 A t gemmi lapsu delubra ad summa dracones
 E ffrugunt: seueq; petunt tritonidis artem:
 S ub pedibusq; dec: clipeiq; sub orbe sequuntur.
 T um uero etremefacta nouus per pectora cistis
 I nsiuat: pauor: et kelus expendisse merentem
 L aechoonta ferunt: sacrum qui cuspide robur
 L elerit: et tergo sceleratam intorsit hastam
 D uendum ad sedes simulacrum: orandaq; due:
 N umina: conclamant.
 D nudimus: muros: et mena pandimus: urbis



The Trojan Horse

This bas-de-page miniature shows the Trojans bringing the poisoned gift of the Greeks into the city gate in a panoramic landscape seen showing Troy's mighty walls stretching off into the distance where fields can be seen. The figures are exaggerated in size, being nearly as tall as the horse, which is supposed to be filled with dozens of warriors.

This is a testimony to the skill of the great master Apollonio di Giovanni di Tommaso, who has transformed ancient Troy into Renaissance Florence. Dressed in the elaborate fashions of 15th century Italy, the figures are depicted with great realism, emphasizing the musculature of their legs and thighs. Everything is bathed in an incredibly rich color palette embellished with silver and gold.

Astronomicon

MS. Bodl. 646 – Bodleian Library (Oxford, United Kingdom)



A manuscript as a luminous mirror for the beauty of the cosmos: the first astronomical poem of Italian humanism, adorned with gorgeous illuminations commissioned by a learned English count

Padua (Italy) – Ca. 1460

Book of Hours of Ferdinand II of Aragon

Private Collection Conte Paolo Gerli di Villa Gaeta



A treasure of the Italian Renaissance for the monarch under whom Spain rose to become a world power: 81 virtuoso miniatures, countless decorative initials, and ornate frames in a magnificent gold- and purple-adorned codex

Probably Naples (Italy) – Between 1455 and 1482

Poems dedicated to the cosmos are a tradition that goes back to classical antiquity. The Italian humanist and poet Basinio da Parma (1425–57) was also inspired by this tradition when he wrote his *Astronomicon* – the first astronomical poem of Italian humanism. First published in 1455 while he was living and working at the Malatesta court in Rimini, it was subsequently copied by Angelo Aquilano around 1460 on the behalf of the eponymous English scholar and Earl of Worcester, John Tiptoft (1427–70). The so-called Tiptoft Master then transformed the text into a magnificent Renaissance manuscript with its marvelous illuminations, which include 40 miniatures of constellations and celestial diagrams. In the delicate figures, the stars of the respective constellation stand out in shining gold, while the codex is introduced by a splendid frontispiece of vibrant colors.



Treccani

Rom, 2017

- 70 pages / 18.9 × 12.1 cm
- 38 miniatures of zodiac signs and constellations; 2 astronomical diagrams
- Brown leather binding with gold tooling
- Limited Edition: 599 copies
- Commentary: Italian

Formerly 3,500 €

1,799 €
(like new)

Together with his wife Queen Isabella I of Castile, Ferdinand II of Aragon co-ruled Spain as its de facto king while reigning over an empire stretching across the Mediterranean from the shores of Iberia to the Italian Peninsula and most of the islands in between as well as serving as the Grandmaster of four Spanish military orders. Largely regarded as the founder of the Spanish Empire, he was naturally a man of great power and wealth who did much to promote education in Spain. Therefore, it is no surprise that he would have owned such a splendid specimen of Italian Renaissance illumination as this. Created ca. 1500–10 by a team of artists trained in Rome, the manuscript contains an ecclesiastical calendar, prayers, Psalms, canticles, Lauds, and sequences of the Holy Evangelists. 81 magnificent miniatures, including 4 on purple-dyed pages, as well as numerous decorative initials, friezes, elaborate frames with vases, fruits, precious stones, adorn the manuscript. Between its rich color palette, generous application of gold, and incredible naturalistic and graceful human figures, the *Book of Hours of Ferdinand II of Aragon* is a true treasure of illumination.



Ilte

Turin, 1960

- 462 pages / 22.9 × 17.0 cm
- 81 artistically, partly gold-decorated miniatures, 4 leaves in purple
- Leather binding with framed miniatures on the front and back covers
- Limited Edition: 1025 copies

Formerly 2,980 €

1,499 €
(like new)

The Crusades: Les Passages d'Outremer

Fr. 5594 – Bibliothèque nationale de France (Paris, France)



Commissioned by Louis de Laval, illuminated by none other than Jean Colombe: the greatest medieval source on the history of the Crusades, adorned with splendid full-page miniatures full of exciting detail

Bourges (France) – 1474

The Crusades were one of the defining events of the Middle Ages and had far-reaching ramifications for both Christianity and the Islamic world. The most comprehensive, if somewhat mythical, source on the Crusades was written in 1474 by the scholar Sébastien Mamerot (1430/40 – c. 1490) on behalf of the French bibliophile and nobleman Louis de Laval (c. 1411–1489). The resulting manuscript was magnificently illuminated by none other than Jean Colombe and his workshop. He is considered one of the greatest artists of the transitional period from Gothic to Renaissance in France. Colombe captured the events of the Crusades on 66 monumental image pages, usually consisting of a large miniature and a bas-de-page scene. The gold-decorated pictorial works especially impress with wide landscapes, convincing perspective and an often imposing amount of figures.



Club Bibliófilo Versol

Madrid, 2012

- 572 pages / 32.0 x 23.0 cm
- 66 splendid miniatures, numerous historiated and ornamental initials
- Leather binding with heavy metal cover
- Limited Edition: 400 copies
- Commentary: German

Formerly 5,800-€

1,999 €
(like new)



et autres fame liex li curons.
Et les vpiens yhabitans = donou
uns . = que les autres par eulv
traumquement = habiam. une
mont tues. Ilz auoient refues
en suschacuse vie a fu que sur
culv en l'oprobre du saint nom
vpien pouffent commuer plus
loymement leur infamablee.

miatues. Et comment Ilz
les tenoient en toy oprobreufe
captiure = senilage. ou trefnant
deshonneur = opprobre de tous
les vpiens. Conduant = mou
stunt par diuerses raisons tres
euidentes que le saint peuple
vpien ne deuoit plus souffrir
neidurer que les fame liex

The Council of Claremont

"Let those who have been accustomed unjustly to wage private warfare against the faithful now go against the infidels and end with victory this war which should have been begun long ago...Let those who have been serving as mercenaries for small pay now obtain the eternal reward...Christ commands it!" With these words, Pope Urban II sparked the First Crusade.

83This important speech, given on November 27th, 1095, is depicted within a gorgeous Gothic interior filled with a sea of faces. A masterful use of perspective focuses the beholder's attention on the distant figure of Urban in this famous miniature that sparkles with gold brush strokes. The Frankish knights to whom Urban's message is directed are depicted in contemporary armor in the bas-de-page miniature.

The Four Evangelists

Urbinas Latinus 10 – Biblioteca Apostolica Vaticana (Vatican City, State of the Vatican City)



From uneducated mercenary to generous patron of the arts; the perfectly executed Renaissance portraits of the Four Evangelists from a gospel book for the successful condottiere and Duke of Urbino Federico da Montefeltro

Ferrara (Italy) – Around 1474

Belser Verlag

Stuttgart, 2018

- 4 single pages / 26.0 × 40.5 cm
- 4 full-page miniatures
- Blue cloth slipcase
- Limited Edition: 599 copies
- Commentary: German

Formerly 690 €

299 €
(like new)

Petrarca: Trionfi - Rome Codex

55.K.10 – Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana (Rome, Italy)



Grandiose art to embellish grandiose art: an accurately and filigree illuminated masterpiece of Renaissance illumination in honor of the most famous poem of the great Francesco Petrarch

Florence (Italy) – Second half of the 15th century

History of Peter Hagenbach + the Burgundian Wars

Inc. 265 – Hofbibliothek Donaueschingen (Donaueschingen, Germany)



The first commander held responsible for war crimes in history: the story of how Peter von Hagenbach was executed for atrocities committed by him and his troops and how it led to the outbreak of the Burgundian Wars

Strasbourg (France) – 1477

Müller & Schindler

Simbach am Inn, 1966

- 22 pages / 28.5 × 20.5 cm
- 8 full-page colored woodcuts
- Canvas box with wooden frame
- Limited Edition: 1000 copies
- Commentary: German

Formerly 580 €

299 €
(like new)

Francesco Petrarca's (1304–1374) *Trionfi* are among the most popular literary works of the Renaissance. In it, the great poet of the early Italian Renaissance sings of the triumph of Love, Chastity and Glory, the triumph of Time, the triumph of Death over Time and the triumph of Eternity, and thus sets forth his humanistic worldview entirely in the spirit of his time. In this precious manuscript from the second half of the 15th century, the famous miniaturist Francesco d'Antonio del Chierico, with the help of Zanobi Strozzi, embellished this great work of Italian literature and culture with beautiful pictorial decoration. Six wonderful full-page miniatures depict allegories of the Triumphs and are complemented by opulent borders and elaborate decorated initials. Finally, the lavish but subtle use of gold throughout the codex makes this copy of the *Trionfi* a secular luxury manuscript.



Treccani

Rom, 2006

- 120 pages / 22.8 × 13.7 cm
- 6 full-page miniatures, borders, gold initials and one inhabited initial
- Leather
- Limited Edition: 500 copies
- Limited Edition: Italian



Formerly 3,980 €

1,999 €
(like new)

Kennicott Bible

MS. Kennicott 1 – Bodleian Library (Oxford, United Kingdom)



One of the most important and beautiful manuscripts in Spain: The magnificent Hebrew Bible of Moses Ibn Zaraba, exuberantly illuminated with magnificent carpet pages, wonderful borders and countless details in gold and silver

La Coruña (Spain) – 1476



Temple Menorah

Although the fate of the original menorah set up by Moses in the tabernacle in the wilderness, which later resided in the Temple of Solomon, is not recorded, the menorah from the Second Temple was taken back to Rome after the conquest of Jerusalem in AD 70. It was then carried off by the Vandals after they sacked Rome in 455 to their new capital of Carthage.

87The menorah was recovered by the Byzantine general Belisarius after he defeated the Vandals in 533 and brought back to Constantinople. The Emperor Justinian I, prompted by superstitious fear that it had been unlucky for Rome and Carthage, sent it back to Jerusalem, at which point it disappears from the historical record. It is depicted here with the Lion of Judah sleeping at its base.

The Kennicott Bible counts among the most significant medieval manuscripts from Spain. It is a noble, exceptional work containing a Hebrew Bible, which contains the text Sefer Michlol by Rabbi David Kihmhi alongside the Tanakh. The colophon at the end of the manuscript, in which the scribe has immortalized himself by name, is a special feature that is extremely useful to scholarship: in 1476, the famous Moses Ibn Zaraba completed the work with the help of the illuminator Joseph Ibn Hayyim in La Coruna in northwestern Spain. The 922 pages of this Hebrew Bible, which is amazingly preserved in its original gorgeous binding, combines an exuberant and golden splendor of splendid ornaments, wonderful carpet pages and figurative representations, often of a humorous character. The magnificent manuscript received its name from the Hebraist and Christian cleric Benjamin Kennicott, who researched the manuscript in the 18th century.



Facsimile Editions Ltd.

London, 1985

- 922 pages / 32.0 x 26.2 cm
- Contains 24 canonical book titles, 49 parashot titles, 27 magnificently illuminated pages decorated with arcades
- Box in Morocco leather and 23-carat gold trim
- Limited Edition: 550 copies
- Commentary: English

Formerly 9,280 €

4,999 €
(like new)

Moscow Book of Hours

F. 183 Nr. 446 – National Library of Russia (St. Petersburg, Russia)



Mighty castles in enchanting landscapes and richly detailed interiors: a lovingly designed book of hours from the heyday of the French Renaissance preserved today in St. Petersburg

Paris (France) – Around 1475

Historia rerum ubique gestarum

10.3.1. – Biblioteca Capitulary Colombina (Seville, Spain)



The history and geography of Asia from the pen of a later Pope: Christopher Columbus' personal copy of the cosmographic masterpiece by Eneas Silvio Piccolomini, better known as Pius II

Venice (Italy) – 1477

The Moscow Book of Hours is an imposing parchment manuscript originating in Paris in the 1470s. With a total of 17 large-format miniatures and a 24-picture calendar cycle, it invites the beholder into a fantastical world of lovingly designed interior spaces and enchanting landscapes with gorgeous castles and palaces. At the same time, both the artistic pictorial works and the opulent borders, magnificent decorated initials and the neatly written texts are embellished throughout with gold, which makes the manuscript an extremely precious testimony to late medieval private devotion. Two talented illuminators were probably involved in this luxurious masterpiece, who had close connections to Dutch and French artists such as Rogier van der Weyden and the Master of Coëtivy. Who commissioned them to create the magnificent manuscript is still unclear today, as any identifying marks of the patron, such as the coat of arms, have been scraped off.



Coron Verlag

Gütersloh, 2007

- 470 pages / 18.5 x 13.5 cm
- 17 large-format miniatures, 24 pictures for the calendar, all pages decorated in gold
- Brown leather binding with rich gold ornament
- Limited Edition: 980 copies
- Commentary: German

Formerly 4,980 €

1,499 €
(like new)

The *Historia rerum ubique gestarum*, the cosmographic work by Eneas Silvio Piccolomini, who would become Pope Pius II, concerns itself with the continent of Asia and assembles the historical and geographic knowledge of its time accessible in Europe. A special edition of the papal work is housed in the Biblioteca Capitulary Colombina in Seville: the personal copy of Christopher Columbus with detailed annotations and notes by his hand, sometimes occupying entire pages. Printed in 1477 by Johann von Köln and Johann Manthen in first-class quality, the Venetian incunabulum is an impressive testimony to the extensive preparations that the famous seafarer and explorer made for his expeditions on behalf of the Spanish Crown. For this, among other things, he drew on the findings of the *Historia rerum ubique gestarum*, which he apparently studied intensively!



Testimonio

Madrid, 1991

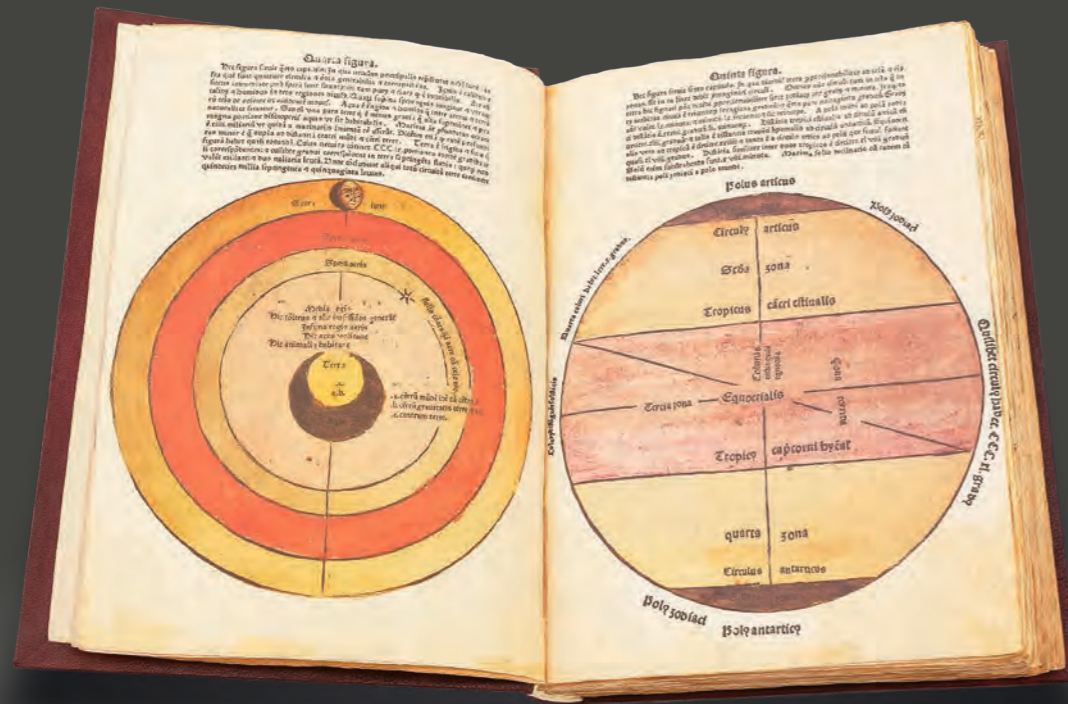
- 300 pages / 22.0 x 20.0 cm
- 1 colored chart
- Mudéjar leather with gold plated tacks and brads Presented with the commentary volume in a grey velvet case
- Limited Edition: 980 copies
- Limited Edition: Spanish

Formerly 2,180 €

1,399 €
(like new)

Columbus's Imago Mundi

10.3.4. – Biblioteca Capitulary Colombina (Seville, Spain)



Part of world history because it made Christopher Columbus go off course: his annotated personal copy of the astronomical-geographical opus magnum by the French theologian Pierre d'Ailly.

Leuven (Belgium) – Between 1480 and 1483

Christopher Columbus trusted in this text more than all the other suggestions of his contemporaries: the astronomical-geographical text Imago Mundi by Pierre d'Ailly. The most famous work by this significant French theologian from the year 1410 had not been at the cutting edge in Columbus' day for a long time. The false calculations by the explorer were a result, as was the discovery of a new continent. Nevertheless, Pierre d'Ailly's Imago mundi is a wonderful and impressive testimony to the cosmographic knowledge of the early 15th century, especially since this copy of the edition printed in the early 1480s by John of Paderborn in Leuven is truly unique due to numerous personal notes by the famous discoverer. The Latin text is also accompanied by a great number of large diagrams and illustrative drawings, all colored in a beautiful palette of red, yellow and orange pigments, which are another fascinating feature of this remarkable incunabulum.



Testimonio

Madrid, 1990

- 288 pages / 28.0 × 21.0 cm
- Various colored charts and drawings
- Leather binding in Mudejar style with studded gold plated. It comes in gray velvet box with additional volume.
- Limited Edition: 980 copies
- Commentary: Spanish



Formerly 2,480 €

1,499 €
(like new)

Berlin Hours of Mary of Burgundy

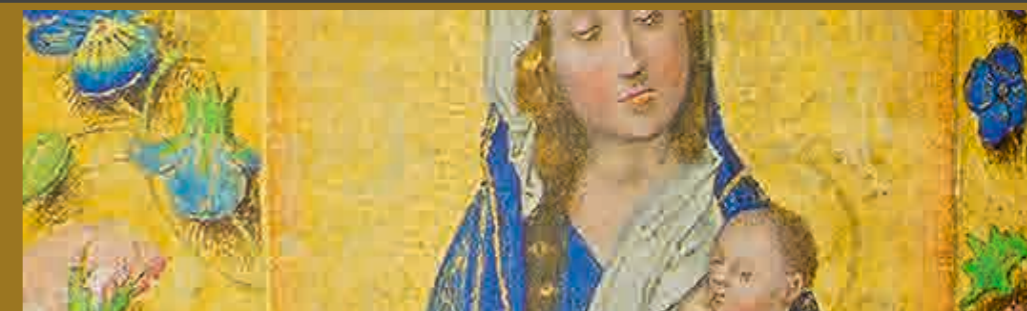
78 B 12 – Kupferstichkabinett Staatliche Museen (Berlin, Germany)



Created as a gift for the imperial spouse of Maximilian I: delightful illuminations with great attention to detail in a Flemish masterpiece in small format by the great "Master of Mary of Burgundy"

Burgundy (France) – Between 1477 and 1480

The Berlin Hours of Mary of Burgundy originated between 1477 and 1480 in the Ghent region, commissioned by Emperor Maximilian I (1459–1519) as a gift to his wife Mary of Burgundy (1457–1482). The magnificent, small manuscript contains prayers and religious texts for private devotion, which are enriched by a total of 27 full-page and 47 smaller miniatures that illuminate numerous biblical scenes in remarkable detail and vividness. Both the artistic miniature pages and 16 important text pages are furthermore adorned with a particularly rich and plastic border decoration consisting of flowers, buds, acanthus leaves and butterflies. There has already been much speculation in research about the artist of this outstanding Flemish illumination. It presumably originates from the Master of Mary of Burgundy, who worked at the end of the 15th century, is stylistically close to the works of the Old Dutch painter Hugo van der Goes, and herewith created a true gem of late Gothic book art.



Coron Verlag

Gütersloh, 1998

- 724 pages / 10.3 × 7.0 cm
- 27 full-page illustrations, 47 smaller miniatures and 16 pages with richly decorated borders
- Red velvet with a partially gilded sterling clasp and gilt edging
- Limited Edition: 980 copies
- Commentary: German



Formerly 3,480 €

1,299 €
(like new)

Kálmáncsehi-Liechtenstein Codex

MS G.7 – The Morgan Library & Museum (New York, USA)



From the son of serfs to a key figure at the powerful royal court in Hungary: the magnificent breviary of Francesco da Castello for the Grand Provost and later Bishop Domonkos Kálmáncsehi

Buda (Hungary) – 1481

This gorgeously illuminated breviary dated 1481 was created in the workshop of the Corvina Library for Domonkos Kálmáncsehi (1432–1503), Grand Provost of St. Mary's Companion Chapel of Székesfehérvár, Hungary between 1474 and 1495. In the years after he became the Bishop of Oradea, Transylvania, and Kalocsa and in addition to his ecclesiastical role, he also played an active role at the royal court and was entrusted with financial and diplomatic duties. His coat of arms – a shield with a lion and a star of six points crowned by a miter – is depicted six times in the manuscript as a roundel at the bottom of the page, usually embedded in a decorative border. Altogether, the rich décor of the manuscript includes a calendar featuring decorative initials painted green, pink, blue, and gold, a full-page miniature of the Crucifixion, 54 decorative borders – seven of them historiated with animals and people – with floral motifs, vases, etc., 18 roundels and medallion miniatures, and 48 historiated initials as well as hundreds of other decorative initials.



Schöck ArtPrint Kft.

Szekszárd, 2021

- 674 pages / 30.2 x 22.5 cm
- Calendar, full-page miniature, 54 decorative borders (7 of them historiated)
- Brown leather binding with golden metalworks
- Limited Edition: 150 copies
- Commentary: Hungarian, English

Formerly 2,900-€

1,999 €
(like new)

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The Crusades: The Siege of Rhodes

Lat. 6067 – Bibliothèque nationale de France (Paris, France)



Written by the Grand Master of the Order of Saint John and illustrated with 52 full-page miniatures: a pictorial account of the successful defense of Rhodes against the Turks in 1480

Paris (France) – 1482–1483



The History of the Siege of Rhodes is a captivating, unbelievably artfully illuminated historic novel. The manuscript is as credible as a work of non-fiction, but simultaneously represents an exciting work of entertainment, addressing the desperate defense of the Aegean island by the Order of Saint John from an attack by the overwhelming Ottoman army in 1480. The work was written about three years later by an eyewitness on the side of the defenders: Guillaume Caoursin, the Grand Master of the Order of Saint John at the time. The riveting story was illuminated by the gifted book artist Gérard Louf, who brings the narratives to life in 52 masterful miniatures in vibrant colors and shimmering gold. The harrowing war scenes are complemented by delicate grisaille initials with charming floral and zoomorphic details that visually structure the text and demonstrate the full range of Louf's artistic skills.



Club Bibliófilo Versol

Madrid, 2006

- 464 pages / 28.0 x 19.5 cm
- 52 full-page miniatures, 4 large borders and 90 grisaille technique initials decorated with plants and fantastic animals
- Green sheepskin on boards
- Limited Edition: 575 copies
- Commentary: Spanish

Formerly 4,800 €

1,899 €
(like new)

Second Attack on the Tower of St. Nicholas

In the foreground, two ships full of troops sent by King Ferdinand I of Naples, identifiable by his escutcheon on their bows, arrive to reinforce the defenders of Rhodes – the Knights Hospitaller. The tower of St. Nicholas guards the harbor and protects their approach. Turkish troops are bombarding the tower and have massed for an attack, but the bridge they have constructed has been broken.

The impressive fortifications constructed by the Hospitallers – white stone walls and towers with ditches in front of them – stretch off into the distance, as does the Ottoman camp. Despite being a battle scene, the color palette is surprisingly cheery. The depiction of the ships with billowing sails and gold-highlighted hulls is particularly impressive.

Prayer Book of Lorenzo de' Medici

Clm 23639 – Bayerische Staatsbibliothek (Munich, Germany)



Italian Renaissance art in filigree perfection: Lorenzo the Magnificent's wedding gift to his eldest daughter Lucrezia in a gilded silver binding with ornate enamel decoration

Florence (Italy) – 1485



Front Cover and Spine

This elaborate book cover consists of five colorful enamel inlays set in gilded silver over a wood binding, which is engraved with roses, acanthus leaves, ribbons, and braided cords. The underlying silver is showing through the gold in some places, indicating that this was indeed a personal devotional manuscript that was frequently used. It was created by an unknown goldsmith ca. 1485.

The central enamel features the archangel Gabriel (the Virgin Mary is on the back), surrounded by four other enamels with flowers in amphorae, tendrils, and a bird. Five hinges, also made of gilded silver, connect the nearly identical front and back covers and consist of symmetrically arranged palmettes flanking a blossom surrounded by petals in the center.

The splendid Prayer Book of Lorenzo de' Medici (1449–1492) was a wedding present to his eldest daughter Lucrezia (1470–1553), who married the Florentine banker Jacopo Salviati (1461–1533). The gilded silver binding with finely worked enamel reveals directly to the beholder what a precious manuscript this is. Hidden within it are 556 pages with ten magnificent full-page miniatures, twelve elaborate calendar medallions, and seven large historiated initials surrounded by exuberant, golden borders. Partially in gold and brilliant blue ink, the pious prayer texts were written on the parchment by the talented scribe Antonio Sinibaldi (1443 – before 1528), while the splendid imagery is the work of Francesco Rosselli (1455–1513), a miniature painter favored by the Medicis, who thus created a truly sumptuous Renaissance masterpiece.



Coron Verlag

Gütersloh, 1991

- 556 pages / 17.0 × 10.8 cm
- 10 full-page miniatures, 12 calendar medallions, 7 historiated initials
- Splendid binding: 23-carat, finely chased goldsmith's work with 2 enameled miniatures on the front + back
- Limited Edition: 300 copies
- Commentary: German



Formerly 5,980 €

2,999 €
(like new)

Sforza Hours

Add. MS 34294 – British Library (London, United Kingdom)



A Renaissance masterpiece with a story like a thriller: begun by Giovan Pietro Birago, then stolen, completed by Gerard Horenbout, and separated into four parts because of its 200+ beautiful miniatures

Milan and Ghent – Around 1486/90 and around 1520

Hardly any other medieval manuscript is comparable to the breathtakingly illuminated Sforza Hours. The precious work was begun in about 1486 as a commission for Duchess Bona of Savoy, wife of Galeazzo Maria Sforza, by the talented book artist Giovan Pietro Birago, who worked at the Sforza court in Milan. After a never solved robbery of about one third of the unfinished leaves, work on the magnificent manuscript was stopped around 1495 and not completed until 1521 by Gerard Horenbout, the Dutch court painter of Margaret of Austria. Long aberrations brought the magnificent manuscript to some of the most important ruling houses of the Renaissance. Its incomparably valuable and precious illumination, which gathers in the smallest space countless splendid borders and 203 full-page miniatures, which are in no way inferior to the great panel painting, still casts a spell on the awestruck beholder.



Faksimile Verlag

Luzern, 1993

- 696 pages / 13.1 x 9.3 cm
- 203 full-page miniatures
- Deluxe edition in 1 volume: Red velvet binding with two silver book clasps in a magnificent sterling silver case with 30 gemstones.
- Limited Edition: 95 copies
- Commentary: English, German

Formerly 22,000 €

4,799 €
(like new)



Entry into Jerusalem

Commemorated 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 one climbs a tree for a better look.

The figures in the scene are depicted with expressive, unique faces and are brightly dressed in the style of Renaissance Italy. By contrast, Christ and his disciples wear monochrome robes. Subtle strokes of gold ink, especially Christ's halo, further embellish the incredibly rich color palette. The caption IN ILLO TEMPORE translates to "at that time".

Tacuinum Sanitatis - Codex Vienna

Cod. Vindob. 2396 – Österreichische Nationalbibliothek (Vienna, Austria)



Aristocratic representation and health knowledge for home use: a splendid copy of the popular medical text by the Arab physician Ibn Butlan, abundantly illuminated with 294 miniatures

Vienna (Austria) – Ca. 1490

Liber Chronicarum by Hartmann Schedel

Monasterio de Santa Maria de la Vid (Burgos, Spain)



The world-famous chronicle with its more than 1,800 beautiful cityscapes: the largest and perhaps most important project of early book printing with stunning woodcuts by Michael Wolgemut and Wilhelm Pleydenwurff

Nuremberg (Germany) – 1493

Taqwim as-sihha in Arabic means roughly "Tabular Survey of Health" and became a literary genre of its own in its Latinized form of Tacuinum Sanitatis manuscripts. It begins with the Taqwim as-sihha of the Iraqi physician Ibn Butlan, who produced a compilation c.a. 1050 that included not only foods such as camel meat and melons, but also reviewed the health effects of wind, sleep, and clothing. These tables, originally not illuminated, were translated into Latin at the court of King Manfred of Sicily (r. 1258–1266) and subsequently merged with true illuminated manuscripts, the ancient herbaria, to form a new type of book. In this Tacuinum Sanitatis from Vienna, all 294 individual chapters have images that scenically incorporate their subject (such as harvesting). The division, based on ancient humor theory, still stimulates health today.



ADEVA

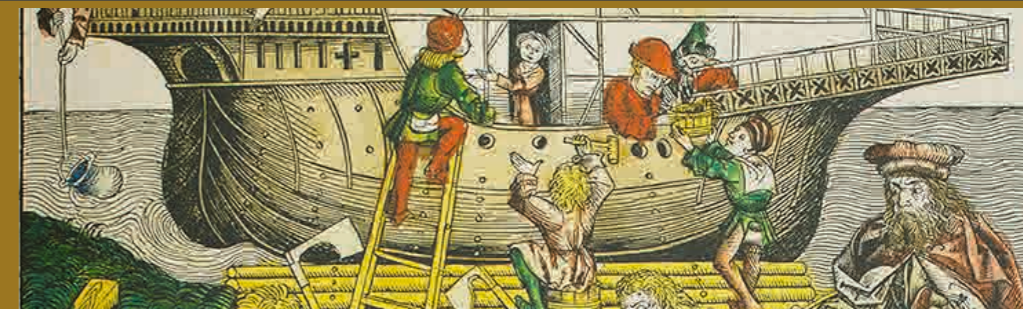
Graz, 1984

- 82 pages / 26.5 x 17.5 cm
- 4 miniatures on every page, altogether 294 miniatures
- Leather. All folios are cut according to the original.
- Limited Edition: 980 copies
- Commentary: German

Formerly 980 €

499 €
(like new)

The Liber Chronicarum, also known as Schedel's World Chronicle or the Nuremberg Chronicle, is considered the largest and most richly illuminated incunabulum of the early age of printing. The mammoth project, which had nothing less in mind than to tell a chronicle of world history from the creation of the world to the year 1493, is today especially famous for its beautiful cityscapes, some of which are considered the first realistic representation. For the realization, the author and mastermind Hartmann Schedel gathered around him a remarkable group of big names and well-heeled financiers in the intellectual circle of Nuremberg humanists and artists of the late 15th century: Michael Wolgemut - the teacher of Albrecht Dürer - and Wilhelm Pleydenwurff created more than 1,800 astonishing colored woodcuts, while Anton Koberger could be won over as a talented printer for the gigantic undertaking. Arguably the most ambitious book project of the incunabula period, it went down in history as a groundbreaking work and significant testimony to the nexus of art and humanism in Nuremberg, one of the central metropolises of southern Germany at the end of the Middle Ages.



Siloé, arte y bibliofilia

Burgos, 2003

- 658 pages / 45.0 x 31.0 cm
- Over 1,800 colored woodcuts
- Leather binding with two clasps
- Limited Edition: 898 copies
- Commentary: Spanish

Formerly 6,312 €

3,799 €
(like new)

Treatise on Arithmetic of Lorenzo the Magnificent

Ms. Ricc. 2669 – Biblioteca Riccardiana (Florence, Italy)



For the appropriate education of the later Pope Leo X: golden arithmetic tables and splendidly illuminated texts on arithmetic and geometry, commissioned by Lorenzo de' Medici for his son Giovanni

Florence (Italy) – 1491

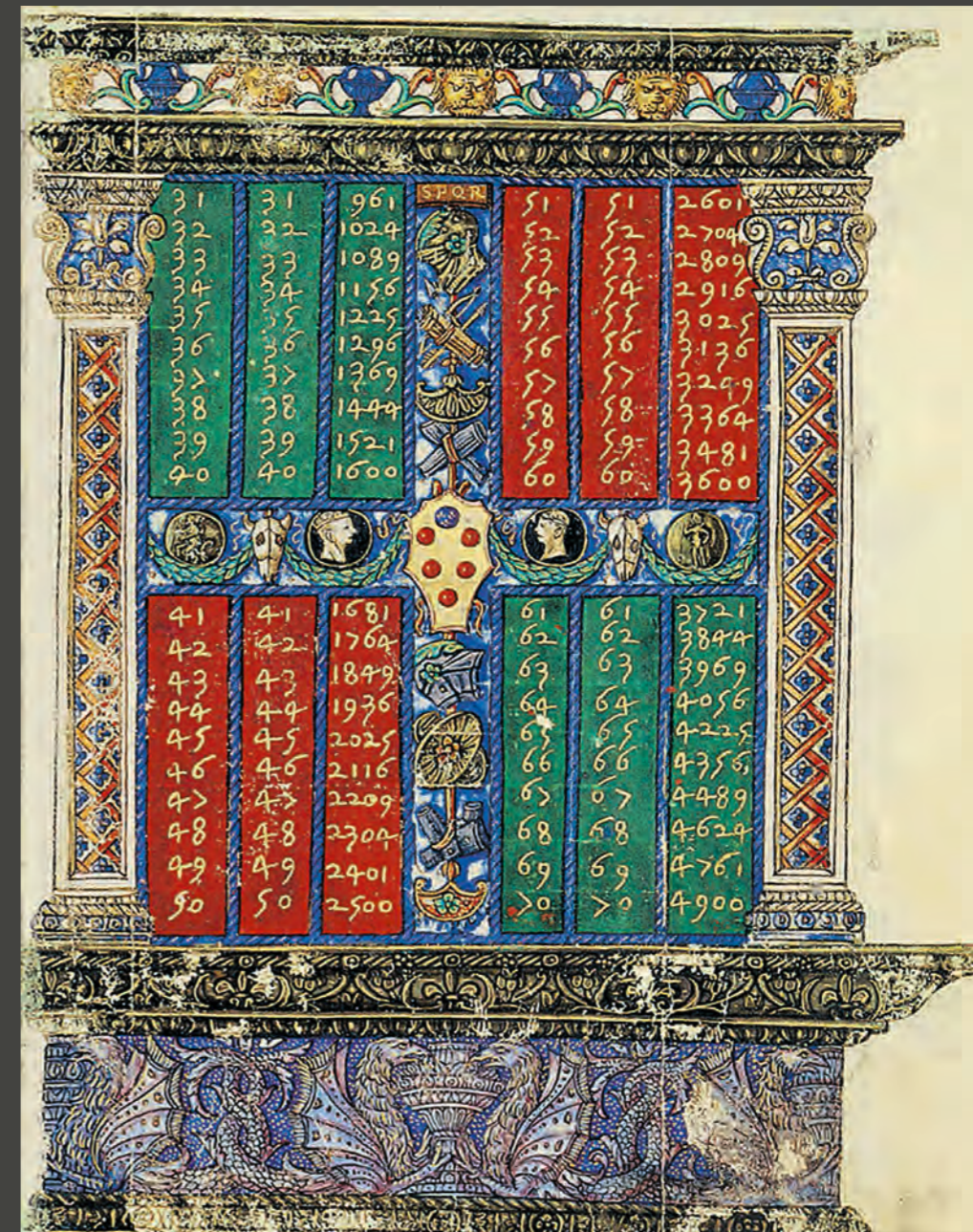


Table of Square Roots

Presented in the form of a Roman-style altar, this table presents the square roots for the numbers 31 through 70, making it both a work of art and a helpful quick reference. Presented in fields of red and green, the numbers are divided by medallion portraits, bull's skulls, laurel branches, as well as arms and armor including shields, a helmet, bow, and quiver.

103A motif of stern lions' faces and blue vases adorns the top of the table, which is flanked by finely-patterned columns with composite capitals. Created with wonderful, haunting shades of blue and purple, the base of the "altar" is patterned with griffins whose scaled dragon tails intertwine as their upper bodies, in the form of eagles, face one another.

The Ways to Wealth of Lorenzo I de Medici, named the Magnificent, probably served as an instructional book for his son Giovanni, the later Pope Leo X. The Medici were hegemonic in their banking prowess, and so it is fitting that their banking and arithmetic should be handed down. The magnificently decorated manuscript contains a treatise on arithmetic and geometry by Filippo Calandri, which prepend several panels with singular paintings of one or more numbers. This mathematical work is, like its countless miniatures in the text, overflowing with ornaments, figurative depictions, and, above all, the Medici Coat of Arms. Everything shines with precious gold. Thus, this edition, which was printed in Florence in 1491, represents a singular luxury object that subordinates its didactic utility to the artistic phenomenon.



ArtCodex

Modena, 2001

- 100 pages / 17.0 x 12.0 cm
- 230 miniatures illuminated in gold and silver
- Green velvet with cornerpieces and center stone
- Limited Edition: 999 copies
- Commentary: Spanish, English, Italian



Formerly 6,9 €

1,999 €
(like new)

Johannes de Ketham: Fasciculus Medicinae

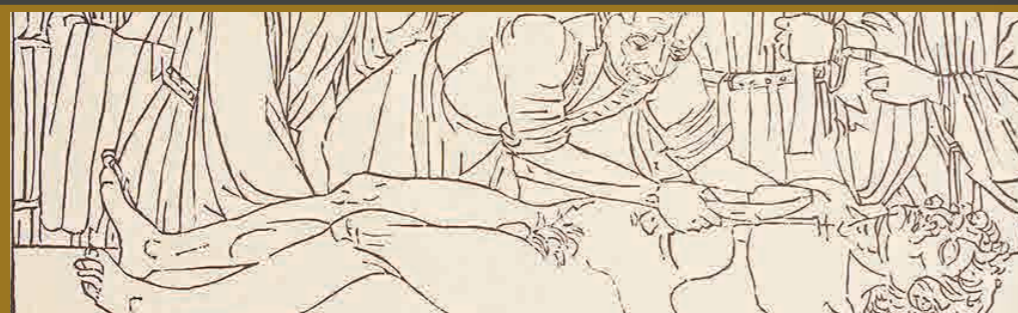
Collection Otto Schäfer (Schweinfurt, Germany)



The first illustrated medical textbook in the history of printing: the influential text collection of Johannes de Ketham in an exceptional Venetian incunabulum with ten remarkable woodcuts

Venice (Italy) – 1495

The Fasciculus Medicinae is not only one of the earliest printed medical books, but furthermore features 10 remarkable woodcuts that give an insight into body concepts and medical practice in the late Middle Ages. The full-page illustrations depict anatomical representations of human bodies, the treatment of the sick, as well as carers. They complement a collection of medical treatises by famous medieval physicians, who are also depicted as authors and teachers, writing on topics such as surgery, anatomy, childhood diseases, but also the plague. This compilation of texts was first published in 1491 by Johannes de Ketham (c. 1415–1470), a physician practicing in Vienna and later a professor of medicine, in order to make the collected medical knowledge available to a wider professional audience. The Latin work quickly became a veritable bestseller among physicians, leading to translations into Italian and Spanish within a few years and motivating numerous new editions. The second Latin edition of 1495 is also distinguished by the addition of a surgical treatise and more naturalistic woodcuts.



Editions Medicina Rara

Stuttgart, 1975

- 80 pages / 32.5 x 23.0 cm
- 10 full-page illustrations
- Special edition: black full leather binding with blind embossing, bound by hand
- Limited Edition: 500 copies



Formerly 1,980 €

999 €
(like new)

The Animal Book of Pier Candido

Urb. lat. 276 – Biblioteca Apostolica Vaticana (Vatican City, State of the Vatican City)



Petrus Candidus' famous natural history commissioned by the Marquis of Mantua: a lexical masterpiece of humanism, subsequently enriched with almost 500 realistic depictions of animals

Italy – Written ca. 1460; Illuminated ca. 1550

The magnificently illuminated Animal Book of Pier Candido was originally written in Italy ca. 1460. Also known as Pietro, Candido Decembrio was a humanist scholar and author who served as the secretary to numerous important Renaissance princes and even worked at the chancery of Pope Nicholas V. His Latin text describing natural history and the life of animals was appended by an anonymous master ca. 1550 with over 200 bas-de-page miniatures containing a total of 496 animals, birds, and insects, some of which are adorned with gold and silver highlights. Satyrs and hybrids as well as other mythological creatures like the Pegasus are depicted side by side with real animals and are painted with the same attention to detail. These incredibly artful and naturalistic miniatures are fine specimens demonstrating the level of refinement reached by Italian Renaissance artists during the Cinquecento.



Belser Verlag

Zürich, 1984

- 472 pages / 27.0 x 20.0 cm
- 469 colored, detailed animal illustrations at the bottom of the pages
- Green linen
- Limited Edition: 2400 copies
- Commentary: German, English



Formerly 2,980 €

899 €
(like new)

Primer of Claude de France

MS 159 – Fitzwilliam Museum (Cambridge, United Kingdom)



More than just a simple "children's book": the magnificently illuminated primer for the daughter of the French queen Anne de Bretagne with beautiful insights into medieval France

Romorantin, Loire Valley (France) – 1505



Anne of Brittany Praying to St Claude

Here we see a typical patron portrait of Queen Anne, who commissioned the codex for her daughter Claude. The miniature is presented in a golden architectural frame with her coat of arms displayed in the bas-de-page with a motto and held by an angel standing on a pillar to the left. Her arms are presented once more on the carpet that she kneels upon as a pious example to her daughter.

107The Queen, dressed in yellow, kneels alongside a youthful Virgin Mary before a prayer desk covered by a blue cloth with more personal symbols: "A" initials and fleur-de-lis. They are being presented by Saint Anne to Saint Claudius of Besançon, Princess Claude's patron saint. The Queen's face is particularly detailed as is St. Claude's cloak, highlighted by a thin layer of gold.

The Primer of Claude de France was created by the Italian court painter Guido Mazzoni, considered to be one of the most gifted and versatile artists of his time, in 1505 at the behest of the French Queen and highly educated patron of the arts Anne de Bretagne. The manuscript belongs to one of the rarest book genres of the Middle Ages, namely children's books, and probably helped the future French Queen Claude learn to read and memorize the most important Christian prayers of the time. The magnificent codex presents the alphabet in various letter variations of a neat Gothic textualis and is adorned with magnificent watercolor-like miniatures framed by ornate gold frames. The opulent decoration includes a total of 2 full-page devotional pictures of the patroness and her daughter, 36 smaller miniatures of the Genesis, as well as 12 splendid vignettes and 22 decorated initials on a golden ground.



Quaternio Verlag Luzern

Luzern, 2012

- 20 pages / 26.0 × 17.5 cm
- 36 miniatures, 12 vignettes, 2 full-page illuminations and 22 initials on gold ground with golden architectural borders
- Reddish-brown leather
- Limited Edition: 980 copies
- Commentary: English, German

Formerly 2,100 €

1,299 €
(like new)

Book of Hours of James IV

Codex 1897 – Österreichische Nationalbibliothek (Vienna, Austria)



A Flemish masterpiece by Gerard Horenbout and the famous Maximilian Master: the splendidly illuminated wedding gift of the Scottish King James IV to his royal wife Margaret Tudor

Ghent of Bruges (Belgium) – 1503–1513



David and Bathsheba

This masterful miniature by Gerard Horenbout manages to sum up the famous story from the Old Testament in a primary scene and its surrounding frame. In the frame's upper left corner, we see the young King David watching from a window as a naked Bathsheba bathes in the lower left corner. She is attended by her ladies in waiting, dressed in the contemporary style of the Spanish court and holding various luxury goods, such as a hand mirror.

109 Skipping over the scheming and subsequent divine punishment of David, we see the King kneeling in penance inside the walls of a Gothic castle in the primary miniature. David has laid his crown and signature lyre on the ground. He looks to God for forgiveness, depicted wearing a papal tiara and holding the globe.

Great hopes were pinned on the marriage between the Scottish King James IV (1473-1513) and the young English king's daughter Margaret Tudor (1489-1541) throughout Europe: peace at last for the two neighboring countries! The wedding gift for his bride is a token of love from the (otherwise notoriously unfaithful) king on every page: the best Flemish artists such as Gerard Horenbout (ca. 1465 - ca. 1541) and the Maximilian Master were commissioned. The lively borders full of colorful flowers, blossoms and fruit may have cheered up the dainty Margaret far from home; bright miniatures also show difficult scenes such as a funeral and may have given the queen strength later on when she had to stand at her children's graves again and again. Half-page landscapes full of harmony offered her as well as today's viewers relaxation while enjoying this masterpiece of the Ghent-Bruges School!



ADEVA

Graz, 1987

- 494 pages / 20.0 × 14.5 cm
- 65 miniatures, including 19 full-page and 14 half-page miniatures in the calendar section, all pages with decorative borders and rich gold ornaments
- Red velvet
- Limited Edition: 700 copies
- Commentary: German

Formerly 2,780 €

1,499 €
(like new)

Da Costa Hours

MS M.399 – Morgan Library & Museum (New York, USA)



Equipped with 121 wonderful miniatures and one of the most beautiful calendars by probably the greatest master of Flemish book art: Simon Bening's early and brilliantly illuminated masterpiece as a papal gift to King Manuel I.

Ghent or Bruges (Belgium) – Ca. 1515



August: Harvesting Grain

In a field, two men harvest grain, one threshes it with a flail while the other reaps with a sickle. A woman is seen to the left binding the grain into sheaves. Over her shoulder, a cart drawn by two horses is stacked high with these sheaves and goes down a dirt road. A rolling green background reveals a building in the distance, a granary perhaps?

111 This is a splendid example of a calendar page, one of the specialties of Simon Bening, who elevated these “labors” from formulaic imagery to works of art resembling small panel paintings, as evidenced by the illusionistic wooden frame. Here the master reveals his talents in an ideal pastoral scene: the brightly-colored peasants appear to be clean and hardy while the land they work is bountiful and peaceful.

The final and most brilliant period of illuminated manuscript production was epitomized by the Ghent Bruges School and the all-star lineup of artists it produced – such as Gerard Horenbout or Gerard David. Yet, without a doubt the greatest master of them all is Simon Bening. The Da Costa Hours is probably the greatest early work of this exceptional artist. Featuring some 121 miniatures, including full-page calendar illustrations considered to be some of the finest of all time, this is considered to be an early masterpiece in the long and illustrious career of Simon Bening. The extraordinary manuscript has been owned by popes, kings, and industrial magnates throughout history, not without reason – including a full four centuries in the possession of the namesake Da Costa family in Portugal, who received the precious treasure as a gift from King Manuel I.



ADEVA

Graz, 2010

- 776 pages / 17.2 × 12.5 cm
- 121 brilliant miniatures, many full-page, elegant decorative initials and frames with mostly floral motifs
- Handcrafted cover made from fine green suede leather
- Limited Edition: 381 copies
- Commentary: German



Formerly 9,980 €

2,999 €
(like new)

Prayer Book of Claude de France

MS M.1166 – Morgan Library & Museum (New York, USA)



Enchanting art in the smallest of spaces: the prayer book of Queen Claude de France is exuberantly decorated with 132 biblical scenes on 104 pages and measures only 6.9 × 4.9 cm

Tours (France) – Ca. 1517

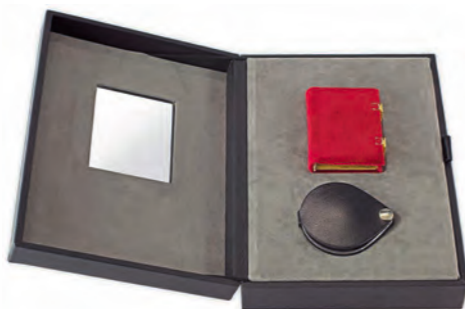
The Prayer Book of Claude de France is an exuberantly decorated codex in the tiny format of only 49 by 69 millimeters. It was created around 1517 in Tours and was made by the so-called Master of Claude de France, her personal favorite painter. The work became famous for its unbelievable wealth of images, made up of miniatures that are as artistic as they are rich in detail. On 104 pages, they show 132 biblical scenes from the lives of Christ and Mary, as well as the Apostles and other Saints. In doing so, the gifted illuminator took his cue from the Italian paintings in the collection of the French King François I, Claude's husband, who owned numerous works by renowned artists such as Michelangelo, Titian and Raphael. The small, gold-decorated pictorial works form an ornate frame for the short prayer texts that fade into the background, yet their calligraphic quality is also remarkable. The application of the French queen's coat of arms and personal emblems also emphasizes the private character of the work.



Quaternio Verlag Luzern

Luzern, 2009

- 104 pages / 6.9 × 4.9 cm
- 132 scenes on 104 pages
- Red velvet edging with two gold-plated clasps featuring the French royal lily
- Limited Edition: 980 copies
- Commentary: English, German



Formerly 2,880 €

1,399 €
(like new)

Vatican Office of the Virgin

Vat. lat. 10293 – Biblioteca Apostolica Vaticana (Vatican City, State of the 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.



Belser Verlag

Zürich, 1987

- 474 pages / 10.5 × 7.8 cm
- 34 full-page miniatures, 19 large floral ornamental initials, and over 1,200 smaller gold-adorned initials
- Silver binding with 8 gem stones and 2 clasps
- Limited Edition: 200 copies
- Commentary German

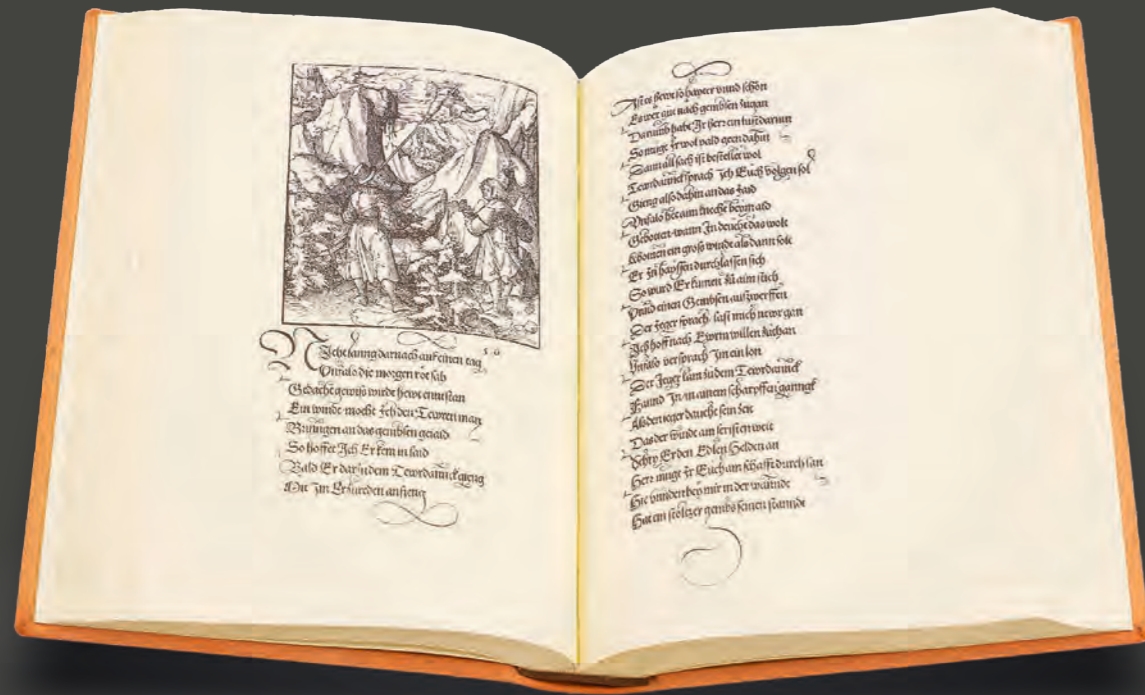


Formerly 3,999 €

999 €
(like new)

Emperor Maximilian I: Theuerdank

Ra 16 The 1 – Württembergische Landesbibliothek (Stuttgart, Germany)



The emperor as a gallant hero in the most important work of the German Renaissance: a chivalric epic with biographical features written by Emperor Maximilian I himself and illustrated with 118 masterly woodcuts

Augsburg (Germany) – 1517

One of the most important works of the German Renaissance was printed in the year 1517 in Nuremberg: the Theuerdank by Emperor Maximilian I himself! In the famous epic poem, the emperor addresses his journey to meet his new bride, Mary of Burgundy, which is embedded in an environment which is typical for that time – full of adventure and chivalrous virtues. The most important artists of the time, including Hans Burgkmair, Hans Schäufelein, and Leonhard Beck, contributed to the magnificent illustrations in the form of 118 masterful woodcuts that set the poetic events in highly detailed Renaissance landscapes. Hans Schönsperger, Maximilian's imperial book printer from Augsburg, also created a specially designed typeface for the work, which appears particularly calligraphic and exquisite. In light of this abundance of quality, the fact that the specimen housed in the Württembergischen Landesbibliothek in Stuttgart is Hans Burgkmair's personal copy seems a mere side note, but it makes the history of this specific copy particularly interesting.



Müller & Schindler

Simbach am Inn, 1968

- 580 pages / 36.0 × 25.0 cm
- 118 woodcuts
- Embossed leather Protected in a cloth slipcase with the commentary volume
- Limited Edition: 250 copies
- Commentary: German

Formerly 1,490 €

499 €
(like new)

Travels of Sir John Mandeville

R/13148 – Biblioteca Nacional de España (Madrid, Spain)



Of wondrous creatures in distant countries: A valuable Valencian incunabulum of the Spanish translation of the famous travelogue by the mysterious pseudonym Jean de Mandeville

Valencia (Spain) – October 13th, 1524

Vicent Garcia Editores

Valencia, 2002

- 136 pages / 27.0 × 19.0 cm
- Engraved initials and xylographic figures
- Parchment binding on wooden board; presented in a cloth-lined case with gold engraved leather spine
- Limited Edition: 3160 copies
- Commentary: Spanish

Formerly 780 €

399 €
(like new)

Golden Calendar of Albrecht Glockendon from 1526

Ms. germ. oct. 9 – Staatsbibliothek Preussischer Kulturbesitz (Berlin, Germany)



A small but sparkling jewel of the German Renaissance in Nuremberg: Albrecht Glockendon's famous gold-decorated calendar pictures to vernacular poems on the labours of the months

Nuremberg (Germany) – 1526

Müller & Schindler

Simbach am Inn, 1977

- 32 pages / 14.0 × 10.0 cm
- 14 gilded calendar miniatures
- Green Leather
- Limited Edition: 300 copies
- Commentary: German

Formerly 980 €

299 €
(like new)

Atlante dei Mondi

ms. I.III.24 – Biblioteca Queriniana (Brescia, Italy)



From the workshop of Battista Agnese, arguably the most talented cartographer of the 16th century: scientific accuracy and the refined art of the Italian Renaissance combined in a finely adorned masterpiece

Venice (Italy) – ca. 1540



Battista Agnese was one of the most talented and prolific Italian cartographers of the 16th century, producing more than 80 atlases consisting of richly decorated and precise nautical charts over the course of 30 years for wealthy nobles, merchants, and officials. This work was commissioned by the Martinengo family, nobles from Brescia with strong ties to Venice. It consists of nine nautical charts, one world map surrounded by twelve blowing Anemoi, and one zodiac chart, which are richly colored in black, blue, gold, red, and green as well as gold. The place names are written in Latin, Venetian, Castilian, and Portuguese. Since the Baja California Peninsula is not depicted, this otherwise undated manuscript was created between 1536 and 1541. The precision with which the land route through the Isthmus of Panama to upper Peru was depicted indicates the importance of Peruvian mineral resources for the Republic of Venice. Therefore, this precious manuscript combines a scientific degree of accuracy with the refined art of the Italian Renaissance.



Artcodex

Castelvetro di Modena, 2018

- 13 maps (26 pages) / 23.8 × 16.5 cm
- 13 finely crafted cards in bright colors
- Bound in red leather embossed in gold with 4 clasps; wooden decorative box
- Limited Edition: 999 copies
- Commentary: German

Formerly 3,98 €

1,499 €
(like new)

World Map

This is an early draft of one of the most popular and copied world maps and is significant for three reasons: it represents the most current geographic knowledge of European cartographers ca. 1540, it is rendered in an oval projection resembling a modern map, and it depicts the sea route chosen by Magellan for his circumnavigation of the globe.

117 Rather than being a practical aid for navigators, this watercolor was intended for display in the homes of the wealthy and educated and thus includes artistic details impractical for navigation. It is surprisingly accurate and can be dated between 1536 and 1541 because the Baja California Peninsula is not depicted.

The Anemoi, ancient Greek wind gods who were each ascribed a cardinal direction from which their respective winds came, frame the map.

Prayer Book for Cardinal Albrecht von Brandenburg

Codex 1847 – Österreichische Nationalbibliothek (Vienna, Austria)

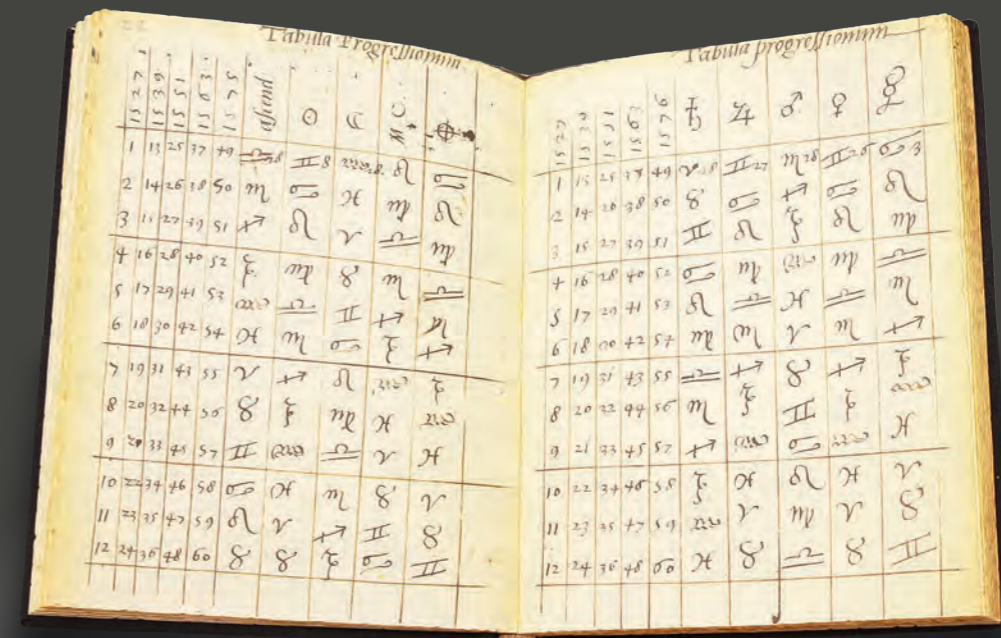


Traces of Mannerism in German Renaissance illumination: 42 stunning full-page miniatures by the famous Gabriel Glockendon for a powerful prince of the church and great patron of the arts

Nuremberg and Halle (Germany) – 1536–1537

Horoscope of Philip II

RBME a-IV-21 – Real Biblioteca del Monasterio (San Lorenzo de El Escorial, Spain)



Detailed insight into the character of one of the richest, most powerful, and most influential kings in European history: the personal horoscope of Philip II of Spain, created by his court astrologist Matías Haco

Royal Monastery of El Escorial, San Lorenzo of El Escorial (Spain) – 1549

As one of the most powerful prince-electors of the Reformation, Cardinal Albrecht von Brandenburg (1490–1545) commissioned a 200-page prayer book that originated in Nuremberg and Halle between 1536 and 1537 and thematized the salvation history from the Annunciation to the Entombment of Christ. The wonderful manuscript enchants the beholder with 42 full-page miniatures by the famous illuminator Gabriel Glockendon and ornamental initials by the scribe Georg Stierlein. The Mannerist style of the pictures, with its penchant for playful details in garments and architecture as well as atmospheric landscapes with lonely rivers and bold rock formations, is decidedly modern. A particularly artistic detail, moreover, is the wide framing of the miniatures, which often contain further figurative scenes and entire city or nature landscapes. For this Renaissance masterpiece, the two book artists were inspired by none other than Simon Bening and Nikolaus Glockendon.



Bibliotheca Rara

Münster, 2008

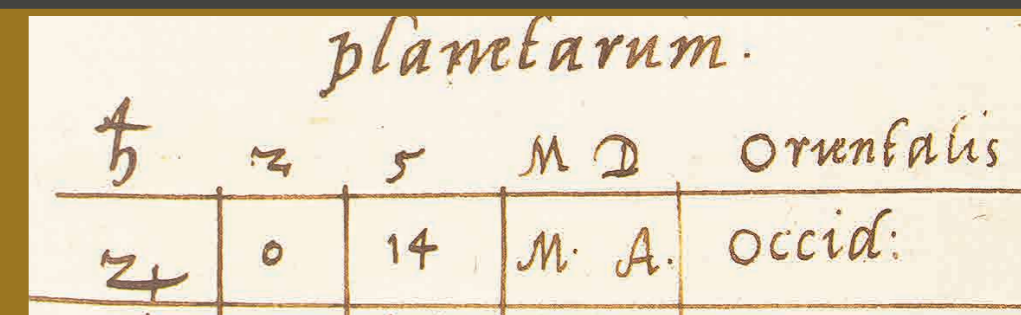
- 200 pages / 19.0 x 24.5 cm
- 42 full-page miniatures and 73 ornamented initials
- Leather binding with rich gold decoration
- Limited Edition: 399 copies (numbers 100-499 of 499)
- Commentary: German

Formerly 1,980-€

899 €
(like new)



Astrology was all the rage both in the Middle Ages and during the Renaissance. The calendar pages of books of hours from this period typically contained a mixture of zodiac signs, constellations, and other mythical symbols in addition to the labours of the month. Elaborate manuscripts were created to aid in fortune telling, some of the most popular parlor games were based on astrology, and princes consulted court astrologers as a matter of course to make decisions and assure themselves of their power. Even a devout ruler like King Philip II of Spain (1527–98) did not feel that his piety precluded having a horoscope made for himself. His court astrologer Matías Haco created this intriguing and very personal manuscript full of astrological charts and tables in 1549, and his divinations and astrological interpretations still give us today a unique insight into the personality of one of the richest and most influential kings in European history.



Ediciones Grial

Valencia, 1995

- 142 pages / 20.5 x 15.5 cm
- Several astrological diagrams, drawings and charts
- Half leather binding. Facsimile and commentary volume come in a protective case.
- Limited Edition: 980 copies
- Commentary: Spanish

Formerly 980-€

499 €
(like new)



Farnese Lectionary

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



The stories of the Bible in monumental Renaissance miniatures for Cardinal Alessandro Farnese: a magnificent Lectionary with lavish gold decoration, created by Giulio Clovio for use in the Sistine Chapel

Rome (Italy) – 1550–1560



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.

121 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.

The Farnese Lectionary was created between 1550 and 1560 in Rome by order of 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, multi-figure paintings of biblical scenes in opulent golden frames, 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 Cardinal 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
- Including 6 full-page miniatures, framed by masterfully executed decorative borders
- Red velvet with real silver ferrules, clasp strip, and coat of arms.
- Limited Edition: 100 copies
- Commentary: Italian



Formerly 10,500 €

3,999 €
(like new)

Conrad Gessner: Vogelbuch

NS 4 | F – Zentralbibliothek Zürich (Zürich, Switzerland)

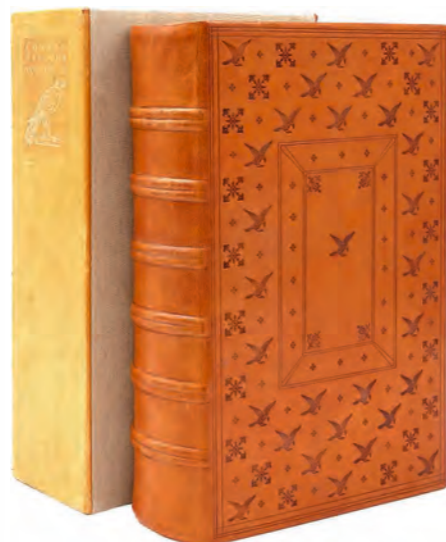


Entirely handmade!
Only 35 copies!

More than eagles, ducks and bats: Conrad Gessner's multi-volume magnum opus on the entire known fauna of the Renaissance, here the birds and flying animals illustrated with over 200 impressive woodcuts

Zurich (Switzerland) – 1557

The Vogelbuch (i.e. 'Bird Book') is the third volume of the influential opus magnum of the physician, naturalist and philologist Conrad Gessner (1516–1565): the *Historia animalium*. In this four-volume Latin compendium, published between 1551 and 1558, the humanist scholar brought together the entire zoological knowledge of his time, aided by his extensive contacts with many other European scholars. For both the text and the remarkable illustrations, he drew on existing works, which is why quite a few mythical creatures appear in the encyclopedia. At the same time, however, it also contains scientific observations and impressively realistic woodcuts, with which Gessner laid a foundation for modern zoology. The first German edition of the Vogelbuch was translated by Rudolf Hüslí (d. 1600) and published by Christoph Froschauer in Zurich in 1557. In this book all birds known at that time, but also other flying animals such as the bat, are comprehensively described in alphabetical order and illustrated by over 200 elaborate and in some cases full-page woodcuts.



Josef Stocker-Schmid

Dietikon, 1969

- 287 pages / 36.0 x 24.0 cm
- More than 200 woodcuts + 1 title page
- Manually printed on a hand press, handmade paper scooped by hand and watermarked. Brown blind-stamped leather on wooden cover
- Limited Edition: 35 copies
- Commentary: German (enclosed)

Formerly 6,800 €

3,499 €
(like new)



Deren vöglen dieses geschlechts sahet man gemeinlich ein grosse vile im Zürcher gebiet/gewonlich in der mitte des Augustmonats im Greiffensee mit regen oder garmen: vnd diesen tag nemend die selbigen lein Düccheltag: vnd das mal so sy nach dem fang mit einander essend in des vogts hauf/Düchelmal: das ist der selbige zeyt mörge sy vmb des mussens willen) mit fliegen. Sy tuncckend sich allzeyt schnall vnder: also das so sy den büchsenklapff geschüt: dem selbigen entfluchen mögend, Den

Great Crested Grebe

This almost full-page woodcut probably shows a Great Crested Grebe, which Gessner still lists as *Colymbus maior* and for whose genus he finds various vernacular terms: Dücchel, Fluder, and Merchen. The large bird appears strangely staged in the image. The head is bent backwards as if for feather grooming, while the feet stick out to the sides. At the same time, the plumage, especially of the wing, is executed in great detail.

123These indications suggest that the woodcut was made from the model of a dead specimen of the species, which was brought into the depicted posture for this purpose – a not uncommon method of animal study in the early modern period. This was certainly possible, as Gessner reports in the accompanying text that the Great Crested Grebe occurs in many Swiss lakes and was traditionally caught with nets in the Greiffensee on "Dücheltag" in August.

Conrad Gessner: Thierbuch

NS 4,2 – Zentralbibliothek Zürich (Zürich, Switzerland)



Entirely handmade!
Only 35 copies!

Legendary mythical creatures together with precise observation of nature: Conrad Gessner's multi-volume magnum opus on the entire known fauna of the Renaissance, here the mammals illustrated with over 145 fascinating woodcuts

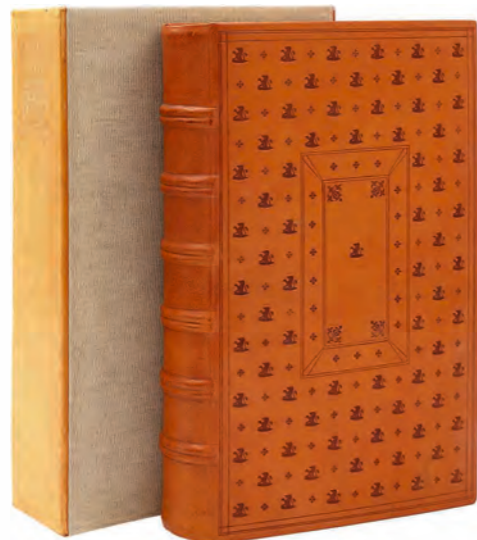
Zurich (Switzerland) – 1563

The Thierbuch (i.e. 'Animal Book') is the first volume of the influential opus magnum of the physician, naturalist and philologist Conrad Gessner (1516–1565): the *Historia animalium*. In this four-volume Latin compendium, published between 1551 and 1558, the humanist scholar brought together the entire zoological knowledge of his time, aided by his extensive contacts with many other European scholars. For both the text and the remarkable illustrations, he drew on existing works, such as Albrecht Dürer's *Rhinoceros*, which is why quite a few mythical creatures appear in the encyclopedia. At the same time, however, it also contains scientific observations and impressively realistic woodcuts, with which Gessner laid a foundation for modern zoology. The first German edition of the *Thierbuch* was translated by Conrad Forer and published by Christoph Froschauer in Zurich in 1563. In it, all then known viviparous quadrupedal animals are comprehensively described in alphabetical order and illustrated by 145 elaborate and often full-page woodcuts.

Von dem Wolff.

Von natur/art vnd eigenschafft diß thiers.

Die Thoes sind mächtig gschwinder sprünge/ behülff sich des gejegts/ist starck/ schnell vnd gschwind ob es gleych kurze bein hat. Seine junge werdend auch blind geboren/ gleych den hunden vnd Wölffen/ zwey/ drey oder vier zū mal: vnd vermischend sich zū zeyten mit den hunde/ dannethar dan schöne/ mütige hund entspringend.



Josef Stocker-Schmid

Dietikon, 1965

- 176 pages / 39.0 × 25.0 cm
- 145 woodcuts + 1 title page
- Manually printed on a hand press, handmade paper scooped by hand and watermarked. Brown blind-stamped leather on wooden cover
- Limited Edition: 35 copies
- Commentary: German (enclosed)

Formerly 6,800 €

3,499 €
(like new)



Vf den alten Scythen / ist keiner der etwas arznei von solchem thier hat reichend geschriben habe / wiewol der neuere erliche sein horn zu der arznei erfordert/berogen von dem Jsidoro/vnd Alberto / welche kein vndercheid vnder gegenwärtigem thier vnd dem Einhorn gehabt habet habend. Das Einhorn aber als hiend verstanden ist zu velen stücken der arznei möglich vnd dienlich.

Dürer's Rhinoceros

For his paragraph on the rhinoceros, Gessner made use of one of the most famous animal depictions of modern times: Albrecht Dürer's *Rhinoceros*. The Renaissance artist created the breathtakingly detailed and fine woodcut in 1515 based on a description – as he himself had never seen it. At the time, the animal had come to Portugal as a gift from an Indian prince to the royal court. As the first specimen of its kind on the European continent since antiquity, it aroused great wonder and admiration.

In a fantastical manner, Dürer presents the viewer with a severe side view of the massive animal: the body is protected by ornamental armor-like plates, while the legs are covered with scaly skin. The impressive horn on the nose, however, has a questionable structure, and the second, smaller horn has shifted to the back, strongly reminiscent of depictions of unicorns. As in Gessner's corresponding text, reality is mixed with hearsay also on the pictorial level, as was common in medieval and early modern natural history.

Funeral Procession of Emperor Charles V

INVENT/80691 – Biblioteca Nacional de España (Madrid, Spain)



In honor of an emperor and father: Charles V's sumptuous funeral procession in Brussels, orchestrated by his son Philip II and preserved for posterity in 34 masterful copperplate engravings

Antwerp (Belgium) – 1559

The 34 masterly engravings of the Funeral Procession of Emperor Charles V bring to life the procession that took place in Brussels on December 29 and 30, 1558, which honored the deceased Emperor of the Holy Roman Empire, and are thus an important testimony to this impressive historical event organized by his son and heir to the throne, Philip II (1527–1598). The artful printed work appeared in a total of eight editions in five languages and captured the procession for posterity. The Spanish National Library preserves a wonderful French copy of the second edition, published in 1559 by Christophe Plantin (1520–1589) and Hieronymus Cock (um 1510–1570). Joannes (1551–1605) and Lucas (1554–1572) van Doetecum were responsible for the highly expressive copperplate engravings, creating a true gem of Renaissance printmaking.



PIAF

Madrid, 2023

- 41 prints in seven parts of various sizes / Max. 29.6 x 51.1 cm
- 34 colored copper engravings in different dimensions
- Black velvet on wood, decorated with metal coats of arms and corner fittings
- Limited Edition: 400 copies
- Commentary: Spanish (in preparation)

NEW PUBLICATION!

1,490 €
(like new)

Ship of Victory

The center of the procession is the magnificent ship of victory, on which the Emperor's empty throne is situated. Two fantastical "sea horses" pull the ship, which is decorated with ornaments and paintings, while two other sea creatures bring up the rear with two Victory Columns.

The entire ship is studded with numerous coats of arms referring to Charles V's dominions. Sitting proudly at the prow and leaning on an anchor, the allegory of hope, Spes, gazes confidently ahead. In front of the empty throne, Fides, the allegory of faith, sits on a stool inscribed with "Christus" and holding a crucifix and chalice in her hands. At the stern of the ship, in flowing red robes, stands the personification of love, Caritas, attributed with a burning heart.

Thesaurus de Remediis Secretis - Pars Secunda

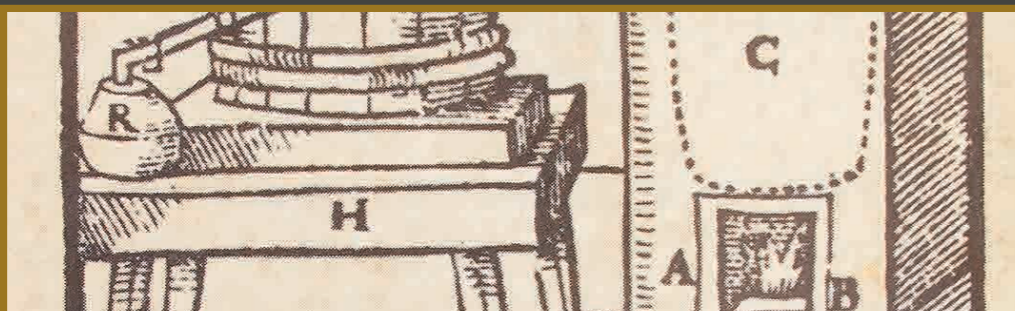
Academia de Farmacia de Castilla y León (Salamanca, Spain)



Ovens, distillation apparatuses, and other laboratory utensils for the production of drugs in 52 woodcuts: Part II of Dr. Conrad Gessner's pioneering pharmacological treatise on pharmacological chemistry

Zurich (Switzerland) – 1569

Known to his contemporaries as the "Swiss Pliny", Dr. Conrad Gessner (1516–65) was a Renaissance polymath regarded today as the father of modern botany and zoology and was the first to scientifically describe many European plants and animals. The codex at hand is the second, supplementary work of the important treatise on pharmacological chemistry, in which Gessner wanted to compile the knowledge of his time about remedies of all kinds. In doing so, he not only worked on the basis of ancient, medieval and contemporary natural history and medical texts, but also made his own observations and exchanged ideas with other scholars. Due to his early death, the Thesaurus de Remediis Secretis - Pars Secunda was completed posthumously on the basis of Gessner's well-sorted documents according to his will by his collaborator Caspar Wolf and was published in Zurich in 1569 together with 52 fascinating woodcuts, after which it spread throughout Europe in various translations.



Circulo Científico

Madrid, 2012

- 474 pages / 16.5 x 12.0 cm
- 52 xylographic engravings of laboratory utensils
- Handmade brown goatskin binding with dry stamping.
- Limited Edition: 999 copies
- Commentary: Spanish



Formerly 2,300-€
1,299 €
(like new)

Contrafactur der Vornebster Stät der Welt

North West University Library (Potchefstroom, South Africa)



One of the most important sources on the original appearance and structure of medieval towns: 90 selected cityscapes from the famous compendium by Franz Hogenberg and Georg Braun

Cologne (Germany) – 1574–1618

Coron Verlag

Gütersloh, 1999

- 248 pages / 43.0 x 70.0 cm
- 56 double-pages with 90 cityscapes
- Cowhide with elaborated gold and blind embossing and gilt-edging on three sides
- Commentary: German

Formerly 1,698-€
299 €
(like new)

Book of Art and Instruction by Jost Amman

E724 – Herzog August Bibliothek (Wolfenbüttel, Germany)



Accuracy and vividness in detailed woodcuts: Jost Amman's detailed textbook for budding artists was created in Nuremberg, the art capital of the German Renaissance

Germany – 1580

Müller & Schindler

Simbach am Inn, 1971

- 142 pages / 16.0 x 13.0 cm
- Numerous full-page woodcuts
- Dark blue velvet binding
- Limited Edition: 1000 copies
- Commentary: German and English

Formerly 580-€
299 €
(like new)

Ophthalmodouleia - Augendienst

38.1.1 Phys. 2° – Herzog August Bibliothek (Wolfenbüttel, Germany)

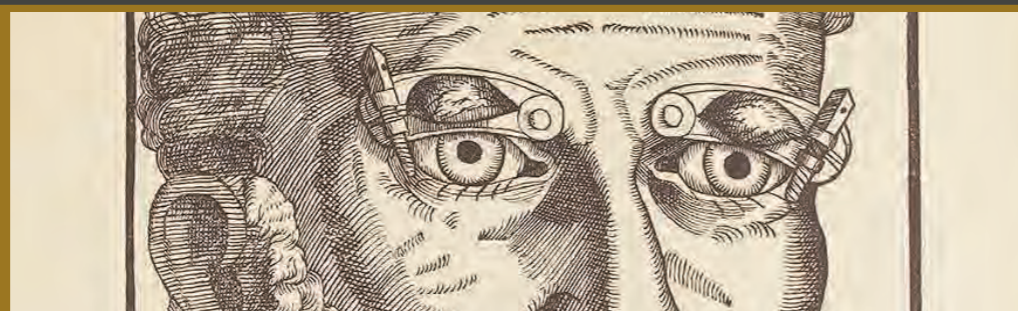


Luxury Edition!

Foldouts of the eye in Georg Bartisch's milestone of medical history: 92 fascinating, partly multi-layered woodcuts in the oldest comprehensive German textbook and first Renaissance work on ophthalmology

Dresden (Germany) – 1583

In 1583, Georg Bartisch (1535–1607) published a treatise on ophthalmology that simultaneously represents the first Renaissance work and the first comprehensive textbook in German on the subject as well as being the first work to examine it as an independent subject. He wrote the work in Dresden, printed it at his own expense and dedicated it to Elector Augustus I of Saxony (1526–1586), for whom he also served as court oculist. Although cataracts are the main subject of the work, it also contains instructions for the treatment of conjunctivitis and other eye diseases. 92 magnificent woodcuts show the anatomy and illustrate the diseases of the eye, with the instruments developed by Bartisch himself appearing throughout. Two of these woodcuts also have movable flaps showing the anatomical layers of the head and eye. They make the work a remarkable testimony to both the history of medicine and Renaissance printmaking.



Editions Medicina Rara

Stuttgart, 1977

- 620 pages / 31.2 x 19.0 cm
- 92 woodcuts
- Full leather binding with blind tooling, hand bound
- Limited Edition: 500 copies (Luxury Edition)
- Commentary: German, English

Formerly 2,980-€

1,899 €
(like new)

Mariner's Mirror

T. Fol. 164 – Utrecht University Library (Utrecht, Netherlands)



Nautical charts combined with instructions for sailing and navigation: Lucas Janszoon Waghenaer's atlas of the waters of Western and Northern Europe was the first of its kind and a bestseller from the Golden Age of Dutch cartography

Amsterdam (Netherlands) – 1589

Centrum Cartographie

Varel, 1998

- 244 pages / 42 x 29.5 cm
- Coloured allegorical title-pages, 47 double-page major maps in color with tables and descriptions
- Brown blind tooled leather
- Limited Edition: 890 copies
- Commentary: German

Formerly 1,490-€
399 €
(like new)

Codicilo y Ultima Voluntad de Felipe II

Patronato Real 29-61 – Archivo General (Simancas, Spain)



Ensured the future of his favorite daughter Isabella: The last will and testament of King Philip II as an insight into the mind of a ruler and a personal testimony of Spanish history

Royal Monastery of El Escorial, San Lorenzo of El Escorial (Spain) – 1594–97

Ediciones Grial

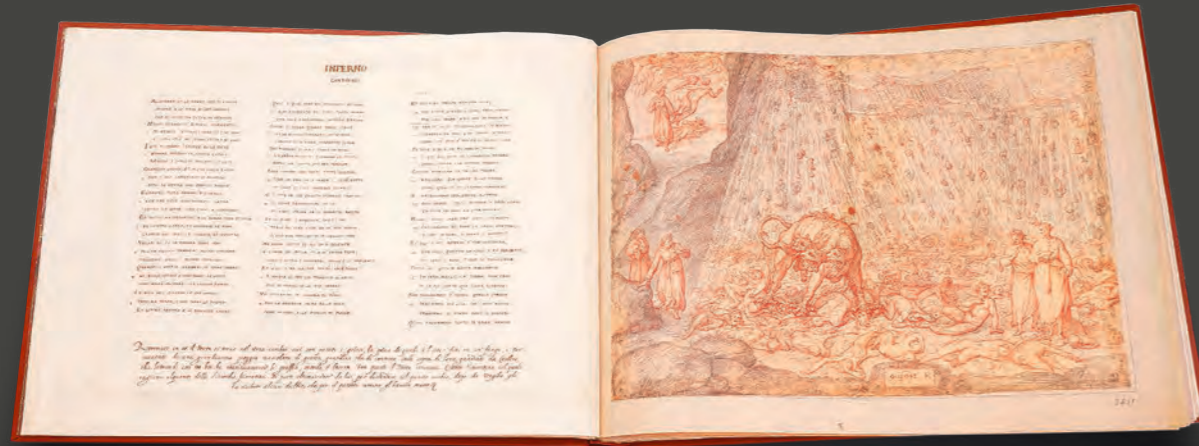
Valencia, 1997

- 20 pages / 31.5 x 22.0 cm
- Brown goatskin binding with gold tooling
- Limited Edition: 980 copies
- Commentary: Spanish

Formerly 890-€
399 €
(like new)

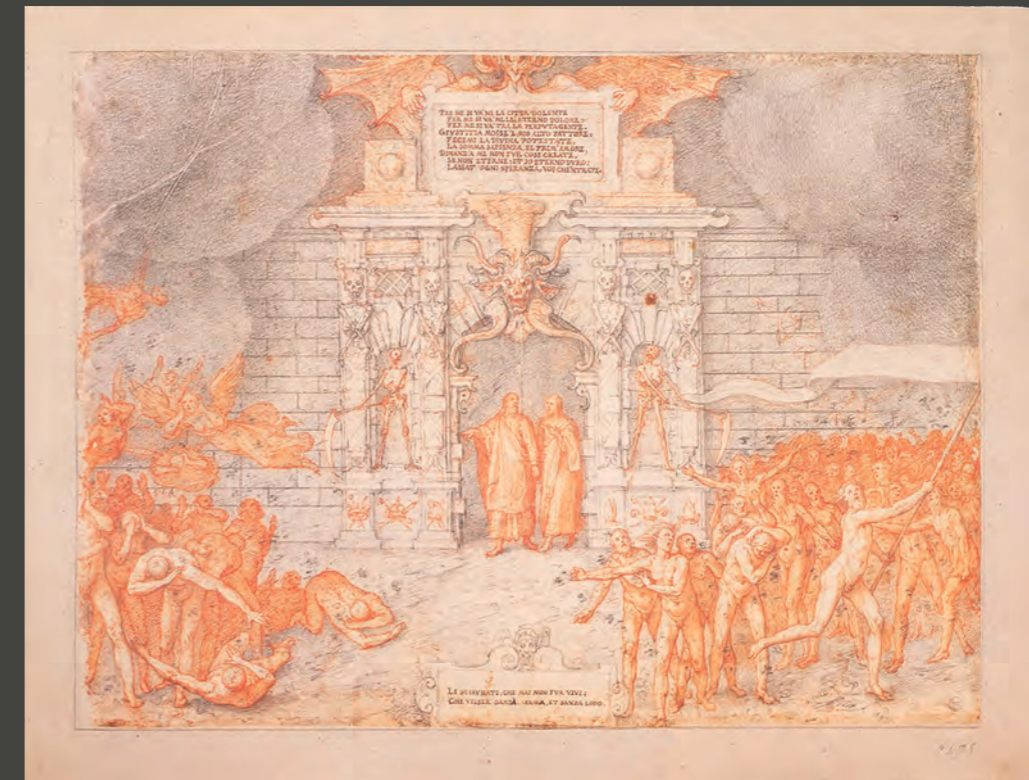
Dante Historiato by Federico Zuccaro

3523 – Gabinetto Disegni e Stampe degli Uffizi (Florence, Italy)



Dante's Divine Comedy in a masterpiece of the Spanish Renaissance: the opus magnum of the Trecento in 88 haunting drawings in red and black, created by the erudite Federico Zuccaro

Spain – 1586–1588



The Divine Comedy by Dante Alighieri (1265–1321) is a major work of medieval literature and also the cornerstone of the modern Italian literary tradition. After its completion in 1320, Dante's opus magnum appeared in numerous splendidly illuminated manuscripts. As an connoisseur and lover of the literary masterpiece, the Spanish Renaissance artist Federico Zuccaro (1540–1609) created 88 full-page illustrations of unique aesthetics for a printed edition from the 1580s. While the magnificent drawings of heaven and hell were made using pencil and red chalk, also known as sanguine, the depictions of purgatory were executed as washed pen-and-ink drawings. They bring the spectacular and often terrifying scenes of the Divina Commedia vividly before the viewer's eyes and make the large-format printed work an unparalleled work of art of the Spanish Renaissance.



Salerno Editrice

Rom, 2004

- 160 leaves (88 tables) / 49.5 x 64.0 cm
- 88 drawings
- Brown leather binding with blind tooling and golden ornament
- Limited Edition: 699 copies
- Commentary: Italian



Formerly 5,200 €

2,499 €
(like new)

Dante Enters the Vestibule of Hell

In the center of this picture page, Dante, holding Virgil's hand, passes through the eerie Gates of Hell, guarded by skeletons with scythes and a demonic mask. Above the gate, a winged creature from Hell with claw-like hands presents Dante's gruesome description of the entrance to Hell, ending with the famous verse "Abandon all hope, ye who enter here."

133Dante's guide points to a group of writhing, naked figures on the left edge of the image, showing the Uncommitted - the tortured souls of people who have stood up for no one but themselves in life. Complementarily, the outcasts appear on the right, who have taken no side in the Rebellion of Angels and must eternally endure an unclassified existence on the edge of Hell. Thereby the white flag symbolizes their pursuit of ever-shifting self-interest.

Mercator Atlas - Codex Berlin

2° Kart. 180/3 – Staatsbibliothek Preussischer Kulturbesitz (Berlin, Germany)



The world's first modern atlas: scientific knowledge and refined art in the opus magnum of the great Gerhard Mercator with 107 masterfully engraved and geographically correct land and sea maps

Germany – First part: 1585; Second part: 1589; Third part: 1595



The Mercator Atlas of the humanist and polymath Gerhard Mercator was created in three parts between 1585 and 1595 and masterfully combines the scientific, geographical knowledge of the time with the great art of copperplate engraving. 107 masterfully engraved and geographically correct, mostly double-page land and sea maps bring the world known in Europe at that time on paper and give us today an insight into the world of the Renaissance. Remarkably, a large number of the copper engravings are actually by Mercator himself, whose greatest cartographic achievement was the first equiangular and geographically precise depiction of the Earth. The work is also considered to be the eponym of the modern "atlas" book and was of incalculable value for navigation at sea for a long time to come. With it, Mercator laid the foundation for the science of cartography, which still has an impact today. This magnificent edition of this Renaissance masterpiece is preserved in the Berlin State Library.



Faksimile Verlag

München, 2012

- 558 pages / 41.0 x 28.0 cm
- 107 mainly double page maps
- Sparkling brown cowhide leather binding, with snap cut on three sides. All cards are mounted on folds, allowing each card sheet to be opened completely
- Commentary: German



Formerly 2,398-€

999 €
(like new)

World Map

Here in the original atlas, we see the first equiangular and geographically precise depiction of the Earth. It is as distinguished for its precision and its systematic correctness as it is for its artistry and beauty. Despite it being 400+ years old, this large double-page map is surprisingly modern.

135Aside from regions that would have been very remote to 16th century Europeans like the North Pacific, the map is extremely accurate. The Ural Mountains and Bosphorus divide Europe and Asia, but unlike the rest of the Modern Middle East, the Arabian Peninsula is colored green like Africa, as are Sicily, Sardinia, and southern Greece. The Americas are labelled AMERICA SIVE INDIA NOVA: "America or New India" to explain Columbus' confusing term.

Prayer Book of Elector Maximilian I of Bavaria

Clm 23640 – Bayerische Staatsbibliothek (Munich, Germany)



Created in the famous court workshop of Emperor Rudolf II and later in the possession of Emperor Maximilian I: gold-framed miniatures and enchanting depictions of animals and plants in a gilded silver-enameled book jacket

Prague (Czech Republic) – 1574 (silver binding) 1604–1612 and 1623 (illumination)

A gem from the court workshop of Rudolph II in Prague, which came into the possession of Prince-Elector Maximilian I of Bavaria and bears his name today and as such, the precious prayer book is presented in the full splendor of late illumination ca. 1600. Maximilian, occasionally called "the Great", was a powerful Catholic ruler during the 30 Years' War and a major patron of the arts. His splendid prayer book likely originated at the behest of Holy Roman Emperor Rudolf II, whose court was in Prague. It is filled with impressive depictions of flowers and animals in astonishing realism alongside the nine wonderful miniature pages. This book treasure is additionally crowned by its spectacular binding, a precious silver-enameled book jacket by Hans Lecker, the most important goldsmith from Nuremberg, created in the year 1574, which is considered to be a work of art in its own right.



Müller & Schindler

Stuttgart, 1986

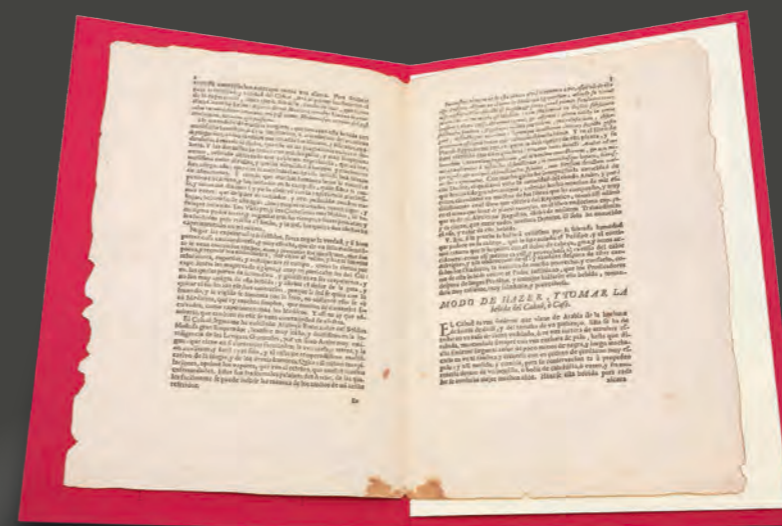
- 132 folios / 14.0 × 8.8 cm
- 9 full-page miniatures; numerous depictions of plants and animals; ornamented initials
- Red velvet binding with gilt fittings
- Limited Edition: 730 copies (total print run 980 copies)
- Commentary: German

Formerly 2,78-€

1,499 €
(like new)

Carta del Café

VE/218/53 – Biblioteca Nacional de España (Madrid, Spain)



A drink conquers the world: the oldest surviving written source on the origin, preparation and enjoyment of coffee, printed for the distribution of the novel caffeinated drink in Spain

Probably Spain – 1617

Circulo Cientifico

Madrid, 2012

- 4 pages / 30.0 x 21.5 cm
- 2 initials and 1 printed cross pattée
- The facsimile is presented together with the accompanying booklet in a decorative red folder with gold tooling.
- Commentary: Spanish

Formerly 290-€

199 €
(like new)

Rosary of World History - Subḥat al-aḥbār

Cod. Vindob. AF 50 – Österreichische Nationalbibliothek (Vienna, Austria)



A wonderfully decorated genealogical rarity: the family tree of a proud Ottoman dynasty from Adam and Eve to Sultan Mehmed IV, not as a Rotulus but in rare book form

Probably Turkey – 17th century

ADEVA

Graz, 1981

- 34 pages / 30.0 × 18.5 cm
- 102 gold-decorated medallion miniatures in bold colors and gold ornaments throughout the codex
- Gold stamped faux leather
- Commentary: German

Formerly 290-€

199 €
(like new)

Decameron Vaticano. Boccaccio

Pal. Lat. 1989 – Biblioteca Apostolica Vaticana (Vatican City, State of the Vatican City)



Made for the Dukes of Burgundy and stored in the Vatican today: a masterfully illuminated manuscript of Boccaccio's magnum opus and a lasting testimony to Parisian illumination

Paris (France) – 1414



A true gem in the history of French art and literature: the magnificently and gorgeously illuminated manuscript with the famous Decamerone by Giovanni Boccaccio (1313–75) in the first French translation. Kept today in the Vatican Library, the manuscript from 1414 was originally owned by the powerful and art-loving Dukes of Burgundy, who may have received it as a gift from the bibliophile Duc Jean de Berry (1340–1416). The manuscript's gold-decorated miniature cycle illustrates the 100 famous novellas with one miniature each for the first time. The artistic images were created by the master of the Cité des Dames for this magnificent masterpiece of the heyday of French book illumination and show countless charming figures in flowing robes and are particularly distinguished by highly detailed depictions of Gothic architecture. Splendid decorated initials and filigree floral borders in luminous gold make this masterful Gothic decoration complete.



Belser Verlag

Stuttgart, 2018

- 656 pages / 30.0 x 22.5 cm
- Framed miniatures inserted into the two-columned text; floral borders
- Blue cassette with leather covering
- Limited Edition: 600 copies
- Commentary: German



Formerly 2,480 €

899 €
(like new)

Fifth Day, Ninth Tale

The character of Fiammetta, supposedly based on the Neapolitan noblewoman Maria d'Aquino, relates the story of Federigo degli Alberighi. After spending all of his money in courtship, this unrequited romantic is left with only his falcon, which he offers to his lover for a meal. Touched by this act, sacrificing the only thing left to him, she marries him and makes him rich.

139Aside from their moralizing purpose, these tales represent wonderful glimpses of court life in late medieval Europe, especially when presented within the context of such excellent Gothic miniatures. Here we see the fashions of contemporary Burgundy, especially Federigo, who wears red tights and a green tunic, a shirt with wide, puffy sleeves, and a splendid hat.

Matthew Merian's Bible of 1630 - Old Testament

Ausst. 303 – Stadt- und Universitätsbibliothek (Frankfurt am Main, Germany)



157 luminous miniatures by one of the most famous engravers of all time: the stories of the Old Testament in masterfully executed copperplate engravings by Matthaeus Merian the Elder

Strasbourg (France) – 1630

Coron Verlag

Gütersloh, 2004

- 336 pages / 43.0 × 30.0 cm
- 157 coloured copper engravings, title page with gold
- Cowhide with rich blind embossing and gold ornament, eight metal corner fittings and two clasps. All leaves are gilt-edged on three sides
- Commentary: German

Formerly 1,698-€

279 €
(like new)

New Book of Flowers

S.B.760 – Sächsische Landesbibliothek - Staats- und Universitätsbibliothek (Dresden, Germany)



Botanical illustrations as inspiration for later artworks and patterns for fine embroidery: 36 elaborately colored plates by Maria Sibylla Merian with individual flowers, but also wreaths, bunches of flowers and bouquets

Nuremberg (Germany) – 1680

Atlas Harmonia Macrocosmica by Andreas Cellarius

Sign. gr. Fol. 3/497a – Universitätsbibliothek Darmstadt (Darmstadt, Germany)



A fascinating 17th century look at the stars and ancient mythology: the world systems of Ptolemy, Copernicus, and Tycho Brahe compiled in beautiful copperplate engravings

Germany – 1661

Coron Verlag

Gütersloh, 2006

- 134 pages / 52.0 × 33.0 cm
- 29 double-page colorized copperplate maps
- Genuine leather binding with rich gilt embossing, chiselled gilt-edging on three sides and book spine with nine raised bands
- Commentary: German

Formerly 1,698-€

349 €
(like new)

Maria Sibylla Merian (1647–1717) was not only the daughter of the famous engraver Matthaeus Merian the Elder (1593–1650), but herself a successful naturalist and artist who devoted herself to illustrating scientific texts and was one of the first Europeans to intensively study insects. However, she first distinguished herself as a botanical illustrator with a three-volume series of books, which were united into a single volume in 1680, the New Book of Flowers or "Neues Blumenbuch". The 36 elaborate plates depicting colored copper plate engravings of individual flowers, wreaths, nosegays, bouquets, and in some cases insects, were probably inspired by works by Nicolas Roberts (1614–85) and Jacob Hoefnagel (1573 – ca. 1632), and later served in turn as models for other artists and as patterns for embroiderers.



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