
SPRING CATALOG 2022



50 Selected Facsimiles



ZIEREIS FACSIMILES



Darmstädter Pessach-Haggadah - Codex Orientalis 8

A facsimile rarity in a very small edition of only 50 copies worldwide: hand-bound by the restorer of the Hessian State and University Library after the original in calfskin over beechwood cover. The raised applied gilding was done with 24-carat gold leaf.

ZIEREIS FACSIMILES

Spring Catalog 2022



Dear Readers,

For this year's spring catalog, we have once again assembled an especially diverse and exciting selection of facsimiles.

This time, we have included **sought-after rarities** such as the Bible of St. Paul Outside the Walls, the Catalan World Atlas from 1375, or an edition of the Darmstadt Passover Haggadah hand-bound with 24-carat gold leaf by the restorer of the Hessian State and University Library. Altogether, we have compiled no less than **50 works** for you, which you can now acquire at a **special bargain price**.

Browse through our offers at your leisure, but please do not hesitate too long:
All the facsimile editions listed here are individual items!

Best Regards from Regensburg,,

J. F. Ziereis

Bible of St. Paul Outside the Walls

Codex Membranaceus Saeculi IX — Abbazia di San Paolo fuori le Mura (Rome, Italy)



The most magnificent and ornate illustrated Bible of the Carolingian period: the magnificent gift from Emperor Charles the Bald to the Pope, adorned with 24 full-page miniatures, 35 incipit pages, and 91 historiated initials

Scriptorium of Reims (France) — 870–875

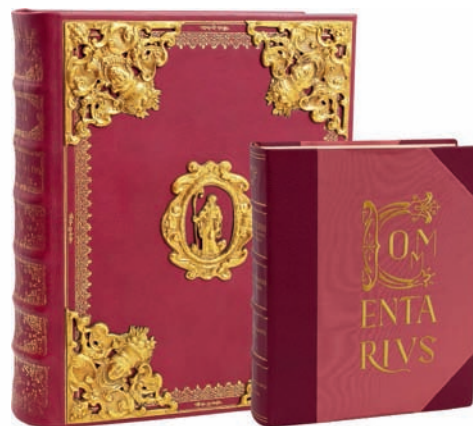
The Biblia Sacra, the most lavishly adorned surviving Carolingian Bible, is distinguished by its 24 full-page miniatures, 35 decorative incipit pages, 91 historiated initials, and 4 decorative canon tables. It contains the Vulgate in its entirety with both Testaments. Also known as the Bibbia di San Paolo or Bible of San Paolo fuori le Mura, it is named for its residence, the Abbey of Saint Paul Outside the Walls, where it was moved during the reign of Pope Gregory VII (ca. 1015–85). Originating from ca. 870–875, the magnificent manuscript was gifted by Charles the Bald (823–877) to Pope John VIII (d. 882) on the occasion of his imperial coronation in Rome on Christmas night, 875. This marvelous Carolingian Bible is an iconic milestone of medieval illumination.



Istituto Poligrafico e Zecca dello Stato

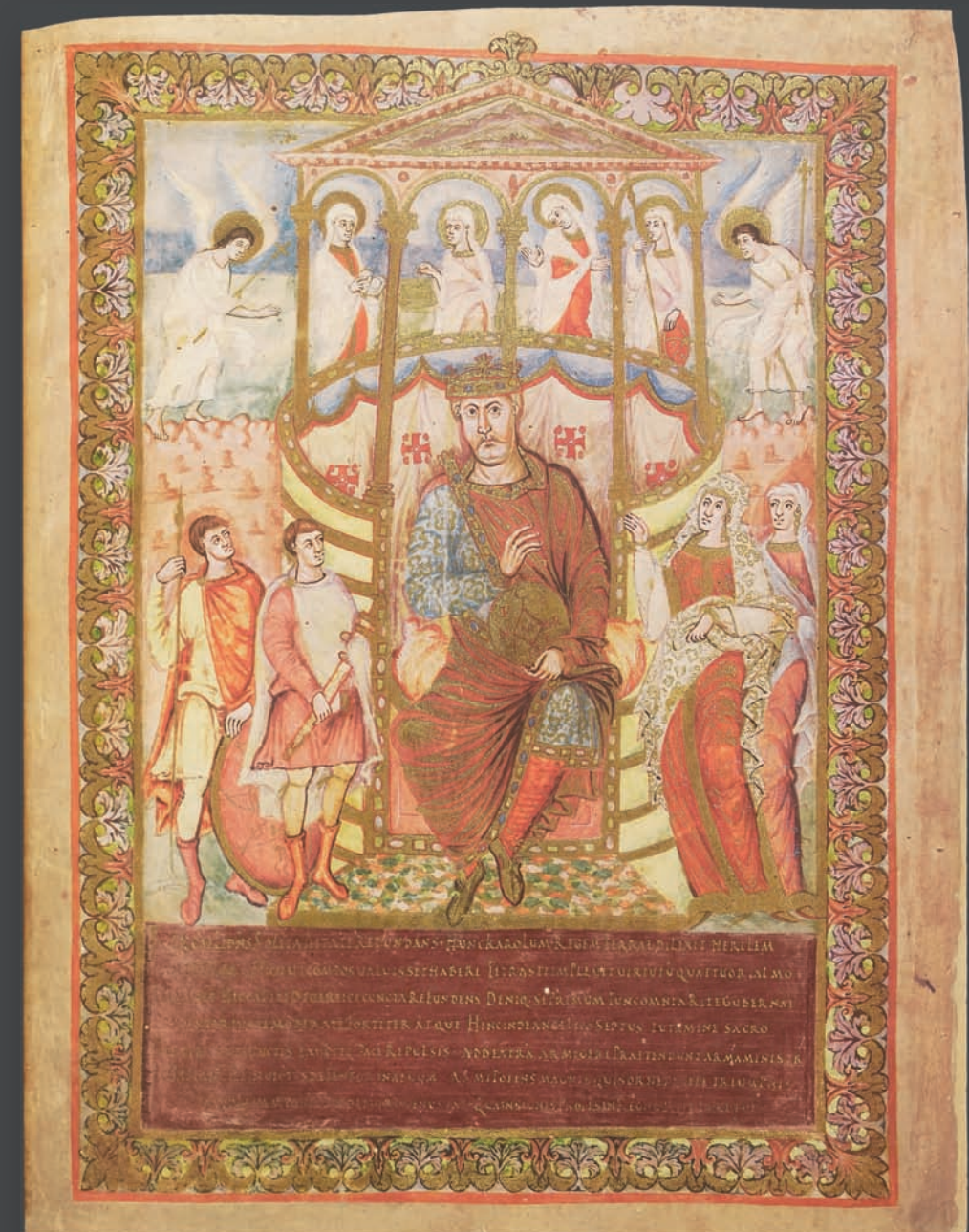
Rome, 1993

- 668 pages / 44,8 × 34,5 cm
- 24 full-page miniatures, 35 full-page incipit pages, 91 decorated initials
- Red leather binding with magnificent metal fittings
- Limitation: 1,000 copies
- Commentary: Italian



Formerly 18,000-€

9,699 €
(like new)



Dedication Portrait of Charles the Bald

This magnificent full-page miniature depicts Charles the Bald, grandson of Charlemagne, crowned and dressed in a bejeweled toga and a patterned tunic in the manner of a late Roman emperor. He is enthroned within an elaborate classically styled canopy with curtain walls that overlaps the acanthus leaf frame, making appear as though it were sticking out from this border.

Saints and angels with golden halos look down from heaven at Charles flanked by two armed men and two richly dressed ladies of the court. The book itself is absent, which is typical for dedication miniatures from this period. Expensive pigments as well gold and silver leaf were used to create the splendid image and the accompanying text is written in gold ink against a purple-dyed background.

Psalter of Louis the German

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



Created for King Louis the German: a rare example of Franco-Saxon book illumination with interlace initials and splendidly gold-decorated framework typical of Insular art

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 Psalter of Louis the German is a magnificent specimen of Franco-Saxon art, which was an artistic movement in northern France that mixed Insular illumination from the British Isles with the Carolingian style native to Francia. It was commissioned by Louis the German (810-876), a grandson of Charlemagne who ruled as the first king of East Francia after the breakup of the Carolingian Empire from 843 until his death. The texts of the Psalms are surrounded by frames in the Insular style incorporating intricate interlace patterns with and animal figures, birds in particular. Despite the rich ornamentation, the manuscript is text-focused and the only figural depiction in it is limited to the Crucifixion scene, which is reflects the unique and fascinating nature of the manuscript 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
- Limitation: 999 copies
- Commentary: German

Formerly 5,800 €

2,899 €
(like new)

Life of John and the Apocalypse

Add. Ms. 38121 — British Library (London, United Kingdom)



Dominated by impressive, finely executed images: over 90 full- and half-page miniatures of John and his apocalyptic vision

Netherlands — Ca. 1400



Apocalypse manuscripts were produced throughout the Middle Ages and are among the most popular and fascinating illuminated manuscripts, largely due to the fantastic and enigmatic imagery found in the Book of Revelation. This splendid Gothic manuscript is fascinating because although it follows the iconographic tradition of early-13th century English Apocalypses, it actually originates from across the English Channel ca. 1400. Another unusual feature is that rather than supplementing the text, the miniatures dominate the manuscript, which has lost none of its narrative quality thanks to the expressiveness and all-round excellence of the illumination.



M. Moleiro Editor

Barcelona, 2016

- 94 pages / 32.0 x 20.0 cm
- 4 full-page miniatures and 90 half-page miniatures with rich gold decoration
- Brown leather binding with gold decorated spine
- Limitation: 987 copies
- Commentary: Spanish

Formerly 5,800-€

2,999 €
(like new)



The Last Judgement

Upper register: after his final rebellion is crushed, Satan, in the form of a crowned dragon, is depicted in the Hellmouth, depicted here with two faces: "The devil, who deceived them, was cast into the lake of fire and brimstone where the beast and the false prophet are. And they will be tormented day and night forever and ever." (Rev. 20:10)

Lower register: as John watches on the left, Jesus appears making the sign of the benediction and holding a book, more of which appear to the left of the Hellmouth: "And I saw the dead, small and great, standing before God, and books were opened. And another book was opened, which is the Book of Life. And the dead were judged according to their works, by the things which were written in the books." (Rev. 20:12)

Goldene Bulle

Cod. Vindob. 338 — Österreichische Nationalbibliothek (Vienna, Austria)



Created at the famous court of King Wenceslas IV in Prague: the „Constitution“ of the Middle Ages, magnificently illuminated and richly decorated with gold

Prague (Czech Republic) — 1400

This magnificent illuminated manuscript was wrapped up in the political turmoil ca. 1400 and was intended as a form of medieval propaganda by King Wenceslas of Bohemia. The Vienna Codex 338 is a copy of the Golden Bull and is of prime historical and political significance, not to mention its masterful calligraphy and adornment. The Golden Bull, promulgated in 1365 by Emperor Charles IV with the consent of two diets in Nuremberg and Metz, represented the main constitutional law of the German Empire and, as a basic constitutional law, remained in force for nearly half a millennium, up until 1806. This edition is noteworthy for its incredible initials in particular, which are arguably the finest in medieval illumination and even take the form of figural miniatures at two important places in the text.



ADEVA

Graz, 1977

- 160 pages / 42.0 x 30.0 cm
- 50 miniatures in the text and numerous colorful initials with gold leaf
- Embossed leather, copy of the original binding
- Limitation: 500 copies
- Commentary: German



Formerly 3,980 €

1,799 €
(like new)



Tax Collection

In a document concerned with the laws of the Holy Roman Empire, tax collection is naturally an important issue. Here we see the Duke of Saxony mounted on horseback in his role as imperial marshal, identifiable by his elector's hat and staff. The men are paying their taxes "in kind", specifically with oats, which are being poured into a bag.

One is immediately struck by the incredible color palette of the scene: radiant orange and green contrast with dark grays and blues. The characters have thick, curly hair and wear tights of alternating colors. The radiant background nearly outshines the scene itself and is distinguished by its gold leaf filigree pattern. Even the minimalistic frame stands out due to the pseudo-kelly-green color chosen for it.

Exultet Rolle Casanatense

Cas. 724/III — Biblioteca Casanatense (Rome, Italy)



Created in the famous Benedictine Abbey of Montecassino: a magnificently illuminated scroll, richly decorated with gold, containing the prayers for the Holy Easter Mass

Benevento or Montecassino (Italy) — 9th century

This Scroll Exultet is one of the most beautiful masterpieces of this special genre. It was made in southern Italy between 981 and 987. The rare scroll is counted among the most beautiful illuminated Romanesque manuscripts. The work contains the text and melody of the Exultet, a solemn hymn of praise for the Easter mass. Golden decorative initials and colored illustrations with gold leaf embellish the manuscript.



Priuli & Verlucca

Scarmagno, 1994

- 1 scroll / 685.0 × 23.0 cm
- All 10 parts of the scroll are richly illustrated
- In order to render the original structure of the scroll, the individual sections have been reassembled like the original
- Limitation: 500 copies
- Commentary: English, Italian

Formerly 3,900-€

1,899 €
(like new)



Crucifixion and Christ in Majesty

In the upper-register, Christ is shown crucified on a gold leaf cross flanked by the Virgin Mary and Saint John the Evangelist. The sun and moon flank the cross representing the eclipse that occurred at the moment of his death, the so-called “Crucifixion Darkness”, the nature of this darkening is unclear between the accounts in Matthew, Mark, and Luke.

The lower-register shows an unusual depiction of Christ in majesty with the mandorla – the almond shaped frame – is itself additionally framed by intricate interlace patterns. Christ sits enthroned, his right hand is extended in the sign of benediction while his left holds an open book. It forms an “M” initials, a reference to the phrase Maiestas Domini, with dragon heads at its feet.

Persisches Kamasutra

Ms. 17 — Private Collection



Regarding the triggering and maintenance of desire as well as good and bad desires in a partnership: the philosophy of love, illustrated in an equally splendid and lifelike manner

Iran and India — Between 1700 and 1850

The Kama Sutra or "Treatise on Sexual Pleasure", is a 4th century Hindu text by Vātsyāyana intended to cultivate sexual pleasure independent of procreation. The author explains in the preface that it is a synthesis of various ancient texts. According to the ancient Hindus, there are four purposes in life: Dharma or religious piety, Artha or material success, Moksha or emancipation/enlightenment, and Kama or sexual pleasure. All four of these aims are equal and so the cultivation of sexual pleasure was itself seen as a mystical, religious act. More than a mere manual concerning sexual positions, the Kama Sutra is a general guide to living well and addresses the nature of love, how to find a partner, maintaining a happy marriage, and other pleasurable things in life. The text itself is a mix of prose and poetry addressing the philosophy of love, how desire is triggered and sustained, and discusses the difference between good and bad desires.



The Facsimile Codex

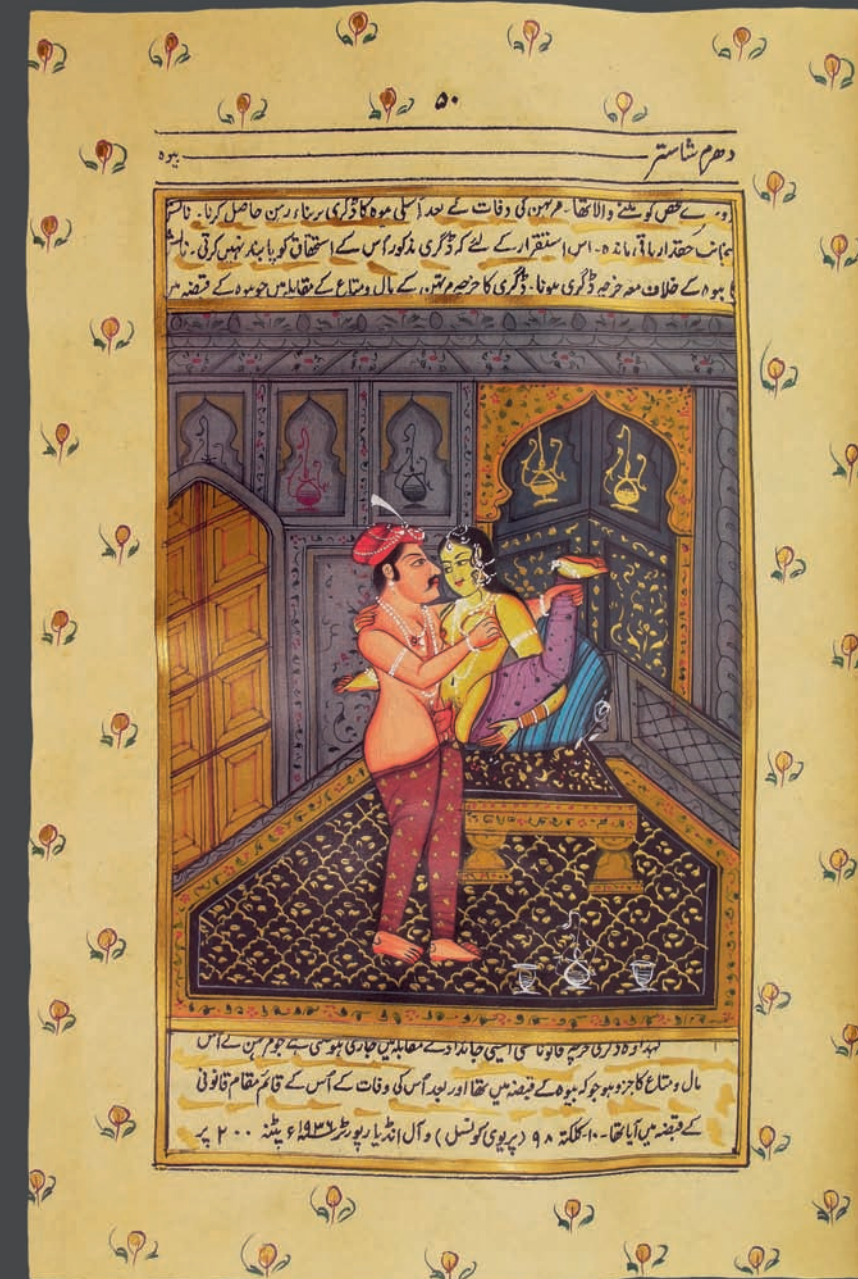
Barcelona, 2011

- 120 pages / 25.0 cm x 20.0 cm
- 119 miniatures of various origin (Persia, (Northern) India, Kashmir)
- Bound in goatskin on wood and sewn with hemp thread. The binding shows Persian-inspired gold embossing
- Limitation: 600 copies
- Commentary: Spanish



Formerly 5,900 €

2,799 €
(like new)



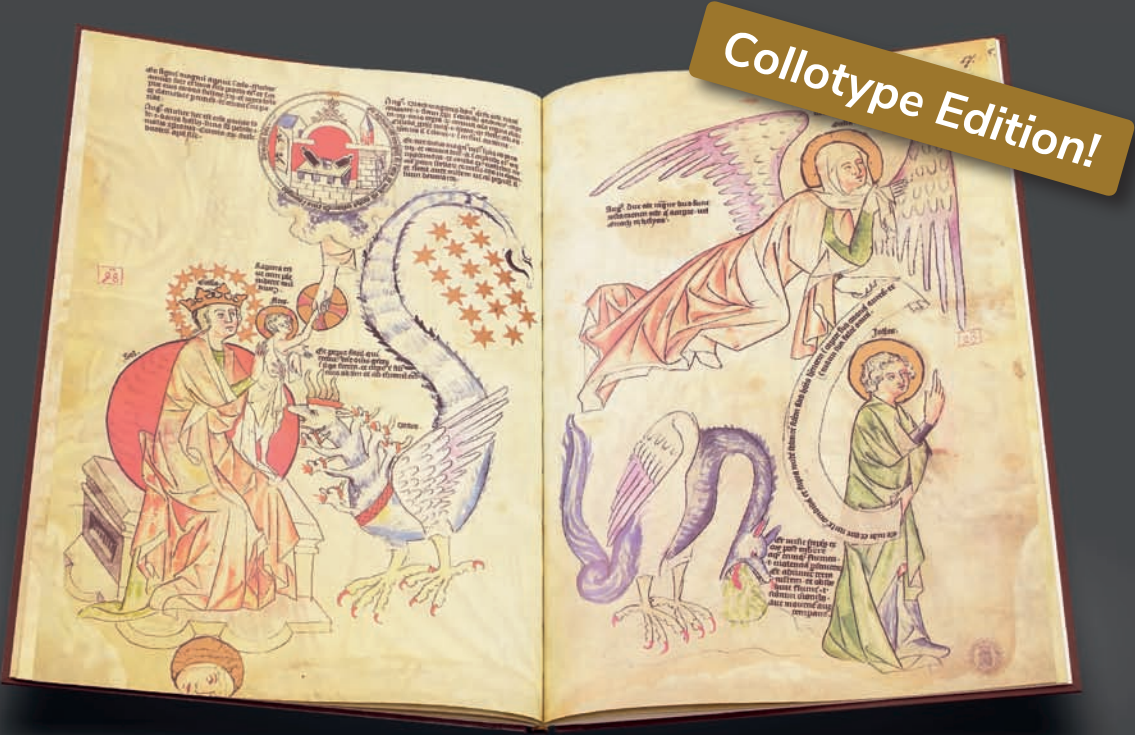
Making Love on a Table

This is one of the more unique and artistically interesting miniatures in the manuscript. Most of the others are two-dimensional garden scenes, but this shows the interior of a room that is either hexagonal or octagonal in shape and creates a sense of depth and perspective. It is particularly true of the door's diagonal shape and the gold-adorned corner behind the table.

What this miniature has in common with many others in the manuscript is the differing skin tones of the lovers: the men are usually depicted more naturally while the women have yellow skin as though they were characters on The Simpsons. It is unclear if this was done to clearly distinguish between their mingled flesh or to indicate a difference in class or race.

Weimarer Biblia Pauperum Apocalypse

Cod. Fol. max. 4 — Herzogin Anna Amalia Bibliothek (Weimar, Germany)



Created in the Benedictine Abbey of St. Peter and Paul in Erfurt: large-format, impressive, massive, and yet refined miniatures of the famous Book of Revelation

Erfurt (Germany) — 1340–1350

This gem of late-medieval illumination presents itself as a unique specimen of the so-called Pauper's Bible, its content focusing on the Book of Revelation and the Last Judgement. These fascinating biblical tales are visualized by impressive, unpretentious, and expressive miniatures. Miniaturists from the Benedictine Abbey of St. Peter and Paul in Erfurt were responsible for this 14th century historical treasure. A large-format depiction presents the author of the Apocalypse, John the Evangelist himself, as he writes the biblical text. Here he is accompanied by his Evangelist's symbol, the eagle with spread wings. Alongside this miniature, which depicts the background story so to speak, the Weimar Biblia Pauperum offers a broad spectrum of fascinating pictures from the Book of Revelation: creatures with multiple heads, fire-spitting dragons, knights, angels and demons, and finally God as redeemer and savior.



Edition Leipzig

Leipzig, 2007

- 44 pages / 48.0 × 33.0 cm
- 58 full-page miniatures
- Collotype Edition!
- Parchment binding
- Limitation: 1,000 copies
- Commentary: German



Formerly 3,480 €

1,499 €
(like new)



The Beast and His Armies Defeated

Revelation 19 ends with Christ leading the armies of Heaven to victory, capturing the Beast and the False Prophet, and casting them into the Lake of Fire. An angel subsequently descends from Heaven in Revelation 20 with a great chain and a key. Satan is shackled and cast into the Bottomless Pit, wherein he is locked for a thousand years before rebelling once more and finally joining his servants in the Lake of Fire.

These events are condensed here, and although confusing for those familiar with the Book of Revelation, it may have been a necessary abridgement – this manuscript was designed for instructing those who were both illiterate and ignorant of the Bible. The imagery has also been simplified, but is nonetheless possessive of a superior narrative quality.

Godescalc Evangelistary

Ms. Nouv. Acq. Lat. 1203 — Bibliothèque nationale de France (Paris, France)



Commissioned by Charlemagne, completed by the scribe Godescalc in his Aachen court school: a Carolingian-Insular masterpiece in gold and purple

Germany — 781–783



Between 781 and 783, Charlemagne (747/8–814) personally commissioned the Godescalc Evangelistary together with his wife Hildegard (ca. 758–783) from the scriptorium of his Court School at Aachen. It came to be one of the most glorious manuscripts from the Carolingian period to survive today. The text of the Gospel readings is written in gold and silver ink on purple parchment and were accompanied by six full-page miniatures showing the four Evangelists, Christ, and a fountain of life. Glimmering initials and interesting ornamental borders additionally adorn the entire liturgical luxury manuscript. The easily recognizable transition between the Insular and antique-like illumination. Thus, one can find wave bands, acanthus ornaments and wickerwork patterns in the frames of the miniatures.



Faksimile Verlag

Munich, 2017

- 254 pages / 31.2 × 21.0 cm
- 6 full-page miniatures, the whole text is written in gold and silver on purple parchment
- Leather cover decorated with dry-stamped motif, two clasps
- Limitation: 980 copies
- Commentary: German



Formerly 5,800-€

2,899 €
(like new)

Portrait of John the Evangelist

This is simultaneously the earliest known Carolingian manuscript and one of the finest, as this Evangelist portrait can attest to. Only the richest materials – gold, silver, and purple parchment – were worthy of Charlemagne. John is given special status as his miniature is facing that of Christ in Majesty.

This sparkling composition is presented within a frame of Insular interlace. Holding a codex as he inks his stylus, John is depicted recording Christ's life as a witness without adding his own creativity. John is seated on a throne – an allusion to Charlemagne's authority over Rome, which he had recently saved from the Lombards, conquering them in 774 to claim the Iron Crown of Italy, an event commemorated by this commission.

Mattioli's Dioscorides Illustrated by Cibo

Additional 22332 — British Library (London, United Kingdom)



Powerfully orchestrated by the brilliant artist and botanist Gherardo Cibo:
the translation and additions by the famous physician Pietro Andrea Mattioli
to the groundbreaking De Materia Medica by Dioscorides

Italy — Ca. 1564–1584

Diese prachtvolle botanische und medizinische Handschrift ist ein wahres Meisterwerk der Buchkunst der Renaissance. Geschaffen hat es ungefähr in den Jahren zwischen 1564 und 1584 von Gherardo Cibo, einem künstlerischen Genie und Botaniker in Personalunion. Es enthält den Text der Discorsi, eine italienische Übersetzung des antiken Textes De materia medica von Dioskurides, sowie eine Auswahl medizinischer und botanischer Texte des Pietro Andrea Mattioli, eines berühmten Arztes aus Siena. Cibo illustrierte das Werk mit mehr als 160 bemerkenswerten Bildern von Pflanzen und Landschaften. Seine Darstellungen zählen zu den schönsten der Renaissance.



M. Moleiro Editor

Barcelona, 2021

- 370 pages / 26.5 × 19.5 cm
- 131 full-page watercolor images; 25 watercolor botanical drawings
- Black leather binding with rich gold tooling
- Limitation: 987 copies
- Commentary: planned for 2022

Formerly 9,450 €

4,799 €
(like new)



Halicababum

Solanum is a genus of flowering plants including crops such as the potato, tomato, and eggplant as well as varieties Halicababum. It has broader leaves than other species of solanum with stalks that bend towards the earth after they become heavy with fruit, which consist of round pods resembling reddish bladders, hence the common name “bladder cherry”.

The fruit of the *Physalis alkekengi* is not used for cooking but can be used as a diuretic and as a cure for jaundice. Its juices are squeezed from the fruit and then dried in the shade to be kept for future use. Aside from its medicinal purposes, it is a popular ornamental plant that is found in gardens from Europe to Japan, where the lantern-like fruit is part of the traditional Bon Festival.

Book of Hours of Alexander VI. Pope Borgia

Ms. IV 480 — Abbazia Bibliothèque Royale de Belgique (Bruxelles, Belgien)



Painted by no less than Gerard David: the personal prayer book of the notorious Borgia Pope Alexander VI

Bruges (Belgium) — Late 15th century



The Book of Hours of Pope Alexander impresses with 84 miniatures from the hand of one of the greatest painters of his time: Gerard David. This artist, actually employed as a panel-painter, produced many sought-after, enchanting book illustrations for the colorful and valuable miniatures for Pope Alexander VI. Originating from the beginning of the 15th century, the valuable miniatures, with their rich gold trim, show religious scenes in exhilarating frames with elements of animals, plants, fruit, and architecture. The work was patronized by the infamous Borgia-Pope Alexander VI., whose life and intrigue continue to make him an interesting historical figure today.



Patrimonio Ediciones

Valencia, 2004

- 420 pages / 18.5 x 13.5 cm
- 84 miniatures illuminated in gold and silver by Gerard David
- Leather over wooden boards with bronze hinges and clasps
- Limitation: 999 copies
- Commentary: Spanish, English, German



Formerly 6,500-€

2,999 €
(like new)

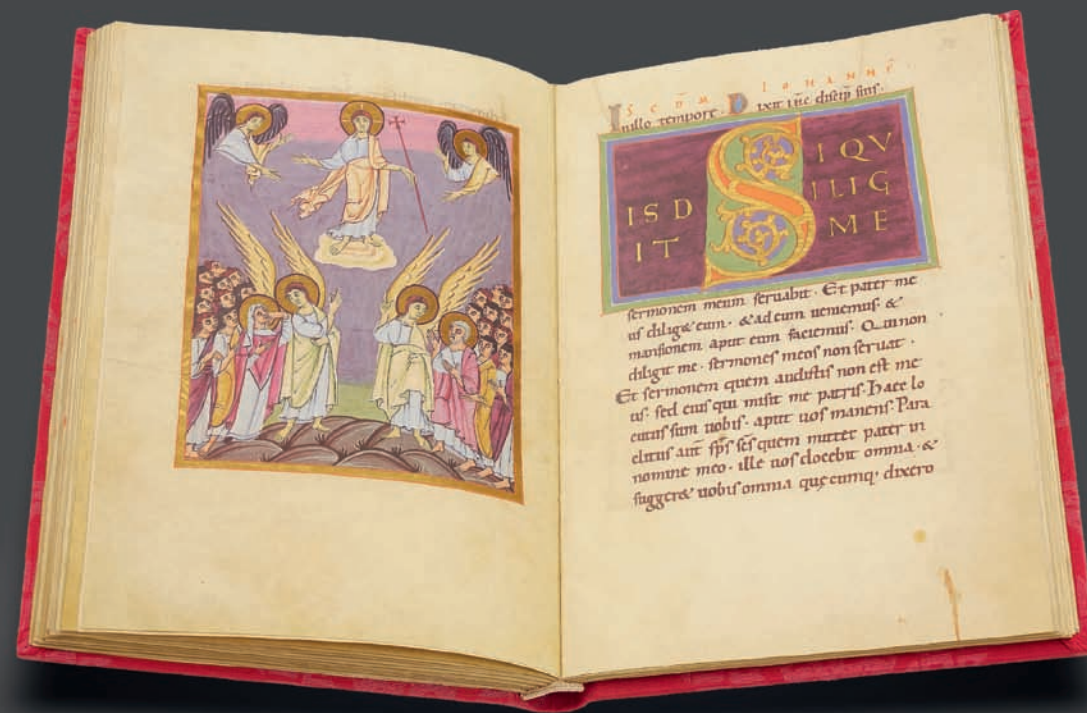
Veil of Veronica and Borgia Coat of Arms

This splendid miniature by Gerard David, the master responsible for illuminating this manuscript, is one of the most artful depictions of the Veil of Veronica. According to legend, St. Veronica encountered Jesus on his way to Calvary and wiped the blood and sweat from his face with her veil, which became one of the most venerated relics during the Middle Ages.

Surrounded by a golden architectural frame, in which the Borgia coat of arms as the dukes of Gandía is featured under a papal tiara, St. Veronica stands within the walls of a castle. The size of Christ's imprinted face is exaggerated and depicted by the Netherlandish master in the Spanish style with a serene face, bifurcated beard, and a cross formed behind his head by rays of holy light.

Bamberg Apocalypse

Msc. Bibl. 140 — Staatsbibliothek Bamberg (Bamberg, Germany)



Possibly the greatest masterpiece from Reichenau Monastery, illuminated in gold and found today on the UNESCO World Heritage list: the only preserved apocalypse from the Ottonian period

Monastery of Reichenau (Germany) — Around 1000–1020v

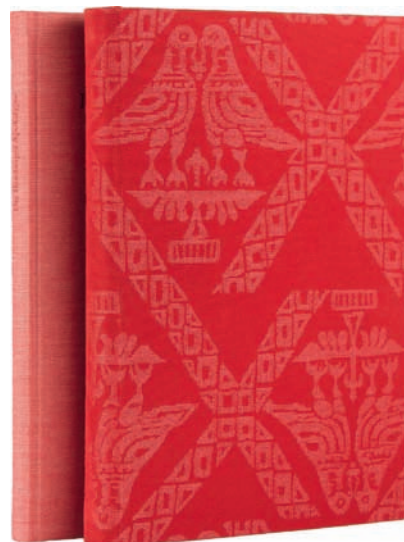
A unique marvel of manuscript book art emerged from the scriptorium of the Reichenau Monastery between 1000 and 1020. The Bamberg Apocalypse, which has belonged to the UNESCO Memory of the World Programme since 2003, is the most famous and precious work of the Reichenau illuminators. It contains the only pictorial cycle of the Apocalypse that was produced by Ottonian illumination. The splendid, mostly full-page pictures on golden backgrounds possess and indescribable expressive power. The incomparable miniatures cast a spell on every beholder.



Faksimile Verlag

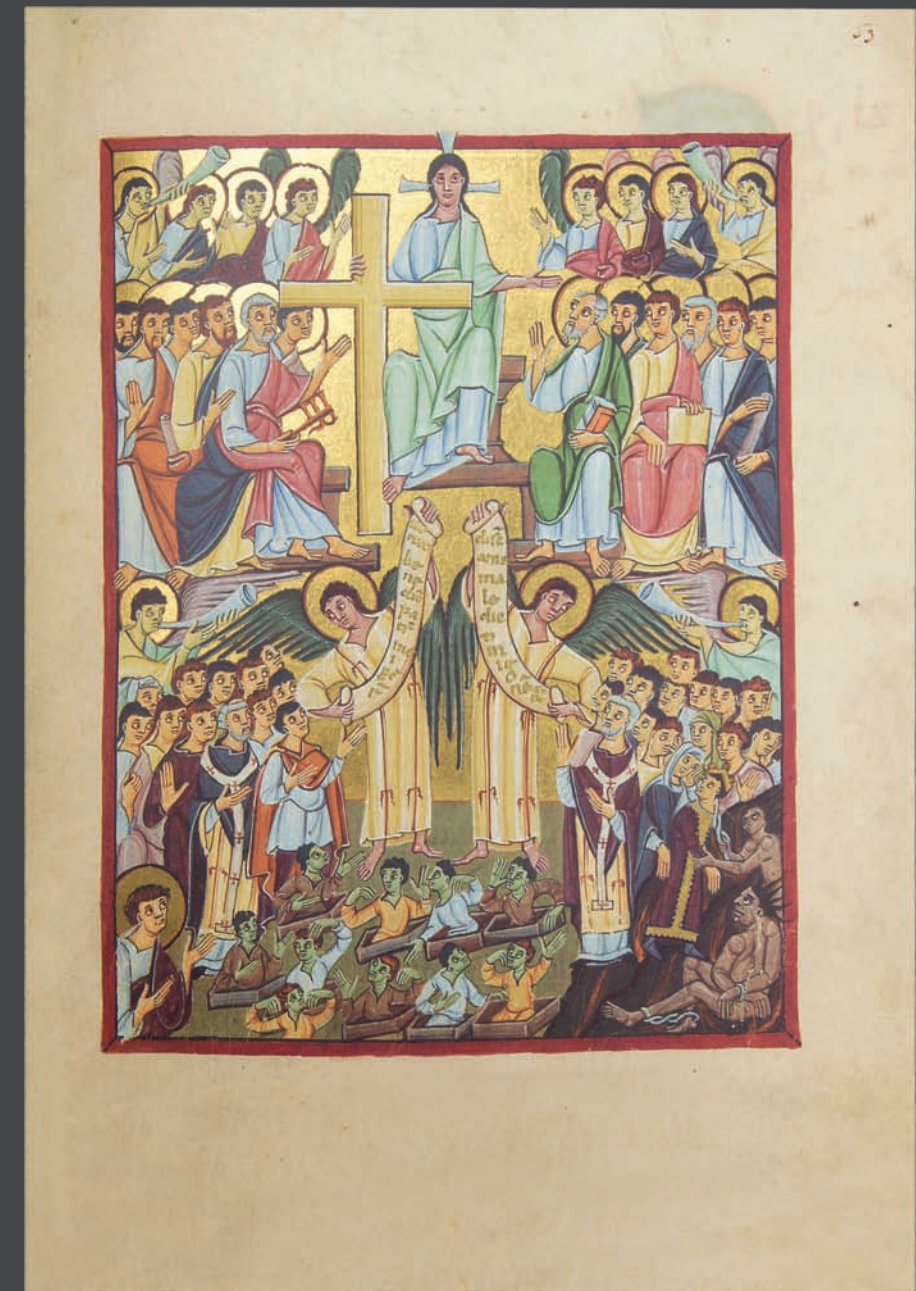
Lucerne, 2001

- 212 pages / 29.5 x 20.4 cm
- 57 miniatures and 103 initials, some of them full-page
- Red silk has been recreated according to the example of another manuscript of Henry II
- Limitation: 980 copies
- Commentary: German



Formerly 4,980 €

1,999 €
(like new)



The Last Judgment

Here we see The Last Judgment, a beloved scene in Christian art. It is perfectly suited to the monumental style of Ottonian illumination with sublime figures set against a burnished gold background that seems timeless, spaceless, and eternal.

Christ is enthroned with a large cross, flanked by the Evangelists' symbols, trumpeting angels, and the Twelve Apostles. His eyes look out over the beholder's right shoulder, but all other eyes are on him, save for the two angels in white below, who look at the judged as they read their proclamations. The damned are in the bottom right corner where the Hellmouth and the naked, shackled denizens of Hell await them. The green-skinned dead arise, gesturing as though stretching after a long sleep, and look around in amazement.

Christianus Prolianus Astronomia

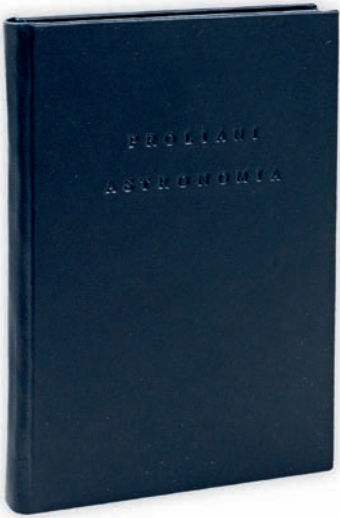
Latin MS 53 — John Rylands Library (Manchester, United Kingdom)



At the behest of Cardinal Giovanni d’Aragona: gold-decorated eclipses, the 4 element theory of Aristotle, and references to the war between Naples and Florence in Christianus Prolianus’ „Astronomia“

Naples (Italy) — 1478

This astrological treatise completed in Naples in 1478 is one of the finest illuminated manuscripts of its kind and is adorned with shimmering golden planets and other heavenly bodies. Many of the text pages are adorned with bianchi girari frames – featuring splendid white branch-work on red-blue-green grounds that were typical of 15th century Italian Humanist manuscripts. Although it remains debated who the original owner was, it is likely that the person was associated with the royal family in Naples, which was then part of the Crown of Aragon. The treatise appears to be instructive in nature and is believed to have been written by a court astronomer, Cristiano Proliano, who was also employed as a tutor at court. It is believed to have been illuminated at the workshop of Gioacchino di Gigantibus de Rottenburg (fl. ca. 1453–1485), a German illuminator in Naples.



Imago

Castel Guelfo, 2019

- 144 pages / 21.2 x 14.0 cm
- Illustrated with diagrams and ornamental borders with floral and zoomorphic details
- Dark blue leather with blind tooling
- Limitation: 300 copies
- Commentary: planned for 2022

Formerly 5,400-€
1,799 €
(like new)



The Sun and Four Closest Planets

This miniature is intended to show the comparative size of the Sun, Moon, Mars, Venus, Mercury, and Earth. The largest golden circle is obviously the sun, labelled SOLIS, while Mercury, Venus, and Mars are also golden, all with fine golden rays. Identifiable by the T shape that medieval mappa mundi often took, Earth has a pale color while the Moon is silver, which has tarnished and turned black over the centuries.

Set against a deep blue background, the miniature is framed by a wreath of green leaves. Even before Copernican heliocentrism, medieval astronomers already noted problems with Ptolemy’s system and their empirical observations that the sun does not seem to move, which may be suggested by the size and position of the sun here.

Beatus of Liébana - San Miguel de Escalada Codex

MS M.644 — Morgan Library & Museum (New York, USA)



The unique treasure of the famous Morgan Library in New York: the oldest and only 2-volume Beatus manuscript, magnificently illuminated and style-forming for the entire genre

San Salvador de Tábara (Spain) — Around 940–945

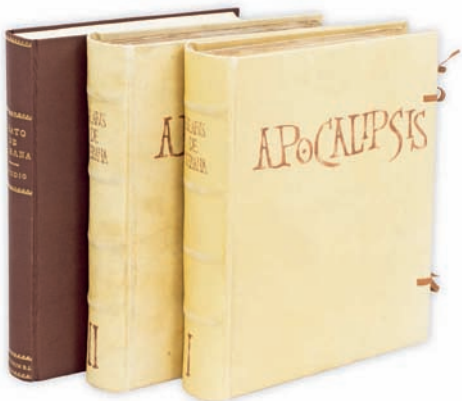
The first illustrated manuscript of the famous Apocalypse commentary of Beatus of Liébana set standards that influenced two centuries of artists thereafter. The so-called Beatus of San Miguel de Escalda Codex or Morgan Beatus (after its present repository, the Morgan Library in New York), originated in the middle of the 10th century as a commission for Abbot Victor of the San Miguel de Escalada Abbey. The scribe and master of the 131 miniatures, which he immortalized himself in his famous work, bore the name of Maius. He was active in the famous scriptorium of San Salvador de Tábara. In the Morgan Beatus, Maius expressed his impressive mastery, in both high artistic quality as well as innovative pictorial invention. The manuscript with innovative elements for the illustration of the Apocalypse commentary of Beatus of Liébana stands at the beginning of a long and one of the most important traditions of northern Spanish illumination.



Scriptorium

Valencia, 2000

- 2 volumes - 606 pages / 38.7 × 28.5 cm
- 131 partly double and full page miniatures
- Parchment binding
- Limitation: 490 copies
- Commentary: English, Spanish



Formerly 12,800-€

4,999 €
(like new)



The Victory of the Lamb over the Kings

This is one of the oldest surviving Beatus manuscripts, which was style-setting for the genre. This is especially true with regard to the color scheme of mixing deep, dark colors with bold, bright ones. This color scheme often served to differentiate between the astral planes.

"These shall make war with the Lamb, and the Lamb shall overcome them: for he is Lord of lords, and King of kings: and they that are with him are called, and chosen, and faithful." (Rev. 17:14). The Lamb of God watches the events on earth as the faithful, identified by their halos, triumph over the wicked, whose decapitated naked bodies indicate that they are hell-bound. The beast and serpent, their eyes filled with dismay, appear as though they are fleeing the carnage.

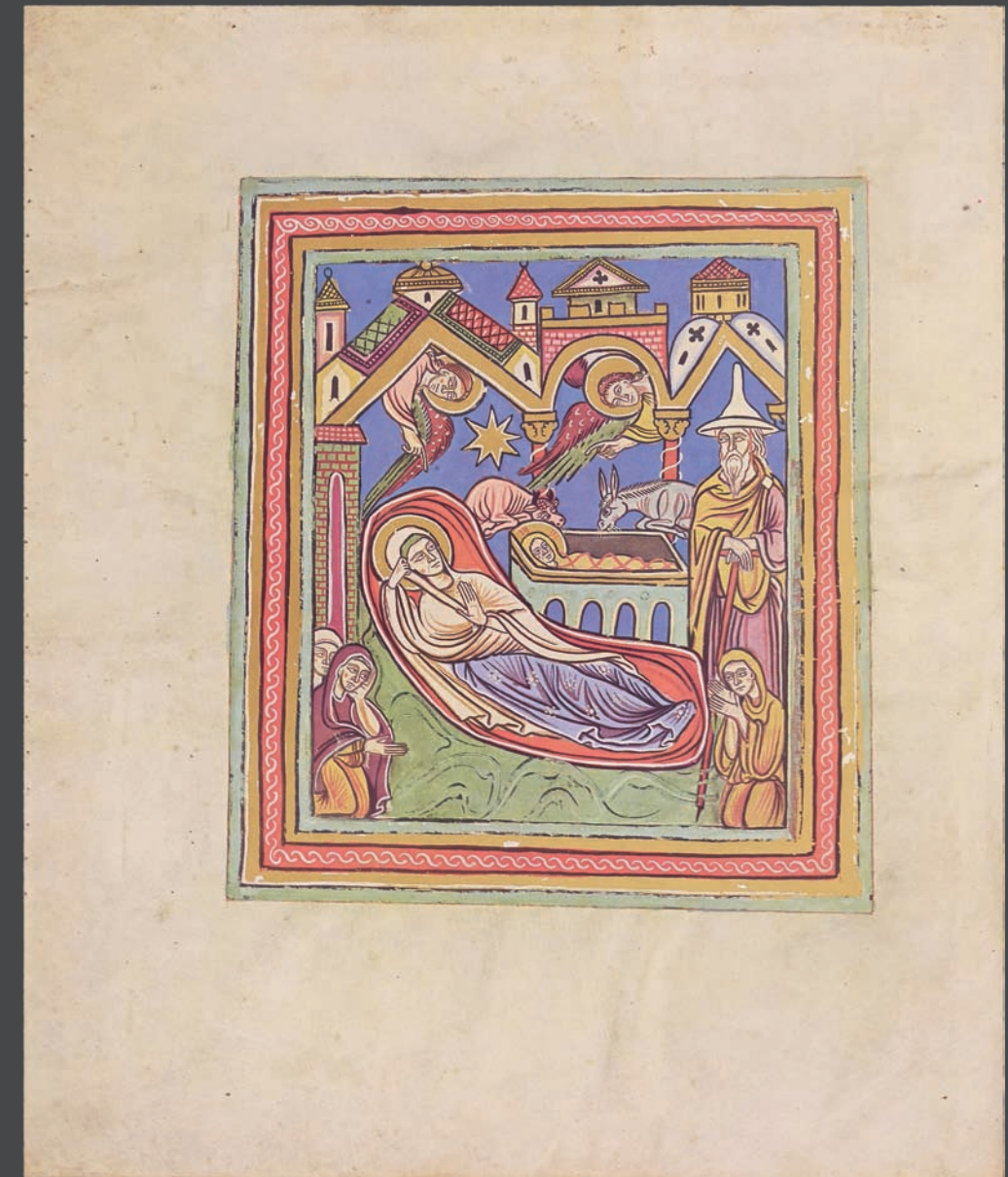
Gospel Book from St. Peter's

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



The Abbey of Saint Peter in the Black Forest is a former Benedictine monastery founded ca. 1073 that moved twice before being settled at its current site near Freiburg ca. 1090. Thanks to numerous donations of money and land, St. Peter's grew wealthy, which is evidenced by the sumptuous and sophisticated illumination of the Romanesque manuscript at hand. Created in the Abbey's scriptorium ca. 1200. Evidence of the hands of two masters can be seen in the manuscript's twelve refined and well-designed full-page miniatures set within thick patterned frames. The colors red, blue, green, and gold dominate the imagery, which features monumental and somber, yet expressive figures depicted in scenes with luminous solid blue backgrounds. Although clearly influenced by Ottonian illumination, they already exhibit characteristics of the nascent Gothic style. Twelve decorative and sometimes historiated initials with leafy vines, dragons, and human figures introduce the artfully written, red-and-gold-framed text excerpts from the Gospels.



Feuermann Verlag

Basel, 1971

- 26 pages / 23.5 x 27.5 cm
- 12 nearly square full-page miniatures and 12 gold-framed pages of text
- Leather binding
- Limitation: 700 copies
- Commentary: German



Formerly 1,980 €

799 €
(like new)

The Nativity

Labelled In Nativitate Domini on the opposite page, as are all the miniatures in this work, this fine miniature shows the Holy Family accompanied by three additional female figures, probably relatives or midwives who assisted in the birth. Joseph is depicted wearing a pointed Jewish hat while all the figures have exhausted expressions on their face with eyes that they can barely hold open.

In order to depict the cow and donkey lying next to the manger in this crowded composition, the artist drew them floating behind it almost as though they were resting their heads on the sides. Two angels appear under the arches of the creatively designed architectural background and point to the newborn Messiah. Although the Three Kings have not arrived yet, the star that guides them glimmers in the distance.

Book of Zwettl „Bear Skin“

Hs. 2/1 — Stift Zwettl (Zwettl, Austria)



Luxury Edition!

Written on the skin of a „sow-bear“: one of the most important sources of Austrian history in the High Middle Ages

Stift Zwettl (Zwettl, Austria) — 1327/1328



Monks served many functions in medieval society, one of them was to act as chroniclers, recording contemporary events for posterity. The Book of Zwettl, also called „Bear Skin“ because of its binding, is among the primary Austrian sources of the early 14th century, both in historic and art historic aspects. The work revolves around the Kuenring dynasty and Zwettl Abbey, which they patronized for centuries. Written in Latin and Middle High German, both the contents and the decorative apparatus of the codex indicate that the Cistercians not only wished to document the evolution of their territories and the question of tithe but also to ascribe an important place in history to the abbey.



ADEVA

Graz, 1981

- 394 pages / 48.5 x 33.5 cm
- 1 full-page miniature, numerous initial letters, medallions and pen drawings
- Pigskin with brass fittings according to the original
- Luxury Edition!
- Limitation: 50 copies
- Commentary: German

Formerly 6,800-€

2,399 €
(like new)



The Kuenring Family Tree

Divided into 4 horizontal strips, these 11 miniatures are presented in red and blue frames with gold leaf backgrounds. The large medallion at the top-left shows Azzo of Gobatsburg, the progenitor of the Kuenringers, accompanied by three squires. On the right, Archbishop Poppo of Trier and Margrave Leopold II of Austria are wrongly identified as brothers.

The second strip of medallions has portraits of Azzo's three sons: Anshalm, Nizzo, and Albero. On the left in the third strip, Hadmar I and his wife Gertrude are shown holding up a model of Zwettl Abbey and Halmar is described as a pious founder. Their line ends here because Hadmar died without issue a year after he founded the abbey in 1137 and the lordship passed to his cousin Albero III.

Bedford Hours

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



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

Paris (France) — 1410–1430



Faksimile Verlag

Lucerne, 2006

- 578 pages / 26.3 × 18.4 cm
- 5 full-page and 38 large-format miniatures, 3 historiated initials, approx. 1,250 border illustrations
- Red velvet and adorned with two golden clasps
- Limitation: 980 copies
- Commentary: German

Formerly 10,800-€

3,799 €
(like new)



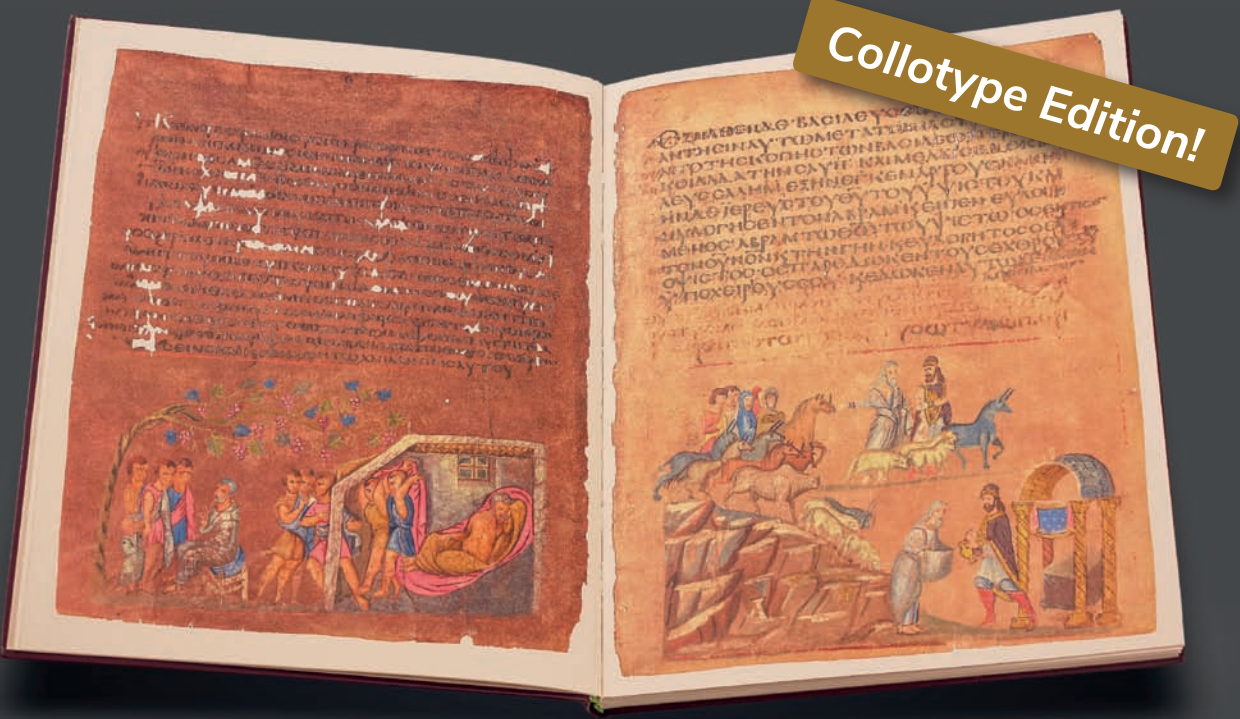
Tower of Babel

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.

In 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.

Vienna Genesis

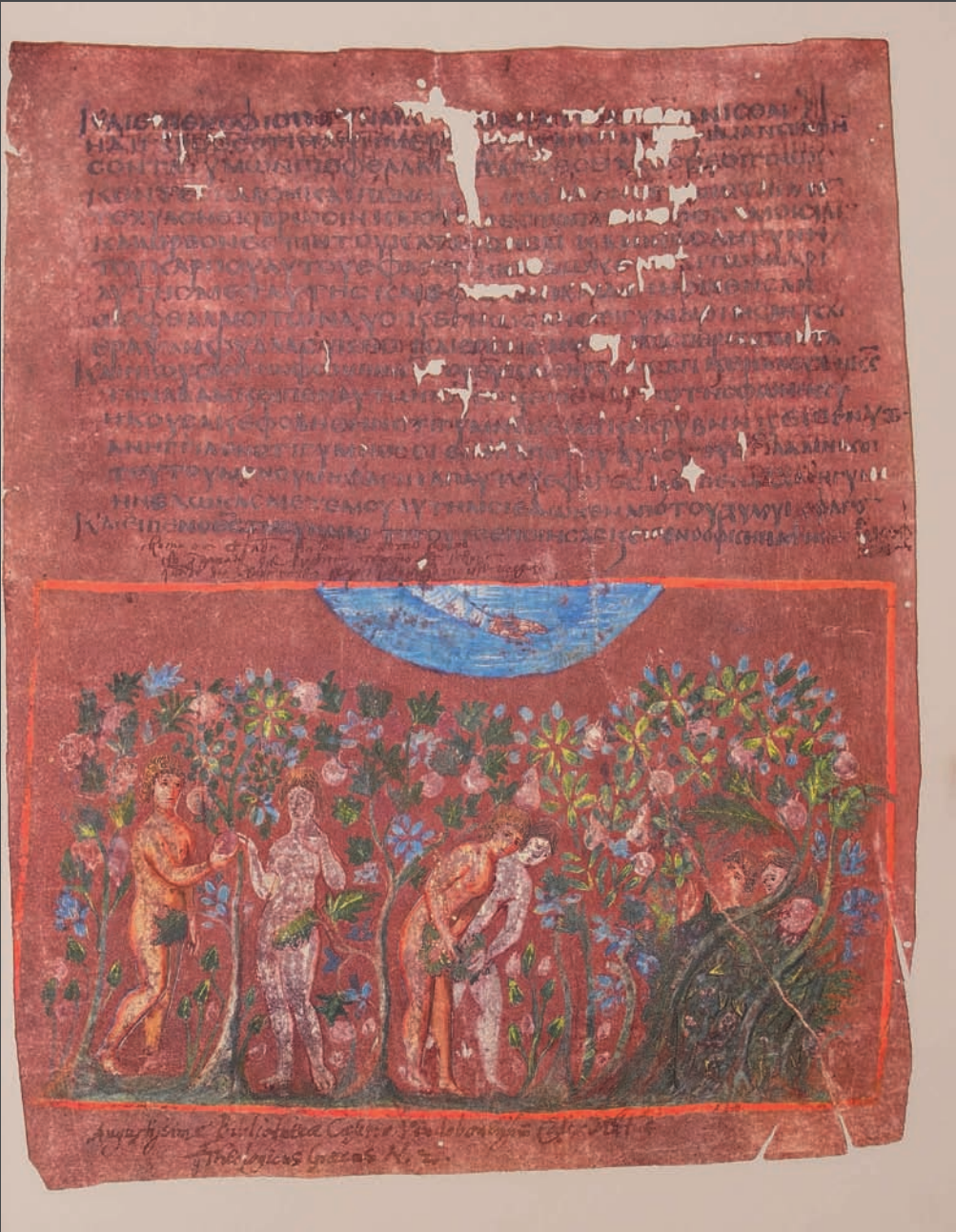
Cod. theol. gr. 31 — Österreichische Nationalbibliothek (Vienna, Austria)



Collotype Edition!

The word of God in silver ink and enchanting miniatures on purple parchment: one of the oldest surviving biblical manuscripts and a masterpiece of Byzantine book illumination

Syria — First half of the 6th century



The co-called Vienna Genesis is one of the most significant treasures of the Austrian National Library in Vienna: a primary work of Byzantine illumination and one of the oldest surviving biblical manuscripts. The biblical text of the Book of Genesis is wonderfully illustrated with 48 colorful miniatures in this 6th century manuscript. With its purple pages and Greek text written in precious silver ink, these high-quality early bible illustrations present the manuscript as a unique treasure of illumination history!



Insel Verlag

Frankfurt, 1980

- 24 Folios (of an original 96) / 30.7-33.3 × 25.0-27.0 cm
- 120 scenes in 48 miniatures are preserved (of an original 192)
- Red goatskin
- Limitation: 900 copies
- Commentary: German



Formerly 3,980 €

1,399 €
(like new)

The Fall of Man

This gorgeous purple page from one of the earliest biblical manuscripts is divided in two: a text field written in silver ink and a miniature contained in a simple red frame. In the miniature, the story of Adam and Eve's fall from a state of holy innocence is depicted in three stages. The first two humans are depicted here in a thicket of flowering fruit trees.

On the left, we see Adam accepting the forbidden fruit from Eve, but the treacherous serpent is nowhere to be seen. In the center, we see the moment that they realize their own nudity – their faces, Eve's especially, clearly express their shame. In the final scene on the right, they are hiding their nakedness from God, looking up fearfully at His hand shown extending down from Heaven.

Marian Homilies

Vat. gr. 1162 — Biblioteca Apostolica Vaticana (Vatican City, State of the Vatican City)



Impressive Byzantine illumination from Constantinople: Marian sermons accompanied by 82 expressive golden miniatures from Jacobus Kokkinobaphos

Istanbul (Turkey) — First half of the 12th century



Fall of Man

In tracing the life of the Virgin Mary, this splendid Byzantine manuscript goes all the way back to the Garden of Eden. This masterful miniature features a brilliantly burnished gold background, giving these prehistoric events a timeless and spaceless feeling. The source of mankind's original sin is portrayed here in a single, dynamic image.

The events of a fall are presented in an unusual manner and do not progress from left to right, top to bottom. Instead, they are arranged around the most important event in the middle of the page: the serpent's deception of Eve. Events literally spiral from there as Adam and Eve become aware and ashamed of their nudity, represented by leaves covering their genitals, and are subsequently chased out of Eden.

The Byzantine Empire was one of the most long-lived in world history. Some of the most important works of art and literature originate from Byzantine culture. The coveted hand-written and -illuminated codices of the Byzantine masters influenced book art for centuries. Among the countless luminaries of the Byzantine school stood the artist James Jakobos. His Marian Homilies, which originate from the first half of the 12th century, probably constitute the most beautiful manuscripts of James. The literary work is illustrated with 82 sometimes full page miniatures on shimmering gold backgrounds.



Belser Verlag

Zurich, 1991

- 386 pages / 32.5 x 22.5 cm
- 82 partly full-page miniatures on gold ground, a historiated initial depicting the Madonna and Child, numerous smaller decorative initials
- Leather binding
- Limitation: 300 copies
- Commentary: German



Formerly 14,300 €

2,999 €
(like new)

Wolfenbüttel Mirror of Saxony

Cod. Guelf. 3.1 Aug. 2° — Herzog August Bibliothek (Wolfenbüttel, Germany)



Everyday medieval law and the oldest German-language prose: the „predecessor of Basic Law“, adorned with no less than 776 Gothic miniatures

Upper Saxonia - Germany — Third quarter of the 14th century

The Wolfenbütteler Sachsenspiegel is a 14th century manuscript whose significance for German legal history cannot be overstated. One of the most widely-disseminated books of the Middle Ages, it was written in German instead of Latin, as was common at the time. In it, ancient Germanic law that had been passed down orally over the centuries was now preserved on parchment, giving a sense of law and order to a turbulent historical epoch. Aside from its important content specifying various legal rights and relationships, it contains 776 Gothic illustrations of the highest quality. These miniatures not only serve to decorate the text, but clarify it in close conjunction. This gem of German legal history is housed today in Wolfenbüttel's Herzog August Library.



Akademie Verlag

Berlin, 1993

- 172 pages / 35.0 x 27.0 cm
- Every page with 4 to 6 scenes decorated (most of them with Gold), 776 pictures in total
- Red linen binding
- Commentary: German, 2 volumes

Formerly 1,980-€

699 €
(like new)



Dike Construction, Compensation, Calendar of Taxes

The text at the top of the page discusses the maintenance of dikes and the responsibility of landowners thereto, specifying that those who fail to help forfeit their inheritances in the area. It specifies that if an island forms in the river after a flood, it belongs to whatever riverbank is closest. The next section specifies the compensation that is to be paid on jointly held estates.

The rest of the text is concerned with the passing of an estate onto a legal heir if no natural born heir exists, and of the calendar for paying various taxes and tithes. E.g. interest and rent payments are due on St. Bartholomew's Day, the lamb tithe is due on St. Walpurgis' Day, and vineyards and orchards are to be taxed on St. Urban's Day.

Crowning Ceremonial of Emperor Charles V

Borg. lat. 420 — Biblioteca Apostolica Vaticana (Vatican City, State of the Vatican City)



His magnificent gift to the last pope to crown an emperor: the coronation of Charles V as Holy Roman Emperor in words and pictures

Bologna (Italy) — 1530



The Crowning Ceremonial of Emperor Charles V was created in 1530 and documents the ceremonial coronation of Charles V as Holy Roman Emperor. The historical manuscript was in the possession of Pope Clement VII and is decorated with valuable miniatures and initials. Today the inestimably valuable original is located in the Vatican Library. Charles V was a universal monarch, who was predominant over all other kings. He was the elected Holy Roman Emperor and was considered to be the guarantor of peace in Europe and the protector of the occident from the Ottomans. He saw himself as responsible for the protection and reform of the church. In the year 1530, he was the last German-Italian ruler to be officially crowned emperor by Pope Clement VII in Bologna. He was consequently ruler by the grace of God and ruled over a territory of unimaginable size, which encompassed territories from France across Spain to Portugal.



Belser Verlag

Zurich, 1989

- 40 pages / 33.0 x 24.0 cm
- Initials and full-page miniatures
- Red leather with gold applications and two clasps
- Limitation: 1,980 copies
- Commentary: German



Formerly 1,250-€

399 €
(like new)

Coronation Miniature

King Charles I of Spain was crowned Holy Roman Emperor Charles V by Pope Clement VII in Bologna on February 22nd, 1530 making him the last emperor to receive a papal coronation. This historic event is depicted on this magnificent miniature page. Every square inch of this parchment sheet is artfully adorned and the golden tendril frame has the name and escutcheon of Pope Clement VII.

The sumptuous miniature depicts both pope and emperor in lavish garments: Clement wears his papal tiara and a somber expression while the kneeling Charles wears a cloth of gold robe. In a room lined with tapestries, they are surrounded by richly dressed nobles and cleric. One last interesting detail is the text, which is rendered as though it is written on a tattered piece of parchment.

Golden Koran

Cod. arab. 1112 — Bayerische Staatsbibliothek (Munich, Germany)



A golden shining unicum of book art from the famous calligraphy school of Ibn al-Bawwab: the Koran in black Naskhi script on gold coated paper

Iran or Iraq — 11th century



Folio 44r

Manuscripts with colored backgrounds were as rare in the East as they were in the West and the gilt pages of this manuscript indicates its great importance. It is a masterpiece of calligraphy with a golden background that allows the Nashki script in black ink to really stand out. The chapter headings are written with Kufic script framed in blue, red, white, or black.

The text is fully vocalized and the verses are separated by blue and silver rosettes. Although the pages were trimmed in the 18th century, which resulted in the loss of some of the marginal ornamentation and about half of the palm-shaped “ansae” in the surah headings, the manuscript remains one of the most magnificent testimonials to the art of illuminated Islamic manuscripts.

So-called because every page of the manuscript is coated with powdered gold, the Golden Koran is an 11th century manuscript originating from Iran or Iraq. Its décor is not only expensive but, represents a unicum of manuscript art and is one of the most coveted Islamic manuscripts in existence. The elegant script of the manuscript was executed in a hand that was no less masterful than those responsible for the geometric patterns and other décor. Colored writing materials were used only rarely in Qur'an production: a famous exception is the Blue Qur'an in Kufic script, single leaves of which have been auctioned over hundreds of years. Some Qur'an manuscripts were dyed with saffron or crimson. The present Qur'an, which presumably originates from Iraq or Iran, has been written in black Naskhi script on paper and is a unique piece due to its gold-coated paper. Naskhi was standardized as a precisely proportioned cursive script by ...



ADEVA

Graz, 2011

- 366 pages / 26.0 × 18.0 cm
- Numerous decorations, such as blue and silver rosettes
- Leather with golden Islamic décor on the cover. Presented with the commentary in a wooden box
- Limitation: 480 copies
- Commentary: German



Formerly 5,980-€

2,999 €
(like new)

Leo Bible

Reg. gr.1 B — Biblioteca Apostolica Vaticana (Vatican City, State of the Vatican City)



Made by order of the imperial treasurer Leo Patrikios: the oldest Byzantine picture Bible with the earliest depictions of saints in Christianity

Court Scriptorium, Istanbul (Turkey) — Ca. 925–950

In the late 9th or early 10th century, Leo Patrikios, the highest chamberlain and treasurer of Byzantium, commissioned a biblical manuscript in Greek. The illustrated work is the earliest transmission of a Byzantine picture Bible. The manuscript, written in highly-valuable Greek script, contains 13 full page, iconic miniatures. The so-called Leo Bible is a true book treasure that has survived the centuries. The Leo Bible originates from a court scriptorium in Constantinople. Gifted masters meticulously fleshed out the Greek script and valuable miniatures. The pictures are counted among the first painted bible scenes that were ever produced. The destruction of depictions of Christian saints in the course of the iconoclasm ended and the ban on Christian imagery had been lifted by the mid-9th century. The Bible pictures show graceful, iconic scenes from the lives of important biblical figures, a few miracles of Jesus Christ, and pictures of the veneration of Leo Patrikios.



Belser Verlag

Zurich, 1988

- 20 decorative pages / 41.0 × 27.0 cm
- 13 magnificent and gold decorated pages with full and half-page miniatures
- Embossed leather with two clasps
- Limitation: 980 copies
- Commentary: German, French

Formerly 4,370 €

999 €
(like new)



Dedication Miniature

The miniatures of this 10th century Byzantine manuscript are strongly influenced by classical artistic forms from Late Antiquity, as is evident in the splendid depiction at hand. The full-page miniature is surrounded by an explanatory Greek text in the simple orange frame, and on the architecture in the background, which is also adorned by draperies.

A long-haired, beardless man wearing a red cloak trimmed in gold presents the codex to the Virgin Mary, who is dressed in deep purple with a golden halo and dwarfs the cleric, indicating her importance. The Virgin Mary's role as intercessor between the faithful and her divine son is reiterated here, it is implied that she will pass the codex on to Christ, who appears in the upper right corner.

Prayer Book for Cardinal Albrecht von Brandenburg

Codex 1847 — Österreichische Nationalbibliothek (Vienna, Austria)



German Renaissance alongside Mannerism in book illumination: 42 full-page miniatures by the famous Gabriel Glockendon for a powerful prince of church

Nuremberg and Halle (Germany) — 1536–1537



Joseph of Arimathea Before Pilate

After the Crucifixion, Joseph of Arimathea appealed to Pontius Pilate for the corpse of Jesus Christ, which was granted. This appeal is presented here in a wonderfully atmospheric scene set before a late medieval cityscape, including a tower under construction. Garments, postures, and facial features are depicted with incredible detail and a splendid color palette in this miniature.

Joseph of Arimathea is kneeling in a gesture of supplication with hat in hand. Pontius Pilate stands imperiously with a hand on his hip wearing magnificent brocade and holding a scepter. In contrast to Joseph's sympathetic expression and humble posture, Pilate's entourage looks upon him with sneering and condescending expressions with their arms smugly crossed.

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 illuminator Gabriel Glockendon and 73 ornamental initials by the scribe Georg Stierlein. With its tendency toward playful details in garments and architecture as well as atmospheric landscapes with lonely rivers and bold rock formations, its Mannerist style is decidedly modern.



Bibliotheca Rara

Munster, 2008

- 200 pages / 19.0 × 24.5 cm
- 42 full-page miniatures and 73 ornamented initials
- Leather binding with rich gold decoration
- Limitation: 399 copies
- Commentary: German



Formerly 1,980 €

899 €
(like new)

Civitates Orbis Terrarum - 1574

Diverse Bibliotheken



A final look at the cities of Europe made just before the destruction of the Thirty Years' War: the 1574 edition of Braun and Hogenberg's famous collection of cityscapes from around the world

Cologne (Germany) — 1574



The Civitates Orbis Terrarum is famous for the hundreds of gorgeous cityscapes from around the world contained in its six volumes, which are particularly precious because they show the medieval cities of Europe before the destruction of the Thirty Years' War. Cologne theologian, geographer, and printer Georg Braun and Flemish engraver Frans Hogenberg collaborated in creating the ambitious project, which has only gained popularity over the centuries. The masterfully designed and charming colored engravings not only depict buildings and their surrounding landscapes, but coats of arms, genre scenes from the everyday life of farmers and fishermen, local customs and costumes, boats, wagons, and more. Instructive and amusing texts written by Braun accompany the images and describe each town's geographical location, historical development, and economic conditions. It was designed as a way of introducing the world to educated humanists. The volume printed in 1574 is presented here.



Müller & Schindler

Simbach am Inn, 2016

- Ca. 270 pages / 41.0 × 28.0 cm
- 139 colored city views
- Brown leather with rich gold decoration
- Commentary: German



Formerly 2,398-€

399 €
(like new)

Venice

La Serenissima, the “most serene” city of Venice, is presented in an oblique bird's-eye view from the south in this beautiful and detailed cityscape, in which St. Mark's Basilica and Campanile can be identified without using the extensive legend in the lower corners. The Venetian Lagoon is filled with ships sailing between the 118 islands that comprise the unique and beautiful metropolis on water.

The Doge of Venice's procession is depicted at the bottom of the page, the inscription of which reveals that he rarely leaves his palace, but when he does it with a magnificent entourage of councilors, clerics, envoys, trumpeters, and the bearers of arms, flags, and various other insignia. Following two men carrying a throne chair and a cushion, the Doge walks under a golden umbrella.

Civitates Orbis Terrarum - 1576

Diverse Bibliotheken



A final look at the cities of Europe made just before the destruction of the Thirty Years' War: the 1576 edition of Braun and Hogenberg's famous collection of cityscapes from around the world

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Müller & Schindler

Simbach am Inn, 2015

- Ca. 270 pages / 41.0 × 28.0 cm
- 81 colored city illustrations on 59 double-folio plates
- Brown leather with rich gold decoration
- Commentary: German



Formerly 2,398-€

399 €
(like new)

Limbourg

Labelled here as LYPMURCH, the walled Belgian city of Limbourg is depicted amidst a lovely and sprawling landscape strategically located on a hill above the lower town of Dolhain, which was built on the meander of the Vesdre River. The water of the Vesdre is highly acidic and free from lime, making it ideally suited for the textile industry that flourished in the region.

However, the focus of this lovely engraving is not on the urban centers, which are literally put in the background, but on the activities of the surrounding countryside that support the thriving textile industry. Therefore, a shepherd and his sheepdog are shown sitting on a small hill and watching a flock of sheep on the right. On the left, farmers can be seen driving a horse along a road as well as tending to geese and cattle.

Civitates Orbis Terrarum - 1582

Diverse Bibliotheken



A final look at the cities of Europe made just before the destruction of the Thirty Years' War: the 1582 edition of Braun and Hogenberg's famous collection of cityscapes from around the world

Cologne (Germany) — 1582



The Civitates Orbis Terrarum is famous for the hundreds of gorgeous cityscapes from around the world contained in its six volumes, which are particularly precious because they show the medieval cities of Europe before the destruction of the Thirty Years' War. Cologne theologian, geographer, and printer Georg Braun and Flemish engraver Frans Hogenberg collaborated in creating the ambitious project, which has only gained popularity over the centuries. The masterfully designed and charming colored engravings not only depict buildings and their surrounding landscapes, but coats of arms, genre scenes from the everyday life of farmers and fishermen, local customs and costumes, boats, wagons, and more. Instructive and amusing texts written by Braun accompany the images and describe each town's geographical location, historical development, and economic conditions. It was designed as a way of introducing the world to educated humanists. The volume printed in 1582 is presented here.



Müller & Schindler

Simbach am Inn, 2016

- Ca. 270 pages / 41.0 × 28.0 cm
- 79 colored city illustrations on 59 double-folio plates
- Brown leather with rich gold decoration
- Commentary: German



Formerly 2,398-€

399 €
(like new)

Verona

This codex typically shows either maps or cityscapes of the world's most important urban centers, but for a city as ancient and important as Verona, one of each has been provided on this splendid double page engraving in two registers. The city was already at least five centuries old when it became a Roman colony in 80 BC and played an important role in the later history of the Western Roman Empire.

A man sketches the city while sitting on a hill in the lower right corner of the upper register, presumably drawing the map shown in the lower register. There, Verona's famous Roman arena is depicted on the right side while showing a pair of lovers on the left, an allusion to the tradition of tragic Italian romances that inspired Shakespeare to write Romeo and Juliet little more than a decade after this edition was published.

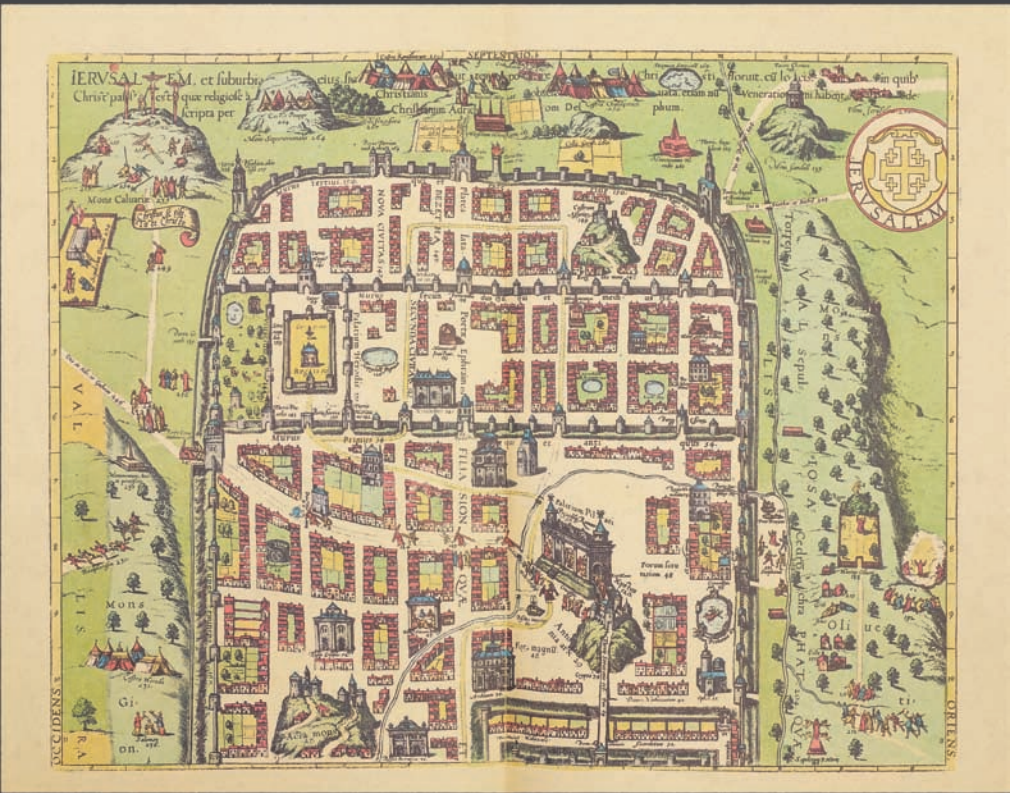
Civitates Orbis Terrarum - 1590

Diverse Bibliotheken



A final look at the cities of Europe made just before the destruction of the Thirty Years' War: the 1590 edition of Braun and Hogenberg's famous collection of cityscapes from around the world

Cologne (Germany) — 1590



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Müller & Schindler

Simbach am Inn, 2020

- Ca. 270 pages / 41.0 × 28.0 cm
- 79 colored city illustrations on 59 double-folio plates
- Brown leather with rich gold decoration
- Commentary: German

Formerly 2,398-€

399 €
(like new)

Jerusalem

Reminiscent of an image from Google Earth, the holy city of Jerusalem is depicted in great detail with a bright color palette not as it was in the 16th century but how it appeared during Christ's lifetime when it was prosperous. The various locations of the Stations of the Cross and other stories of martyrdom are also depicted and the inscription at the top says that these places are reverently preserved by Christians and still venerated today.

This double-page engraving of the city was already a rarity at the end of the 16th century and the original plate has not survived to the present. It has been theorized that Braun and Hogenberg had the original in their possession because it was already used by them for the 1574 edition. Gerhard de Jode later republished the engraving in two sheets, which according to records existed as early as 1587.

Sforza Hours

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



A story like a thriller: begun by Birago, then stolen, completed by Gerard Horenbout, and separated into four separate volumes because of its 200+ miniatures

Milan and Ghent — Around 1486/90 and around 1520

Hardly any other handwritten codex from the Middle Ages is comparable with the breathtaking Sforza Hours. The work was begun ca. 1486 by the Milanese illuminator Giovan Pietro Birago. After a never-explained robbery, work on the splendid manuscript was discontinued ca. 1495 and first completed in 1521 by the Dutch court painter Gerard Horenbout. Long aberrations brought the precious manuscript into the most important ruling houses of the Renaissance. Its incomparably valuable and precious illumination casts a spell on the awestruck beholder.



Faksimile Verlag

Lucerne, 1993

- 696 pages / 13.1 x 9.3 cm
- 203 full-page miniatures
- All pages of the manuscript in a single volume (Luxury Edition). Red velvet binding, presented in a de luxe sterling silver case set with 30 precious stones.
- Limitation: 95 copies
- Commentary: German, English

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".

Picture Bible of King Louis

MS M.240 — Morgan Library & Museum (New York, USA)

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



Patron Portrait

The last page of this splendid fragment serves as a visual colophon and is the closest indication we have of who commissioned it. It is divided into two registers framed by architectures and depicted with red, green, and blue. The whole page is backed by burnished gold and these backgrounds are embossed with patterns.

The upper register presents a queen and a young beardless king and although there is no clear indication of who they are, it is believed to be Blanche de Castile and her son, the future King Louis IX. Below them and smaller in size due to their lower status, we get a glimpse of the book's production. To the left, a tonsured monk is directing the scribe to the right and the manuscript itself is identifiable by its distinct page layout.

King Louis IX (1226–1270), also known as Louis the Saint, is the only canonized French monarch and is considered to be one of the most beloved kings of medieval France. Numerous famous illuminated manuscripts are connected to the 13th century monarch, among them is the Picture Bible of King Louis, 8 magnificent folios of which were separated from the original manuscript in the 16th century and rebound together. It belongs among the moralizing Bibles of the period and features a fixed image program whereby eight picture medallions are presented per page in four pairs and accompanied by text.



ADEVA

Graz, 1995

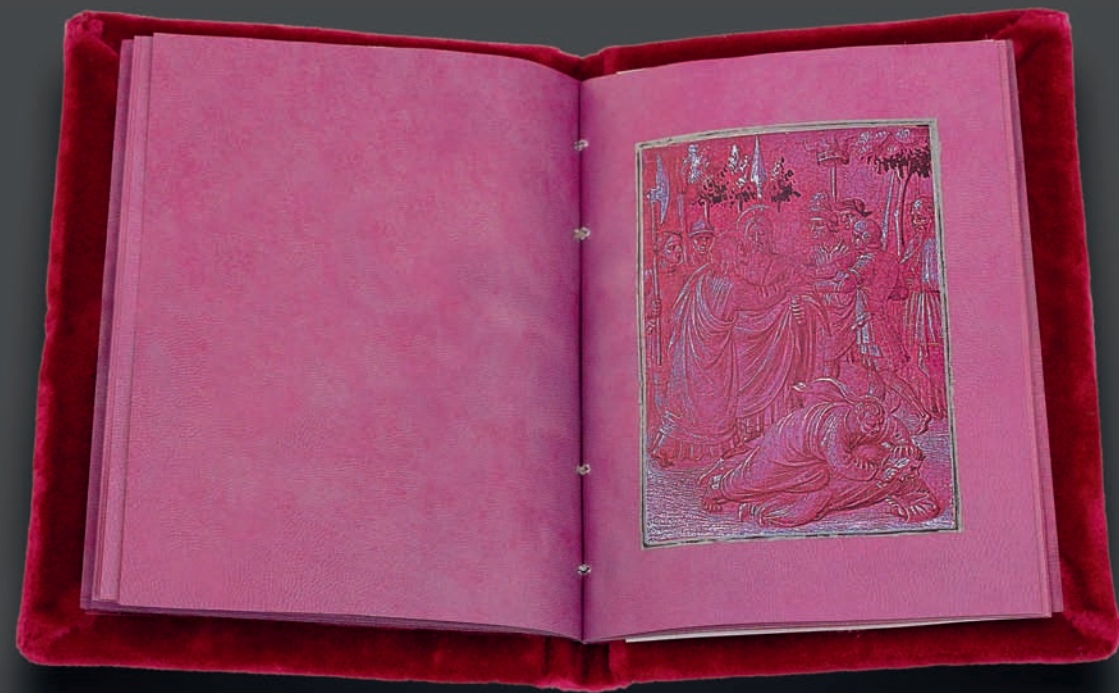
- 16 pages / 37.5 × 26.2.0 cm
- 56 picture-medallions, 1 full-page miniature, illustrations and ornamentation rich in gold
- Leather binding
- Limitation: 250 copies of the luxury edition with genuine gold
- Commentary: German, English

Formerly 1,980 €

499 €
(like new)

Purple Passion of Fra Angelico

Fogg Art Museum (Cambridge MA, USA) / Museum Boijmans Van Beuningen (Rotterdam, Netherlands)



Created for the Medici, preserved today in two museums on two continents:
masterly miniatures of the Dominican monk Fra Angelico on purple
parchment

Florence (Italy) — Mid 15th century

Originating from one of the greatest artists of the Italian Quattrocento, this treasure contains nine miniature pages of the Passion of Christ. The small format, similar to that of a book of hours, illustrates the private character of small books as a medium to a more personal immersion into the suffering of Christ. Drafted on purple parchment by Fra Angelico, a Dominican monk from Florence and an important artist of his time, the important scenes of the Passion are depicted with fine ink strokes and wonderful modeling in white and orange on the bright purple parchment. The Purple Passion offers an immediate glimpse into the finishing-process of illumination, and is also connected with the Medici family.



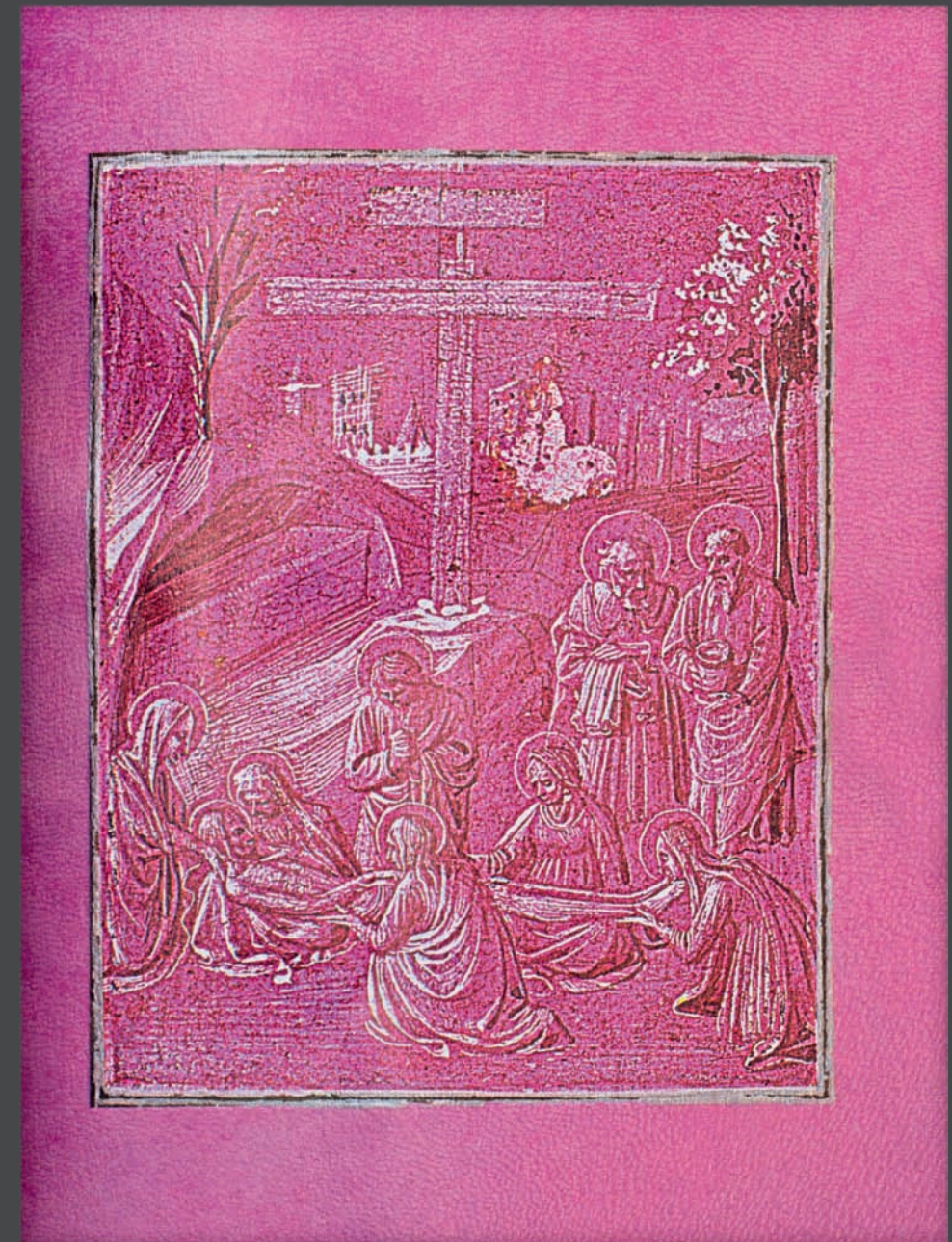
Patrimonio Ediciones

Valencia, 2007

- 24 pages / 10.0 × 8.0 cm
- 9 full-page miniatures on purple dyed parchment
- Velvet over wooden boards with coat-of-arms of the Medici family in silver
- Limitation: 500 copies
- Commentary: German, English, Spanish, Italian

Formerly 2,500-€

1,499 €
(like new)



Pietà

An archetypal scene of the Virgin Mary cradling the dead body of Jesus is referred to by art historians as a Pietà, Italian for “pity” or “compassion”. This Pietà is depicted in the direct aftermath of the Crucifixion and portrays Christ’s followers gathered at the base of the cross. Some lay hands on the body, others pray on their knees, while others stand to the side and talk amongst themselves.

Presented on purple parchment within a simple silver frame, it is a refined composition consisting of delicate brush strokes of white ink. This stripped-down style of illumination provides unmitigated insight into the creative process of Fra Angelico, one of the most important artists of the 15th century. It is a unique masterpiece!

Poem of Praise for King Robert of Anjou

Cod. Ser. n. 2639 — Österreichische Nationalbibliothek (Vienna, Austria)



Against the Avignon Papacy, for the reunification of Italy: the visually stunning work of splendor and propaganda for Robert the Wise, King of Naples

Southern Italy — Ca. 1340



Die Lage im Italy des 14. century ist nicht sehr vielversprechend: Das Land ist zerrissen, der Papst weilt im fernen Avignon im Babylonischen Exil und römisch-Germane Könige machen oft ihren Anspruch auf das Land geltend. Könnte Robert von Anjou (1278–1343), der König von Neapel, der Mann sein, der alles zum Guten wendet? Der Verfasser des vorliegenden Lobgedichts ist fest davon überzeugt: Robert sei der einzige, so wird er überschwänglich gepriesen, der Italy einen und die Kirche retten könne. Die Würde und Bedeutung dieser Aussage unterstützen schon das ungewöhnliche Format (48,5 x 34,4 cm) und die 43 monumentalen Miniaturen, die den Betrachter geschickt zu einem fast intimen Zwiegespräch einladen. Politisch und militärisch war Robert zwar nicht so erfolgreich, wie es das Lobgedicht glauben machen könnte, aber er trägt den Beinamen „Il Saggio“, der Weise: Giotto di Bondone, Francesco Petrarca und Giovanni Boccaccio hat er großzügig gefördert.



ADEVA

Graz, 2008

- 72 pages / 48.5 x 34.4 cm
- 43 large miniatures on 72 pages, 37 decorative initials in colors and goldleaf; richly endowed with engraved gold and silver
- Deer leather with metal applications
- Limitation: 80 copies
- Commentary: German



Formerly 8,950 €

2,999 €
(like new)

Patron Portrait

This double-page at the beginning of the manuscript establishes the purpose of the text – to promote Robert of Anjou, King of Naples, as the savior of Italy. On the recto page, we see the image of a beautiful but sorrowful female figure dressed in pink with dark blue sleeves and accents with gold leaf. She is the personification of Italy, which cries out for a strong leader to unite it.

Robert is depicted in profile on the verso page seated on a bench throne holding an orb in one hand and a scepter topped with a fleur-de-lys in the other. His beautifully patterned robes, trimmed with gold, are contrasted by the lapis lazuli background depicted with a pattern of golden fleur-de-lys, which are inscribed with his numerous virtues.

Rose Novel for King François I

Ms M.948 — Morgan Library & Museum (New York, USA)



One of the most famous romance novels in history, magnificently illuminated for the King of France: the allegorically narrated ups and downs of a young man's journey to find his love

Rouen (France) — Ca. 1519

The Rose Novel was one of the most popular forms of secular literature during the 20th century, and the Rose Novel for King François I is one of the most magnificent editions of the famous love story. Using a rose as an allegory for his beloved, it describes the journey of a young man through the highs and lows of being in love. This manuscript is an early-16th century copy of an earlier work that was then illuminated in Rouen with 107 shimmering miniatures. Aside from being a kingly example of an illuminated manuscript, its text is an important specimen of Old French literature.



ADEVA

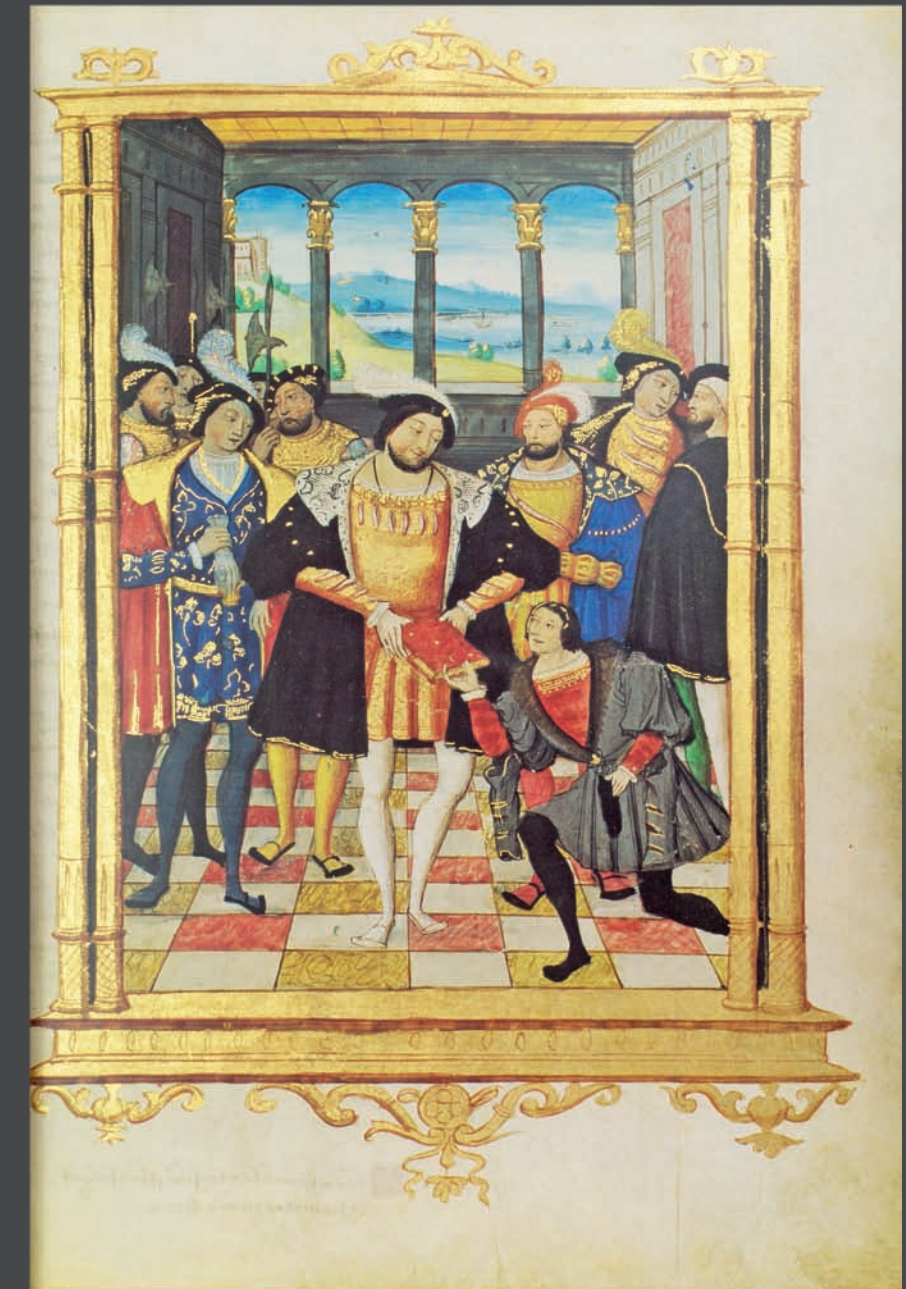
Graz, 1993

- 420 pages / 27.0 × 19.5 cm
- 107 miniatures, finely embellished with gold
- Red velvet binding
- Limitation: 430 copies
- Commentary: German



Formerly 4,800-€

1,499 €
(like new)



Presentation Miniature

The patron of the manuscript, François I of France, is pictured here wearing a feathered hat, fur-lined coat, and collar trimmed with cockleshells linked with double knots indicative of the Order of St. Michael. Holding his hat with his left hand and partly kneeling, Girard Acarie, the illuminator, extends the newly completed manuscript to the King with his right hand.

We see five other courtiers, four wearing feathered hats, and at least four guards, of whom three hold halberds and one a spear. The scene occurs within a wonderfully perspectival interior space with a tiled floor of alternating red and yellow, which opens up to a hilly landscape with the silhouette of a ship on the water. This is a truly exemplary presentation miniature.

Morgan Crusader's Bible

MS M.638 — Morgan Library & Museum (New York, USA) and others



Von König Ludwig den Heiligen über den Schah von Persien in den Besitz von J. P. Morgan nach New York: Eine der am schönsten illuminierten und berühmtesten Handschriften des Mittelalters

Paris (France) — Ca. 1250



The Morgan Crusader Bible is probably the most extraordinary work from the book collection of King Louis IX. It is a pure picture book illustrating the events of the Old Testament in 283 high-quality miniatures. This codex is famous the world over and has had several important owners who had explanatory commentaries append the pictures in Latin, Persian, Arabic, Judeo-Persian, and Hebrew. Its miniatures resemble the stained glass and mural paintings of the Sainte-Chapelle in Paris, which was also commissioned by Louis IX, and dress the events in the clothing, armor, and weapons of the 13th century, making it a valuable source about contemporary life and warfare. The artfulness and masterful execution of the miniatures often contrasts with the brutal, gruesomely detailed scenes of medieval combat that they depict.



Faksimile Verlag

Lucerne, 1998

- 92 pages / 39.0 × 29.5 cm
- 283 miniatures in total including 92 full-page miniatures and 181 golden initials
- Richly embossed leather binding
- Limitation: 980 copies
- Commentary: English, French, German

Formerly 4,980-€

1,999 €
(like new)



Saul Victorious, A Proven Leader

This is a gruesome masterpiece of the Gothic style and possibly the most famous image of medieval illumination. In 1 Samuel, an army of Ammonites under the command of King Nahash is besieging the Israelite city of Jabesh-Gilead. This scene depicts the moment when a relieving army commanded by Saul crashes into the rear of the Ammonites.

Wearing a crowned great helm and an orange tunic, Saul strikes the fleeing Nahash, cleaving his crown, and slaughter ensues as the Israelites inside the city pour out of the gates and hit the Ammonites from both sides. An archer in the tower aims at the only unharmed Ammonite and a trebuchet sends a boulder crashing into their ranks. Below, Saul is crowned and anointed by Samuel, who then celebrates the victory with sacrifices.

De Historia Stirpium - Leonhart Fuchs

Biblioteca Antiqua di Aboca Museum (Sansepolcro, Italy)



By the German physician and botanist Leonhart Fuchs: the standard work for centuries by the „father of botany“ with more than 500 colored woodcuts

Basel (Switzerland) — 1542

The famous herb book by the German physician and botanist Leonhart Fuchs was the standard botanical work in Europe for centuries. Printed in Basel in 1542, it is wonderfully illustrated with over 500 colored woodcuts, which visually present the plants depicted from their roots to their flowers. This fascinating document from the “Father of Botany” brings the exciting world of the beginnings of biology to life. Leonhart Fuch’s famous masterpiece was published in Basel’s Officina Insignriniana in 1542: the fascinating herb book with the title *De Historia Stirpium commantarii insignes*. This comprehensive botanical work contains botanical and medical descriptions of 343 plants both common and exotic, and is richly illustrated with 517 gorgeously colored woodcuts. These captivatingly naturalistic depictions – executed by gifted masters according to the author’s instructions – presents the plants in every detail, from the roots to the leaves and flowers.



Aboca Museum

Sansepolcro, 2003

- 898 pages / 35.0 x 28.5 cm
- 517 xylographic illustrations of 343 species
- Wine-colored imitation leather embossed with reliefs of Fuchs and his collaborators. Spine strengthened by seven bands
- Commentary: Italian

Formerly 890-€

499 €
(like new)



Author Portrait

At the beginning of the work, portraits of all those involved in its creation are presented in masterfully engraved woodcuts that have been lovingly colored. Here we see the author and mastermind of the work, Leonhart Fuchs, holding a flowering plant. His portrait is accompanied by some marginal notes written in the hand of one of the codex’s previous owners.

Fuchs is rosy-cheeked, sports a stylish beard, and gazes casually at the margin. He is dressed in the typical attire of the 16th century: a ruffled shirt and tights, a soft brimmed hat, and an oversized brocade coat lined with fur. Thus presented as an idealized Renaissance scholar, the portrait suggests that Fuchs already anticipated the importance and impact his work would have for botany.

Apocalypse of Lambeth Palace

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



Luxury Edition!

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

London (United Kingdom) — 1260–1270



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



CORON Verlag

Stuttgart, 1990

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

Formerly 5,980-€

2,799 €
(like new)



John Receives his Commission on 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."

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.

Aberystwyth Aratea

Ms. 735C — National Library of Wales (Aberystwyth, Wales)



A wonderfully preserved, thousand-year-old manuscript copied from an even older original: the astronomical-didactic poem of the ancient celestial scientist Aratus of Soloi

Fleury or Limoges (France) — 11th century

The post-Carolingian manuscript Constellations from Antiquity was created around the year 1000 in France's Fleury Abbey, a center of medieval astronomy. This well-preserved transcript of a doctrinal poem by the famous ancient poet Aratus impressively illustrates the collected astronomical knowledge of antiquity: 23 delicately colored pen drawings of the constellations, seven celestial maps, as well as hemispheres, planispheres, and the planetary orbits with the zodiac adorn this historically significant illuminated manuscript.



Quaternio Verlag

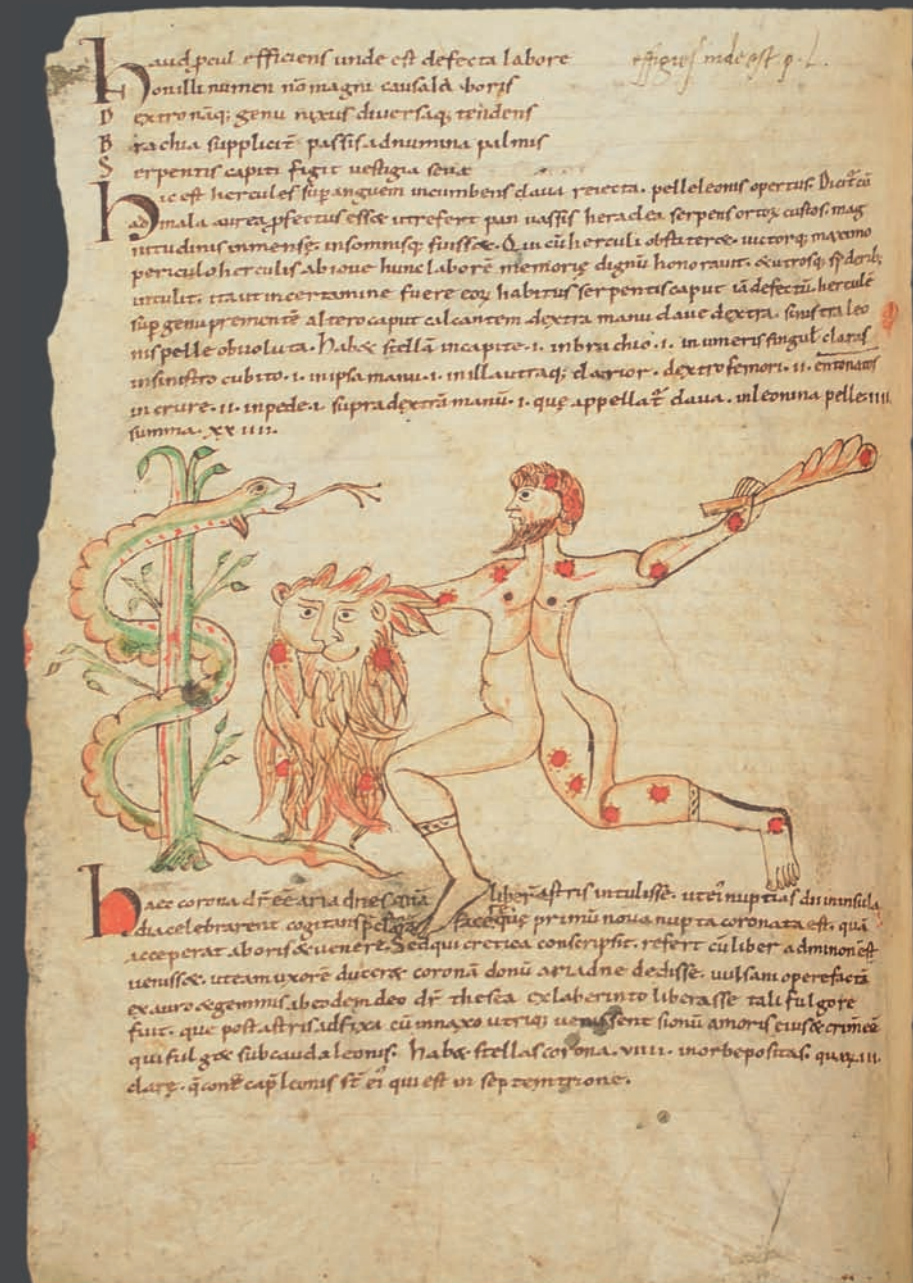
Lucerne, 2018/2019

- 52 pages / 23.5 x 16.5 cm
- 23 subtly colored pen and ink drawings of the individual constellations and 7 star charts
- Decorative brown leather binding with rich blind embossing
- Limitation: 680 copies
- Commentary: German, English



Formerly 2,650 €

1,499 €
(like new)



Hercules

One of the most beloved figures of ancient mythology, a Christianized version of Hercules continued to be praised during the Middle Ages as an allegorical figure and role model for bravery, wisdom, and morality. Furthermore, his return from the underworld and later ascent to become a constellation was seen as Christ-like.

Aside from the Golden Fleece, the most easily recognizable symbols associated with Hercules are shown here: his gnarled club, the Nemean Lion, and the snake sent by the Goddess Hera to kill him as a baby, which he strangled. Hercules has a piercing look on his face but the lion is depicted as oddly friendly, almost cartoonish, and looks directly at the beholder. Red-orange stars represent the arrangement of his constellation.

Hedwig Codex

MS Ludwig XI 7 — The Getty Museum (Los Angeles, USA)



A fine specimen of Central European Gothic art prized for its depictions of the first Mongol invasion of Poland in 1240–41: the codex narrating and beautifully illustrating the life of Saint Hedwig has nearly relic-like status today

Silesia (Poland, Czech Republic) — 1353

Born into the Bavarian noble House of Andechs, Hedwig became the Duchess of Silesia after her marriage to Henry I the Bearded in 1201 and rose to the rank of High Duchess consort of Poland alongside her husband in 1232. Hedwig and Henry lead pious lives, supporting and founding various monasteries and hospitals as well as providing aid to the poor. After witnessing the death of her only son in the Battle of Legnica during the first Mongol invasion of Poland, Hedwig established a Benedictine abbey on the site. As a sign of her piety, she is said to have gone barefoot, even in winter. Hedwig was canonized in 1267, less than 25 years after her death. The story of her life is preserved in a marvelous Gothic manuscript known as the Hedwig Codex or the Codex of Lubin, which was created by a certain Nycolaus Pruzie (Nicolaus of Prussia) in 1353 at the behest of the saint's great-great-great-grandson, Louis I of Liegnitz-Brieg. It is adorned by 61 masterfully designed and wonderfully colored miniatures, which include rare depictions of the first Mongol invasion of Poland in 1240–41.



Gebr. Mann Verlag

Berlin, 1972

- 408 pages / 34.1 x 24.8 cm
- 65 miniatures
- Linen binding
- Limitation: 850 copies
- Commentary: German



Formerly 1,490 €

499 €
(like new)



Saint Hedwig of Silesia

This full-page miniature of Saint Hedwig is unique in the manuscript: unlike the others, which depict events from her life, she is presented here in the form of a standard devotional image of a saint. She is flanked by the patrons of the manuscript, Duke Louis I of Liegnitz-Brieg, Hedwig's great-great-great-grandson, and his wife Agnes of Glogau.

Hedwig is sumptuously dressed as an aristocrat but carries her boots over her arm, making her barefoot in imitation of the Apostles, and she wears no crown as a further sign of humility. The objects she holds symbolize her devotion: a statuette of the Madonna and Child, a rosary, and a prayerbook in which she marks a page with a finger to suggest she was praying when this "snapshot" was taken.

Jacques Bruyant: The Way of Poverty or Riches

Widener I — Free Library (Philadelphia, USA)



From the circle around the famous Parisian Bedford Master: a magnificently illuminated „handbook“ with allegorically narrated and humorous advice for a happy marriage

Paris (France) — Ca. 1430

The Way of Poverty or Riches is a verse narrative originating from ca. 1342. The tale deals with the lives of the recently married young couples and served as a handbook for a happy relationship. The manuscript enjoyed such great popularity after its release that it has been copied countless times and disseminated in multiple languages. Nevertheless, only one transcription was illustrated with incredibly beautiful, style-setting miniatures. This very same edition has 46 brightly-colored, exceptionally designed pictures in the late-Gothic style that illustrate the manuscript. The miniatures depict scenes from everyday life in the Middle Ages in an artistically responsive way. Additionally, 74 gold initials and opulently embellished bordures adorn the beloved work.



Faksimile Verlag

Lucerne, 2005

- 146 pages / 20.7 x 14.4 cm
- 46 miniatures, 74 gold initials, and colorful filigree tendril bordures with gold leaf
- Four gilded decorative silver fittings adorn the red velvet binding
- Limitation: 980 copies
- Commentary: German, French



Formerly 3,780-€

1,499 €
(like new)



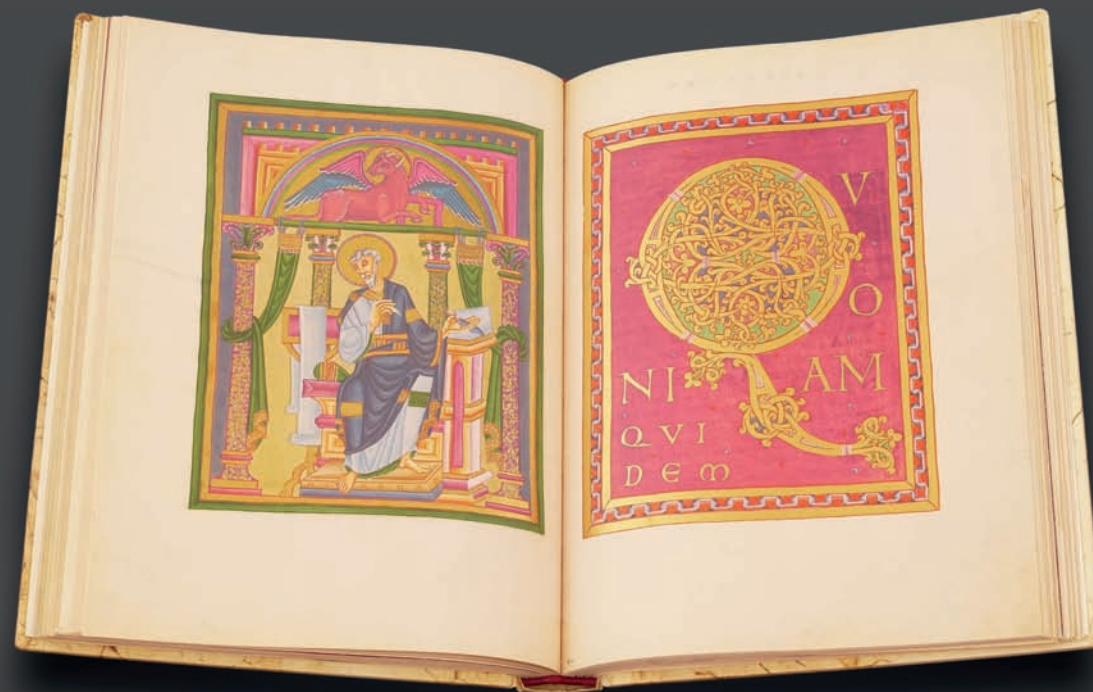
The Castle of Labor

Introducing the fortieth chapter of the manuscript, this miniature is an allegory for the benefits of hard work. It is a vision presented to the protagonist referred to simply as the Newlywed, who is visited in a dream by Want, Necessity, Suffering, and Hunger who scold him for not having found work. He is eventually saved by Reason, who shows him the path to a virtuous life.

Presented in a delicate red/gold frame, the castle's construction offers the opportunity to demonstrate various tool such as hammers, saws, and instruments for measuring cut stone. Amongst the flowering tendrils in the margins, four figures appear performing the principal activities of the four seasons: sowing, reaping, woodcutting, and harvesting grapes.

Codex Caesareus Upsaliensis

MS C93 — Universitetsbibliotek Uppsala (Uppsala, Sweden)



Classically styled Evangelist portraits, purple dye, and gold leaf: a magnificent commission of the Emperor Henry III from the scriptorium of Echternach Abbey

Echternach Abbey (Luxembourg) — Ca. 1050



This fine manuscript is counted among the elaborate Gospel books commissioned by various emperors from the Carolingian, Ottonian, and Salian dynasties. Commissioned by the Emperor Henry III ca. 1050, the Codex Caesareus Upsaliensis was created as a gift for the newly established Goslar Cathedral. Six full-page miniatures present portraits of the Four Evangelists as well as coronation and presentation miniatures of the Emperor and Empress in addition to numerous full-page decorative initials, incipit pages, and canon tables. The manuscript is the product of the famous scriptorium of Echternach Abbey, which produced lavishly illuminated tomes for centuries that are some of the finest in all of medieval art.



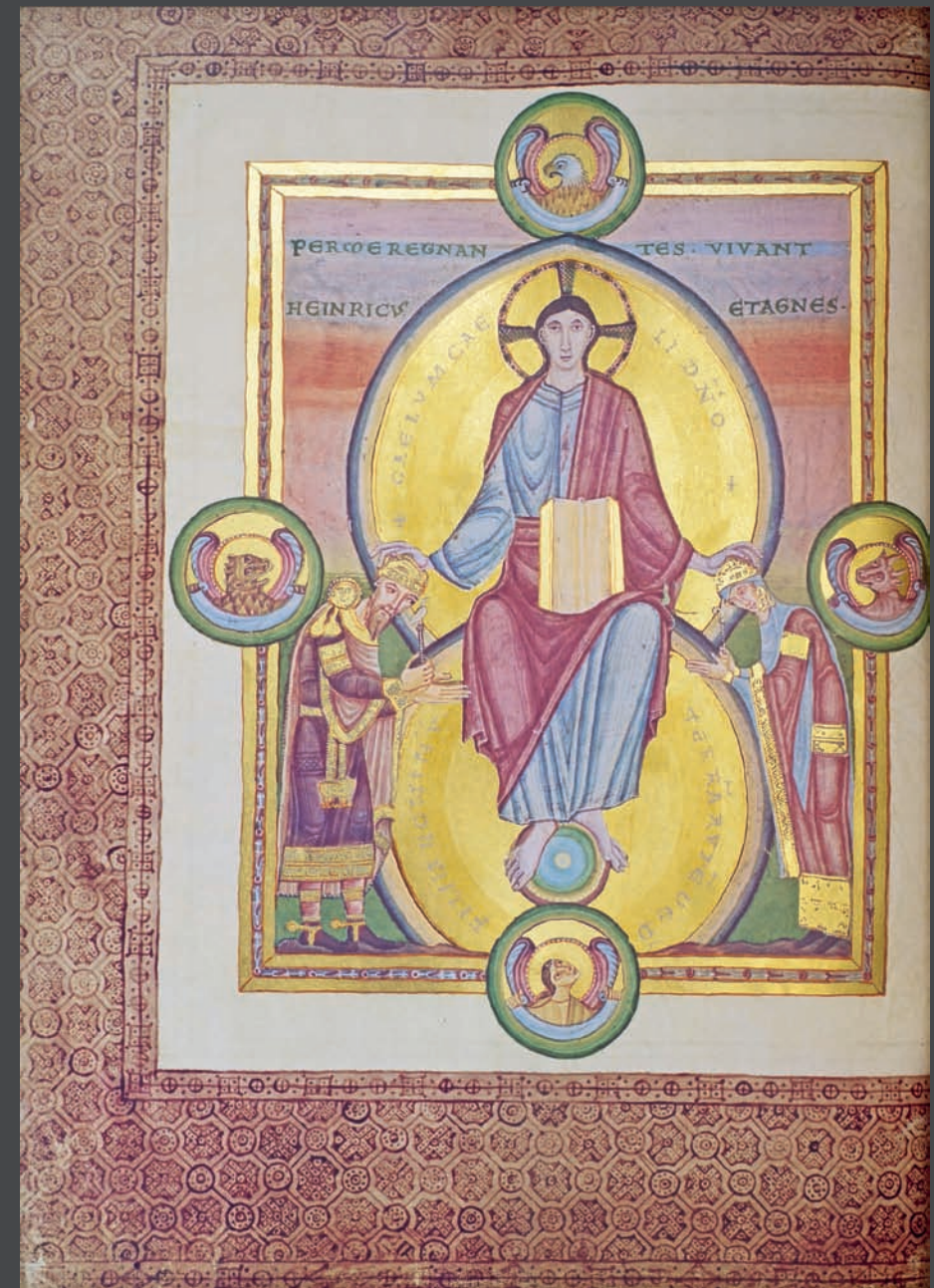
Almqvist & Wiksell

Stockholm, 1971

- 318 pages / 38.0 × 28.0 cm
- 12 canon panels; 2 ornate carpet pages; 6 full-page miniatures; 6 full-page splendid initials; 16 full-page and half-page text pages
- Parchment binding
- Limitation: 500 copies
- Commentary: English

Formerly 7,600-€

3,899 €
(like new)



Coronation Miniature

Opposite of the donor portrait, Emperor Henry III and his wife Empress Agnes are shown being crowned by Christ, who sits in majesty and looks out from the page directly at the reader. Christ's feet are shown resting on an orb with rings of various colors that represents the world and all of creation and he is presented before a spaceless and timeless gold leaf background.

The Emperor is depicted wearing golden spurs and holding a scepter with a bird on it, the Empress holds a scepter with a fleur-de-lis, both figures are dressed in purple robes trimmed with gold. The three figures are surrounded by the Evangelist Symbols, each presented in a medallion with a gold background. An intricate textile pattern frames the entire page.

Il Fior di Virtù + Waldseemüller map

Ricc. 1774 — Biblioteca Riccardiana (Florence, Italy) / Library of Congress (Washington, USA)



Two masterpieces of medieval book and map art: the „Flowers of Virtue“ and Waldseemüller’s famous world map, the first with the designation „America“

Florence (Italy) — 1470–1480; 1507



Der Codex „il fior di virtù“ und die beigegefügte Waldseemüller-Karte vereint zwei der wichtigsten Werke der europäischen Gotik und der Renaissance. Die „fiore di virtù“ geht zurück auf einen Text aus dem 13. century und wurde zwischen 1470 und 1480 von begabten Schreibern aus Florenz neu verarbeitet. Etwa im Jahre 1507 wurde der Handschrift die berühmte Karte des Martin Waldseemüller hinzugefügt, auf welcher erstmals die Bezeichnung „Amerika“ festgehalten ist.



ArtCodex

Modena, 2015

- 1 chart (70 x 50 cm) + 1 volume (23.0 x 16.0 cm)
- Numerous miniatures edged with gold
- Richly decorated leather binding with 3 clasps
- Limitation: 999 copies
- Commentary: Italian



Formerly 3,900 €

1,499 €
(like new)

Waldseemüller Map

In addition to the beautifully illuminated moralizing text, this manuscript is remarkable due to the addition of a copy of the famous Waldseemüller Map from ca. 1507, which is famous for being the first to identify the New World as “America” and also depicted it as a continent entirely separated from Asia.

Martin Waldseemüller (ca. 1470–1520) was a German cartographer and humanist scholar who modified Ptolemy’s second projection, expanding it to accommodate the Americas and the higher latitudes. Curved meridians aid in the depiction of the entire surface of the Earth. In the upper-mid part of the main map there is inset another, miniature world map representing to some extent an alternative view of the world.

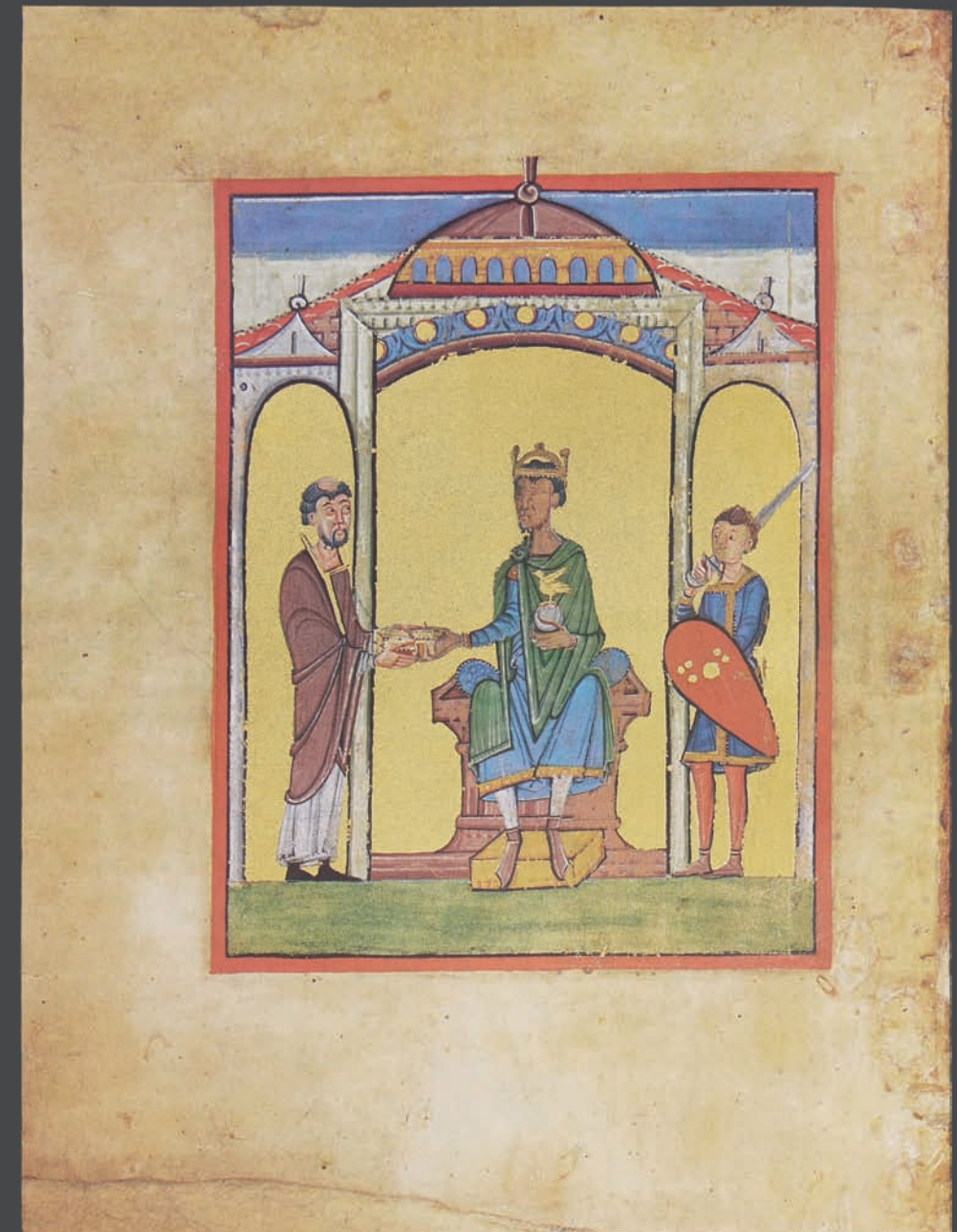
Reichenau Gospel Lectionary

Codex 78 A 2 — Staatsbibliothek Preussischer Kulturbesitz (Berlin, Germany)



The transition from the Ottonian to the Romanesque style: an unfinished masterpiece from the famous Reichenau monastery

Monastery of Reichenau (Germany) — 2nd half of the 11th century



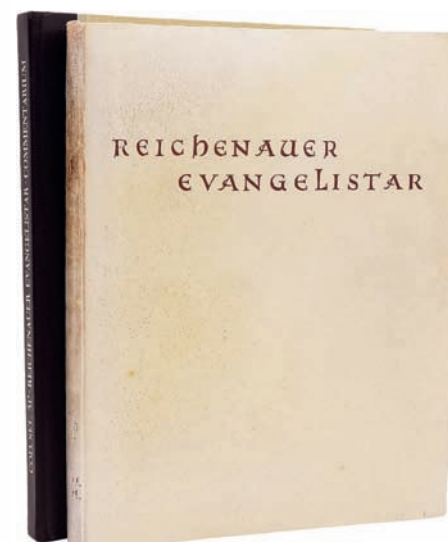
Situated at Lake Constance, at the foot of the Alps, Reichenau Abbey's scriptorium was responsible for some of the greatest illuminated manuscripts in all of European history and was preeminent among European scriptoria ca. 1000. During the Ottonian age, splendid Reichenau manuscripts were created for high ranking clientele such as Otto III, Henry II, or Egbert, the Archbishop of Trier. The Gospel Lectionary of Reichenau is an unfinished illuminated manuscript that appears to have been intended for an important patron or as a gift because its dedication page features an enthroned monarch. This manuscript is significant for research into the development of the Reichenau school because it originated during a period of transition, thus combining typical Ottonian artistry with new innovations. This manuscript represents a key piece of evidence for art historical researchers as well as a fascinating work of art for lovers of illuminated manuscripts.



ADEVA

Graz, 1972

- 182 pages / 28.0 × 21.0 cm
- 29 miniatures, either full-page or in stripes, with rich gold ornaments, 6 ornamental pages and numerous splendid initial letters
- Parchment binding
- Commentary: German



Formerly 1,680-€

999 €
(like new)

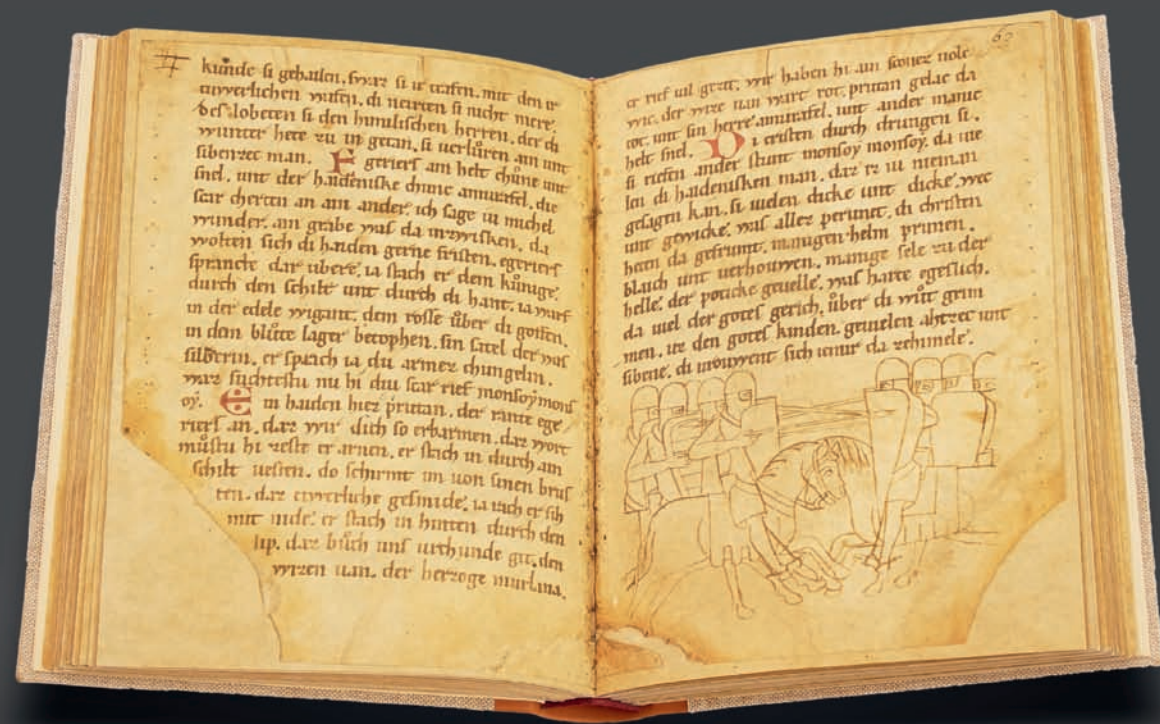
Dedication Portrait of...Whom?

This is a perfect example of a late-Ottonian miniature of an enthroned and crowned monarch, holding a globe with an imperial eagle in this case, being presented with a codex. However, the identity of the figure remains unknown and is tied to the debate over whether the manuscript was created in the 1050's or the 1070's as a commission of either Emperor Henry III or Henry IV.

Aside from the artistic balance between the Ottonian tradition and new Romanesque innovations, those arguing for an earlier date point to the incomplete state of the manuscript, including this image: unlike the face of the scribe presenting the codex, both the face of the emperor and of his arm bearer are unfinished sketches. This points to Henry III, who died in 1056, which would explain why the manuscript was never completed, but this still open to debate.

Song of Roland

Cod. Palat. germ. 112 — Universitätsbibliothek Heidelberg (Heidelberg, Germany)



A splendid German translation of the most famous Chanson de geste or „song of heroic deeds“: the heroic death of Roland as leader of Charlemagne’s rearguard and his veneration in the French Song of Roland

Germany — Late 12th century

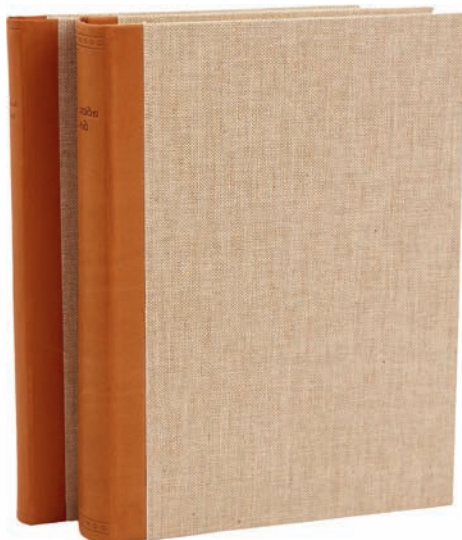
Originating from the 11th century, The Song of Roland is the oldest surviving major work of French literature and is the most famous example of a chanson de geste or “song of heroic deeds”. The narrative centers around the figure Roland, a knight and captain in the service of Charlemagne who died leading the rear guard of the Frankish army when it was ambushed at the Battle of Roncevaux Pass in 778. This embellished retelling of the battle and the events surrounding it would have been performed by troubadours for the entertainment of the knightly class and has survived in numerous illuminated manuscripts. A German poet known as Konrad der Pfaffe (Conrad the Priest) translated the work from French into the Bavarian dialect ca. 1170, likely in Regensburg, and replaced the specifically French topics with broader Christian themes. The manuscript at hand originated from the end of the 12th century and its neatly written text is adorned by 39 half-page miniatures. Although uncolored, they are obviously the work of a skilled hand and very clearly illustrate the events of the text.



Reichert Verlag

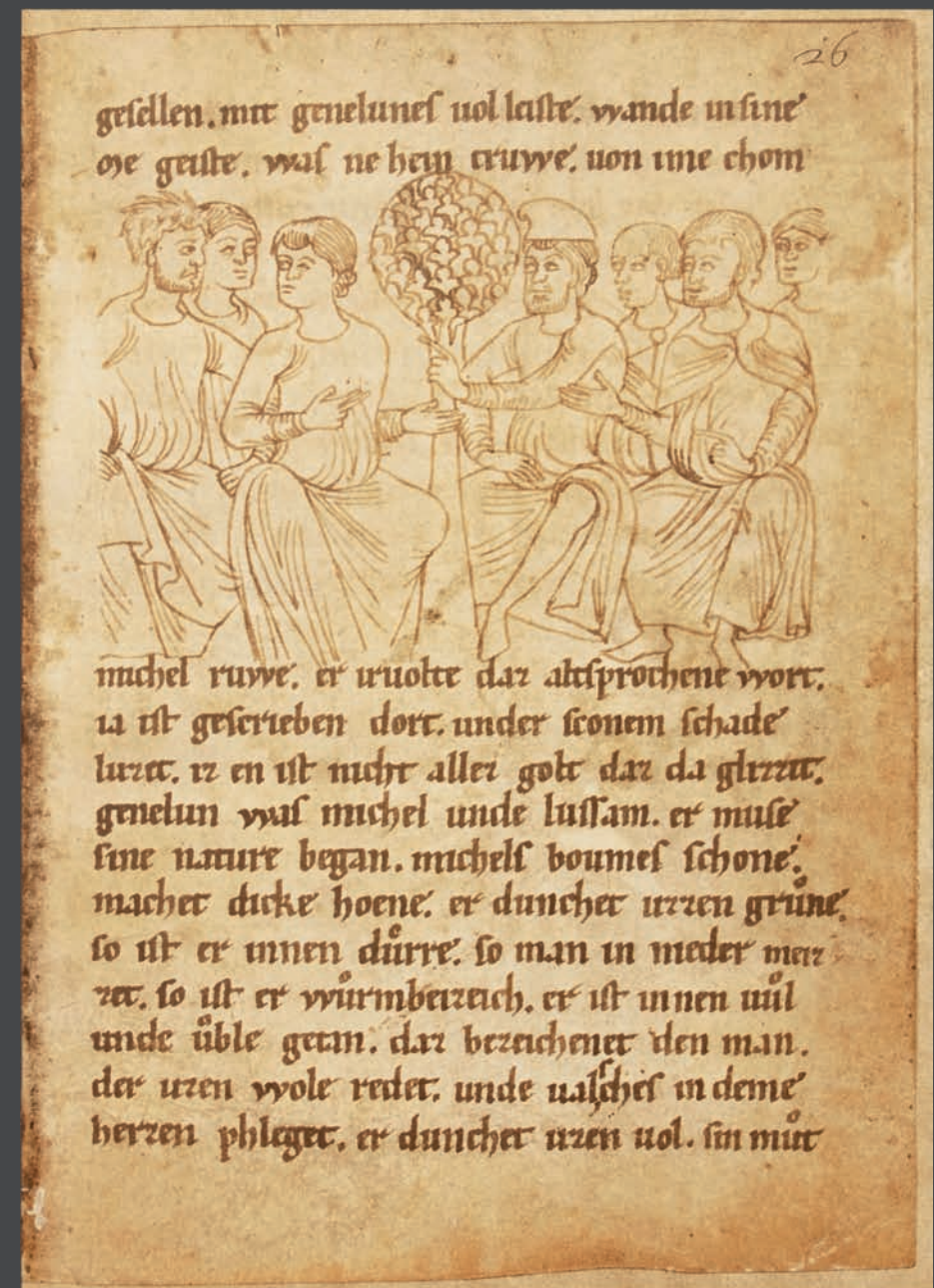
Wiesbaden, 1970

- 148 pages / 22.0 x 16.0 cm
- 39 ink drawings
- Linen binding with leather spine
- Limitation: 1,000 copies
- Commentary: German



Formerly 1,780 €

899 €
(like new)



Genelun Confers with the Pagans under an Olive Tree

Konrad der Pfaffe’s version of the Song of Roland differs from the original in that its religious tone is even more pronounced and a fervent Crusader spirit has replaced Frankish patriotism: Charlemagne is the model Christian ruler, Roland the peerless Christian knight who sacrifices himself like a martyr, and the traitor Ganelon (spelled here Genelun) betrays not only his country but his faith.

Paranoid that he himself will be betrayed, Roland’s stepfather Genelun (wearing a hat) enters into a conspiracy with the pagan Saracens to ambush the Franks, killing Roland and bringing down Charlemagne and his empire. Although the olive tree is simply drawn like a lollipop, the artist has given the strongly gesturing figures individualized and expressive faces while dressing them in garments with a natural fall of folds.

Cologne Prayerbook of Johann von Landen

Universitäts- und Stadtbibliothek Köln (Cologne, Germany)



Praying in your own mother tongue: a gem of early Cologne printing with 31 finely colored woodcuts illustrating the entire history of salvation – in Kölsch

Cologne (Germany) — 1506-1507

This small prayer book is a jewel of early book printing in Cologne and is written in the city's dialect, Kölsch. Consisting of 31 leaves, the codex contains a series of prayers accompanied by colored woodcuts on the opposing pages, which constitute a complete cycle of the entire Salvation History from the Fall of Man to the Last Judgment in words and pictures. The text and imagery have been carefully designed in relation to one another, enabling the reader to deeper contemplation. Despite being undated, researchers have determined with certainty that the type used can be attributed to Johann von Landen, who enrolled at the University of Cologne in 1481. In 1503, he participated in the unsuccessful protest of Cologne's printers against the censorship of the archbishop. 68 of Landen's prints have survived to the present, mostly religious literature intended for a lay audience, but also travelogues, schoolbooks, legal texts, a book on astronomy, and an imperial decree. One third of his texts were printed in German, which was exceptional for books produced in Cologne, of which only 4% were printed in vernacular.



Urs Graf

Zurich, 1988

- 64 pages / 8.4 x 6.0 cm
- 31 colored woodcuts
- Leather binding with 4 real bands, special handmade paper
- Limitation: 99 copies
- Commentary: German



Formerly 2,400-€

1,199 €
(like new)



The Last Supper

The designer of this woodcut has managed to fit all thirteen figures into this archetypal scene by stripping it down to only the most important elements: the benches, a table, and a plate with a fish – an early Christian symbol. While most medieval Western depictions show lamb, this woodcut follows the Byzantine model of having fish as the main meal, perhaps reflecting the influx of Greek scholars fleeing Constantinople at the time.

Jesus with his cross-halo is naturally seated in the middle with John the Evangelist, “the disciple whom Jesus loved” (Jn. 13:23), depicted asleep resting his head on the table or reclining against Jesus’ chest. The only other Apostle who is identifiable is Judas because he is the only figure in the woodcut who does not have a halo. This may be intended to represent that Satan has already entered in him.

Der Welsche Gast

Ms. Memb I 120 — Forschungs- und Landesbibliothek (Gotha, Germany)



The first „book of etiquette“ in the German language: 120 entertaining miniatures illustrating the instruction, upbringing, and education of medieval society

Probably Eastern Franconia (Germany) — 1340

With Der Welsche Gast, the Cleric Thomasin von Zerklare (ca. 1186–1238) wrote the first book of etiquette in the German language ca. 1215/16. In the approximately 15,000 verses, he attempts to improve medieval society through education, upbringing, and guidance to virtuous behavior. A total of ten books give the reader both courtly and religious norms, which include, among other things, faithfulness in marriage and the duties of a good ruler. The edition of the Gotha Research Library, enriched with 120 miniatures, was created ca. 1340 and brings the world of thought in the Middle Ages back to life for today's readers. Battling knights, gambling men, animals, and angels romp on the sides, but even more unfriendly figures like the devil are also found.



Quaternio Verlag

Lucerne, 2018

- 204 pages / 32.5 x 23.5 cm
- 120 miniatures painted in opaque watercolours, 119 of them illustrating the Welscher Gast
- Fine pale pigskin, blind stamped with decorative lines and floral motifs
- Limitation: 680 copies
- Commentary: German



Formerly 5,980-€

2,899 €
(like new)

Battle Between Virtue and Vice

This moralizing manuscript, intended to teach a chivalric code of conduct, opens with a full-page tournament scene showing the battle between virtue and vice. Dressed in yellow and clapping her hands in the upper-left corner, Lady Virtue's banderole exhorts her knights to “drive off the vices” while Lady Vice's banderole instructs her knights: “protect yourselves against the virtues”.

In the field below, mounted knights engage in single combat, some wearing great helms: faithfulness against inconstancy, justice against injustice, moderation against immoderation, and generosity against avarice. The virtues are getting the better of the vices and chase them from the page, symbolizing that men can reformed through a moralizing education.

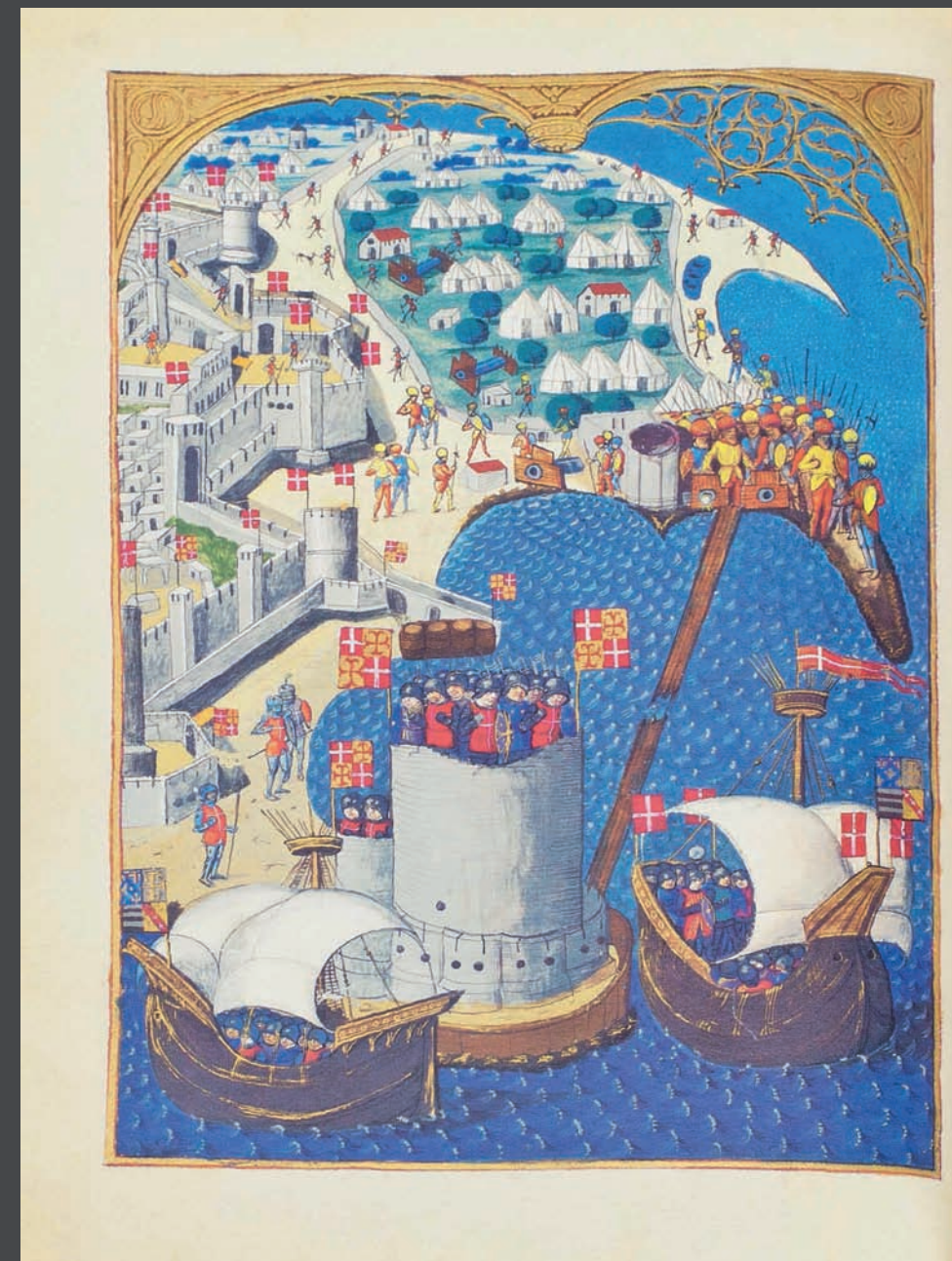
The Crusades: The Siege of Rhodes

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



This codex retells the history of the siege of Rhodes by the fleet and Army of the Turks in the year 1480. In this tale, the heroic resistance of the island by the Order of St. John under the leadership of Pierre d'Abousson is celebrated. Guillaume Caoursin, Grand Master of the Order and eyewitness to the events, reports on the attacks, battles, and a great earthquake in the year 1481 in his *Obsidionis Rhodiae Urbis Descriptio* or *Description of the Siege of Rhodes*. Readers experience the application for asylum of the Turkish Prince Zizim, of betrayal, murder, and political and diplomatic skill in the settlement of the conflict. The exciting history is illustrated with 52 full-page miniatures, 4 enchantingly furnished bordures, and 90 grisaille initials, which are embellished with plants and fantastic animals.



Club Bibliófilo Versol

Madrid, 2006

- 464 pages / 28.0 × 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
- Limitation: 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.

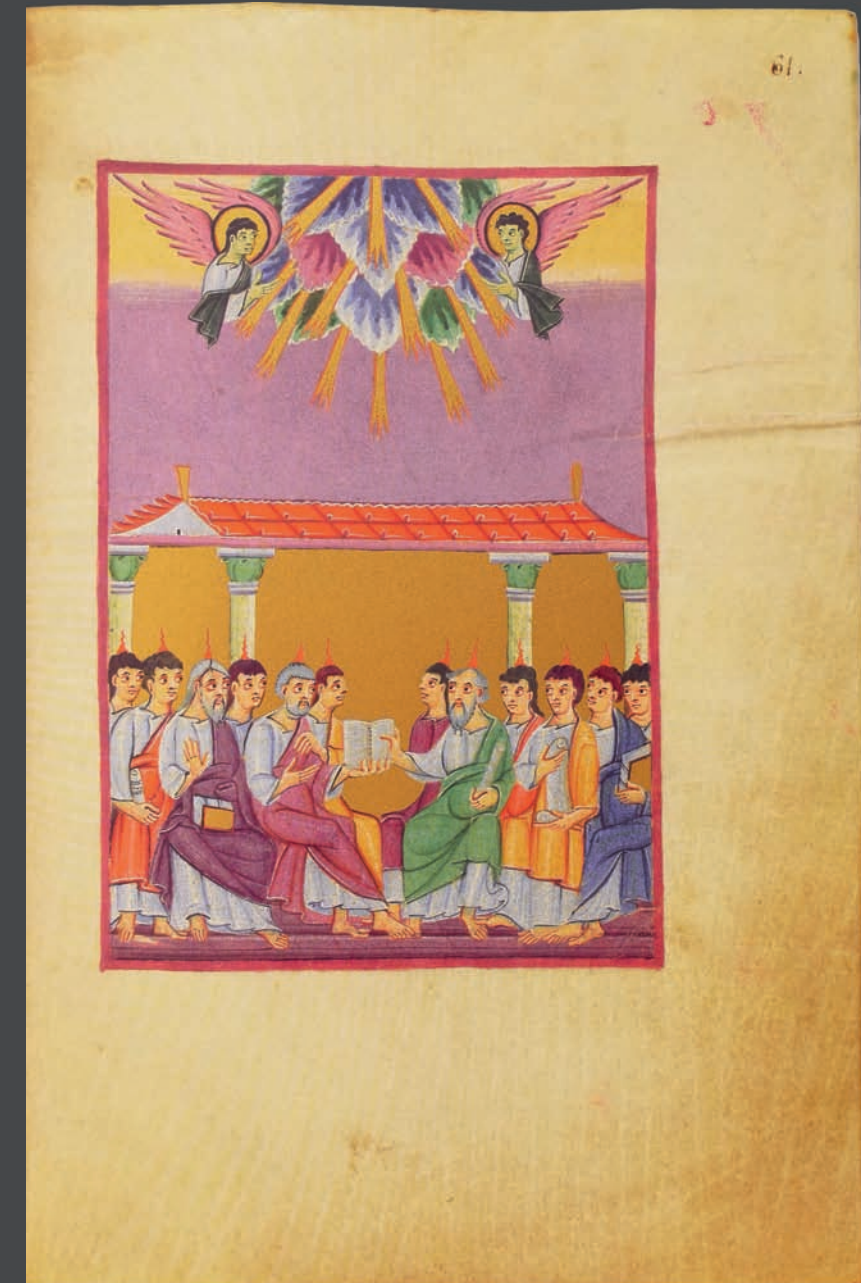
Reichenau Pericopes Book

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



A magnificent work from the famous scriptorium of Reichenau, created for Emperor Henry II: fascinating Ottonian illumination on a gold background

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.

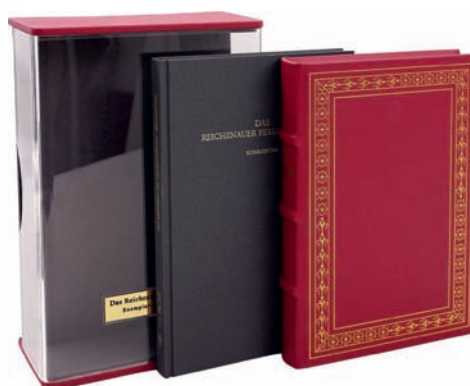
The scribes and illuminators of Reichenau Abbey in southern Germany were responsible for some of the greatest manuscripts of the Middle Ages and of the Ottonian period in particular. During the Ottonian age, splendid Reichenau manuscripts were created for high ranking clientele such as Otto III, Henry 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.



CORON Verlag

Graz, 2009

- 216 pages / 28.0 × 18.5 cm
- 9 miniatures, 6 full-page initials and numerous golden initials
- Leather with blind embossing
- Limitation: 100 copies (total print run of 499 copies)
- Commentary: German



Formerly 5,980-€

1,999 €
(like new)

Catalan Atlas

Esp. 30 — Bibliothèque Nationale de France (Paris, France)

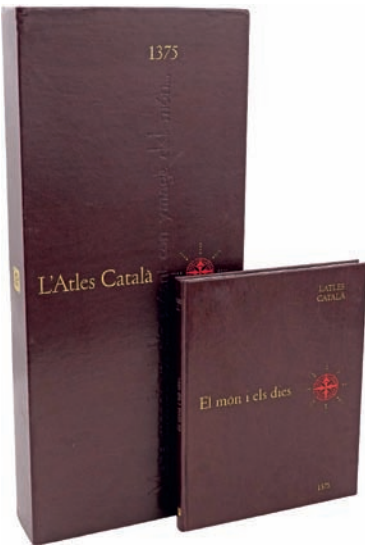
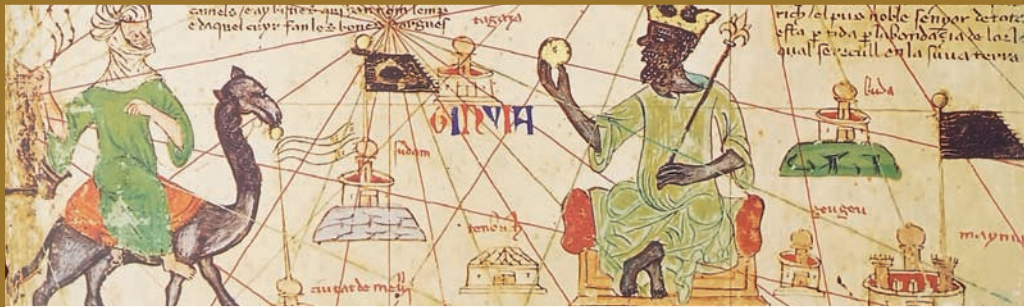


Rarity!

The first complete depiction of the world as it was then known on twelve parchment plates measuring over 3 meters long: this mappa mundi is the pinnacle of medieval cartography and the most important contemporary map of Africa

Mallorca (Spain) — 1375

A true milestone of cartography was created in 1375 by Abraham Cresques, a Jewish master mapmaker and builder of clocks, compasses, and other nautical instruments from Palma, Mallorca. Working at the behest of Prince John, the future King of Aragon, Cresques and his son Jehuda set about creating a set of nautical charts that would surpass all contemporaries and be presented as a royal gift to John's cousin, who would become King Charles IV of France. The work consists of six vellum folios, which were richly painted and illuminated with gold and silver. Its first two leaves contain illustrated Catalan texts concerning cosmography, astronomy, and astrology emphasizing the spherical nature of the Earth. The four remaining leaves comprise the map itself, which is surprisingly accurate and contains the first ornate compass rose drawn on a map. Cresques also incorporated information from the travelogues of Marco Polo and Sir John Mandeville. To protect the work, it was mounted on five wooden panels tied end to end in a leather binding created by Simon Vostre ca. 1515.



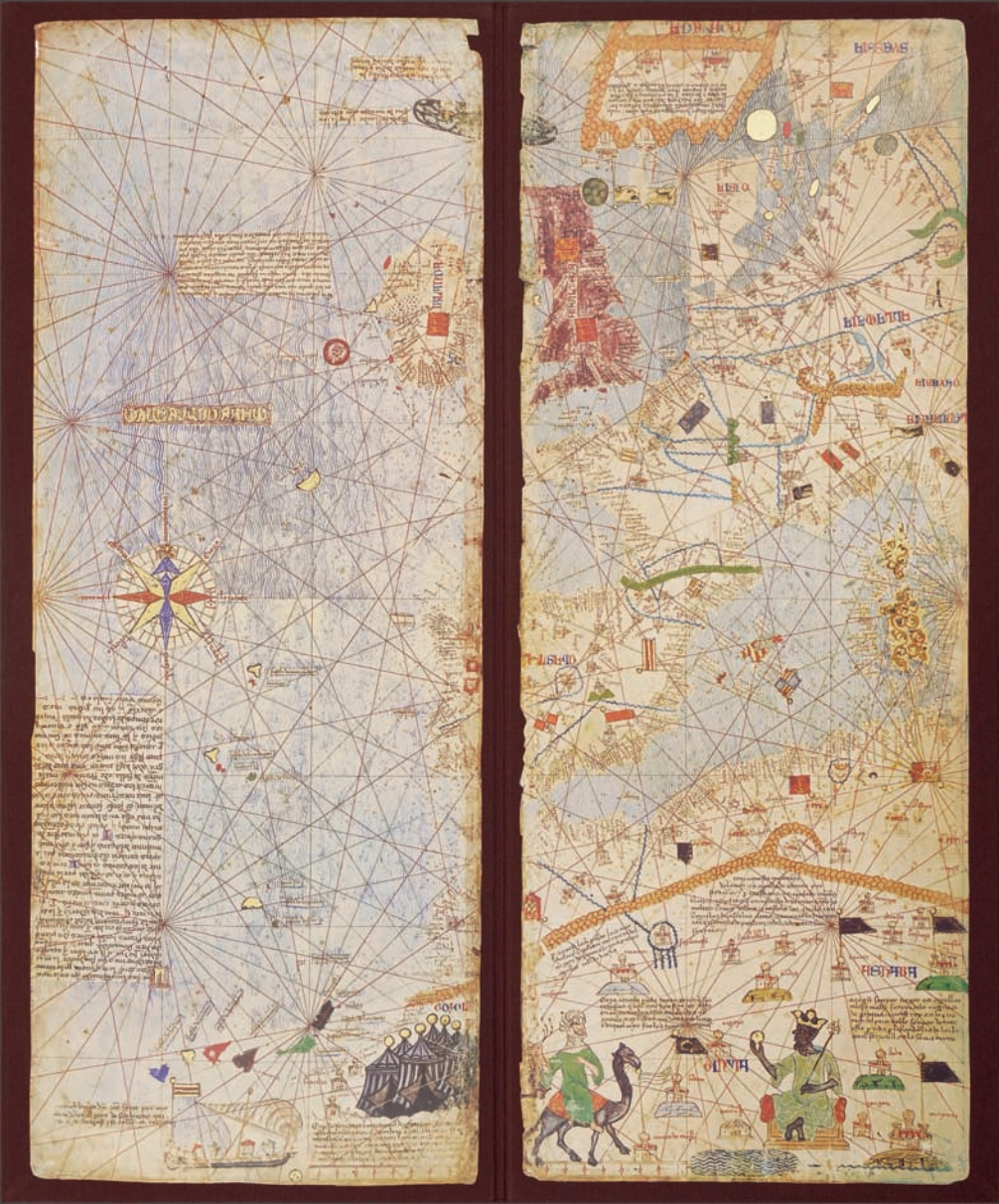
Enciclopèdia Catalana

Barcelona, 2008

- 12 boards / 64.5 x 27.0 cm each
- Magnificent miniatures decorated with gold
- Mounted on linen, together with commentary in cassette
- Commentary: Catalan

Formerly 3,800-€

1,799 €
(like new)



Western Europe and Northwest Africa

The first section of this famous atlas depicts the eastern shores of the Atlantic Ocean as well as the regions surrounding the Western Mediterranean. It stretches from Norway and the Shetland Islands in the North Sea to the deserts of the Sahara, which features a merchant riding a camel past a group of tents. This section is famous inter alia for featuring the first ornate compass rose, which is depicted northwest of the Azores in red, blue, and gold.

The other famous feature of the map is the depiction of Mansa Musa, ruler of the Malian Empire and one of the wealthiest people in history who made a historic hajj to Mecca in 1324. Enthroned at the bottom of the page with a golden crown, scepter, and orb, he is described in the accompanying text as "...the richest and the noblest sovereign of all this region because of the abundance of gold that comes out of the land".

Darmstadt Pessach Haggadah - Codex Orientalis 8

Cod. Or. 8 — Universitäts- und Landesbibliothek Darmstadt (Darmstadt, Germany)



Scenes from the Passover Seder, but also naked men and women bathing or the non-kosher killing of animals as sport: an Ashkenazic Haggadah richly illuminated with gold that is extraordinary in many respects

Heidelberg (Germany) — 1430

This fine Ashkenazi Haggadah originating from ca. 1430 is distinguished not only by the refinement of its script or the beautify its miniatures, but for the unusual nature of the contents that comprise a collection of biblical and homiletic verses, prayers, poems, religious observances, and songs relating primarily to the Book of Exodus and liberation from Egyptian bondage. Although the talented scribe identified himself in the text as Israel ben Meir from Heidelberg, the artist responsible for the enigmatic and sometimes sacrilegious imagery in the manuscript remains anonymous. This includes depictions of men and women holding books together, women with uncovered heads, a hunting scene, and a depiction of the fountain of youth with naked men and women bathing. There is no parallel in medieval Jewish art for these images of unchaste interactions between the sexes and the unkosher killing of animals for sport. The manuscript is adorned by 2 full-page miniatures and 24 framed decorative initial pages, some with human and animal figures. It likely draws on a tradition going back to Rabbi Eleazar of Worms but also reflects the contemporary tastes of the Christian nobility. The wealthy patron of this manuscript doubtless wanted secular texts and themes incorporated into the nominally religious manuscript.



Propyläen Verlag

Darmstadt, 1971/1982

- 116 pages / 24.5 x 35.5 cm
- 26 decorative pages with 24kt gold decoration
- Hand-bound by the restorer of the Hessische Landesbibliothek, after the original in calfskin over beechwood
- Limitation: 50 copies
- Commentary: German

Formerly 7,980-€

3,999 €
(like new)



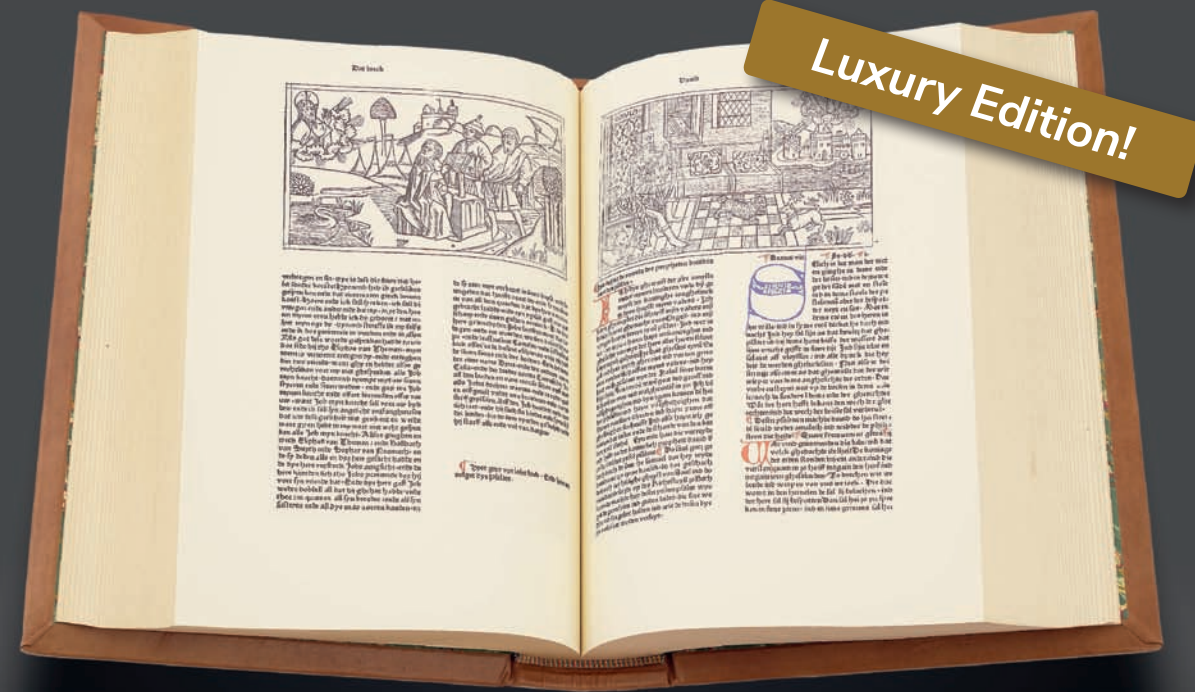
Men and Women Studying the Talmud Together

An artfully designed Gothic architecture with gargoyles surrounding a golden initial with a solid black background is populated by various elegantly dressed ladies and gentlemen. It consists of a series of rooms, some with vaulted ceilings, wherein people study the Talmud either alone or in pairs including a man and woman in the upper left corner who share a book and discuss it.

Above the initial, a man is shown flanked by two women with whom he is debating while below the opposite is true: a woman is shown flanked by two men, one with a green "Jewish cap" and the other with a fashionable black chaperon. To the right, a man holds his codex above his head with both arms and his head is tilted back, apparently frustrated by his debate with the woman across from him.

Cologne Bible 1478/1479

Bibl.Th.I.A.57 (Ink.) — Universitäts- und Landesbibliothek Düsseldorf (Düsseldorf, Germany)



Formative for the epoch-defining pictorial power of later works by Cranach, Dürer, and Koberger: the first printed Bible in Low German with 123 magnificent woodcuts

Cologne (Germany) — 1478/1479

The Cologne Bible of 1478/1479 is a significant work of the incunable period because it is the first Bible in Low German and its 123 woodcuts, primarily illustrating the five books of Moses and the Apocalypse, were reused or recut for subsequent Bibles as well as influencing artists such as Albrecht Dürer and Matthäus Merian. Although the work is an early print it is by no means primitive: Anton Koberger bought 109 of the woodcuts after having many of them masterfully colored and repeated the series in his High German Bible printed in Nuremberg in 1483. The image of Creation is considered to be one of the most beautiful woodcuts of any early printed Bible and presents the Ptolemaic, medieval world view of the cosmos in artistic glory. It is theorized that up to three unknown masters created the woodcuts, which are characterized by rich backgrounds in which secondary scenes are often embedded. Henry Quentell and Bartholomäus von Unckel are credited with printing the well adorned Bible in the “Zum Pallas” publishing house in Cologne.



Friedrich Wittig Verlag

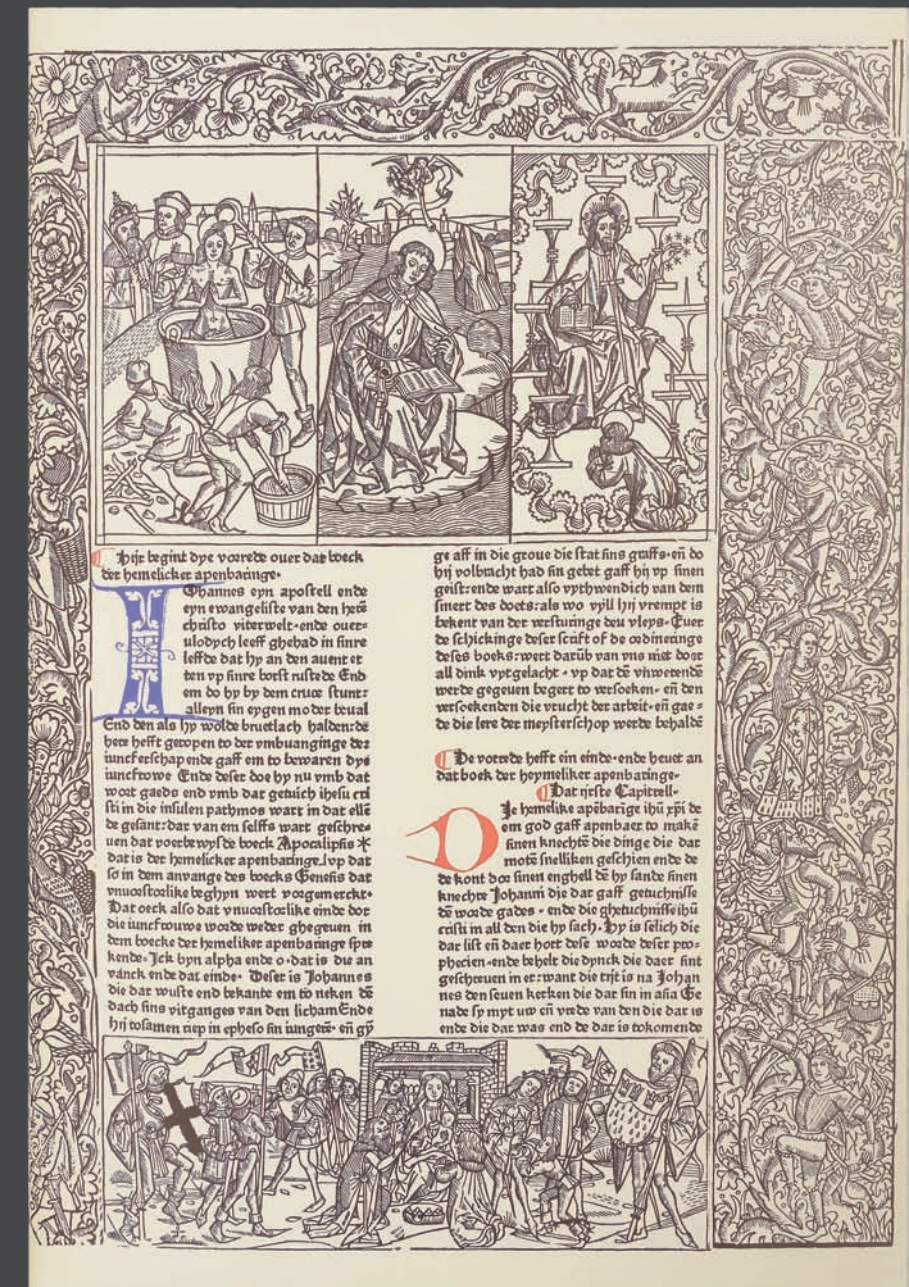
Hamburg, 1979

- 1088 pages / 40.5 x 29.0 cm
- 123 woodcuts, 4 decorative pages
- Full leather binding, printed on handmade Van Geldern paper
- Limitation: 200 copies
- Commentary: German, English, Dutch



Formerly 2,800-€

1,499 €
(like new)



Opening Page – Book of Revelation

This masterfully printed page is presented within a historiated floral tendril border populated by animals including a dog chasing a hare as well as humans blowing hunting horns, playing bagpipes, and dancing. It also has a bas-de-page woodcut showing the Three Kings paying homage to Baby Jesus as their arms bearers and other members of their entourage look on.

Three more woodcuts are presented above the text of the Book of Revelation, but the first on the left depicts Tertullian's popular but apocryphal legend that John was unharmed when plunged into a vat of boiling oil in Rome before being exiled to the Aegean Island of Patmos, where he is shown writing the book in the central woodcut. John's vision of Christ and the seven golden lampstands representing the Seven Churches of Asia is presented on the right.

Matutinal Book from Scheyern

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



No sterile book from the bookcase: the richly illuminated prayer book for the nightly service in Scheyern Abbey has wax traces and practical entries testifying to its daily use over the centuries

Scheyern (Germany) — 1215-1225

The Matutinal Book from Scheyern is an important testimonial to late Romanesque illumination in Germany as well as an important contemporary document. It originated in Scheyern Abbey between 1215 and 1225 at the behest of Abbot Conrad I as part of the furnishings for a new church dedicated to the Virgin Mary. The large, richly illuminated codex was primarily used for Matins, the nightly service celebrated by the monastic community. Its pages exhibit evidence of extensive and consistent use including wax or tallow stains. Aside from the Matins text, it contains a table for calculating the date of Easter, a liturgical calendar with various feast and saints' days, a so-called epilogue, catalog of rulers, the annals of Scheyern Abbey, three poetic legends, notes on donations and the monastery's income, and a picture cycle. The iconographically and art-historically important miniatures include a depiction of the Woman of the Apocalypse and the Dragon. The work is thus valuable both as a work of art and as a collection of historical records.



Reichert Verlag

Wiesbaden, 1980

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



Formerly 1,600-€

799 €
(like new)

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