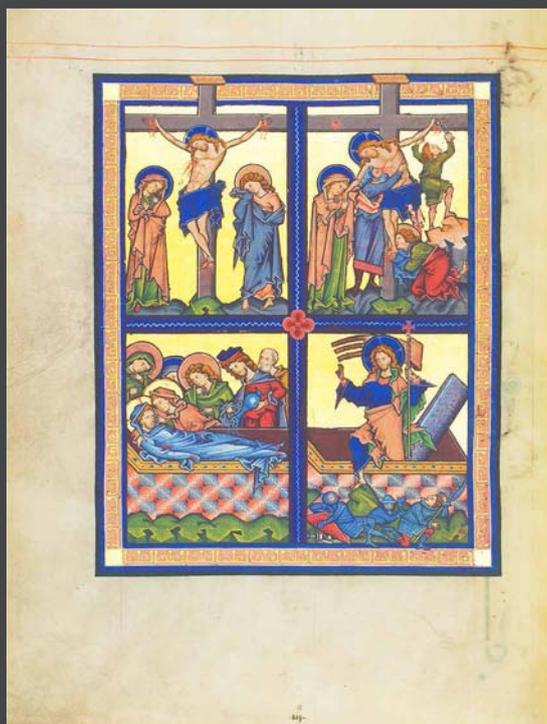

SPRING CATALOG 2023



50 Selected Facsimiles



ZIEREIS FACSIMILES



Centerpiece of the Zackenstil: The Mainz Gospels

The Mainz Gospels from the 13th century is probably the most beautiful representative of the early Gothic Zackenstil. This is characterized by the eponymous jagged interplay of robe folds and contours, which bring a previously unknown sophistication of movement and emotionality to the images. The Mainz Gospels are decorated with no fewer than 71 such luminous miniatures, and the entire Gospel text is also written in gold. The facsimile is adorned with a replica of the inset silver plate of the Preetz Gospels.

ZIEREIS FACSIMILES

Spring Catalog 2023



Dear readers,

In this year's spring catalog you will again find a careful selection of very special facsimile editions that will delight you:

This time, we include new publications such as the Aratea Vaticana by Müller&Schindler or the Queen Mary Psalter by Quaternio, or sought-after rarities such as the Codex Caesareus Upsaliensis, the Gospel of Henry the Lion or the Crusader Bible of Louis the Saint on genuine parchment. We have collected a total of 50 works for you, which you can now purchase at a special price.

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

Best regards from Regensburg,

 Christina Ziereis

Queen-Mary-Psalter

Royal MS 2 B. VII – British Library (London, United Kingdom)

Incredible 374 gold miniatures of English Gothic and 464 bas-de-page scenes of mythical creatures and aristocratic daily life: One of the finest works of the Middle Ages and today an English state treasure formerly owned by Queen Mary Tudor

London (United Kingdom) — Ca. 1310–1320

Available now!
Benefit from the subscription price

With more than 800 miniatures, historiated initials, and bas-de-page scenes, the Queen Mary Psalter is one of the finest masterpieces of illumination created in all the Middle Ages. What makes this overwhelming wealth of imagery even more impressive is that it was produced by a single hand, the mysterious Queen Mary Master. Created in the early 14th century during the reign of King Edward II, it was the coveted possession of English monarchs for centuries, including Queen Mary I, after whom it is named. The grandiose work has been called "one of the most extensively illustrated psalters ever produced in Western Europe" and "one of the choicest treasures of the magnificent collection of illuminated MSS. in the British Museum".



New Publication
Quaternio Verlag Luzern

Limited edition of only 480 copies!

Subscription Price: Only 13,600€!

valid until 31.05.2023

Final Price After Publication:
at least 14,900€

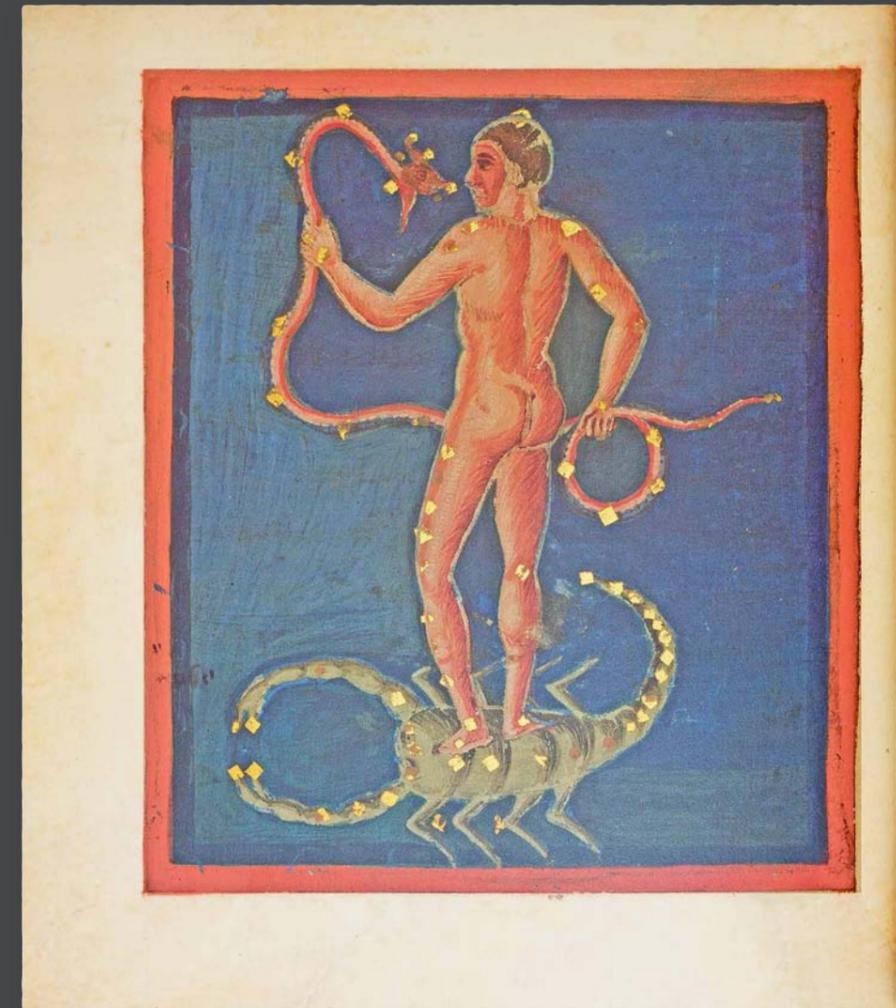
Aratea

Ms. Voss. Lat. Q. 79 – Bibliotheek der Rijksuniversiteit (Leiden, Netherlands)

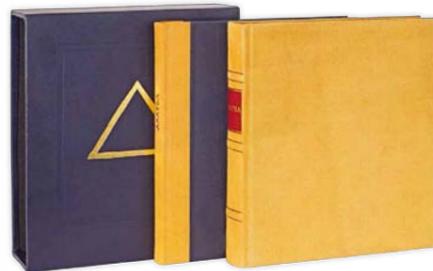


At the behest of the emperor: the ancient text on the stars by Aratus of Soli as a Carolingian masterpiece for the son of Charlemagne

Aachen (Germany) / Metz (France) – After 825



The Aratea is an astronomical textbook, which is oriented on the ancient example of the text Phaenomena by the poet Aratos of Soloi. The work comprises 200 pages with 39 large illustrations, which explain the planets, celestial phenomena, and weather signs. As in the Phaenomena, the figures and forms of ancient Greek mythology serve the author of the Aratea as the foundation of his astronomy. Shimmering gold leaf contrasts with dark blue backgrounds in the miniatures, which are based on ancient models and are of extraordinary quality. The work is a milestone of both miniature painting as well as astronomy and astrology that enjoyed popularity over the centuries, as evidenced by its numerous translations. It was commissioned by Louis the Pious, son and heir of Emperor Charlemagne and a learned patron of the arts and science, most likely as a gift for his wife Judith.



Faksimile Verlag

Lucerne, 1987

- 200 pages / 22.5 x 20.0 cm
- 39 full-page miniatures decorated with gold
- The napped natural leather binding corresponds to the recent binding of the original book.
- Limited Edition: 980 copies
- Commentary: German

Regularly 2,780 €

999 €
(like new)

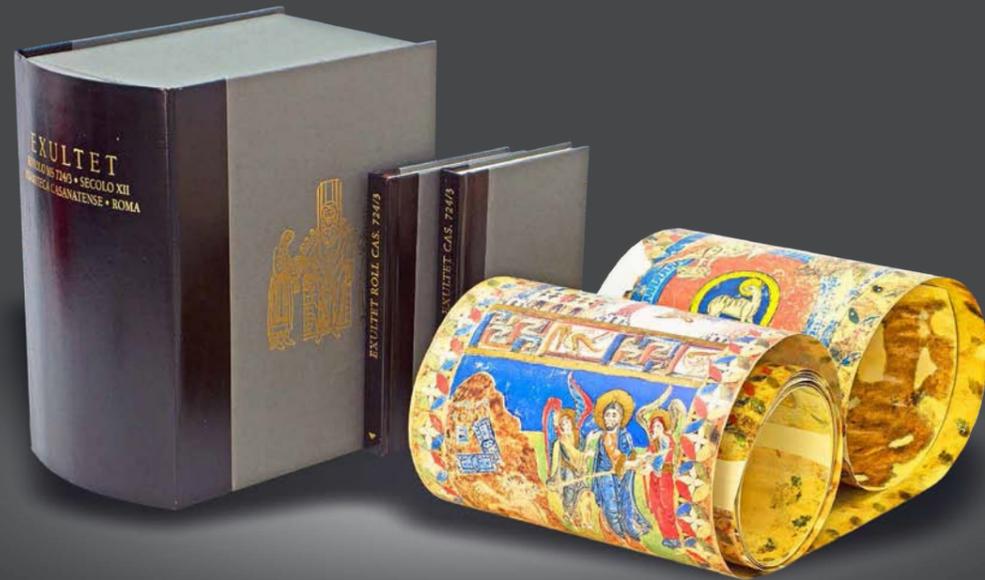
Ophiuchus, Serpens & Scorpius

These miniatures appear to be copies of a manuscript from Late Antiquity. They are evidence that the 9th century was not a Dark Age but an epoch that carried on the traditions of antiquity. This is a figural depiction of the Ophiuchus constellation, from the Greek for "snake-bearer", paired with the Serpens constellation, which represents the snake.

The miniature's deep blue background allows for the contrast of the red-orange frame and figure as well as the gold leaf, which shows the positions of the individual stars of the two constellations. Standing atop the Scorpio zodiac sign, the male figure is remarkable for its anatomical accuracy with well-developed muscles in the calves, buttocks, and back. Despite its simplicity, it is a mesmerizing image.

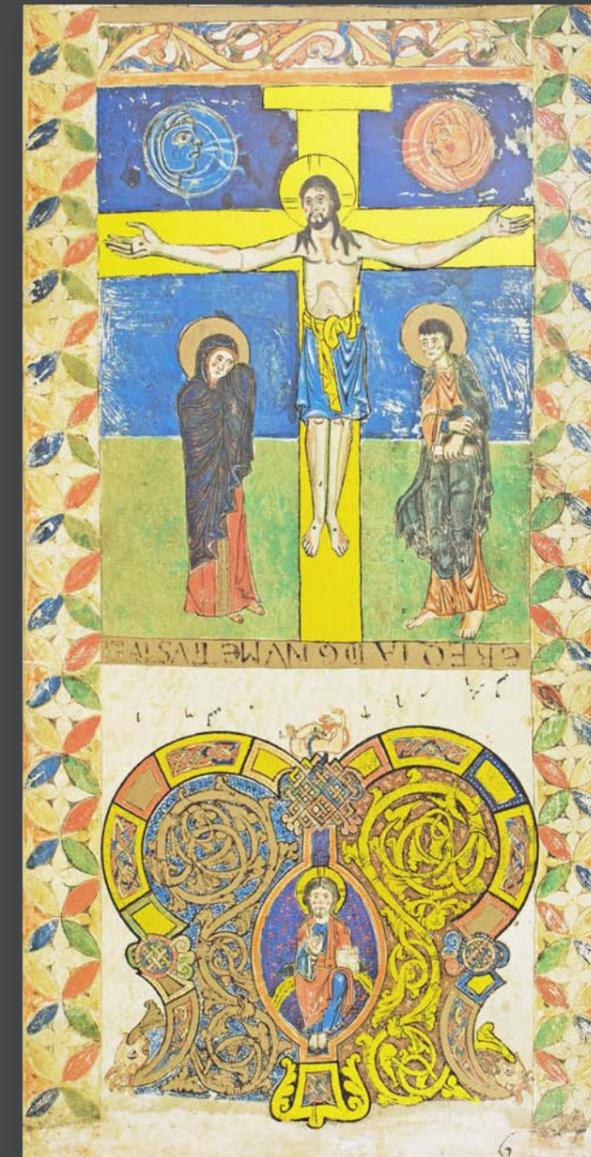
Scroll Exultet

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

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 roll / 685.0 × 23.0 cm
- All 10 parts of the scroll are richly illustrated
- Rolled scroll in an elegant cassette with commentary
- Limited Edition: 500 copies
- Commentary: English, Italian



Regularly 3,900 €

1,499 €
(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

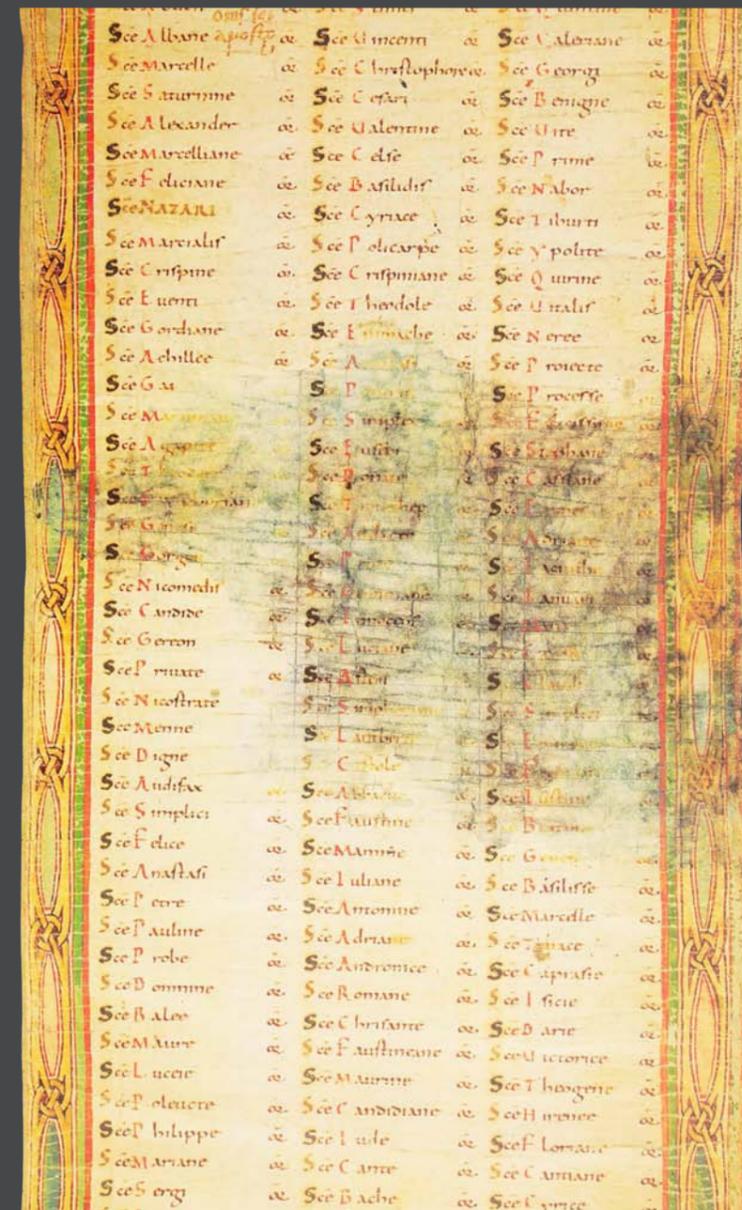
Lorsch Rotulus

Ms. Barth. 179 – Stadt- und Universitätsbibliothek (Frankfurt am Main, Germany)



Probably commissioned by Louis the German and the pride of the city of Frankfurt today: the only surviving scroll of the Carolingian period with the names of over 500 saints

Lorsch (Germany) – Third quarter of the 9th century / Middle of 11th century

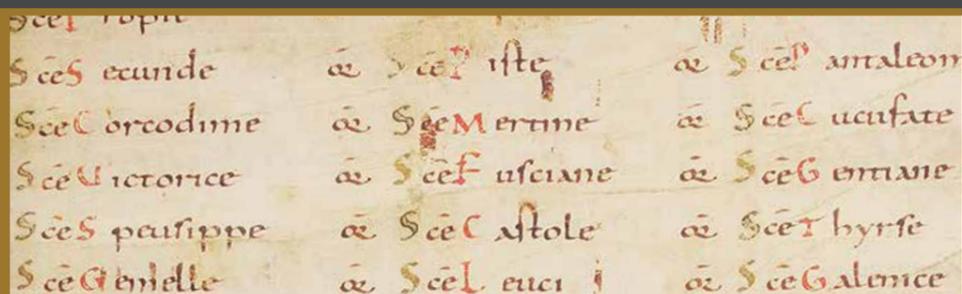


Litany of Saints

534 saints' names are listed in three columns and written in Carolingian minuscule with brown ink. The first letter of each line is written alternately in gold and silver ink, the latter having oxidized and turned black, while red ink was used for the first letter of each saint's name. According to research, the scribe responsible for this work also participated in the creation of two luxury sacramentary manuscripts from the scriptorium of Lorsch Abbey.

The text is framed by multicolored interlace ornaments of green, red, and yellow with shading to emphasize the knots. A large stain, gold and silver initials that have rubbed off, and other signs of wear and tear indicate that the scroll was used extensively over the last 1,200 years.

The written scroll as a medium for liturgical texts represents a rarely observed anachronism at the time of the Carolingians because the codex had already supplanted the scroll in Late Antiquity and had been in common use for centuries. Moreover, since its use in the liturgy required a higher degree of skill, its medial form makes this scroll an exceptional specimen from the outset – one may well infer from this a great appreciation of its contents. However, this is also exceptional, since in the litany the names of a total of 534 saints are mentioned and invoked in the liturgy. Also noteworthy is the multicolored wickerwork ornament that very decoratively borders the side of the scroll over its entire length. The attribution to Lorsch's scriptorium and to the 3rd quarter of the 9th century is assured by the singular emphasis on St. Nazarius, the local saint of Lorsch.



ADEVA

Graz, 1994

- 1 scroll / 257.0 × 23.5 cm
- Silver and gold ink, decorative interlace borders
- Scroll protected in a solid book case
- Limited Edition: 980 copies
- Commentary: German



Regularly 390 €

279 €
(like new)

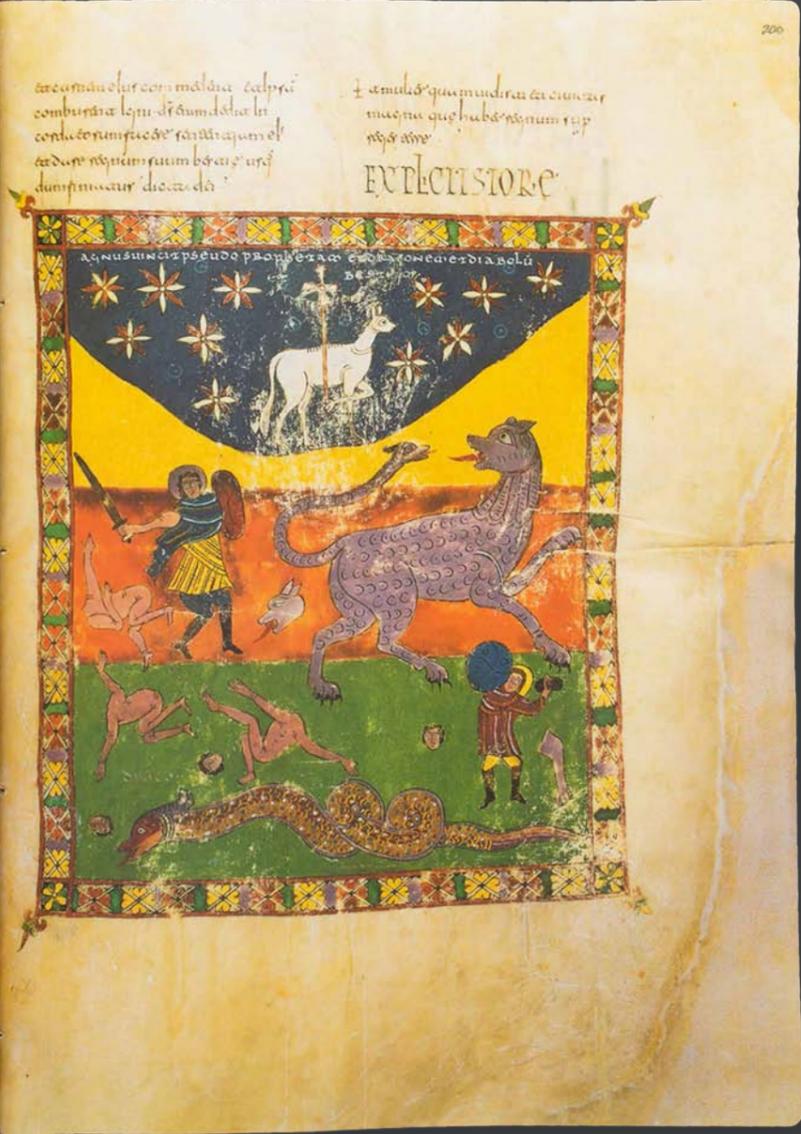
Beatus of Liébana - San Miguel de Escalada Codex

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

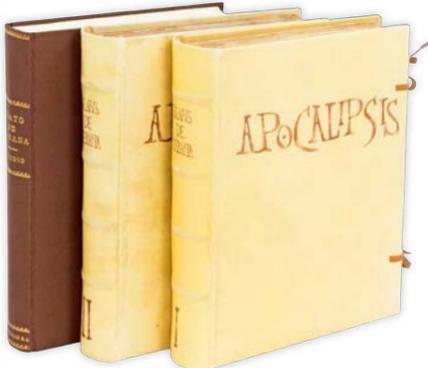


The unique treasure of the famous Morgan Library in New York: the oldest and only 2-volume Beatus manuscript, magnificently illuminated and style-forming for the entire genre

San Salvador de Tábara (Spain) – Ca. 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 Escalada 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 x 28.5 cm
- 131 partly double and full page miniatures
- Parchment binding
- Limited Edition: 490 copies
- Commentary: English, Spanish

Regularly 12,000 €

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

Royal Prayer Book for Otto III

CIm 30111 – Bayerische Staatsbibliothek (Munich, Germany)



Written entirely in gold on precious purple, probably commissioned by Empress Theophanu: the only surviving royal prayer book from the Ottonian period, decorated with full-page miniatures for King Otto III

Germany – 983–991



The Royal Prayer Book of Otto III has a unique place in history as the only surviving royal prayer book from the Ottonian era. Its exceptional worth is indicated not only by the miniatures, but also the script in gold on purple vellum. One can still immerse themselves today in the splendor of the private prayer book of the king and emperor.



Faksimile Verlag

Lucerne, 2008

- 88 pages / 15.0 × 12.0 cm
- 5 full-page miniatures, entirely written in gold on a purple background
- Replica of Byzantine silk cloth, leather case with the replica of Byzantine ivory tablets.
- Limited Edition: 980 copies
- Commentary: English, German



Regularly 2,980-€

1,499 €
(like new)

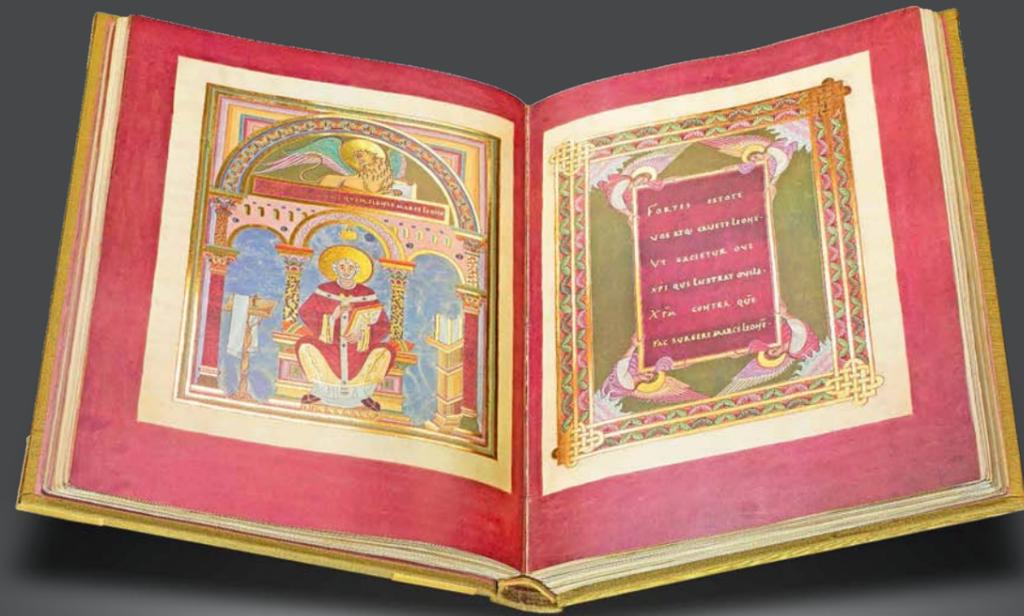
Dedication Image: Otto III. Receives the Book from a Cleric

Unlike a patron portrait, a dedication image, also known as a presentation miniature, shows the recipient being presented with the manuscript, either by its patron or more often by the artist or scribe who completed it, as in this case. Despite the small size of this personal manuscript, a rarity in Ottonian art, the image maintains the solemn, monumental aesthetic of the style.

Purple, the imperial color, dominates the image and is wonderfully contrasted by the pale architecture, drapery, and simple robes of the monk. Otto is richly dressed in the style of a Roman Emperor and his crown, robes, throne, the codex, and the drapes are all accented with shimmering gold leaf. The fall of folds and facial expressions are particularly accomplished.

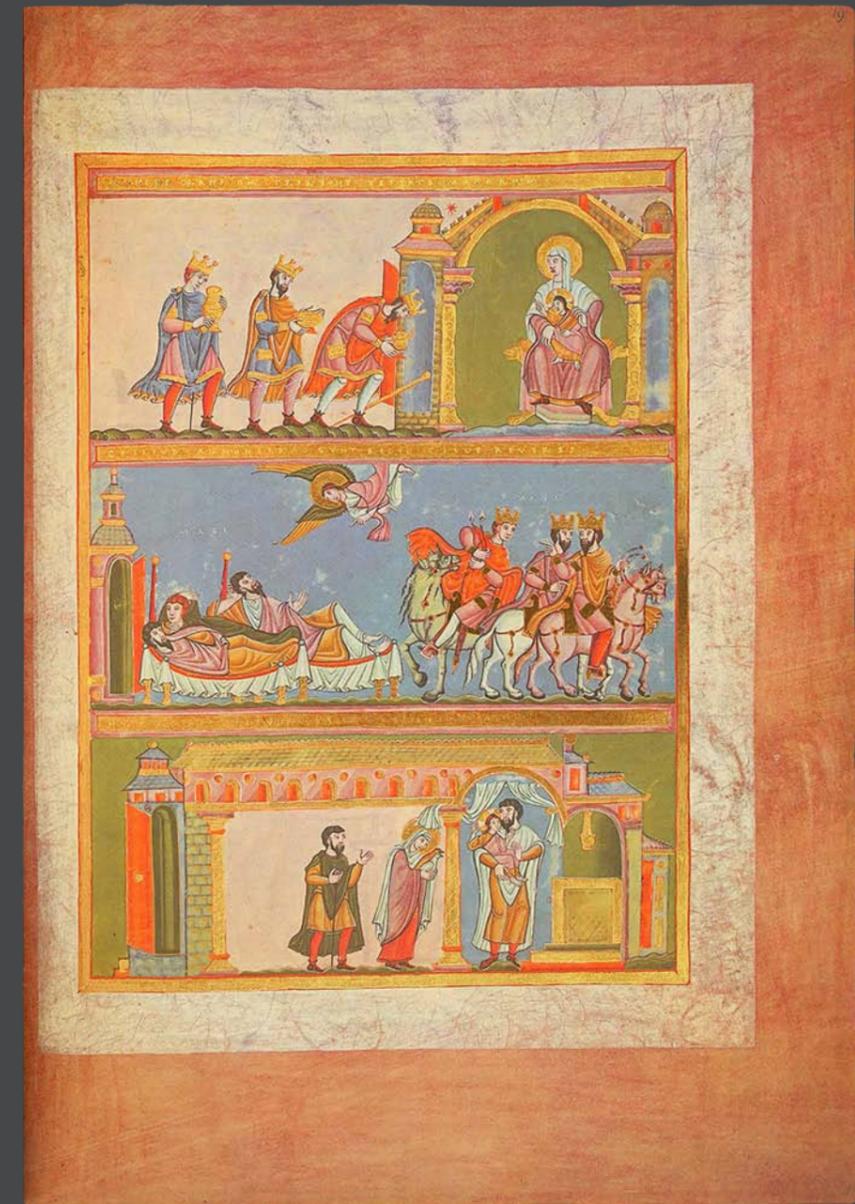
Codex Aureus of Echternach

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

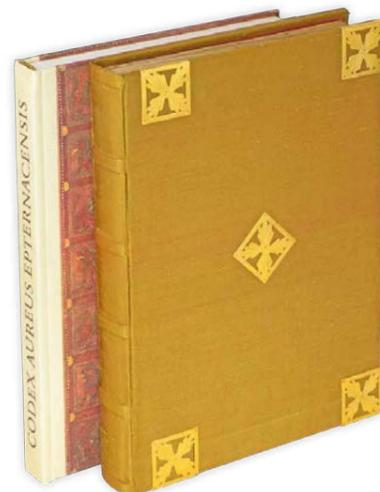


Made by order of Theophanus, written entirely in gold, and adorned with a breathtaking magnificent binding: arguably the most splendid and beautiful manuscript of all time, created in the famous scriptorium of Echternach

Echternach Abbey (Luxembourg) – 1020–1050



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



Müller & Schindler

Frankfurt, 1982

- 272 pages / 44.5 x 31.0 cm
- 64 decorative pages, including 16 full-page miniatures with 3 scenes each, 10 canon tables, entire text written in gold ink written
- Silk binding with gilt fittings
- Limited Edition: 850 copies
- Commentary: German

Regularly 6,980 €

3,799 €
(like new)

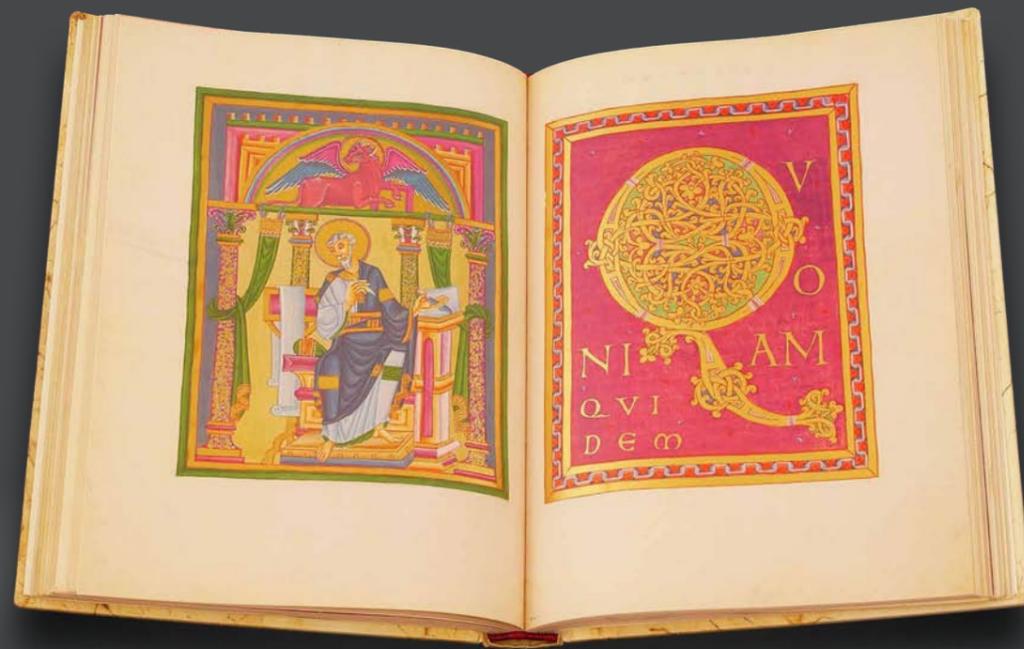
Front Cover - Crucifixion

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

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

Codex Caesareus Upsaliensis

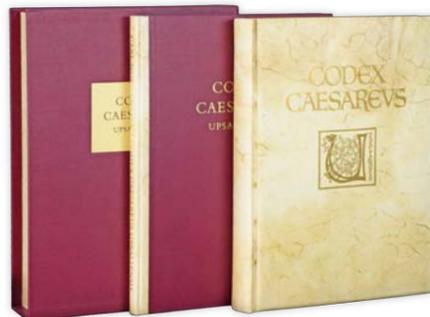
MS C93 – Universitetsbibliotek Uppsala (Uppsala, Russia)



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.



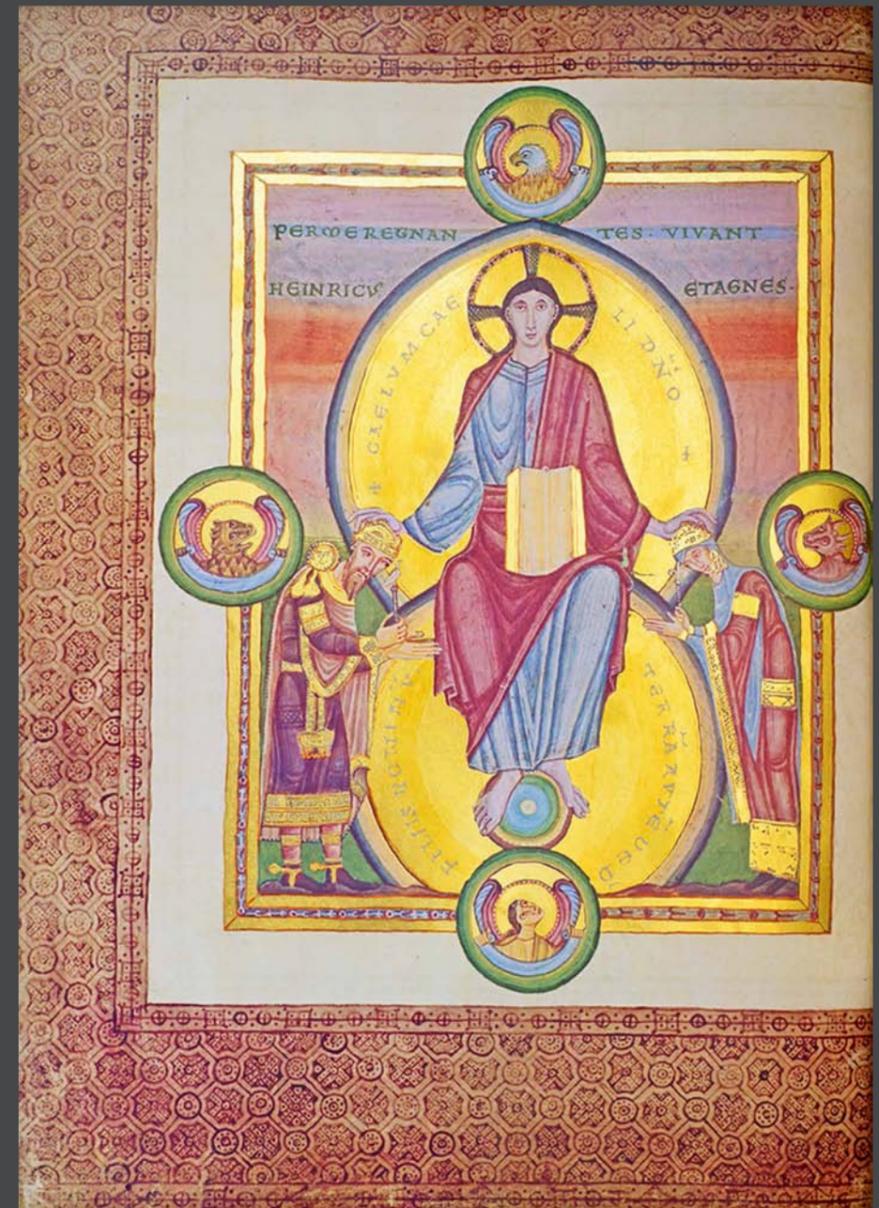
Almqvist & Wiksell

Stockholm, 1971

- 318 pages / 38.0 × 28.0 cm
- 12 exceedingly splendid canon panels; 2 ornate carpet pages; 6 full-page miniatures richly decorated with gold
- Parchment binding
- Limited Edition: 500 copies
- Commentary: English

Regularly 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

St. Petersburg Bestiary

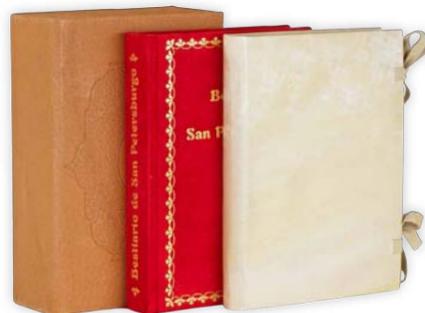
Rf. Lat.Q.v.V.1 – Russische Nationalbibliothek (St. Petersburg, Russia)



One of the earliest Gothic bestiaries, now preserved in St. Petersburg: an English master manuscript with realistic depictions of animals on luminous backgrounds

Crowland Abbey, Lincolnshire, England (United Kingdom) – Late 12th century

The literary genre of the bestiary is among the most beloved book genres of the medieval world. This is a particularly richly illuminated piece of animal literature, which moralistically described creatures from both the animal kingdom and the world of fantasy. These illuminated manuscripts were of especially high importance in 12th and 13th century England. The St. Petersburg Bestiary is one of the most beautiful and precious examples of these codices. It is decorated to an exceedingly rich degree with 114 colorful miniatures, most of which are set against a lofty gold leaf background, including 4 full-page miniatures. In addition to the depictions of animals, the work is furnished with an image cycle of the history of creation. Although clearly English in manufacture, little is known about the origins of the manuscript and even determining the source of its iconography is difficult. Nonetheless, it likely originated in a monastery in the northern Midlands ca. 1190.



AyN Ediciones

Madrid, 2002

- 182 pages / 20.0 × 14.5 cm
- 114 miniatures (4 of them full-page), most of them with gold background; initials red and blue decorated
- Parchment binding with four elegant bands
- Limited Edition: 995 copies
- Commentary: Spanish

Regularly 3,490 €

1,499 €
(like new)



The Bonnacon

Medieval bestiaries are beloved by bibliophiles for the often humorous depiction of creatures both real and imaginary. Few mythical beasts are as hilarious as the bonnacon, which was first described by Pliny the Elder, and protects itself from potential pursuers by using an unusual weapon – flaming flatulence.

The extremely high quality of this miniature – finely colored and contoured figures with a burnished gold leaf background – contrasts with its crude subject matter. Depicted in green, the bonnacon looks back at its pursuers and resembles a bull with inward-curving horns and a mane. We see the leading man protecting the rest of the group from the bonnacon's "weapon" with a large blue kite shield as a man in the rear raises an axe.

Gospels of Henry the Lion

Cod. Guelf. 105 Noviss. 2° – Herzog August Bibliothek (Wolfenbüttel, Germany)



Auctioned for 32.5 million D-marks, it was the most expensive work of art in the world for a long time: an opulently illuminated masterpiece of the German Romanesque period, created for Duke Henry the Lion, the great rival of Emperor Barbarossa

Helmarshausen (Germany) – Around 1175–1188

The Gospels of Henry the Lion is ranked as the largest piece of work of the Romanesque illumination in northern Germany. It was commissioned by Duke Henry between 1175 and 1188 and was created by the monks in the Benedictine abbey of Helmarshausen. The 452-page comprehensive manuscript is illustrated with uncountable hand-written small and big letters and fifty masterful miniatures in intense colors and splendid sheet gold.



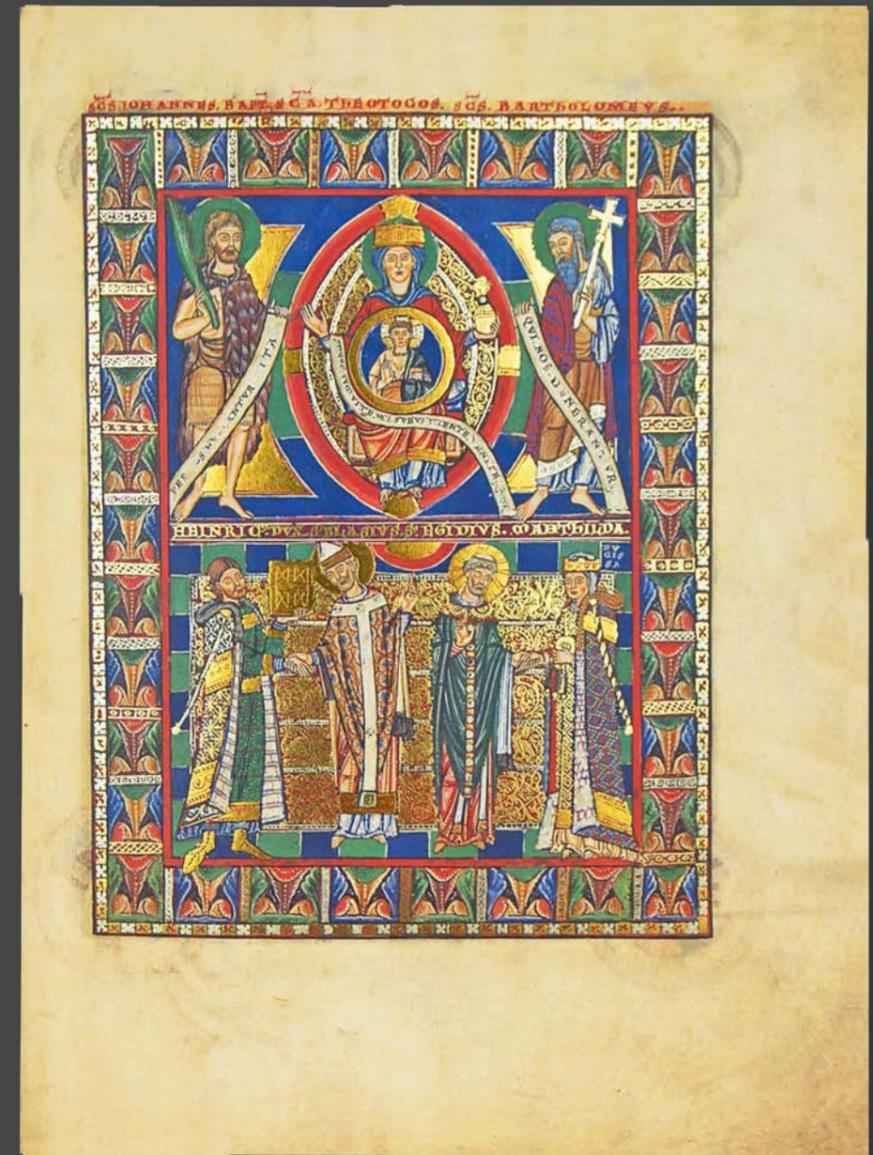
Insel Verlag

Frankfurt, 1988

- 532 pages / 34.0 x 25.5 cm
- 50 full-page miniatures, 84 large and approx. 1500 smaller initials
- Red morocco leather binding with two clasps; Protective book case with gilded brass application on cover
- Limited Edition: 850 copies
- Commentary: German

Regularly 7,200-€

4,999 €
(like new)



Dedication image

In the lower register, Henry the Lion and his wife Matilda of England are led to an enthroned Virgin Mary in the upper register by the saints Blasius and Aegidius. Henry offers the manuscript at hand to the Queen of Heaven, flanked by John the Baptist and St. Bartholomew. This masterpiece was created by the monks of Helmarshausen Abbey at Henry's behest as a gift to Brunswick Cathedral, dedicated to St. Blaise, to celebrate the consecration of a new altar in honor of the Virgin Mary.

This page, aside from being informative, is an exemplary specimen of the late-Romanesque art found in this splendid manuscript. It is distinguished by its intense opaque primary colors, which are highlighted with expertly applied gold and silver, especially the filigreed backgrounds.

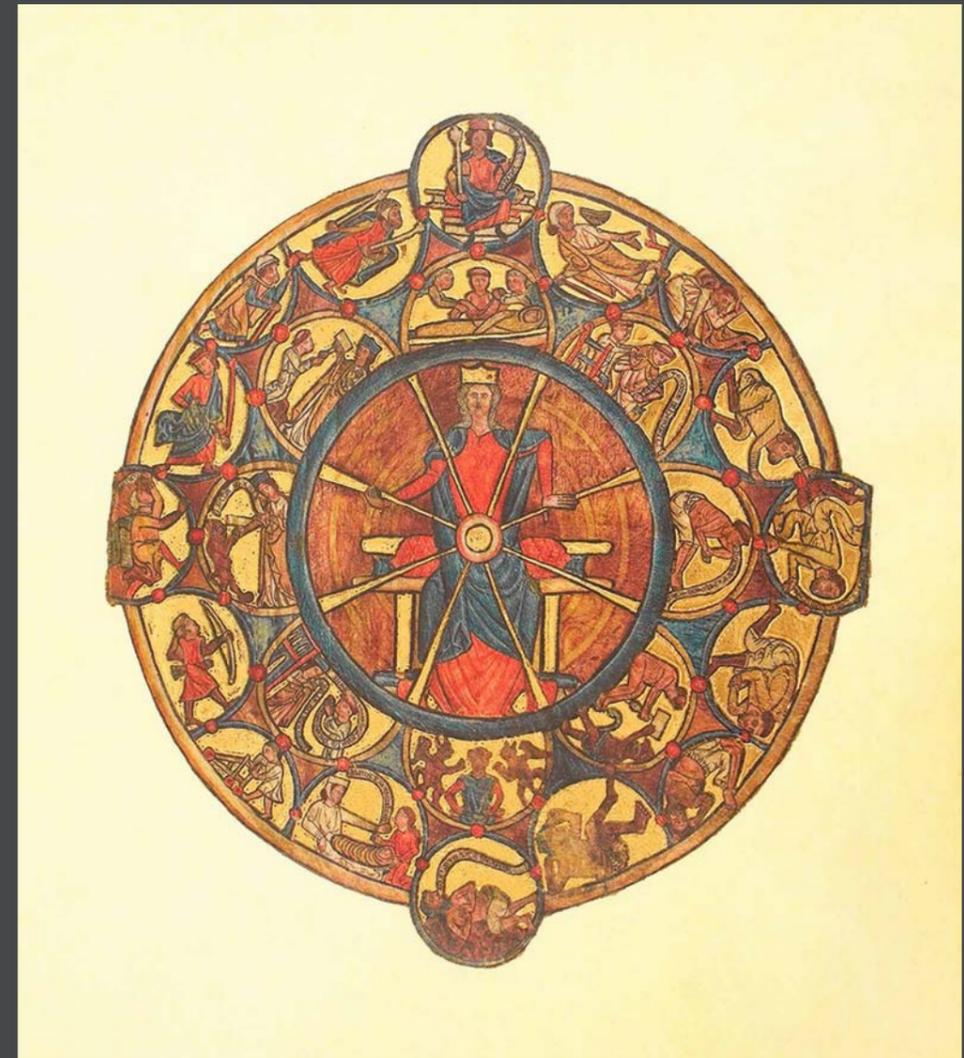
Leaves from a Psalter by William de Brailes

MS 330|MS. M.913 – Fitzwilliam Museum (Cambridge, United Kingdom) / Morgan Library & Museum (New York, USA)

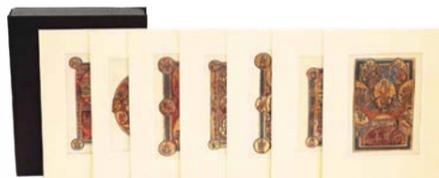


Created by one of the greatest masters of English illumination: seven parchment fragments of a lost masterpiece by William de Brailes

Oxford (United Kingdom) – Ca. 1240



William de Brailes is considered to be the unsurpassed master of 13th century English illumination. In his works, unbelievable inventive power and masterful artistry meet deep faith and precious materials. Unfortunately, one of his most outstanding works only exists today in a few fragments: a psalter from Oxford, originating ca. 1240. Only seven pages, stored today in Cambridge and New York, offer a glimpse into the glory of William de Brailes' art. As an additional exceptional feature, the master immortalized himself in a minute portrait in one of the illustrations!



The Folio Society

London, 2012

- 7 leaves / 22.1 × 14.4 cm
- 7 leaves with full-page illuminations on golden background
- The 7 leaves of the psalter under passe-partout are printed on real parchment and are in a decorative case
- Limited Edition: 480 copies
- Commentary: English

Regularly 1,980 €

1,299 €
(like new)

Wheel of Fortune

With her hands turning the golden spokes of the wheel, Fortuna is enthroned in the center of the miniature without a blindfold, as is common. On the left, a young man in the ascent says, "I am borne again to the stars" while an enthroned king at the top says, "I exalt on high". A falling figure on the right laments, "Reduced, I descend" and the dying figure at the bottom says, "Lowest, I am ground by the wheel".

The rest of the outer ring consists of twelve roundels showing the ages of man from infancy to death beginning at the bottom-left. Eight more half-roundels with scenes from the life of Saint Theophilus the Penitent fill the inner ring. The three cycles illustrate the life of man as shaped by fortune, by time, and by choice

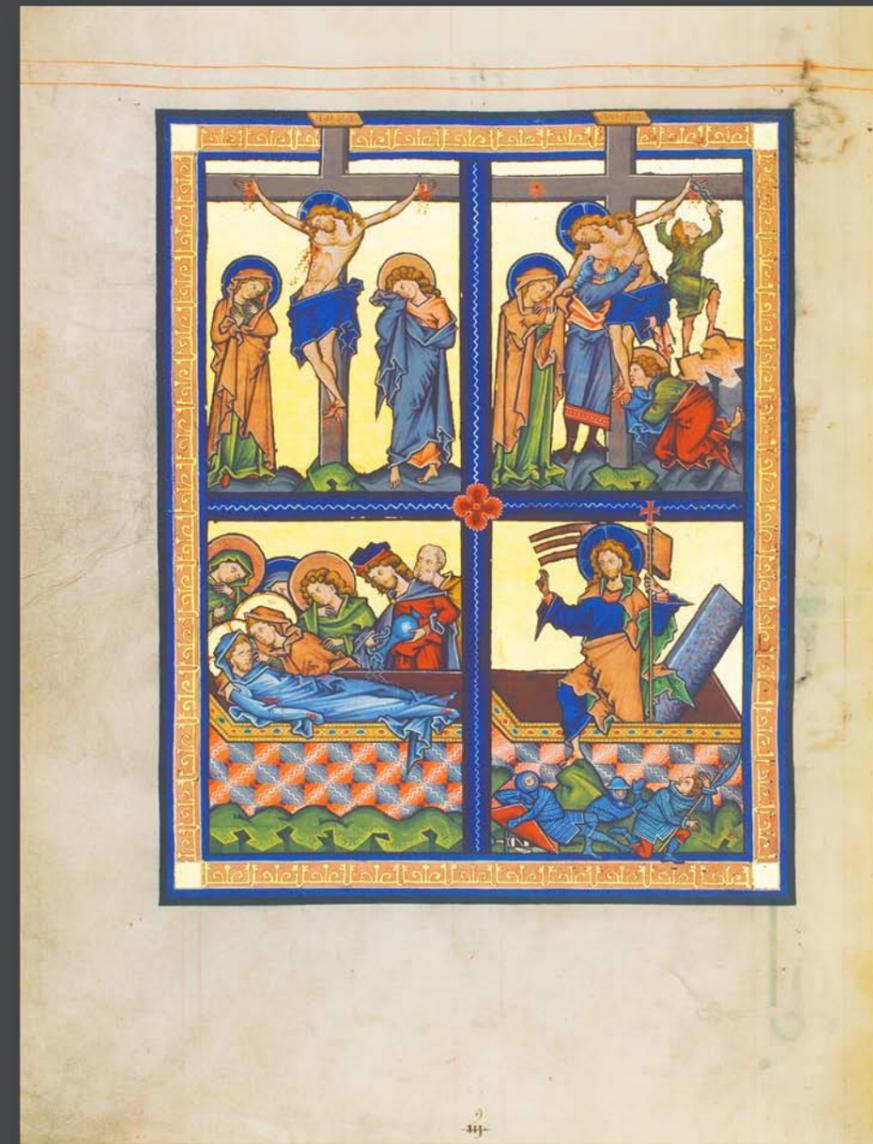
Mainz Gospels

Ms. 13 – Hofbibliothek (Aschaffenburg, Germany)



A German Codex Aureus in the Mainz cathedral treasure: written with golden ink and adorned with bright miniatures in a jagged style

Mainz (Germany) – 1230–1250



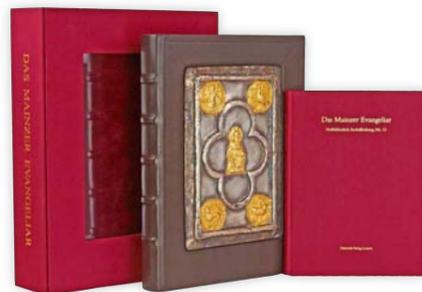
An influential masterpiece: the Mainz Gospels is completely written using gold ink in a script that was used as a model by Johannes Gutenberg for creating his printed typeface. Furthermore, its famous Zackenstil or "jagged style" miniatures are a highpoint of the 13th century and are reminiscent of the grand Gospel books produced by Carolingian and Byzantine artists. However, these 71 masterful miniatures with burnished gold backgrounds – some of them full-page – possess a dynamism and naturalism that its predecessors lack. From the quality of the materials to the refinement and uniformity of the artistry, this early Gothic masterpiece is a wonder to behold.



Faksimile Verlag

Lucerne, 2007

- 200 pages / 35.3 × 27.0 cm
- 71 miniatures (some full-page) and 300+ decorative initials
- Finest dark leather with replica of the Preetz silver plate
- Limited Edition: 980 copies
- Commentary: German



Regularly 7,980 €

2,499 €
(like new)

Death, Burial and Resurrection of Christ

The cycle most central to Christian theology ending with Christ's triumph over death is normally broken up into separate miniatures, but is united into a single page here in order to impart a feeling of completeness and dynamism. Part of this dynamism also comes from exceeding the frames: the cross overlaps with the frame at the top, as does Christ's staff in the lower right quadrant, making them appear as though they are coming out from the page.

The composition is a masterpiece of the Zackenstil or "jagged style", an early Gothic form of illumination particular to Germany. It is a highly stylized development of Roman and Byzantine forms characterized by garments with sharp folds and contours, emotionally expressive faces, and burnished gold backgrounds.

Corpus Apocalypse

MS 20 – Parker Library, Corpus Christi College (Cambridge, United Kingdom)



A highlight of the English Gothic style and a testimony to history: the Book of Revelation together with the English Coronation Rules of 1308 in a magnificently illuminated bilingual manuscript

London (United Kingdom) – 1340–1350

The Corpus Apocalypse is a codex which originates from England in the 14th century, specifically between 1340 and 1350. The work shows the Book of Revelation and the Coptic Apocalypse of Paul in a never before seen wealth of pictures with gold and silver inlay. Additionally, it contains the English coronation rules of 1308 and is written in Latin and Anglo-Norman. The bilingual verses are an anomaly in English book art of this time and make the work popular beyond English borders.



Quaternio Verlag Luzern

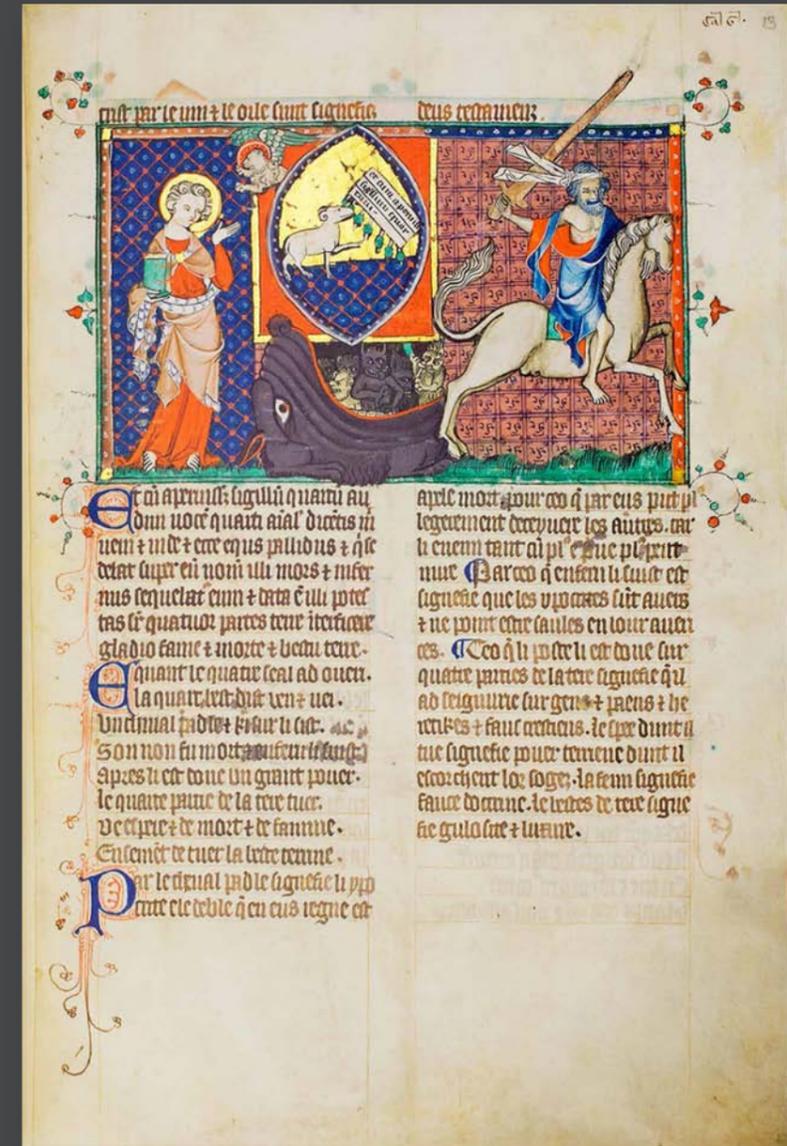
Lucerne, 2012

- 144 pages / 37.0 x 26.0 cm
- 121 large-format, richly decorated miniatures, 280 blue initials with red flourishing, and 59 gold initials
- Light-colored leather
- Limited Edition: 680 copies
- Commentary: English, German



Regularly 6,980 €

3,799 €
(like new)



The Pale Horseman

This splendid miniature depicts one of the most chilling verses from the Bible: "And I looked, and behold, a pale horse, and his name that sat on him was Death, and Hell followed with him. And power was given unto them over a fourth part of the earth to kill with sword, and with hunger, and with death, and with the beasts of the earth." (Rev. 6:8)

To the right and before a face-patterned background we see the Pale Rider holding a sword, the fourth of the Horsemen of the Apocalypse, followed by the Hellmouth. It is situated below the Lamb of God in the mandorla, who has the book with the seven seals and is flanked by a winged lion, one of the "living creatures". To the left, we see John with his book before a patterned background of red and blue

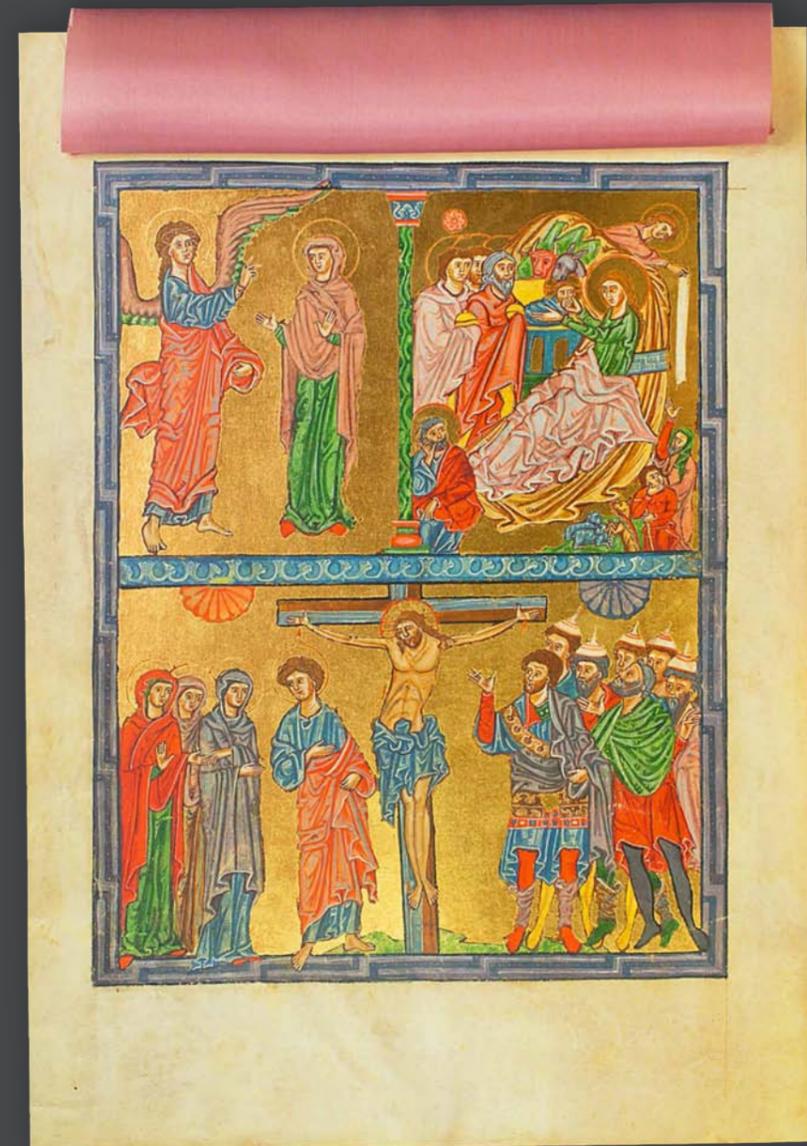
Hildesheim Golden Calendar

Cod. Guelf. 13 Aug. 2° – Herzog August Bibliothek (Wolfenbüttel, Germany)



A masterpiece of the so-called "jagged style": golden miniatures and beautiful calendar medallions from the Benedictine monastery of St. Michael in Hildesheim

Benedictine Abbey, Hildesheim (Germany) – Ca. 1250



Vita Christi

This outstanding full-page miniature is broken up into three important scenes from the life of Christ, all presented before a sparkling gold background. Going clockwise from the top left, they are the Annunciation, Adoration of the Magi, and Crucifixion. The upper scenes are divided by a Roman column, while the lower scene is separated by a blue bar with arabesques.

The garments are a fine example of the German Zackenstil or "jagged style", especially Mary's cloak in the Adoration scene, which is being used as a blanket. The Pharisees are depicted in rich garments in a more contemporary style with tights, while Christ's followers wear classical togas. Byzantine artistic influences are evident in the standardized faces and emotive hand gestures.

This masterpiece of the Zackenstil or "jagged style" is named for its magnificent miniatures and calendar medallions with shimmering, almost magical gold backgrounds. It originated ca. 1240/1250 in the famous scriptorium at Hildesheim's Benedictine Monastery of St. Michael, which produced some of the finest illuminated manuscripts of the period and is recognized today as a UNESCO World Heritage Site. The manuscript contains an illustrated calendar in architectural frames with zodiac symbols as well as two full-page miniatures with five scenes from the life of Jesus Christ. Its décor is a mix of Byzantine, Romanesque, and early-Gothic influences from France and is distinguished by the highly stylized jagged or zig-zag arrangement of garment folds and contours. The Zackenstil represents a bridge between the Romanesque and Gothic styles, which was practiced in Germany and Austria during the 13th century and the Hildesheim Golden Calendar is one of its most outstanding specimens.



Müller & Schindler

Simbach am Inn, 2003

- 16 pages / 30.9 × 22.5 cm
- 2 full-page miniatures and complete calendar with elaborately designed zodiac signs
- Lightbrown embossed leather
- Limited Edition: 980 copies
- Commentary: German



Regularly 1,980 €

599 €
(like new)

Morgan Crusader's Bible

MS M.638|Ms Nouv. Acq. Lat. 2294, fols 2, 3|Ludwig I 6 - 83.MA.55 – Morgan Library & Museum (New York, USA) / Bibliothèque nationale de France (Paris, France) / Getty Museum (Los Angeles, USA)



From King Louis the Saint into the possession of J. P. Morgan in New York via the Shah of Persia: one of the most beautifully illuminated and famous manuscripts of the Middle Ages

Paris (France) – Ca. 1250



Salvator Samuel, Danieli quous secreto ungerat. coram omni populo ungit in Regem. et cum summa laude regni ipse Samuel quam populus sacrificavit.

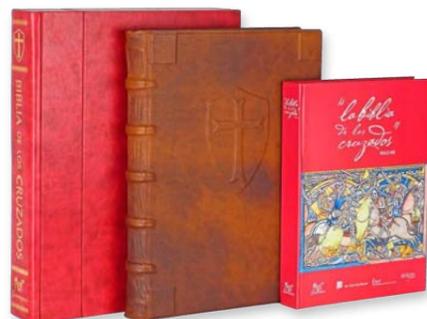
The Morgan Crusader Bible is probably the most extraordinary work from the book collection of King Louis IX. It is a pure picture book illustrating the events of the Old Testament in 283 high-quality miniatures. This codex is famous the world over and has had several important owners who had explanatory 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.



Scriptorium

Valencia, 2013

- 92 pages / 39.0 x 29.5 cm
- 283 miniatures in total including 92 full-page miniatures and 181 golden initials
- Leather over wooden boards with real parchment pages
- Limited Edition: 390 copies
- Commentary: English, Spanish



Regularly 19,700 €

9,499 €
(like new)

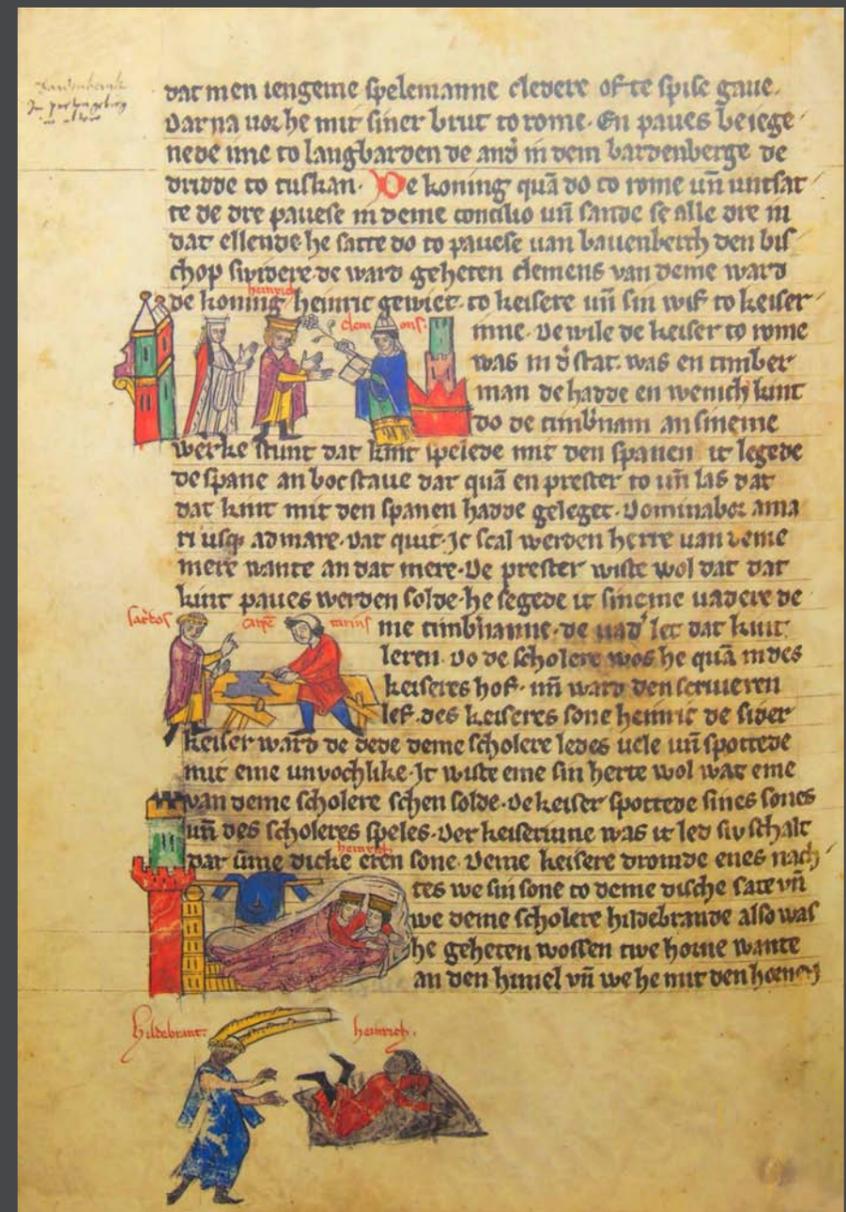
Saul Victorious, A Proven Leader

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.

Book of The World – The Saxon World Chronicle

Ms. Memb. I 90 – Forschungs- und Landesbibliothek (Gotha, Germany)



A richly illustrated history of mankind from Creation to the Middle Ages: the first German-language world chronicle in prose is adorned with over 500 wonderful miniatures

Braunschweig or Lüneburg (Germany) – 1270/1279

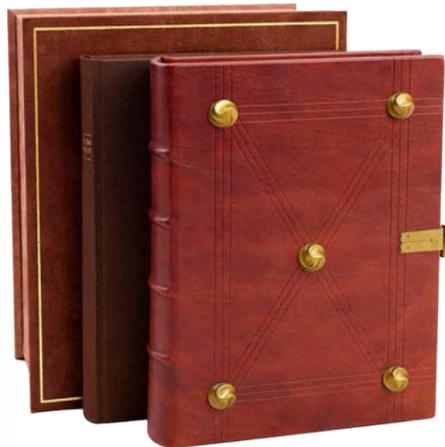
The Saxon World Chronicle is the earliest world chronicle in the German speaking world to be written in prose, not the verse form that was previously common. It is recorded in numerous manuscripts. The most magnificent and expensive transmission is the Gothaer Codex. Accompanied by brightly colored and realistic illumination, the chronicle relates the history of the world from its creation, through the events of antiquity, up to the Investiture Controversy of the 11th century.



Faksimile Verlag

Lucerne, 1996

- 332 pages / 31.0 x 22.5 cm
- About 500 color and filigree miniatures
- Brown cowhide binding with 5 bosses each on front and back covers and with two brass clasps
- Limited Edition: 980 copies
- Commentary: German



Regularly 4,980 €

1,899 €
(like new)

Holy Roman Emperor Henry III

The uppermost image of the page shows Henry III, already crowned and accompanied by his wife Agnes, while he is consecrated as emperor by Pope Clement II, who stands on the right with an open book and a flowering twig. Below them, a tonsured priest speaks to a carpenter concerning a prophecy about his son Hildebrand.

At the bottom, Henry and his wife are sleeping in a fortified camp as the Emperor's dream portending the Investiture Crisis is illustrated in the lower margin: with his tonsure, huge horns, and empty hanging sleeves, Hildebrand – later Pope Gregory VII – throws his son – later Emperor Henry IV – into the dirt. Both their hands and faces are dirty, emphasizing that they will both be tarnished by the conflict between pope and emperor

Romance of the Rose of Berthaud d'Achy

Urb. lat. 376 – Biblioteca Apostolica Vaticana (Vatican City, Vatican City)

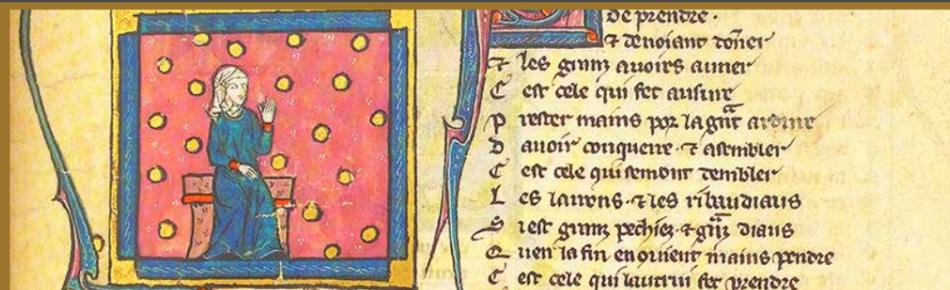


The tender rose as a symbol for the woman: 93 golden miniatures illuminate what is perhaps the most famous allegorical romance novel of the Middle Ages

Paris (France) – Ca. 1280



The Romance of the Rose, begun by Guillaume de Lorris ca. 1235 and finished by Jean de Meung ca. 1280 in Paris, was one of the most widely read works in France through the Renaissance. It is groundbreaking for its use of the first-person perspective, allegorical figures, and the presentation of the entire story in a dream. Written in Old French, it was both popular and controversial in its time and provoked attacks on its sensual language and misogyny, most notably from Christine de Pizan. This magnificent Gothic manuscript created by Berthaud d'Achy, who served as both scribe and illuminator, presents the famous work adorned with 93 miniatures and a total of 624 decorative initials with a color palette dominated by red, blue, and gold. It is a stylistic masterpiece that is arguably the finest and most richly decorated of the roughly 300 manuscripts of the allegorical work to survive to the present.



Belser Verlag

Zurich, 1987

- 260 pages / 32.5 x 24.0 cm
- 93 golden miniatures and 624 colored initials
- Leather with blind embossing and leather clasps
- Limited Edition: 600 copies
- Commentary: German



Regularly 8,600 €

2,499 €
(like new)

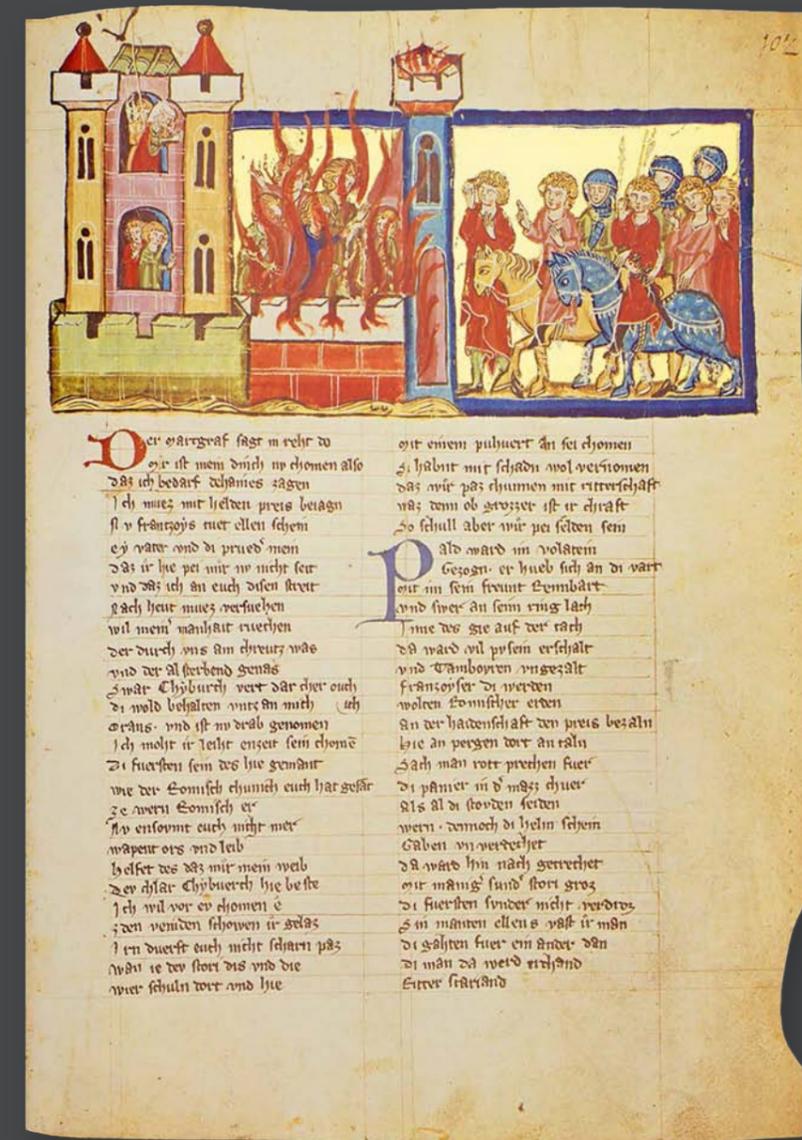
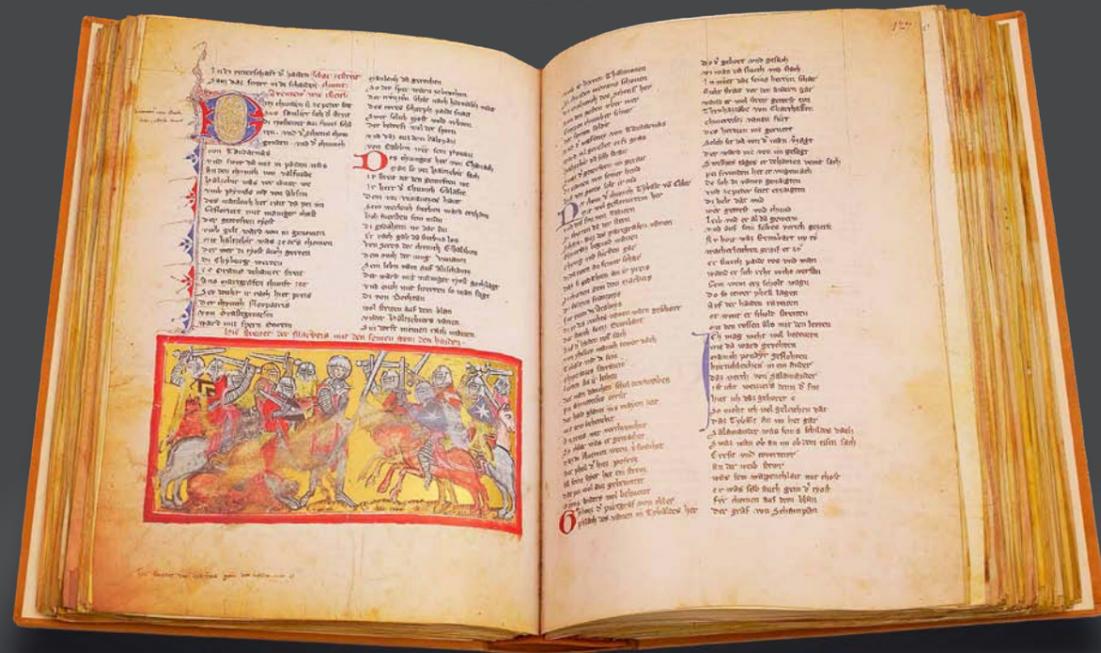
Entering the Walled Garden

The narrator, a 25-year-old-man, relates a dream of his that begins with his journey to a walled garden full of rosebushes and allegorical figures, pictured here in the miniature on the left. When he goes to pluck his own special blossom, the young lover is shot with an arrow by the God of Love, leaving him perpetually enamored with this one particular rose (representing a woman), which he pursues throughout the story.

These two miniatures are presented in artfully varied frames and embedded in the French text, which is neatly written in two columns, and are accompanied by elaborate decorative initials of red, blue, and gold. Berthaud d'Achy created elegant figures in the Gothic style with expressive hand gestures and long flowing robes

The Willehalm - Wolfram Von Eschenbach

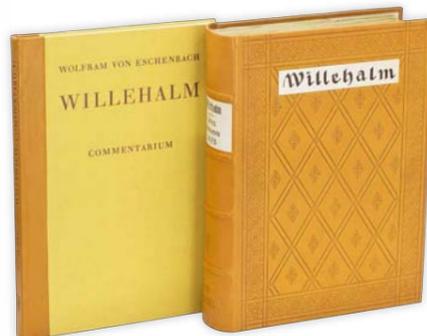
Cod. Vindob. 2670 – Österreichische Nationalbibliothek (Vienna, Austria)



A fascinating and magnificently illuminated insight into courtly life during the Middle Ages: Wolfram von Eschenbach's great Middle High German epic poem depicting the knight Willehalm in battle against the Saracens

Western Germany – Around 1320

A heroic novel written 800 years ago, whose plot is set another 400 years earlier – and yet full of modern themes of the greatest topicality: this is the Willehalm by Wolfram von Eschenbach (1170-1220). The conflict is set around Willehalm and his wife Gyburc, who was the daughter of the Muslim king Terramer, but had herself baptized and married Willehalm. Happy and unhappy love, intricate and problematic kinship relations, and a surprisingly nuanced picture of Islam as a religion with ethical obligations to be respected are discovered by the reader in one of the most important verse epics of Middle High German literature. In this, the most beautiful edition of Willehalm, the themes find a congenial representation in 117 fabulous miniatures: even the horses seem to be able to tell their own version of the captivating events between love, violence, and death.



ADEVA

Graz, 1974

- 702 pages / 31.0 x 22.0 cm
- 117 miniatures, 15 initial letters
- According to the original manuscript, the facsimile is bound in leather. The commentary volume comes in a half leather binding.
- Limited Edition: 950 copies
- Commentary: German

Regularly 3,800 €

1,499 €
(like new)

Willehalm and Rennewart before the Gates of Oransche

After assuming command of the host of the Franks, Willehalm and his companion Rennewart lead this army to his capital of Oransche, which is besieged by Muslim forces under King Terramer and King Tibalt. They find the city in flames after an assault – only the castle of Glorjet is spared – while the pagans have withdrawn to their ships to resupply themselves.

The bright clothing, flowing curls, and serene facial expressions of the figures belie the urgency of this scene. Numerous figures are bathed in red flames as those in the castle, which is differentiated from the rest of the city by color, and those outside the walls look on helplessly. The scene seems to pop out from its golden background as the towers and walls of the city exceed the simple blue frame.

Speculum Humanae Salvationis of Kremsmünster

Codex Cremifanensis 243 – Stift Kremsmünster (Kremsmünster, Austria)



The oldest surviving copy of the famous Mirror of Human Salvation: a rare and memorably illuminated insight into the architecture, clothing, and everyday life of the 14th century

Austria – 1325–1330



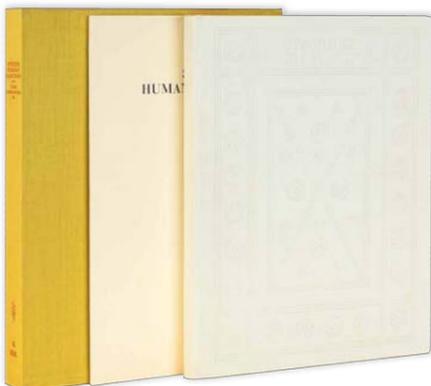
The most popular book of religious edification and one of the most widespread works of the Late Middle Ages: the *Speculum Humanae Salvationis* or “Mirror of Human Salvation” is the so-called codex Cremifanensis 243, housed today in the Benedictine Abbey of Kremsmünster in Austria. Featuring 192 miniatures and a text in both Latin and German, it is the oldest illuminated manuscript of its type and one of the most lavishly decorated. The primary focus of the work is establishing an extensive synthesis of the Christian history of salvation. This is done by showing the close relation between the New and the Old Testaments. On the other hand, everyday objects are represented: architecture and vestments provide an interesting insight into the culture of the early 14th century, making the manuscript a true treasure trove for the cultural history of this period.



ADEVA

Graz, 1972

- 124 pages / 33.5 x 25.5 cm
- 192 miniatures in the approx. size 80 x 80mm, alternately on blue or red ground
- Leather, according to the original.
- Limited Edition: 980 copies
- Commentary: German



Regularly 1,980 €

799 €
(like new)

Adoration of the Magi / Presentation in the Temple

This is a fine example of the 192 sparsely colored but nonetheless highly refined miniatures in this manuscript, which alternate between red and blue backgrounds. The scene exhibits a great sense of space and the figures' faces are generally characterized by sympathetic, friendly, and charming expressions. Their garments are portrayed with a very realistic fall of folds.

On the left we see the Three Magi: one kneels to the enthroned Madonna and Child presenting a gift while the other two talk amongst themselves as one of them points out the star that guided them to Bethlehem. In the scene to the right, the baby Jesus is shown in the moment that he is being handed over to Simeon at the altar as he looks back at his mother.

Codex of St. George

Arch. Cap. S. Pietro C 129 – Biblioteca Apostolica Vaticana (Vatican City, Vatican City)



Commissioned by Cardinal Jacopo Stefaneschi at the notoriously lavish papal court in Avignon: The Legend of St. George, Slayer of the Dragon

Italy and probably Avignon (France) – First half of the 14th century

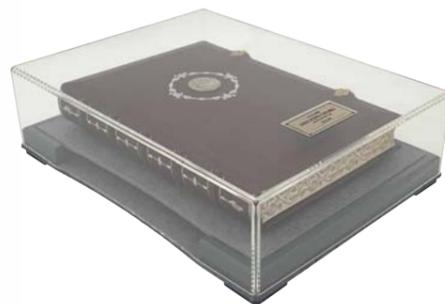


Saint George and the Dragon

The image of "Christ Militant" slaying a serpent is one of the oldest in Christian art and the dragon motif appears to have been transferred to St. George in the early 11th century. As an officer in the elite Praetorian Guard, he served as a perfect example for the knights of the First Crusade, who believed he fought alongside them at Antioch and Jerusalem.

According to legend, the citizens of Silene, Libya were terrorized by a dragon, which they tried to placate through sacrifices – originally sheep, but eventually people who were chosen by lot. Finally, the king's daughter was to be sacrificed. She looks on from the right as George attacks the dragon and drives a lance into its mouth, which inspires the people to convert to Christianity

Some manuscripts are so spectacular that they become the name of convenience for the artist who created them. Such is the case with the gorgeous Codex of St. George, which is housed in the illustrious collections of the Vatican Apostolic Library. Aside from the standard liturgical texts, the illuminated missal also contains a Vita of Saint George written by Cardinal Jacopo Caetani degli Stefaneschi (1270–1343). The work was lavishly illuminated by the Master of the Codex of Saint George ca. 1320 in Avignon at the behest of Cardinal Jacopo Stefaneschi and is adorned by gorgeous historiated initials and bas-de-page miniatures.



Belser Verlag

Stuttgart, 2020

- 106 pages / 39.0 x 27.0 cm
- 18 miniatures accompanied by bas-de-page images
- Dark brown leather binding with 2 clasps; a medallion on the cover shows St. George
- Limited Edition: 299 copies
- Commentary: German

Regularly 13,990 €

4,899 €
(like new)

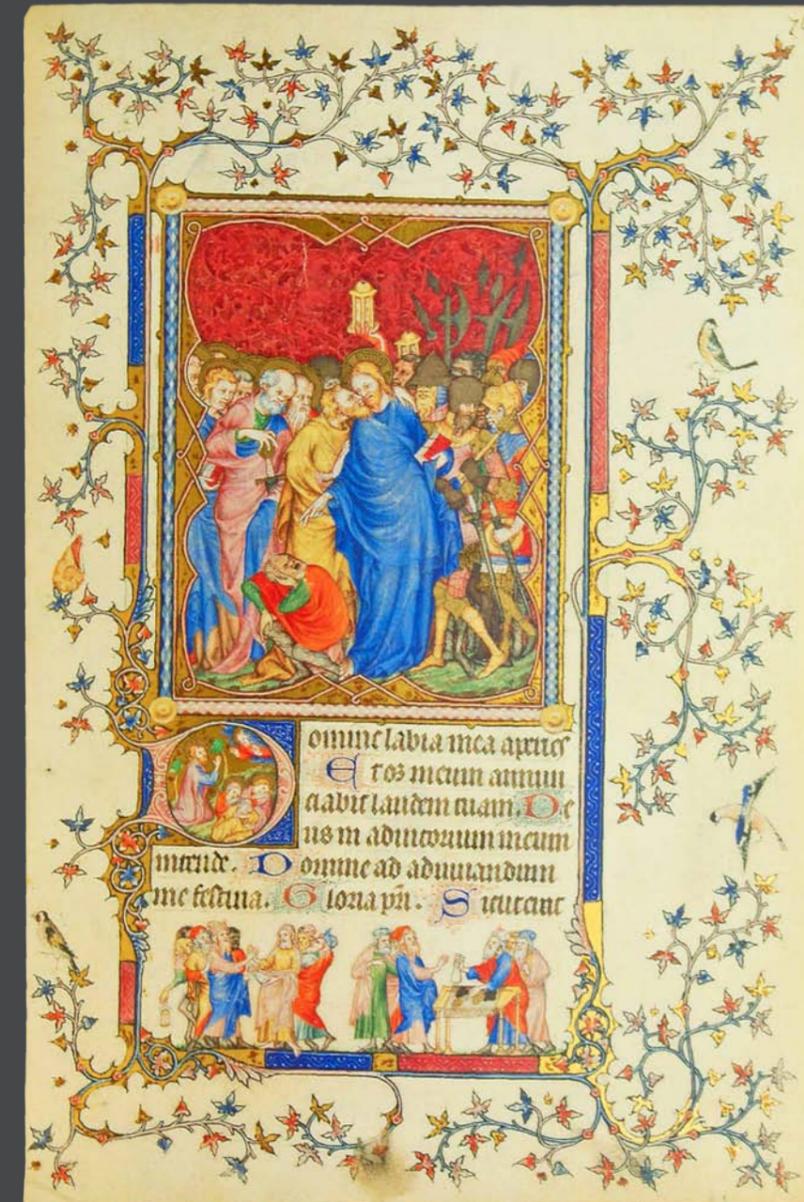
Petites Heures of the Duke of Berry

Ms. Lat. 18014 – Bibliothèque nationale de France (Paris, France)

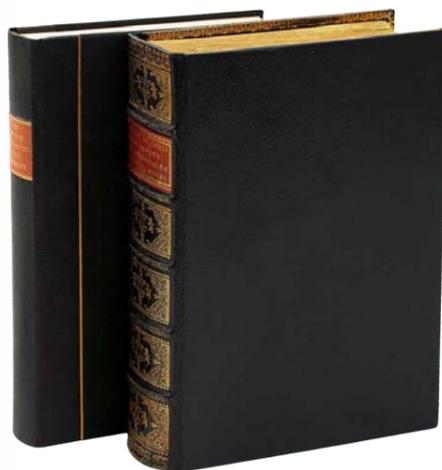


A magnificent masterpiece by Jacquemart de Hesdin, the Limbourg Brothers, and other exceptional artists for one of the greatest bibliophiles of the Middle Ages: the personal book of hours of the famous Duke Jean de Berry

Paris (France) – 1372–1390



The book of hours titled Les Petites Heures of the Duke of Berry was made between 1372 and 1390 by no less than 5 of the most important European book artists of the late-14th century. The work represents an absolute highlight of the breath-taking book collection of the dazzling prince and art collector Jean Valois, Duke of Berry. Every page of the book was opulently embellished with unbelievable diligence by the artists. It assuredly saw daily use by the Duke as a private prayer and devotional book.



Faksimile Verlag

Lucerne, 1989

- 580 pages / 21.2 x 14.5 cm
- 119 richly gold and silver leaf miniature pages as well as over 300 lavishly decorated pages
- Gorgeous black full leather binding
- Limited Edition: 980 copies
- Commentary: German, French

Regularly 6,980 €

2,299 €
(like new)

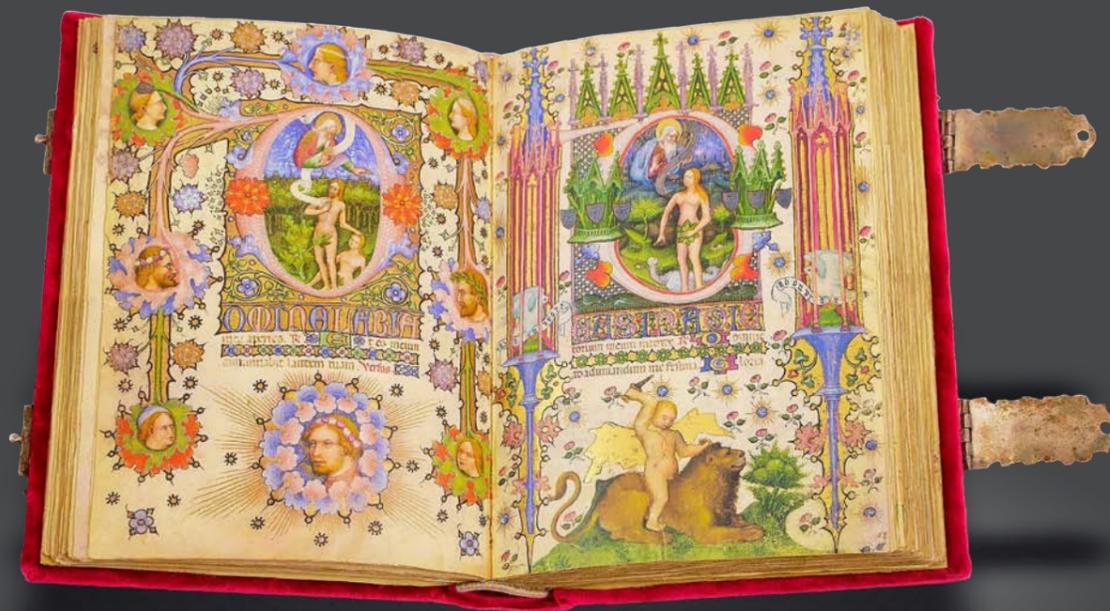
Jesus' Arrest in the Garden at Gethsemane

The ominous red background of this archetypal scene is in stark contrast to the delicate tendrils of red, blue, and gold surrounding the wonderfully patterned frame. We see Jesus in the moment of his betrayal when the devious-looking Judas kisses him on the cheek to identify him. The scene is crowded as though a brawl is about to break out between the two groups pressing together.

Although Jesus and his followers wear classical robes, the soldiers have the arms and armor of late-14th century mercenaries, which are depicted in detail. One of the arresting officers is kneeling to the ground with an agonized look and holding his ear, which has been cut off by one of Jesus' disciples who now puts his sword away after having been rebuked

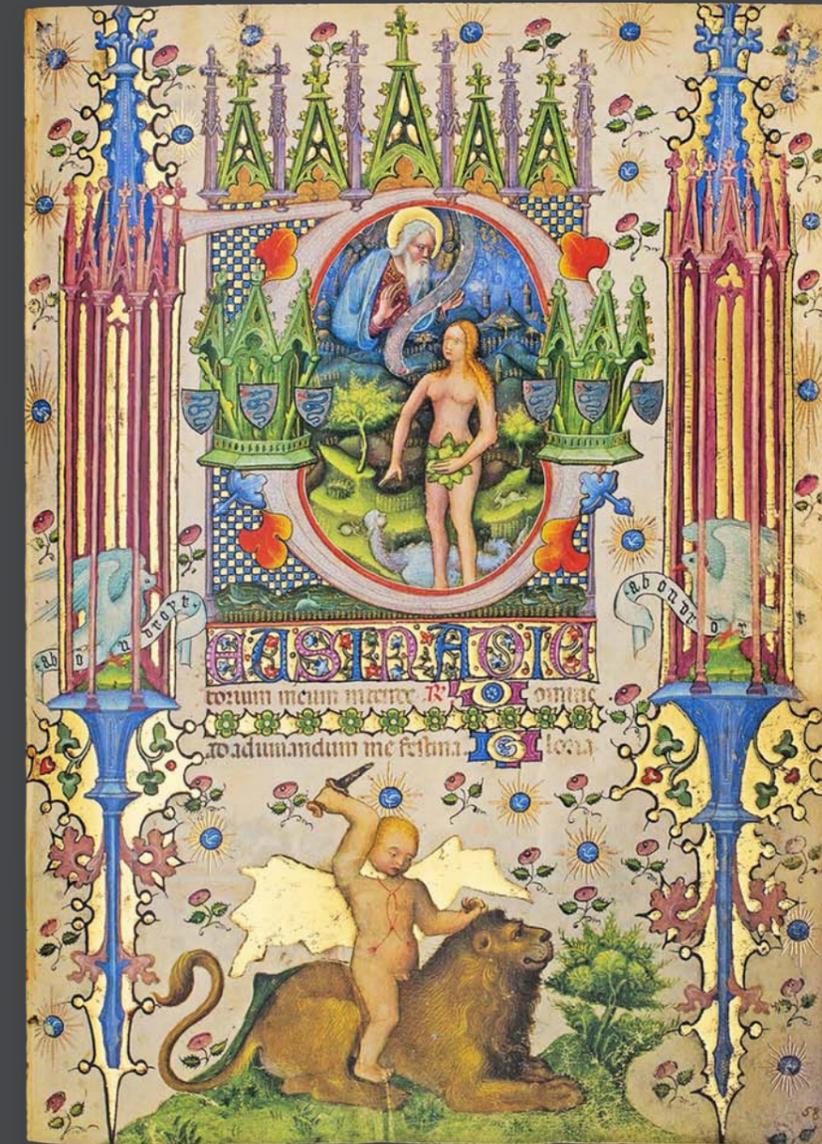
Visconti Book of Hours

Ms. BR 397|Ms. LF 22 – Biblioteca Nazionale Centrale di Firenze (Florence, Italy)



Created by the painting geniuses Giovannino de' Grassi and Belbello da Pavia: a picturesque, luminous prayer book in two volumes for the powerful Duke of Milan

Probably Milan (Italy) – Around 1390, completed after 1428



The Visconti Book of Hours was commissioned by Gian Galeazzo Visconti, who ruled Milan as duke from 1351–1402 and inter alia laid the foundation for Milan Cathedral. His love of books originated with his wife Isabella, the sister of Jean Duc de Berry. Visconti enlisted Giovannino de Grassi, one of the most talented painters of his time, to artistically decorate his magnificent Book of Hours. When the latter died, Belbello da Pavia continued the work, which was completed under Gian Galeazzo's son ca. 1430. The result was a two-volume masterpiece of the Italian Renaissance and one of the most valuable manuscripts of European illumination.



PANINI

Modena, 2003

- 2 volumes - 636 pages / 25.0 x 17.9 cm
- 34 full-page miniatures, numerous half-page miniatures and historiated initials
- Hand bound in purple velvet with two splendid clasps made of sterling silver
- Limited Edition: 500 copies
- Commentary: Italian



Regularly 21,500 €

6,899 €
(like new)

God Confronts Eve

"And the Lord God said to the woman, 'What is this you have done?' The woman said, 'The serpent deceived me, and I ate.'" (Gen 3:13). This magnificent historiated initial depicts Eve after she and Adam have eaten of the forbidden fruit and earned God's wrath. In shame of her nakedness, Eve covers herself with a handful of leaves and points to the deceitful serpent with a human face.

Six Visconti shields mounted on a green Gothic architecture flank the miniature. Two white doves are caged in the red and blue columns that line the right and left margins. The bas de page miniature portrays a cherub with gold leaf wings sitting on the back of a lion, holding the beast's mane with his left hand as he prepares to strike with a dagger in his right

Golden Bull

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

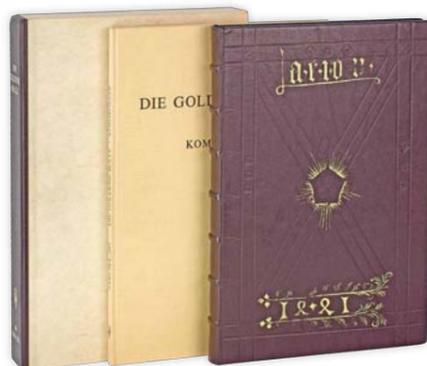
This magnificent illuminated manuscript was wrapped up in the political turmoil ca. 1400 and was intended as a form of medieval propaganda by King Wenceslas of Bohemia. The Vienna Codex 338 is a copy of the Golden Bull and is of prime historical and political significance, not to mention its masterful calligraphy and adornment. The Golden Bull, promulgated in 1356 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 in gold and colors
- Embossed leather, copy of the original binding
- Limited Edition: 500 copies
- Commentary: German



Regularly 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.

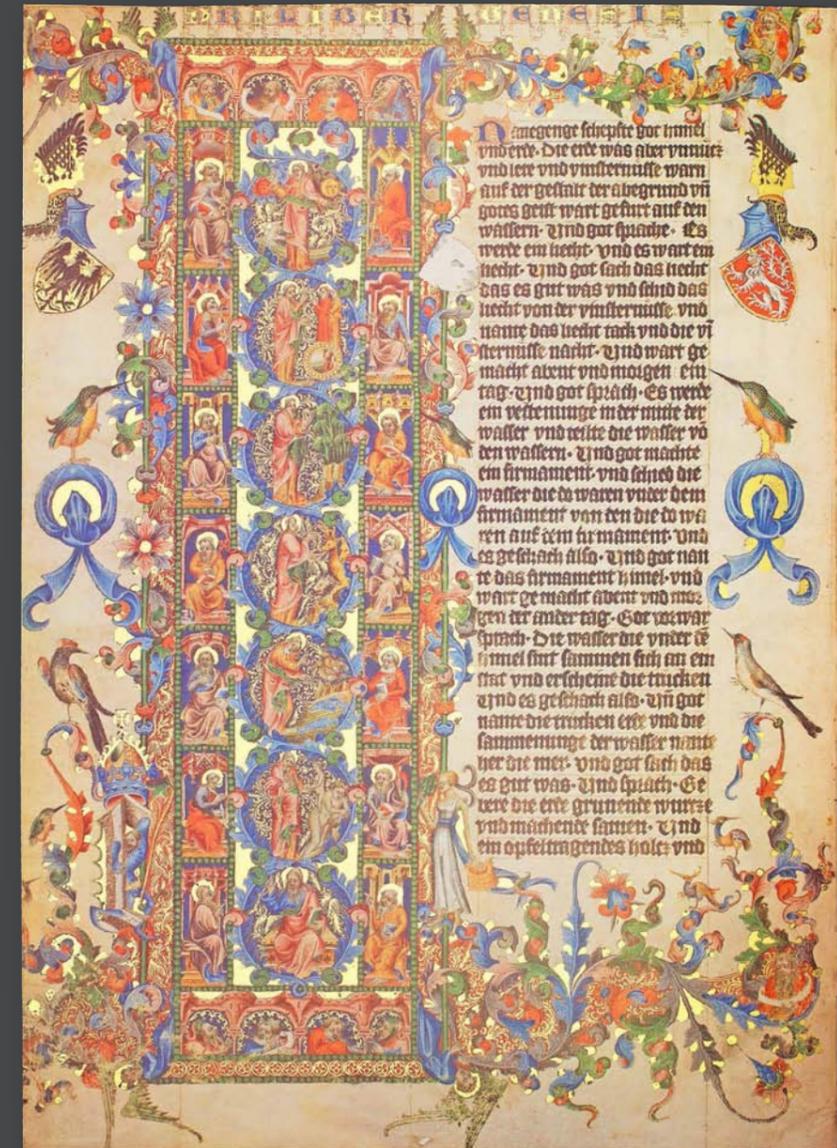
Wenceslas Bible

Codices Vindobonenses 2759-2764 – Österreichische Nationalbibliothek (Vienna, Austria)

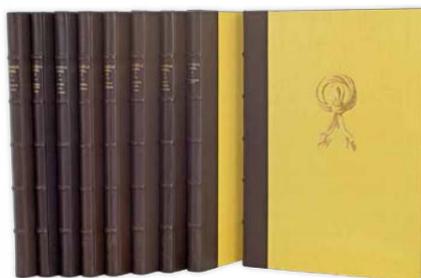


Made in the famous Wenceslas workshop in Prague: a mammoth bible in German with 646 fantastic miniatures for the German emperor

Prague (Czech Republic) – 1389–1400



Almost 150 years before Martin Luther (1483–1546) presented his translation of the Bible, King Wenceslas IV (1361–1419) ordered the creation of a truly mammoth work in the history of the biblical text: he summoned to his court in Prague the best illuminators in Europe, who created a masterpiece of gigantic proportions and great attention to detail for him between 1390 and 1400: 607 calves gave their skins for the total of 2,400 pages, on which the two-column text, 646 miniatures, and countless lovingly designed drolleries harmoniously share space. The deposition of Wenceslas as German king in 1400 prevented the completion of the large-scale project, despite later efforts to complete it, so that the New Testament is still missing today. Yet even in its present form, the reader will always find fascinating details: Wenceslas' favorite animal, the kingfisher, Wenceslas' knot, and a graceful woman with a bath tub – might a young lover have stood behind her?



ADEVA

Graz, 1987

- 2,352 pages / 53.0 × 36.5 cm
- 646 large miniatures, often decorated with gold decorated, innumerable initials and illustrated borders
- Half leather binding
- Limited Edition: 780 copies
- Commentary: German

Regularly 21,000 €

5,899 €
(like new)

Book of Genesis: 7 Days of Creation

This kaleidoscope of illumination is a wonderful testament to the artistic décor of this manuscript, one of the greatest works of medieval book art. It is an exemplary page of Gothic illumination consisting of bright hues of red, blue, green, and gold leaf. Seven medallion miniatures depict the beginning of Genesis, wherein the creation of the world is recounted.

As is true with the rest of the manuscript, the marginalia of this page is as artistically refined as the miniature itself. The escutcheons of King Wenceslas IV, who commissioned the manuscript, can be seen, as well as a shield that has been scrapped. There are also numerous crowns, birds, human figures, angels, grotesques, and other details embedded into the gorgeous flowering tendrils.

Missale Hervoiae Ducis Spalatensis croatico-glagoliticum

Topkapi Sarayi (Istanbul, Turkey)



Western miniatures with details of oriental and Byzantine origin: a rare and significant masterpiece of Croatian-Glagolitic scripture

Croatia / Italy – Ca. 1403



Crucifixion

Although water damage has unfortunately obscured the face of Jesus, this full-page miniature is of excellent quality, nonetheless. Even the gold-pink-green border has been executed in a manner that makes it appear almost three-dimensional as though it were an actual wooden frame for a panel painting.

The combination of the architectural background and the positioning of the three figures accounts for the perfectly balanced spatial composition of the miniature, which was painted with an unusual color palette dominated by light shades of purple and pink contrasted by Christ's pale grey skin and flowing red blood. The strange, enigmatic facial expressions of Mary and St. John are a combination of grimace and smile and leave a lasting impression on the beholder

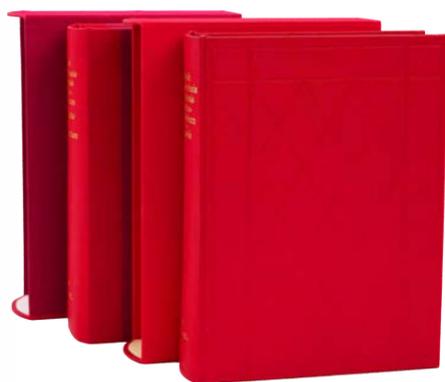
The Missale Hervoiae occupies a special place in the history of the Croatian-Slavonic language. Made for a high-ranking noble of the Hungarian-Croatian Kingdom, this is a luxury manuscript with 96 colorful miniatures and around 380 large ornamental initials. The Missale Hervoiae is one of the most important texts of Croatian Glagolitic literature, which had been banned for centuries, and was only to be re-established in 1248 by Pope Innocence IV. Heavily influenced by Byzantine art, its combination of eastern and western principles in terms of composition and contents has secured it a place in the regional and transregional history of art. The miniatures illustrate scenes from both the Old and the New Testaments, allegories of the months with characteristic scenes from everyday life.



ADEVA

Graz, 1973

- 494 pages / 30.6 x 23.0 cm
- Nearly every page is illuminated: 96 miniatures including 3 full-page miniatures, 380 historiated initials
- Leather binding according to the character of the manuscript
- Commentary: English, German, Latin

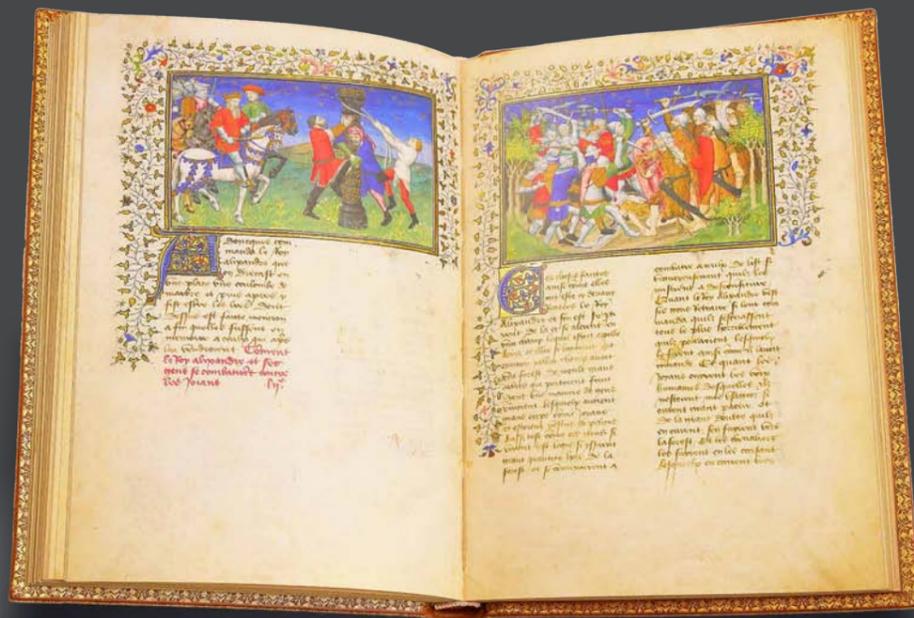


Regularly 2,980 €

1,399 €
(like new)

Paris Alexander Romance

MS Royal 20 B XX – British Library (London, United Kingdom)



Formerly in the possession of King Henry VIII of England: possibly the most magnificently illuminated version of the medieval biography of Alexander the Great

Paris (France) – Around 1420

The Paris Alexander Romance is the most magnificent version of a medieval biography of Alexander the Great. The work originates from around 1420 and is illustrated with numerous magnificently colored and gold-decorated miniatures, as well as multi-lined initials. In thrilling pictures, the journeys and adventures of the ancient hero are told by the "Alexander Master", so-called after his masterwork.



Quaternio Verlag Luzern

Lucerne, 2014

- 194 pages / 28.4 x 19.5 cm
- 86 two or one-column miniatures in colours and gold, foliate initials in colours and gold with extensions.
- Brown leather with three delicate lines tooled in gold framing the cover
- Limited Edition: 680 copies
- Commentary: German, English



Regularly 5,980 €

2,999 €
(like new)

Triumphant Entry of Alexander into Babylon

In 331 BC, the army of Alexander the Great met and defeated a larger Persian force under Darius III at the Battle of Gaugamela in what was the decisive engagement of his campaign in Assyria and Babylonia. Darius ignominiously fled from the battle and as such Alexander's army was free to enter the namesake capital city of Babylon, completing his conquest.

Surrounded by a frame of colorful, gilded filigree tendrils, Alexander's army is equipped with 15th century arms and armor: longbows and various kinds of polearms, steel greaves, cowters, vambraces, and helmets with bassinets. Mounted on a white horse and marked by his escutcheon of three gold crowns on a field of red, Alexander rides at the head of the cavalry cradling his sword.

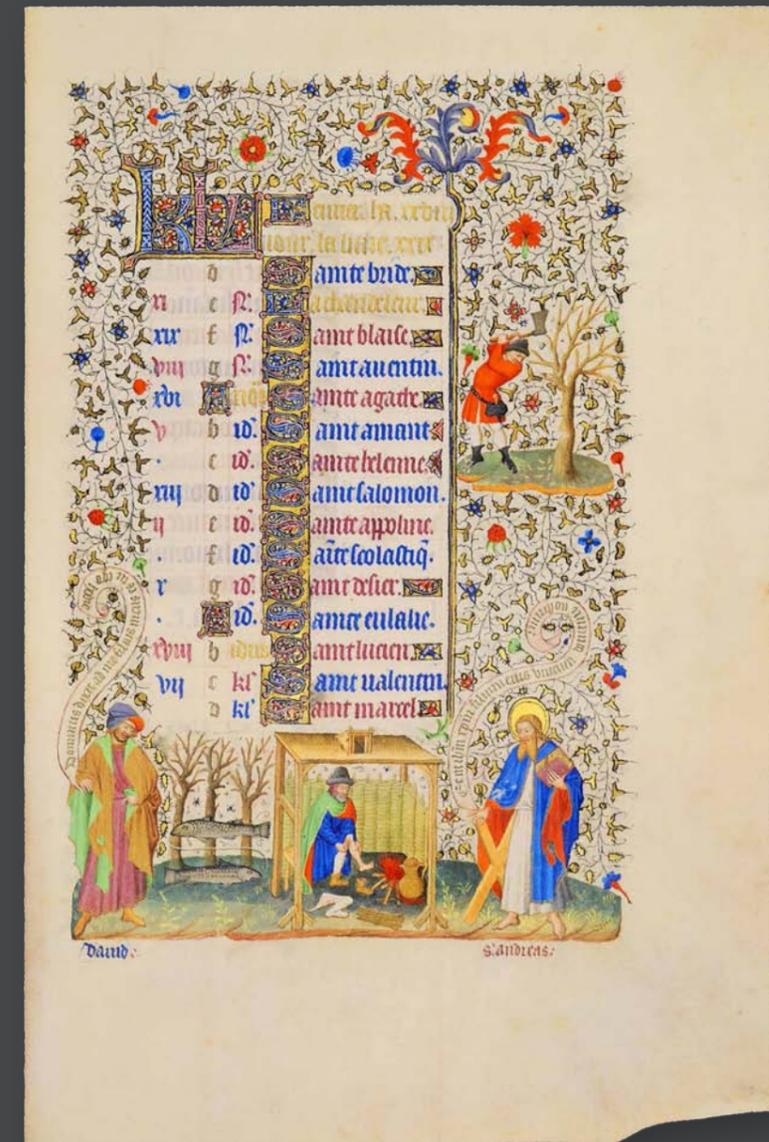
Sobieski Hours

RCIN 1142248 – Royal Library at Windsor Castle (Windsor, United Kingdom)



A magnificent work by the famous Bedford Master and the Master of the Munich Legenda Aurea: 60 full-page miniatures and more than 400 illustrated scenes for the Countess of Burgundy

Paris (France) – Ca. 1420

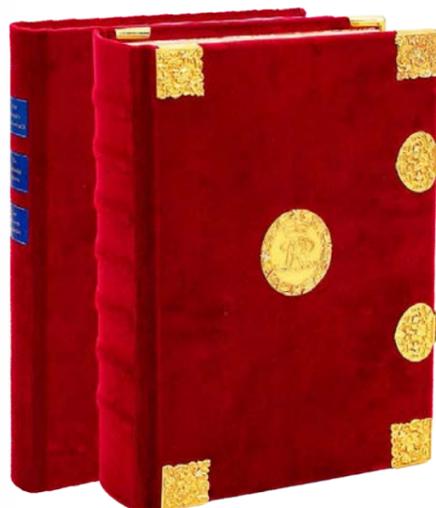


February: Chopping Wood

Artful calendar pages were a common feature of illuminated books of hours in the Late Middle Ages. Aside from their practical use, they are also decorated with so-called "labors of the month" that offer a glimpse of everyday life during that time of year. The text, figures, and filigree tendril border were all created with the finest paints and gold leaf.

February was a time of great boredom for medieval peasants as there was not much to do aside from tend the animals and keep warm. As such, we see one man chopping down a tree and another warming his feet by the fire in what is probably a woodshed. He is flanked by David and the Gemini symbol on the left and St. Andrew the Apostle on the right, pictured with the X-shaped cross that is named after him.

One of the greatest works of Gothic illumination was a collaboration of some of the greatest French masters of the 15th century: the Sobieski Hours. Named after its 17th century owner, King John III Sobieski of Poland (1629–96), it is now one of the most prized possessions of the British Royal Library. It contains 60 full-page miniatures containing 400+ individual scenes, in addition to 66 large, historiated initials and countless smaller ones. In addition to the Bedford Master, since such comprehensive décor could hardly be handled by a single artist, the Fastolf Master and the Master of the Munich Legenda Aurea also contributed significantly to the illumination. The work combines the typical texts of a book of hours with various saint's lives and is counted among the finest illuminated manuscripts to survive the Middle Ages.



Quaternio Verlag Luzern

Lucerne, 2016

- 468 pages / 28.6 x 19.7 cm
- 60 full-page miniatures, 400+ composed scenes
- Red velvet with two decorative medallions, eight decorative corners and two clasps
- Limited Edition: 680 copies
- Commentary: English, French, German

Regularly 10,950 €

4,999 €
(like new)

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) – ca. 1430

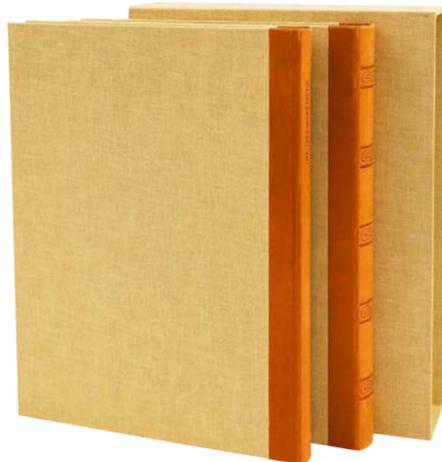


Men and Women Studying the Talmud Together

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.

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. The manuscript is adorned by 2 full-page miniatures and 24 framed decorative initial pages, some with human and animal figures.



Propyläen Verlag

Darmstadt, 1971

- 116 pages / 24.5 x 35.5 cm
- 2 full-page miniatures, 24 framed decorative initial pages, some with human and animal figures
- Half leather/linen binding
- Limited Edition: 550 copies
- Commentary: German

Regularly 3,480 €

1,499 €
(like new)

Ulugh Beg's Book of the Constellations

MS Arabe 5036 – Bibliothèque nationale de France (Paris, France)



Golden stars and mythical figures in a magnificent star catalog for the personal use of the Prince of Samarkand: Ulugh Beg's copy of Al-Sufi's impressively precise 10th-century masterpiece of astronomy

Samarkand (Uzbekistan) – Ca. 1430–1440



Ulugh Beg was not only governor of Samarkand, but also a scientist. As such, he had the Book of Fixed Stars copied for his own use between 1430 and 1440. The basis for the impressively accurate star catalog is an astronomical treatise from the 10th century, which was intended to assist the prince in his own celestial observations. The influential text is complemented by 74 enchanting miniatures of the constellations described, in which the stars shine in brilliant gold. This masterpiece of Central Asian art is undoubtedly one of the most beautiful manuscripts about the starry sky.



Müller & Schindler

Simbach am Inn, 2022

- 494 pages / 24.5 x 18.5 cm
- 93 large illustrations of the constellations, two of them double-page and many full-page
- Red leather cover with textile insert
- Limited Edition: 600 copies
- Commentary: English, German



Regularly 6,980 €

3,599 €
(like new)

Constellation Al-?adra?

The ominous red background of this archetypal scene is in stark contrast to the delicate tendrils of red, blue, and gold surrounding the wonderfully patterned frame. We see Jesus in the moment of his betrayal when the devious-looking Judas kisses him on the cheek to identify him. The scene is crowded as though a brawl is about to break out between the two groups pressing together.

The impressive and at the same time filigree appearing wings are particularly emphasized by their coloration of blue and red tones against the light robe and the pale flesh tone. However, they are not only of aesthetic value, but also solve a problem of representation: without wings, it is hardly possible to artistically integrate the star at the upper left into the figure. Even the brightest and thus largest star of the constellation on the right palm of Virgo is just barely within the figur

Les Amours de René d'Anjou

Fr.Q.XIV.1 – Russische Nationalbibliothek (St. Petersburg, Russia)



Written and probably illuminated by the hand of a king: the allegorical love story of a ruler

France – Mid 15th century



A Romantic Picnic

A young couple are preparing a romantic meal on a beautiful day, pictured here cooking over an open fire on a riverbank as a shepherd watches jealously from behind a tree. Their dog is showing great restraint by not stealing any food while their backs are turned and looks off into the distance instead. The picnic blanket has meat, bread, and greens on it in addition to a knife, cup, and bowl.

This watercolor has been lovingly created with a natural color palette consisting mainly of greens and browns, including the cooking couple's striped brown clothing. The figures' body posturing in the scene is incredibly realistic from the way the peeping shepherd grasps the tree to the manner in which the couple kneels around the fire.

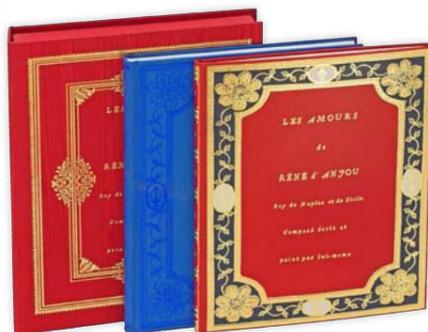
In every respect, the work *Les amours de René d'Anjou* represents an important milestone for European literature of the Middle Ages. The manuscript, which originated from sometime in the middle of the 15th century, attained its great significance to art history not just because of its artistically-talented and politically-significant author René of Anjou. The virtuoso miniatures are particularly charming, and were very likely painted by King René himself.



AyN Ediciones

Madrid, 2002

- 74 pages / 27.0 × 21.0 cm
- 74 fine colored pen drawings
- Red leather binding
- Limited Edition: 920 copies
- Commentary: Spanish

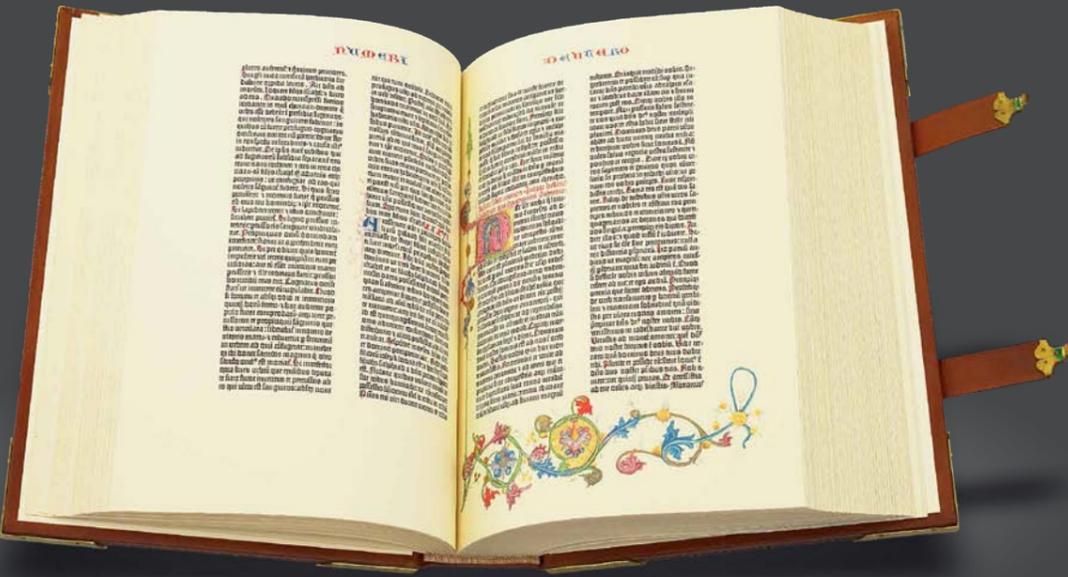


Regularly 1,480 €

499 €
(like new)

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

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



A milestone in the history of mankind: the most beautiful edition of Gutenberg's famous Bible, richly decorated with gold

Mainz (Germany) – Around 1453



Scenes from Creation

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

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

A milestone in the history of book art: one of the most valuable early printings of the Bible, which Johannes Gutenberg printed in his Mainz workshop. The inventor of book printing produced a short print-run of bibles as a testimony to this new and groundbreaking technology. These valuable prints could be individually decorated by artists according to the wishes of their respective buyers, which in turn yielded some precious unique specimens. One of these precious and exceedingly rare specimens of the Gutenberg Bible is stored in the Berlin State Library and counts among the most precious books of the collection!



Idion Verlag

Munich, 1977–1979

- 2 volumes - 1,282 pages / 43.5 x 31.0 cm
- Ca 100 colored miniatures
- Calfskin binding (after Fuldaer Gutenberg edition) with a rich blind embossing. Brass fittings and 2 clasps each
- Limited Edition: 895 copies
- Commentary: German



Regularly 5,980 €
3,999 €
 (like new)

A Textbook for Emperor Maximilian I.

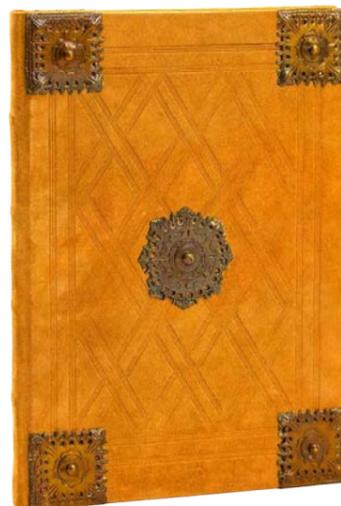
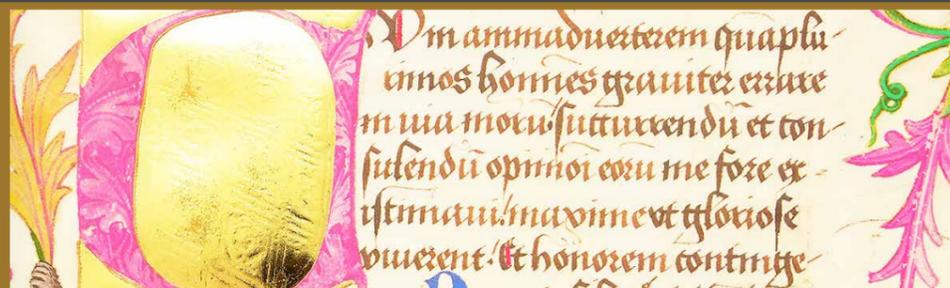
Cod. Ser. n. 2617 – Österreichische Nationalbibliothek (Vienna, Austria)



Reading and writing lessons for the future emperor and "last knight": prayers and instructions in the Christian faith in golden miniatures and masterly calligraphy for the education of Emperor Maximilian I.

Vienna (Austria) – Around 1465/66

With this codex, with which an emperor learned to read and write, world history seems more accessible than ever: Maximilian I (1459-1519) led the Habsburgs to the most powerful dynasty in Europe and went down in history as the "last knight" and father of the Landsknechte. But even the most powerful man in Europe first had to learn to read and write. Thus, the viewer of this magnificently decorated manuscript can look over the shoulder of the seven-year-old as he first learned the alphabet and *the basic prayers*. In the historiated "M" initial, little Maximilian is seen eagerly trying to decipher the first letters with his finger, together with his teacher Jakob von Fladnitz. This and 12 other ornamental initials were intended to motivate the young ruler and, together with the borders decorated with animals and mixed creatures, also give great pleasure to today's viewer.



Andreas & Andreas

Salzburg, 1981

- 44 pages / 30.6 x 21.7 cm
- Splendid opening page, 13 more initials and vine frame with drolleries
- Wild leather with blind embossing and brass fittings
- Limited Edition: 290 copies
- Commentary: German

Regularly 2,780 €

1,499 €
(like new)



Maximilian at the teaching

This first page of the textbook is framed with beautiful floral tendrils of green, blue, pink and gold. Embedded in the tendrils are the escutcheons of Emperor Maximilian I (1459-1519): At the top on the left is the double-headed imperial eagle on a gold background, and to the right is the emblem of his mother, Eleonore Helena of Portugal, with castles, shields, and fleurs-de-lis. In the center of the lower tendril is the red and white striped escutcheon of the Habsburgs. In addition, the tendrils are decorated with flowers and various animals such as a monkey and heron. The music-making duo of the bear at the bottom left and the hare at the bottom right complete the composition.

The large pink "M" initial with fine acanthus leaves in a frame of embossed gold leaf is decorated with a depiction of the prince and his teacher. The prince, who is illustrated with flowing blond curls, is clad in a magnificent blue and gold brocade robe, while his teacher next to him wears a red and white robe. Besides the historiated initial, the text page is adorned by bright letters in blue and gold.

Hundred Images of Wisdom - Christine de Pizan's Letter of Othea

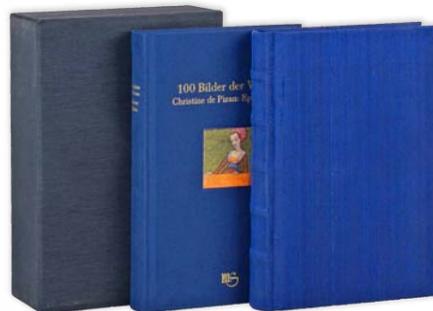
Ms 74 G 27 – Koninklijke Bibliotheek den Haag (Den Haag, Netherlands)



From one of the first female authors in history: Christine de Pizan's Letters from Othea, the Goddess of Wisdom, with advice for the Trojan hero Hector

Paris (France) – Second half of the 15th century

Christine de Pizan was a widowed mother of three at the age of 25 and instead of remarrying or entering a nunnery, she used her extensive education to become a copyist and author in her own right and live independently. This made her the first professional laywoman of letters in Europe. Although she has a diverse body of work, she primarily wrote philosophical and moral texts regarding the role of women in society. The work at hand consists of a series of 100 fictitious letters from an ancient Goddess of Wisdom named Othea to the fifteen-year-old Trojan hero Hector, which instruct him on how to become a true knight. It is splendidly illustrated by 98 mostly half-page miniatures of the highest quality as well as artful bordures, leafy tendrils, and decorative initials. Artists from the circles of Barthélemy d'Eyck and Jean Fouquet as well as the Piccolomini Master used luminous colors, gold, and silver to create one of the finest French manuscripts from the late-Gothic period.



Müller & Schindler

Simbach am Inn, 2009

- 192 pages / 20.0 x 13.5 cm
- 98 miniatures. Each painted page is adorned with delicate borders
- Blue raw silk in the style of the original 15th century binding of the book
- Limited Edition: 990 copies
- Commentary: German

Regularly 4,980 €

1,499 €
(like new)



Circe and Odysseus

In the *Odyssey*, Odysseus and his companions flee the destruction of Troy and at one point come to the island of Aeaea, home of the goddess-sorceress Circe. She turns half of Odysseus' crew into swine after feeding them a feast of drugged cheese and wine. With the help of Hermes, Odysseus is able to make Circe free his men.

Circe's palace is described as being surrounded by strangely docile lions and wolves, who are the victims of her sorcery, one of whom is depicted standing behind Circe wearing yellow and blue. Although able to resist Circe's magic, she subsequently seduces Odysseus, who spends a year feasting and drinking on the island, fathering two sons by her. Odysseus is thus depicted as the well-dressed young nobleman standing to Circe's left.

The Animal Book of Pier Candido

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



Petrus Candidus' famous natural history commissioned by the Marquis of Mantua: a lexical masterpiece adorned with nearly 500 realistic depictions of animals

Italy – Written ca. 1460; Illuminated ca. 1550

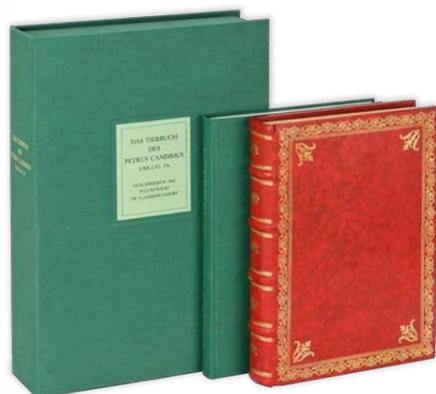
The magnificently illuminated Animal Book of Pier Candido was originally written in Italy ca. 1460. Also known as Pietro, Candido Decembrio was a humanist scholar and author who served as the secretary to numerous important Renaissance princes and even worked at the chancery of Pope Nicholas V. His Latin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



Belser Verlag

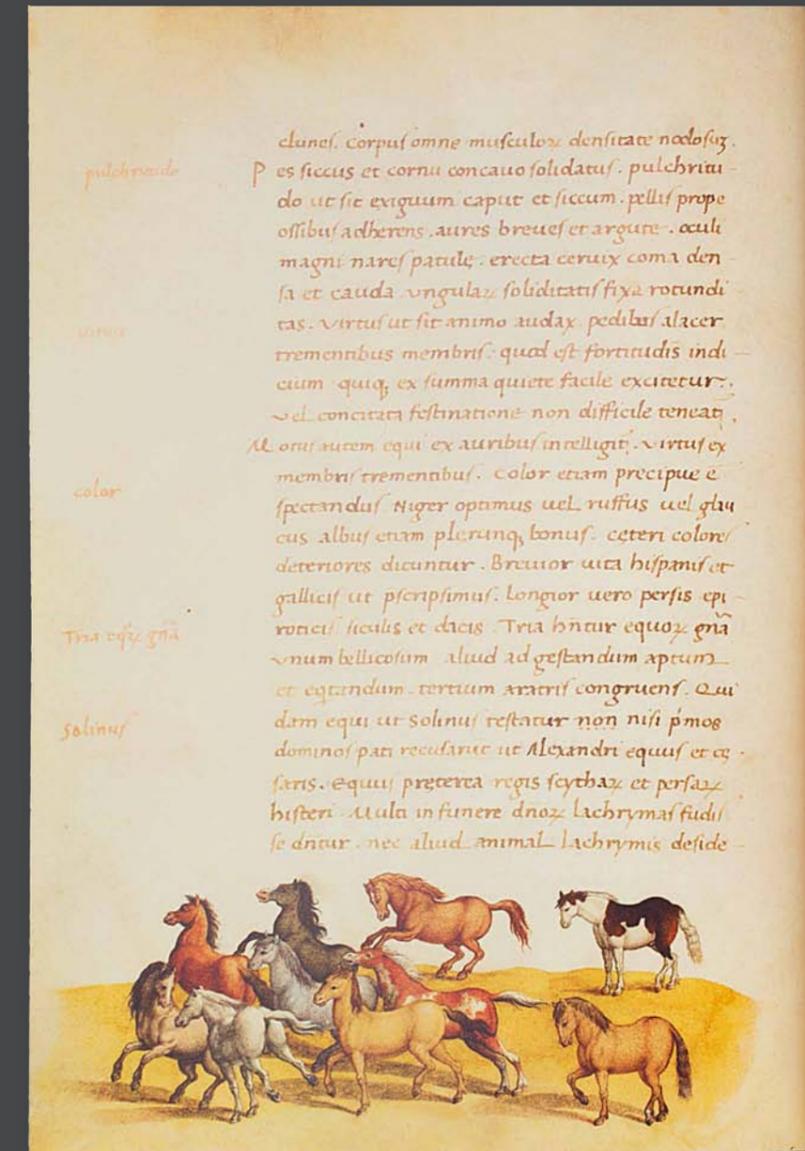
Zurich, 1984

- 472 pages / 27.0 x 20.0 cm
- 469 colored, detailed animal drawings at the bottom of the pages
- Red leather with rich gold stamping
- Limited Edition: 2,400 copies
- Commentary: English, German



Regularly 2,990 €

1,499 €
(like new)



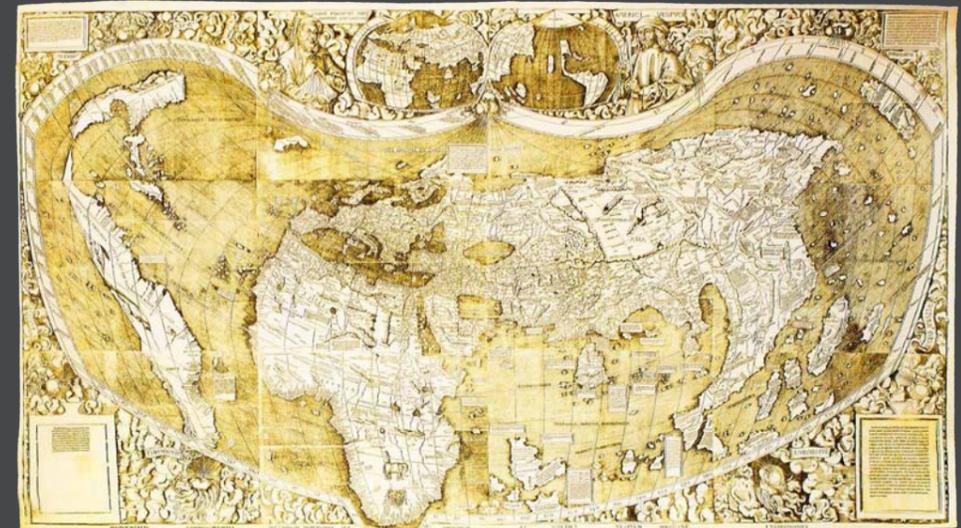
On Horses

The horse was an animal of tremendous importance for both war and peace during the Middle Ages, especially for a great nobleman like the Milanese Duke Filippo Maria Visconti, who commissioned this work. This bas-de-page miniature is a fine specimen of Italian Renaissance art and displays the skill of the great master Pietro Candido.

On a bright field of gold, we see ten horses running, bucking, and playing with one another. Each is colored individually – some are solid shades of brown or gray, others are mottled, all have flowing manes and tails as well as friendly facial expressions. They are presented in a very naturalistic manner with close attention paid to producing realistic proportions, musculature, shading, and shadows.

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

The Il Fior di Virtù codex and the accompanying Waldseemüller Map combine two of the most important works of the European Gothic and Renaissance. The Il Fior di Virtù goes back to a text from the 13th century and was reworked between 1470 and 1480 by gifted scribes from Florence. The famous map by Martin Waldseemüller, on which the term "America" was first recorded, was added ca. 1507.



ArtCodex

Modena, 2015

- 1 map consisting of 12 sheets; 226 pages / 233.0 x 128.0 cm; 23.0 x 16.0 cm
- Numerous miniatures edged with gold
- Richly decorated leather binding with 3 clasps
- Limited Edition: 999 copies
- Commentary: Italian



Regularly 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

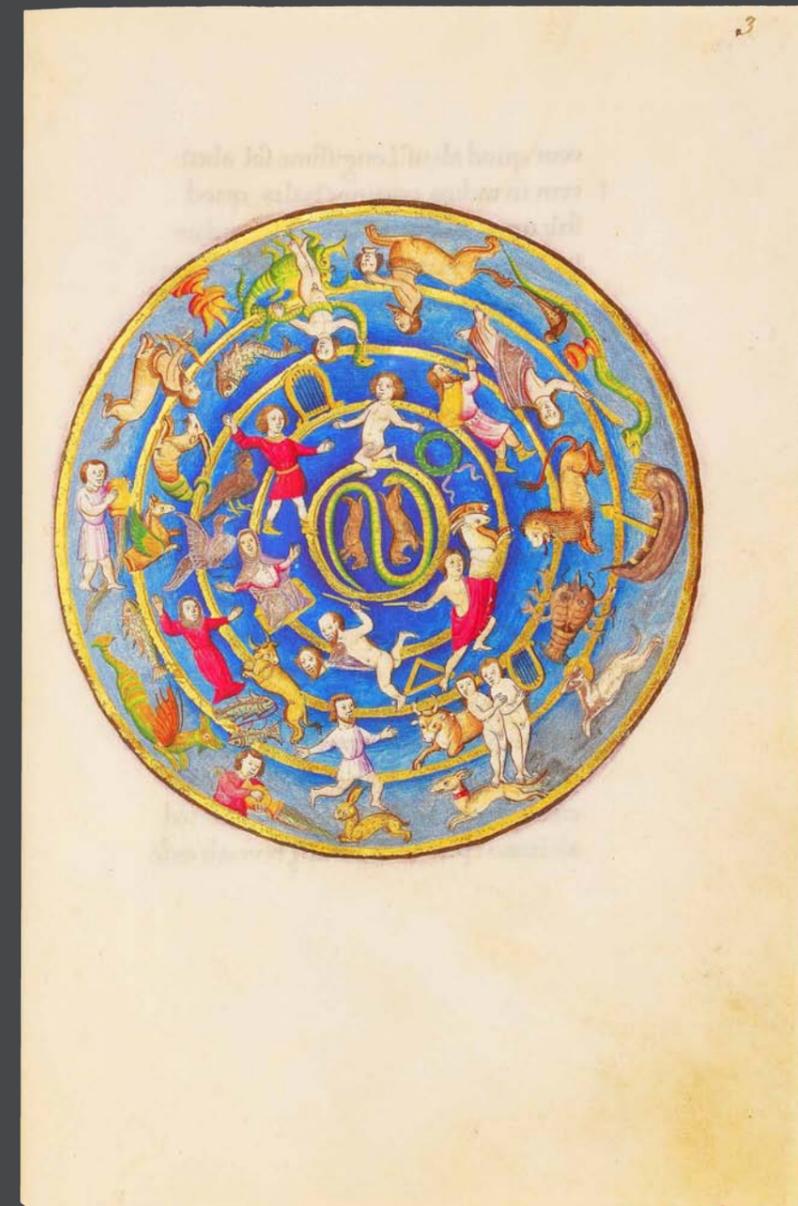
Vatican Aratea

MS Barb. lat. 76 – Biblioteca Apostolica Vaticana (Vatican City, Vatican City)

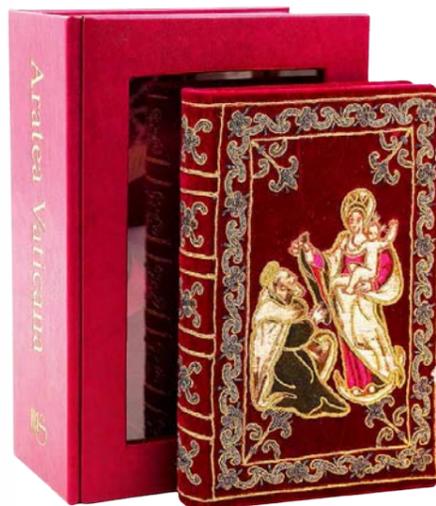


A splendid astronomical manuscript for King Ferdinand I of Naples or his son: Ancient mythology and the astronomy of Aratos of Soloi in 40 beautiful, gold-adorned Renaissance miniatures by Matteo Felice

Court of Ferdinand I of Naples, Naples (Italy) – Second half of the 15th century



The Vatican Aratea is an astronomical textbook based on the ancient model of the text *Phainomena* by the poet Aratos of Soloi. Furnished with 40 large gold-decorated miniatures, it explains the planets, celestial phenomena, and weather signs. The reader is introduced to the complex astronomical knowledge by means of mythological stories and figures, which have been artfully translated into pictures by the illuminator Matteo Felice. This magnificent astronomical manuscript was created in the second half of the 15th century for King Ferdinand I of Naples or his son Giovanni and is a wonderful artistic and literary testimony to the early Renaissance in Italy. Its Baroque velvet binding with precious embroidery was commissioned by Cardinal Maffeo Barberini, later Pope Urban VIII.



Müller & Schindler

Simbach am Inn, 2022

- 200 pages / 23.2 x 15.1 cm
- 40 diagrams and miniatures; 1 elaborately framed incipit page; 60 gold champie initials
- Embroidered red velvet cover
- Limited Edition: 900 copies
- Commentary: English, German

Regularly 4,980 €

2,899 €
(like new)

Planisphere

Probably the best-known miniature of the astronomical text represents the magnificent picture page of a celestial map. In this celestial or star map, the position of the constellations in the night sky is reproduced without depicting the individual stars themselves. With the fascination for the celestial sphere, ancient constellations were taken up in medieval manuscripts and treated in various splendid manuscripts. Myths, rites, and cultic worship were attached to astronomy as a science, leading to a fusion of celestial science and mythology. The Aratea Vaticana is one of the most beautiful copies of the Italian Renaissance, based on the ancient *Phainomena* by the poet Aratos of Soloi.

In the planisphere, the firmament is depicted in five golden circles, in which all the constellations and celestial phenomena are embedded in brilliant colors. The 39 carefully executed depictions were inspired by Greek and Roman mythology and are influenced by Arabic iconography, making this manuscript a treasure of Italian Renaissance artwork.

Prayerbook of Georg II of Waldburg

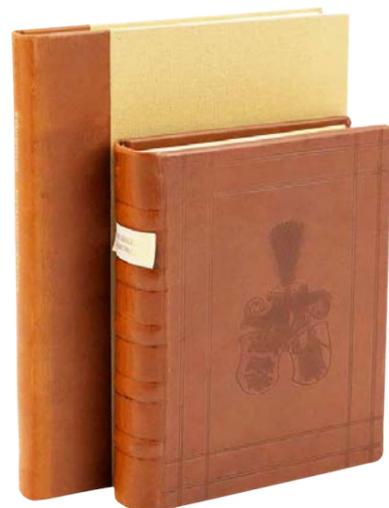
Cod. brev. 12 – Württembergische Landesbibliothek (Stuttgart, Germany)



One of the few surviving illuminated German prayer books: a magnificent work adorned with 46 miniatures of exceptional quality for the imperial steward

Swabia (Germany) – 1476

The Waldburg Prayerbook was created in 1476 for the Swabian nobleman Georg II von Waldburg (1430–82) and his wife Countess Anna von Kirchberg (ca. 1436–84). Like many other members of the House of Waldburg, Georg II was a Truchsess, a seneschal or steward ruling over Swabia during the absence of the Holy Roman Emperor. Two features of the German manuscript make it a rare treasure of illumination: first, it is one of the few ornately furnished prayer books written in the German language to survive today; second, it features an extremely comprehensive image program consisting of 46 exceptional miniatures; the Arma Christi is a consistent pictorial theme and the patron is also depicted several times in various states of dress, but always praying.



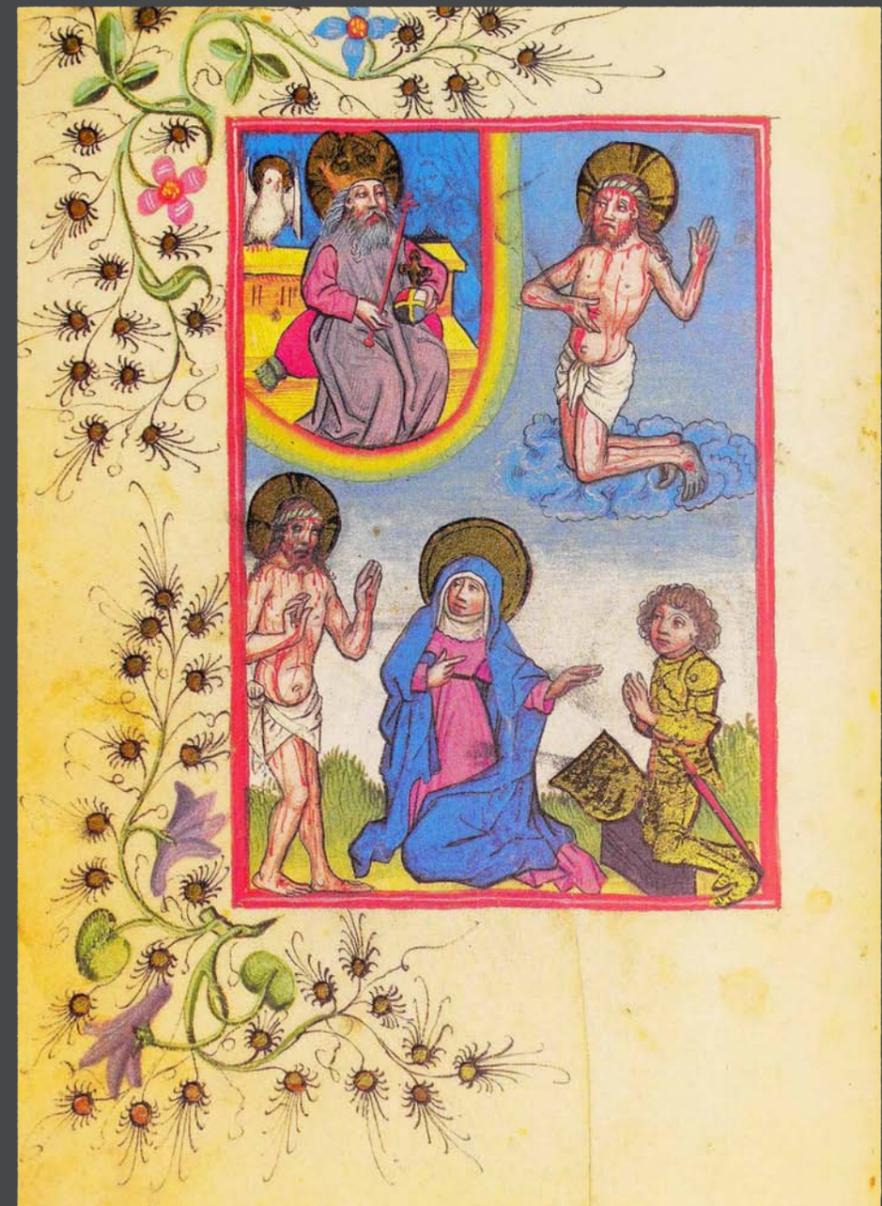
Deuschle & Stemmler

Darmstadt, 1986

- 122 pages / 17.5 x 13.2 cm
- 46 richly adorned and partly gilded and silvered miniatures, seven historiated initials, countless decorated initials
- Tooled leather binding
- Limited Edition: 600 copies
- Commentary: German

Regularly 2,290 €

1,299 €
(like new)



Patron Portrait – Intercessory Prayer

Georg II von Waldburg appears several times throughout the manuscript and can be identified by his coat of arms – three black lions on a field of gold. Almost always depicted kneeling in prayer and bareheaded with curly brown hair, he is sometimes fashionably dressed as a courtier in all black with red shoes, sometimes clad in a golden suit of armor with a red sword at his hip. This miniature stresses the role of the Virgin Mary in Catholic theology as intercessor on behalf of those who pray to her.

Although in an open field, Georg has had the foresight to bring his own kneeler with him as though he were in church praying before an altar. The Virgin Mary looks to her son, who in turn kneels on a cloud before God the Father appearing as a crowned king with a scepter and globus cruciger. A white dove representing the Holy Spirit is perched next to God's ear as though it were giving counsel, and grisaille angels can be seen in the blue background of Heaven, which is separated from Earth by a rainbow.

Berlin Hours of Mary of Burgundy

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



Commissioned by Emperor Maximilian I as a gift for his wife: a delightfully decorated Flemish masterpiece in small format by the great "Master of Mary of Burgundy"

Burgundy (France) – Between 1477 and 1480



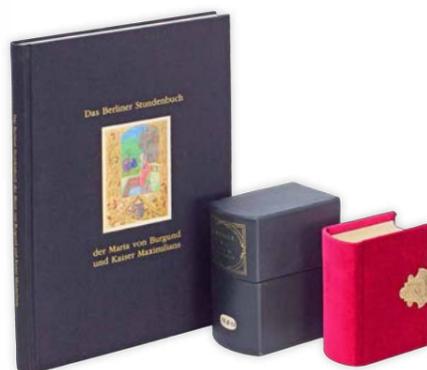
The Berlin Hours of Mary of Burgundy originated between 1477 and 1480 in the Ghent region, commissioned by Emperor Maximilian I (1459–1519) as a gift to his wife Mary of Burgundy (1457–1482). The magnificent manuscript contains prayers and religious texts for private devotion, which are enriched by a total of 27 full-page and 47 smaller miniatures with biblical scenes. They are joined by 16 pages with particularly rich and plastic bordure decoration consisting of flowers, buds, acanthus, and butterflies. There has already been much speculation in research about the artist of this outstanding Flemish illumination. It presumably came from the Master of Mary of Burgundy, who worked at the end of the 15th century and is stylistically similar to the works of the Old Dutch painter Hugo van der Goes.



Coron Verlag

Gütersloh, 1998

- 724 pages / 10.3 x 7.0 cm
- 27 full-page illustrations, 47 smaller miniatures
- Red velvet with a partially gilded sterling clasp
- Limited Edition: 980 copies
- Commentary: German



Regularly 3,480 €

1,299 €
(like new)

David and Goliath

The most famous underdog in the Western tradition is depicted here in a masterful miniature created either by the Master of Mary of Burgundy or someone from his circle. The armies of the Israelites and the Philistines look on as the young David does what King Saul is too afraid to do. Goliath is dressed in the bright garb of a contemporary mercenary, and an unknown city is depicted in the distant background of the Valley of Elah.

This scene depicts the moment that David slings the stone at Goliath, which will strike him square in the forehead, killing him instantly and dropping him to the ground. It is presented in a golden, flower-adorned frame with medallion miniatures of David as a shepherd (bottom) and decapitating the body of Goliath (left).

Life and Miracles of St. Louis

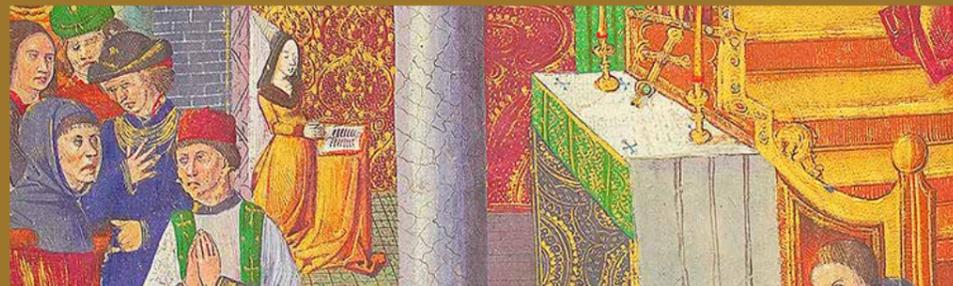
Français 2829 – Bibliothèque nationale de France (Paris, France)



France's only saint to sit on the throne and the ideal of a Christian ruler: 48 large and masterful miniatures from the life of King Louis the Saint, King of France

France – Around 1480

One of the most significant medieval monarchs, who redefined the "ideal of the Christian ruler" in the 13th century, was King Louis IX of France, called St. Louis or Louis the Saint. His character and his works provided material for countless chroniclers, biographers, and tales of miracles, some of which were recorded in marvelous manuscripts. A particularly beautiful specimen was completed ca. 1480 by a gifted artist at the behest of Cardinal Charles de Bourbon. This Flemish miniaturist known under the name "Master of the Cardinal Charles de Bourbon" displayed his exceptional ability with the artistic adornment of des Livre des faits de monseigneur saint Louis. The magnificent gold-adorned, large-format miniatures depicting the life of St. Louis and the miracles, which are supposed to have occurred at his tomb after his death, distinguish themselves through the finest details and wonderful pictorial compositions. The French manuscript can certainly be counted among the greatest works of late-15th century illumination.



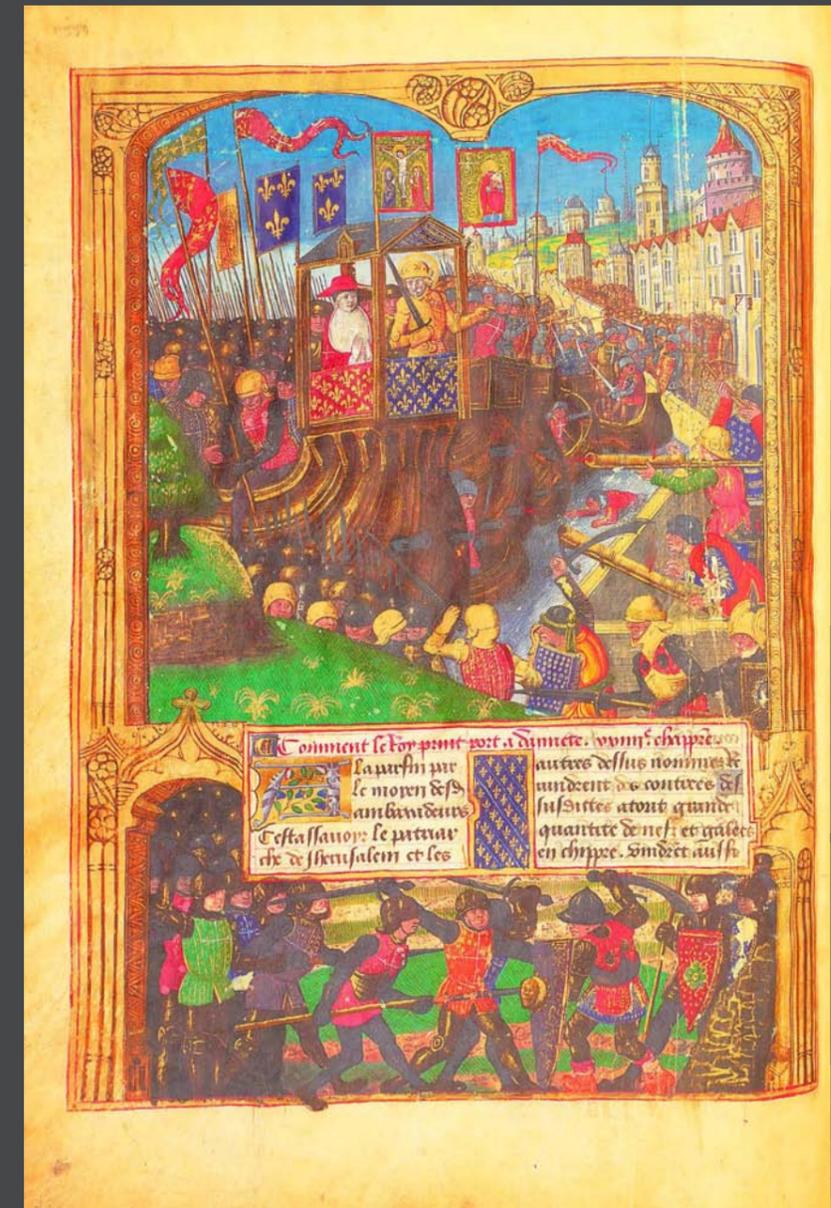
Siloé, arte y bibliofilia

Burgos, 2020

- 328 pages / 37.0 x 26.5 cm
- 122 miniatures (48 of them full-page) from the life of King Louis the Saint
- Royal blue velvet with heavy metal fittings and applications
- Limited Edition: 898 copies
- Commentary: In preparation

Regularly 11,776 €

5,999 €
(like new)



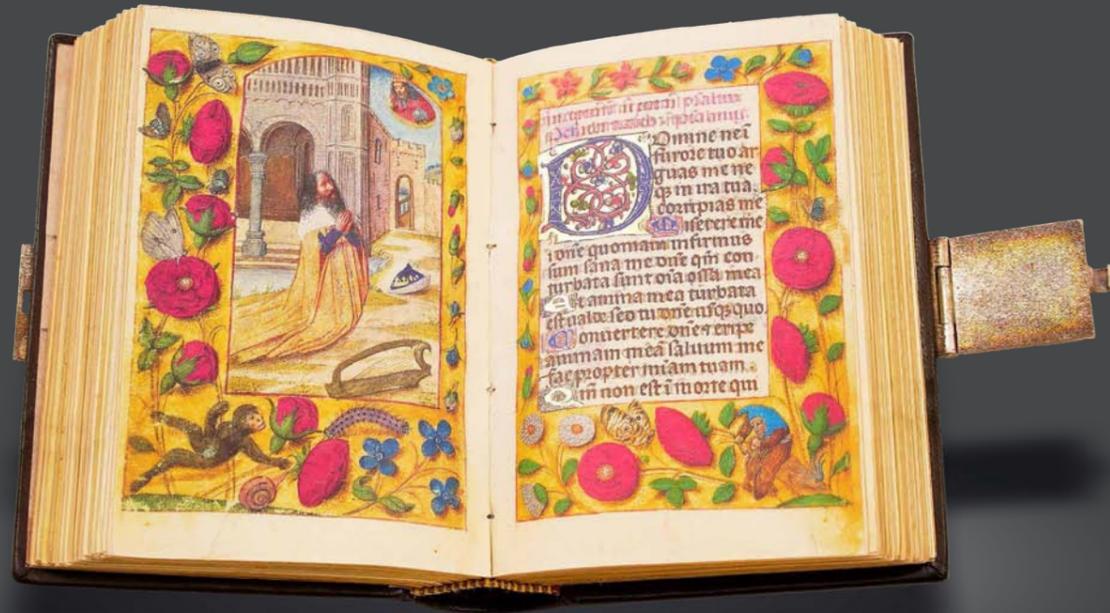
Arrival of Louis IX at Damietta in 1249

At the outset of the 7th Crusade, King Louis and his army landed in Egypt on June 4th/5th, 1249 and captured the port of Damietta. Accompanied by a cardinal in red, the King leads the attack in golden armor from the forecastle of his flagship with banners and religious icons. The Christians have canons and Italian longswords while the Muslims are armed with scimitars and hand cannons.

This is one of the first depictions of these early handheld firearms. Although Arab and Mamluk armies had primitive firearms in the late-13th century and Europeans had crude canons, their inclusion here is premature – the invention of the miniaturist who otherwise depicts the opposing forces in the contemporary armor worn by troops when they painted it ca. 148

Liber Horarum by Gerard David

MS Vitrinas 12 – Real Biblioteca del Monasterio (San Lorenzo de El Escorial, Spain)



Biblical scenes illuminated by Gerard David: an expressive highlight of Flemish book illumination of the 15th century

Bruges (Belgium) – 1484–1486



A highpoint of 15th century Flemish illumination: the Liber Horarum by Gerard David! The eponym of this splendid manuscript was the miniaturist Gerard David, who contributed 15 miniatures to the visual adornment. Gerard David is one of the most important Flemish artists of his time. Primarily active as a panel painter, he also created some of the finest illumination that late-15th century Flemish manuscripts had to offer. The so-called Liber Horarum by Gerard David enchants with its quintessentially high-quality artistic decoration.



Testimonio

Madrid, 1998–2003

- 470 pages / 15.7 × 11.5 cm
- 37 miniatures, 15 of these are full-page
- Hand sewn and bound in brown leather, with dry stamping on both sides like the original motif. Silvered clasps with inscription as original
- Limited Edition: 980 copies
- Commentary: German

Regularly 2,980 €

1,499 €
(like new)

Madonna with Child

This magnificent miniature is as artistically refined as Gerard David's panel paintings and is a fine example of his masterful use of light and shadow. It is a beautiful, atmospheric scene with an intimate aesthetic and perfect composition. The Virgin Mary's left hand sticks out from under her sumptuous blue cloak, highlighted with gold pen strokes, and holds out a flower to the baby Jesus.

Rather than having individual halos, both mother and child share a subtly-drawn golden aura. This introverted miniature is wonderfully contrasted by its exuberant golden frame, which is filled with red carnations, white lilies, blue irises and bell flowers, and more. A bird and various insects round out this gorgeous marginalia.

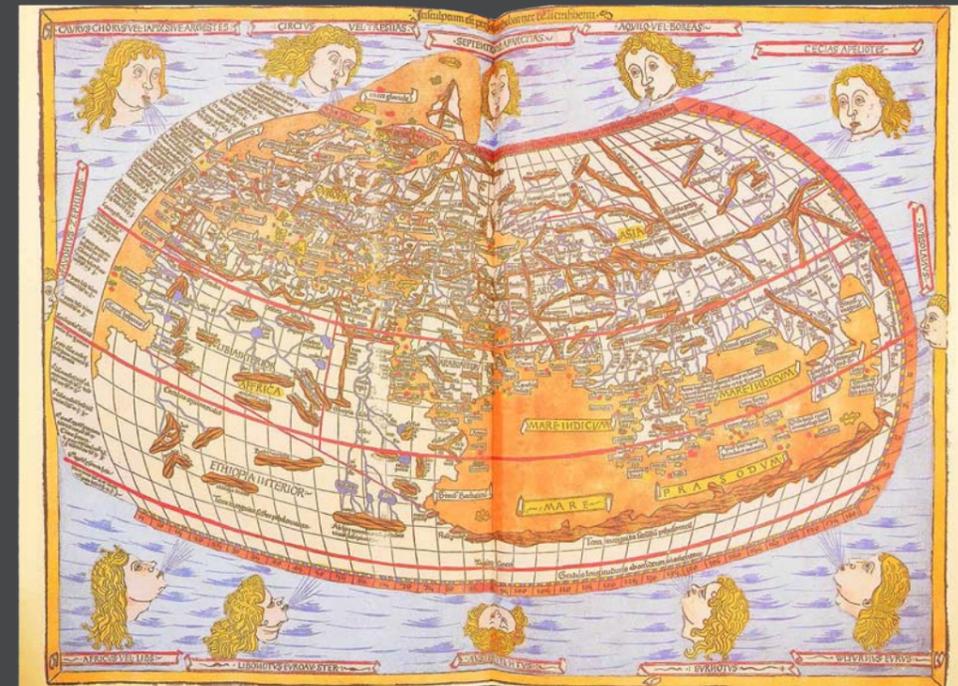
Ptolemaei Tabulae Cosmographicae

Inc.fol.13540 – Württembergische Landesbibliothek (Stuttgart, Germany)



The basis for the modern development of German cartography: a beautifully illustrated codex printed in Ulm and based on an Italian manuscript of Ptolemy's Geography from Wolfegg Castle

Ulm (Germany) – 1486



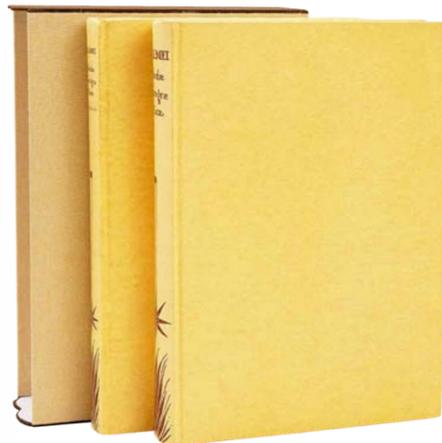
Johann Reger was a printer and agent representing the interests of the Venetian bookseller and publisher Justus de Albano in Ulm. When Lienhart Holl ran into financial difficulties in 1484, he sold the printing press, typefaces, plates, etc. that he had used to make the first German Ptolemy print in 1482 to de Albano. Reger was then commissioned by de Albano with the creation of a second print in 1486, which differs from the first edition only with respect to the color of the water: Holl's map is dark blue while Reger's is golden brown, which was probably intentional. They are based on an Italian manuscript of Ptolemy's Geography, which was edited by the cosmographer Donnus Nicolaus Germanus and was in the possession of the Truchsesses or stewards of Wolfegg Castle ca. 1470 before it was acquired by Holl. The beautifully illustrated printed codex served as the basis for the modern development of German cartography.



De Agostini

Novara, 2001

- 412 pages / 40.0 x 29.0 cm
- Numerous illustrations, some double-page maps
- Hardcover
- Limited Edition: 2999 copies
- Commentary: Italian



Regularly 1,380 €

799 €
(like new)

Ecumene

The ecumene or oecumene is an ancient Greek word used for the known world and came to refer to civilization itself under the Roman Empire. Today, it is used in the context of ecumenism, a concept seeking to reconcile the various Christian denominations, and in cartography to describe a category of medieval world maps from Late Antiquity and the Middle Ages.

Printed more than 1,300 years after Ptolemy first wrote his Geography, this codex and others containing this iconic engraving of the Greco-Roman worldview attest to the lasting influence of the ancient Greek polymath's most famous work. Unfortunately for early explorers, the image underestimates the Earth's circumference while overestimating the width of the Eurasian continent

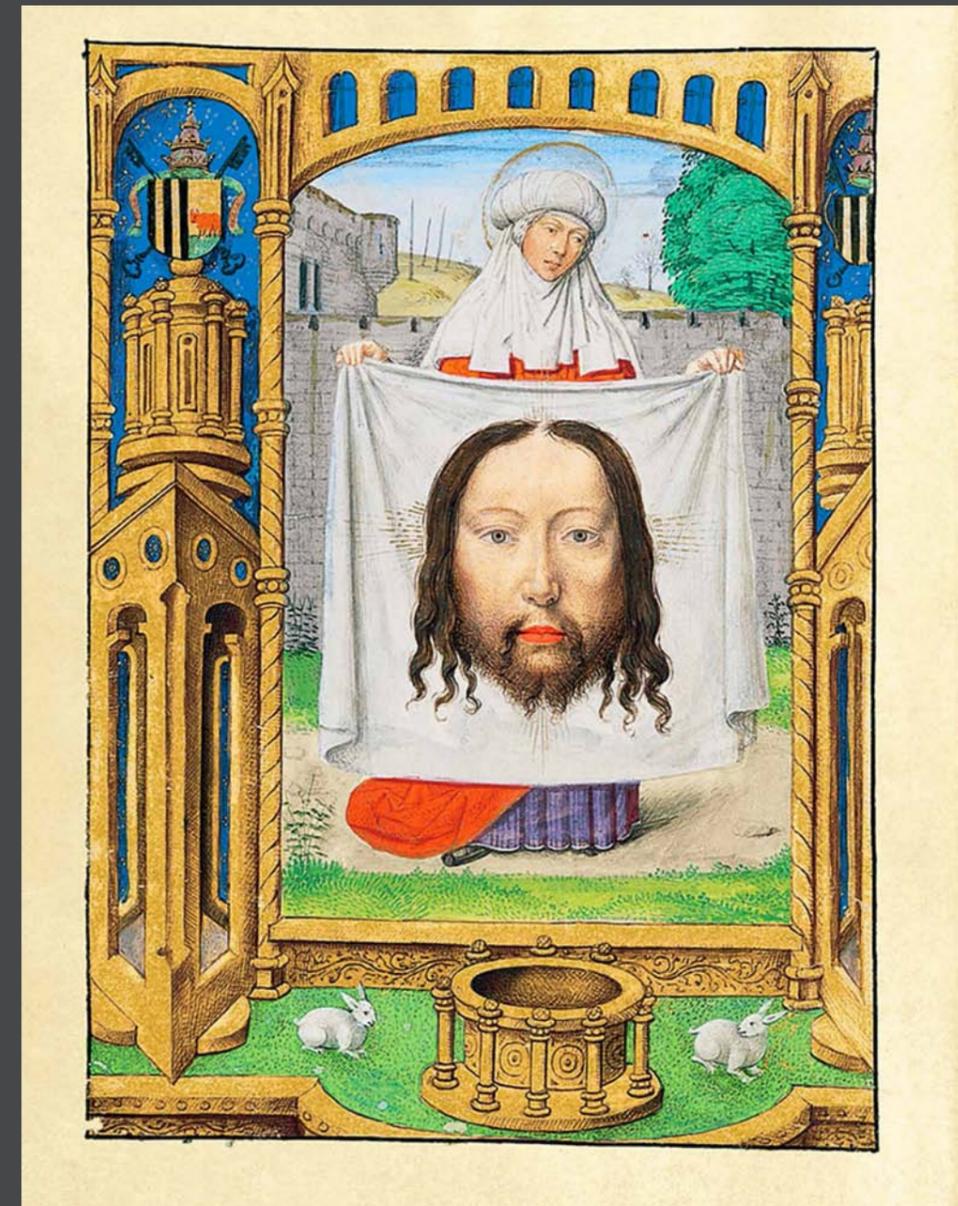
Book of Hours of Alexander VI. Pope Borgia

Ms. IV 480 – Bibliothèque Royale de Belgique (Brussels, Belgium)

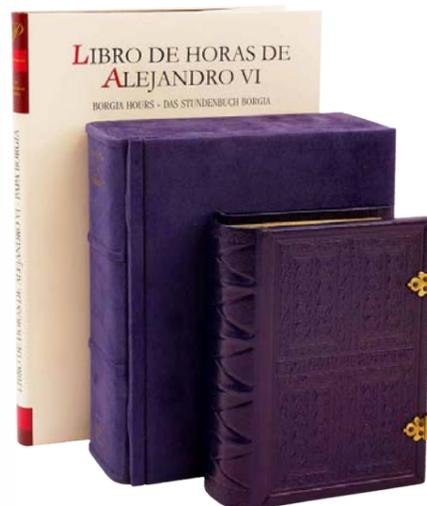


Painted by no less than Gerard David and furnished with more than 80 magnificent miniatures: the personal prayer book of the notorious Borgia Pope Alexander VI

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
- Limited Edition: 999 copies
- Commentary: Spanish, English, German

Regularly 6,500 €

2,999 €
(like new)

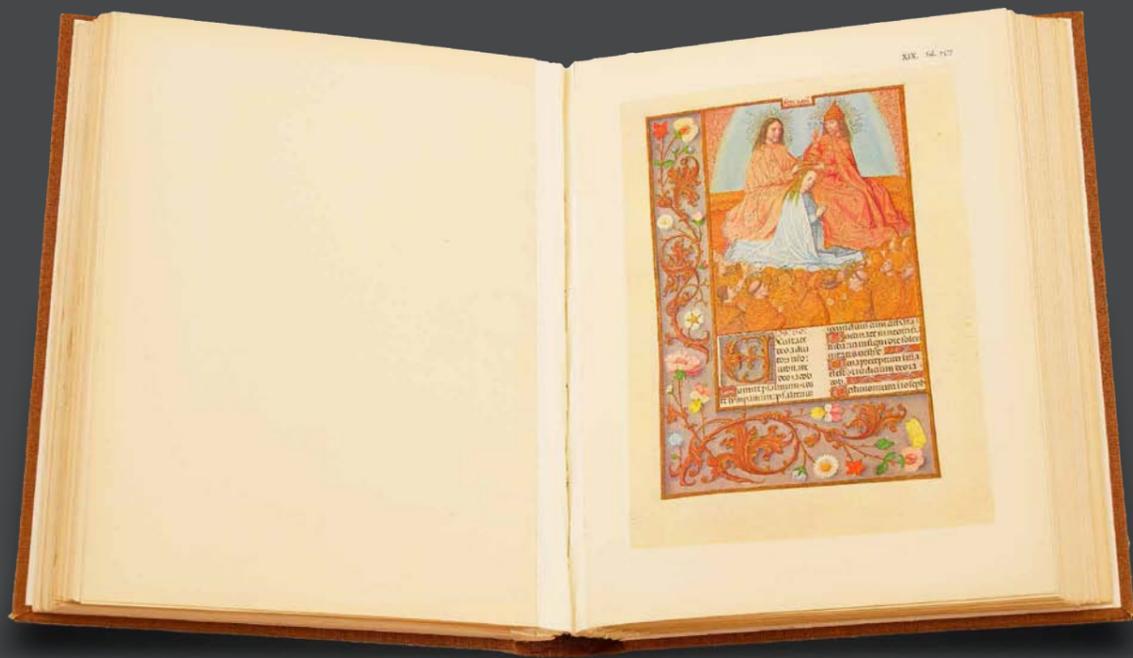
Veil of Veronica and Borgia Coat of Arms

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.

Mayer van den Bergh Breviary

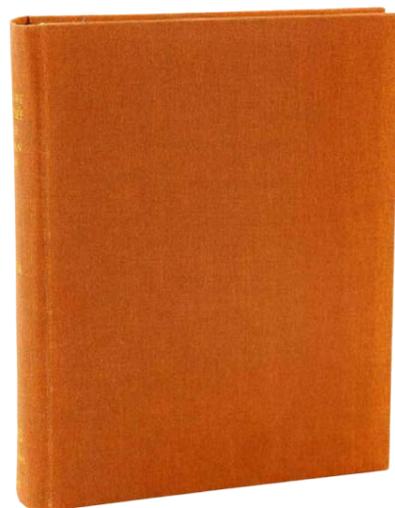
Mayer van den Bergh Museum (Antwerpen, Belgium)



Created as a gift by or for King Manuel I of Portugal, acquired in 1898 by the collector Fritz Mayer van den Bergh for an enormous sum: an almost untouched masterpiece by the Maximilian master, Gerard Horenbout, and Gerard David

Portugal – 1510–1515

Although little is known about the history of this extraordinary Flemish manuscript from ca. 1510–1515, its high quality and the instructions in Portuguese it contains point to King Manuel I of Portugal as a possible patron or recipient. This masterpiece was purchased by the art dealer and collector Fritz Mayer van den Bergh in 1898 for the enormous sum of 35,500 francs. The Mayer van den Bergh Breviary has survived to the present in remarkably pristine condition, indicating that it was little used and remained safely stored for most of the last 500 years. Its artistic program consists of about 80 miniatures including 36 full-page miniatures, 12 labors of the month in the calendar, 148 decorative borders, 9 historiated initials, and countless smaller initials. This splendor is the result of the collective efforts of some of the finest miniaturists of the Ghent-Bruges school including the Maximilian Master, Master of James IV of Scotland, Gerard Horenbout, and Gerard David.



C. Weckesser

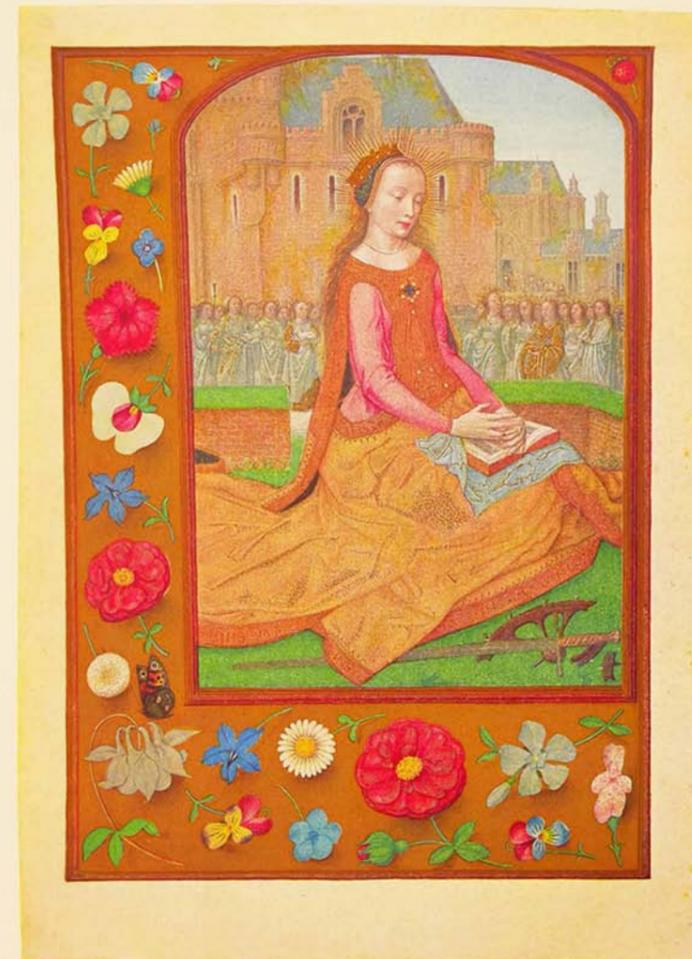
Brussels, 1932

- 1412 pages / 22.4 × 16.0 cm
- 36 full-page miniatures, 12 illuminated calendar pages, 20 small miniatures, 9 historiated initials, 148 decorative borders
- Dark brown hard cloth binding
- Limited Edition: 300 copies
- Commentary: English

Regularly 1,980 €

999 €
(like new)

LXXI. fol. 61r.



Saint Catherine

This magnificent full-page miniature is a fine testimonial to the great skill of Gerard David, who was a true master when it came to depicting garments such as St. Catherine's flowing dress. She is seated on the ground next to two of the symbols associated with her: the spiked breaking wheel upon which she was to be tortured but shattered at her touch and the sword with which she was finally executed.

As is typical, the unmarried girl is shown with long, unbound blonde hair and is richly dressed and crowned befitting her rank as a princess. Catherine is attended by a crowd of angels, the "celestial court". Presented in a splendid floral frame with a strawberry and butterfly, the scene is set in the inner courtyard of a castle

Triumphal Procession of Emperor Maximilian I - Vienna Codex

Inv. 25205 - Inv. 25263 – Albertina Museum (Vienna, Austria)

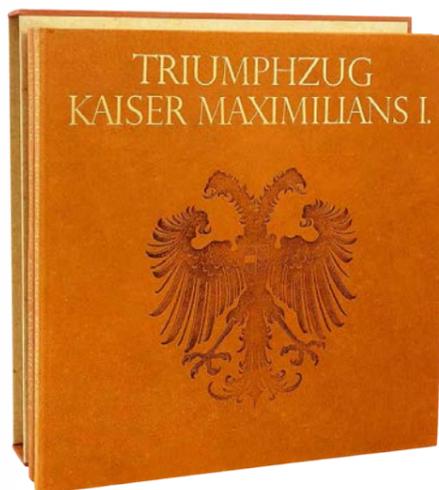


An emperor's PR work of unprecedented proportions: nearly 54 meters of miniatures as a gigantic demonstration of the power of Emperor Maximilian I

Regensburg (Germany) – 1512-1515



Emperor Maximilian I was a ruler who embodied both the end of the Middle Ages and the beginning of the early modern era in Europe at the turn of the 16th century. He enjoyed great successes in both war and diplomacy and was also one of the greatest art patrons of the Renaissance. Maximilian also employed the greatest artists of his time to promote himself and his rule in a manner that had never been seen before. The "Miniature Triumphal Procession" for Emperor Maximilian I was created by Albrecht Altdorfer and his workshop in Regensburg between the years 1512 and 1515. This series of 50 large-scale pen and ink drawings on vellum, worked in the style of miniature painting, later served as a model for the monumental series of woodcut prints of Emperor Maximilian's Triumphal Procession, which was published in 1526.



ADEVA

Graz, 1972

- 98 pages / 39.0 × 41.0 cm
- 50 masterful miniatures
- Brown leather binding with gold and deep embossing
- Commentary: German

Regularly 2,280 €

1,199 €
(like new)

Conquered Cities and Castles

This magnificent triumphal chariot is drawn by a team of white horses and accompanied by richly dressed landsknechts armed with halberds, one of whom stops to admire it. Resting on four wooden wheels wrapped in steel for added strength, it is essentially a massive arch-shaped panel painting framed by two columns with armored figures holding flags. Two griffins hold up the imperial coat of arms with the double-headed eagle.

The panel painting shows various cities and castles as islands floating in a sea of glimmering gold and symbolically depicts the impressive conquests of Maximilian and his landsknechts rather than an actual archipelago. Although unlabeled, the castles and cityscape are depicted in great detail and would have been recognizable to the proud landsknecht standing before them, but many of their medieval skylines would be changed a century later by the Thirty Years' Wa

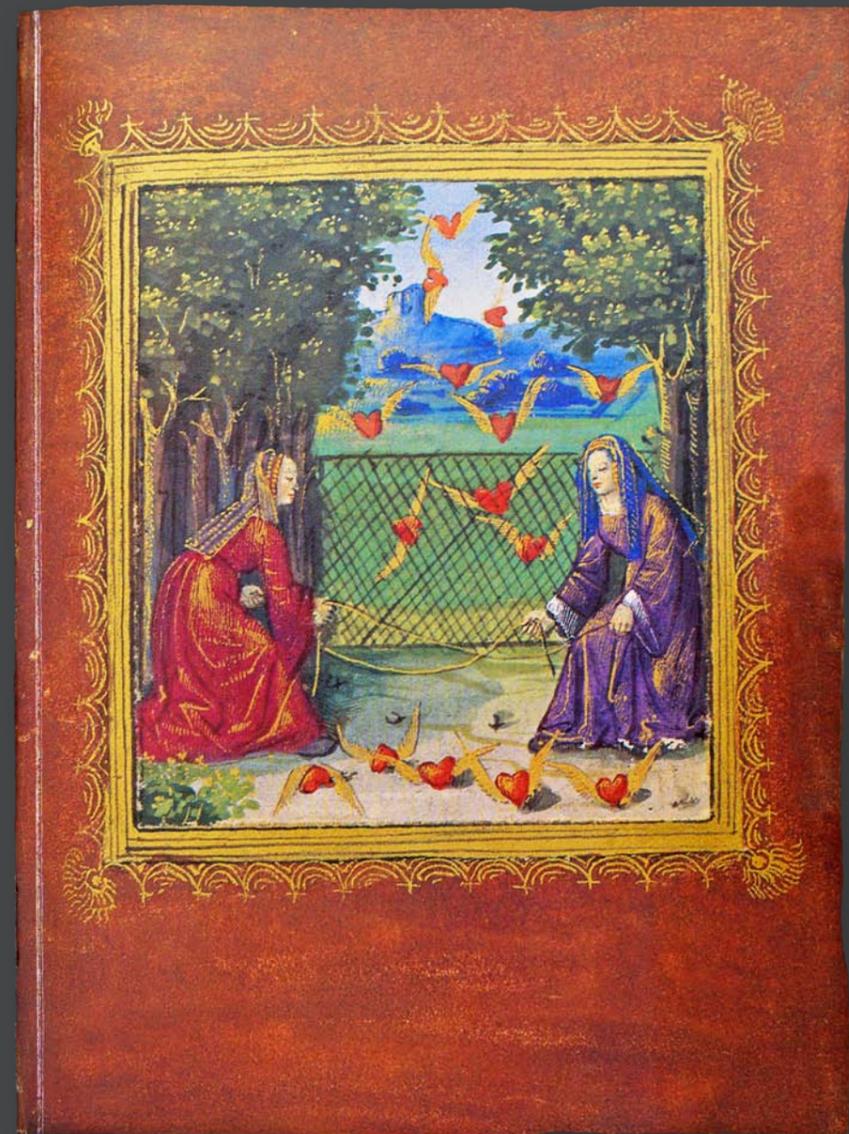
Pierre Sala's Little Book of Love

Stowe MS 955 – British Library (London, United Kingdom)



Heartrending and magnificently illuminated poetry for his beloved: Pierre Sala's famous masterpiece about love, wisdom, poverty, and success in a Renaissance manuscript as small as it is ornate

Paris and Lyon (France) – Between 1500 and 1519



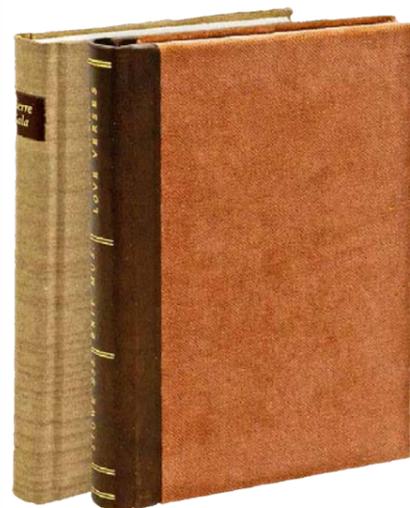
The Little Book of Love by Pierre Sala captivates with its extremely personal content, which mainly deals with the topic of love. He composed the French verses as well as a long dedication in prose for the woman who would eventually be his wife. The small book is illustrated with fine and brightly colored miniatures and seizes upon the topic of love. With the grand, gold-painted pages, this book is an impressive example of the private book art of the Renaissance.



Faksimile Verlag

Lucerne, 1994

- 40 pages / 13.0 × 10.0 cm
- 12 full-page miniatures, 12 Trompe l'oeil cartouches
- Brown velvet with a leather spine
- Limited Edition: 690 copies
- Commentary: English, French, German



Regularly 1,980 €

499 €
(like new)

Women Playing with Floating Hearts

Set in a splendid gold frame that contrasts beautifully with the purple parchment, this miniature of hearts with fluttering golden wings and two richly dressed noble ladies is an allegory for chivalric romance. Traditionally, a knight would perform acts of bravery to win the heart of a lady, but as a poet, Pierre Sala created this text for the purpose of wooing the woman that he would eventually marry.

Chivalric romance flipped the conventions of medieval society on their head: ladies were the ones who held the power and it was the gentleman who had to present themselves as supplicants continuously striving for the approval of their beloved. As a result, the heart of even the most powerful knight could become the plaything of the fairer sex.

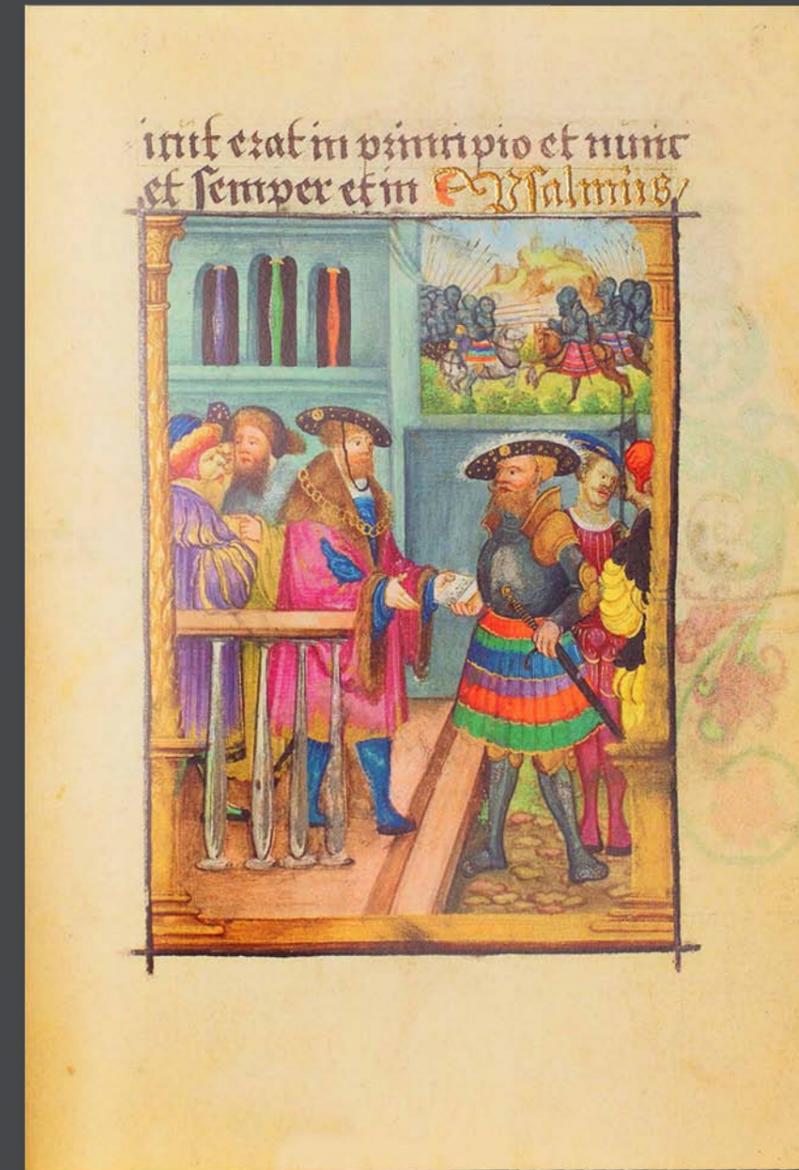
Prayers of Repentance by Albrecht Glockendon

Clm 10013 – Bayerische Staatsbibliothek (Munich, Germany)



A masterpiece illuminated by Albrecht Glockendon: the story of King David and Bathsheba as highlights of late book illumination

Nuremberg (Germany) – 1532/1533



John II, Count Palatine of Simmern (1492–1557) was a powerful lord who was also an enthusiastic patron of the arts, including sculptures, who also allowed for the establishment of printing in Simmern. Nonetheless, he commissioned one of the last truly masterful illuminated manuscripts as a gift for his youngest son, which was created ca. 1532/33. Primarily focused on the biblical story of David and Bathsheba, the text follows the King of the Israelites as he falls into sin before redeeming himself through penitence. It is adorned by 9 large miniatures, some of them taking up a full page, as well as 19 artful initials, including one historiated initial. The Old Testament story is set in the Renaissance with figures fashionably dressed in the style of 16th century and scenes set in contemporary architecture. Albrecht Glockendon, part of a dynasty of artists in Nuremberg, designed and illuminated this magnificent manuscript.



Faksimile Verlag

Lucerne, 2010

- 52 pages / 13.8 × 9.9 cm
- 9 large-size miniatures and 19 initials
- Dark brown leather, on front and back rich gold embossing
- Limited Edition: 980 copies
- Commentary: German



Regularly 2,480 €

699 €
(like new)

David Hands Uriah his Death Sentence

After seducing and impregnating Bathsheba, King David ordered her husband Uriah the Hittite, one of his elite warriors, to return from battle to rest and spend time with his wife to make him think that the child was his. Uriah chose to stay with the palace soldiery instead, claiming a code of honor with his fellow warriors still in battle, pictured in the background.

With his initial plan confounded, David, pictured left with a gold chain and fur cloak, hands to Uriah, dressed in late-medieval plate armor, his own death sentence. Specifically, an order to his commander Joab to place Uriah in the front lines and allow him to be separated from the other soldiers. This dastardly deed is presented in the splendor of the French Renaissance

Caspar Stromayr - Practica Copiosa

P. I. 46 – Stadtbibliothek Lindau (Lindau, Germany)



Differentiating scientific medicine from charlatans and quacks in 1559: the treatment of eye diseases such as cataracts and many other operable conditions based on the author's own practice in an elaborately illustrated medical textbook

Lindau (Germany) – 1559

Caspar Stromayr was a surgeon and ophthalmologist who practiced in the city of Lindau on Lake Constance and whose groundbreaking surgical textbook from 1559 left a lasting impression on early modern medicine. His progressive textbook primarily addressed hernia surgery and related procedures but also includes a section with one of the earliest ophthalmological works written in the German language. This section addresses ailments such as cataracts and recommends treatments while vigorously criticizing the incompetence and charlatanism of his contemporary ophthalmologists. The paper manuscript is illustrated by artful yet accurate miniatures created with a wonderfully rich color palette, making it one of the earliest and most splendidly adorned work of its type. It remained unbound after the death of Stromayr and was acquired by the city of Lindau in 1577, at which point it was finally bound, but in the wrong order with some texts interlocked. After falling into oblivion for centuries, the work was rediscovered in 1909 and was republished in 1925.



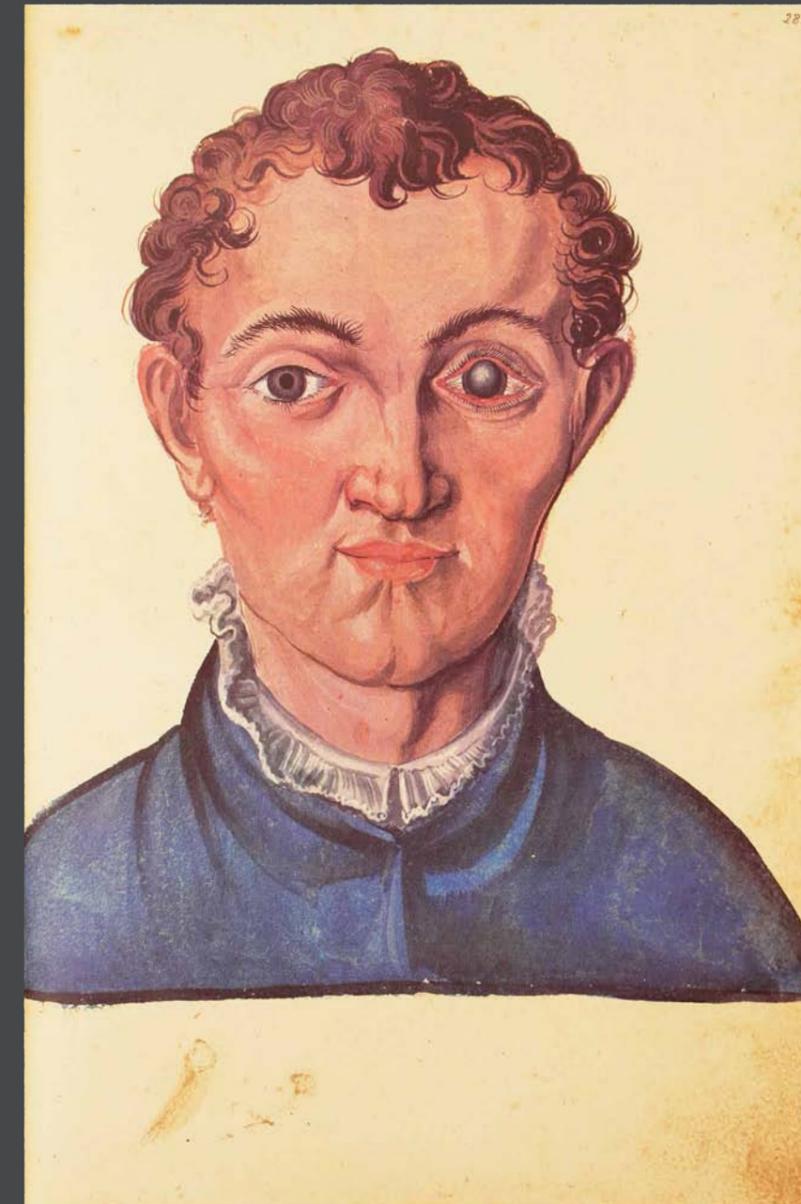
Idion Verlag

Munich, 1978

- 588 pages / 20.0 × 28.5 cm
- Numerous illustrative miniatures with a rich color palette, many of them full-page
- Bound in red leather
- Limited Edition: 895 copies
- Commentary: German

Regularly 590 €

299 €
(like new)



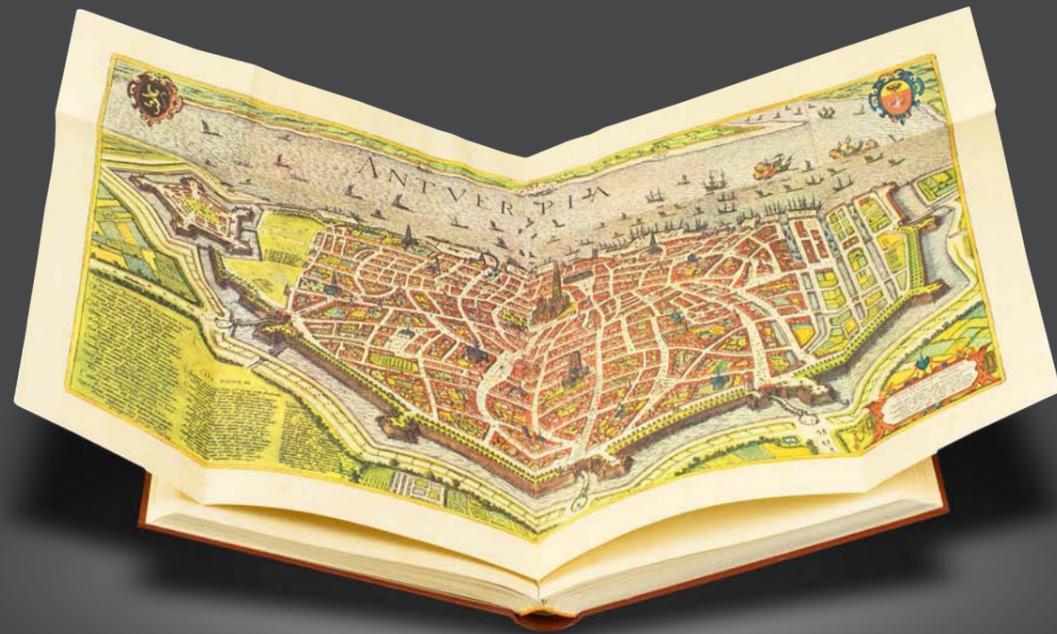
Author Portrait

Caspar Stromayr (d. 1566/67), who was born into a family of surgeons in Augsburg, is the author of this richly illustrated surgical manual, but also wrote one of the earliest works on ophthalmology in the German language. In it, he describes possible causes and options for the treatment of cataracts while decrying the charlatanism of contemporary ophthalmologists.

Stromayr's portrait makes the reason for his interest in ophthalmology: an otherwise handsome young man dressed in a blue shirt and lace collar with curly brown hair, high cheekbones, and a dimpled chin has an abnormal left eye, which is swollen, red, and has a large cataract over its lens. Despite his affliction, the talented surgeon looks calmly and confidently out from the page

Civitates Orbis Terrarum - Braun / Hogenberg 1574-1618

Several Owners



One last historically and artistically precious look at the cities of Europe shortly before the destruction of the Thirty Years' War: a journey back in time to the 16th century with more than 600 fantastic city views

Cologne (Germany) – 1574–1618



The 6-volume Civitates Orbis Terrarum records the maps of the explored regions of the world in the 16th Century. The Flemish engraver Franz Hogenberg accomplished this feat with the help of the Cologne Theologian Georg Braun, who served as the publisher. This massive work, consists of 1600 pages with over 600 cityscapes and maps. This incredible book also grants extensive side information of the depicted places, which rounds out the work well and bestows it with a strong sense of the joy of discovery and the desire to comprehend a larger world.



Müller & Schindler

Stuttgart, 1965–1970

- 6 volumes - 1,600 pages / 41.0 × 28.0 cm
- More than 600 colourized, mostly double-page townscapes
- Leather with gold decorations
- Limited Edition: 300 copies
- Commentary: German



Regularly 5,890 €

1,899 €
(like new)

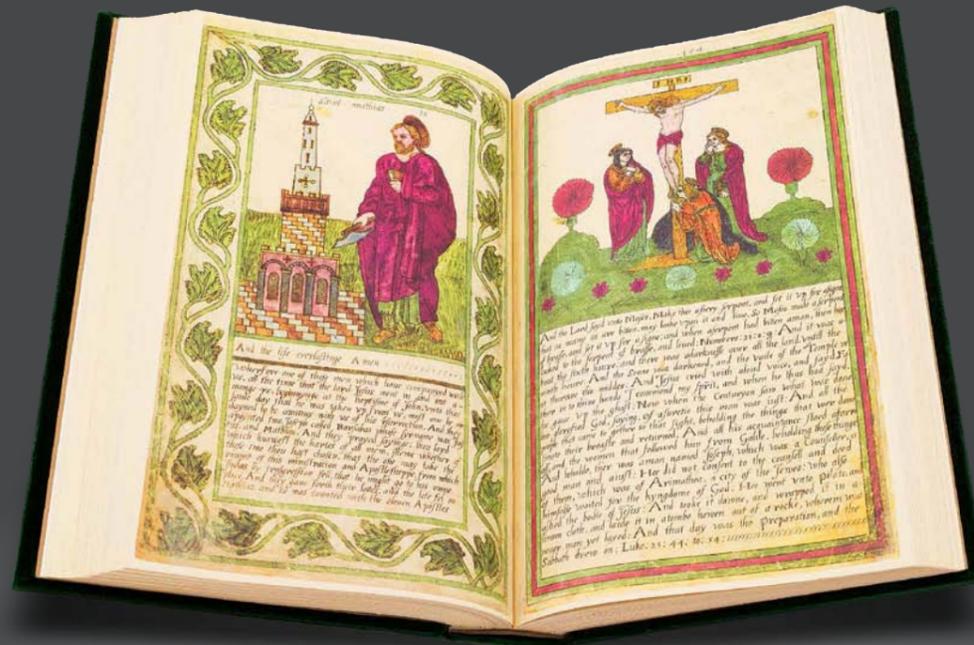
Venice

Venice is one of the most unique cities in the world, a cluster of 118 islands in a lagoon linked by bridges and canals and one of the most beautiful and romantic places in the world, which is renowned for its art, architecture, and culture. Its unique position, surrounded by water, made the city virtually impossible to take by force, allowing for the long and glorious history of the Republic of Venice.

This map of Venice is remarkable both for its artistry and its detail – the key at the bottom of the page, aside from portraying a procession of important officials, identifies well over one hundred locations in the city. Major landmarks are depicted with great accuracy, and the waters surrounding Venice are teeming with contemporary ships.

Trevelyon Miscellany

MS V. b. 232 – Folger Shakespeare Library (Washington D. C., USA)



From a biblical chronology to British monarchs to nearly 100 pages of embroidery designs, a sumptuous anthology serves as a panopticon of everyday life in the 16th century

London (United Kingdom) – 1608

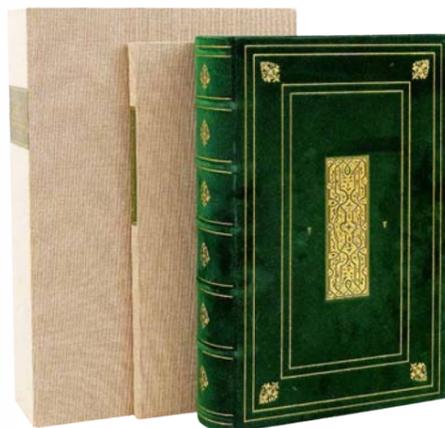
The Trevelyon Miscellany is a manuscript miscellany covering topics spanning religious, historical, social, and practical themes adapted from various sources. It is named after Thomas Trevelyon, who compiled the work in London in 1608 and furnished it with various handwritten notes and drawings, many of them hand colored. These drawings were largely modelled on woodcuts and engravings and the manuscript is best known for its embroidery patterns, which comprise nearly 100 pages. The text is divided into five parts: historical and practical information; a Biblical chronology and genealogy, a list of British monarchs; Biblical and secular verses and parables; patterns for embroidery and woodwork; a list of the sheriffs and mayors of London.



Folger Shakespeare Libr.

Washington D. C., 2007

- 594 pages / 42,1 x 26,5 cm
- Miniatures on nearly every page, most of them half-page
- Dark green velvet binding with rich gold embossing
- Limited Edition: 50 copies (Collector's Edition)
- Commentary: English



Regularly 4,980 €

1,899 €
(like new)



Fortitude without wisdom, is but rashnes, wisdom without Justice, is but crueltie, Justice without Temperance, is but crudelty: Temperance without Fortitude, is but sauadgnes: Justice is adiuine and celestia vertue, which if men would embrace: they might lyue quietly from troubles, and happily to their hartes desire. Philosophers makes foure sorts of Justice, Celestial: natural, civil, and iudicial. Celestial Justice, is a perfect consideration and dutifull acknowledging of God: Natural Justice, is that, which all people haue in them selues by nature. Ciuill Justice is that, which is made either by the lawes of nature, the statutes of the people, the consultations of Senators, the deuices of Princes, or authority of graue and wise men: Iudicial Justice dependes vpon lawes, made for the commoditie of a common weale: The alteration of a Prince, bringes the alteration of a common weale. A good Prince, more by the example of godlynes, then by godlines it selfe, doth persist: so a wicked Prince, more by the example of godlynes, then by the thing it selfe doth corrupt the manners of his subjects: 111

Justice

As one of the four cardinal virtues, justice is embedded in a wide frame of a uniform vegetal pattern with oak leaves. The characteristic depiction shows a woman holding a scale in her left hand, the right hand supports on a judgment sword. In accordance with the pictorial tradition since the 15th century, the Justitia is depicted with a blindfold. The three attributes represent the basic principles for a just administration of justice: Justice should be pronounced and enforced free from the prestige of any person (blindfold), after careful consideration (scales), and with the necessary severity (sword of justice). In addition, the Justitia is depicted in a meadow with various blue, red and yellow flowers, creating an overall artistic floral impression.

The half-page miniature is accompanied by parables and proverbs, as well as biblical and secular verses. In addition to justice, the other cardinal virtues are prudence, temperance and fortitude, which are followed by the theological virtues of love, hope and faith.

New Herbarium by Castore Durante

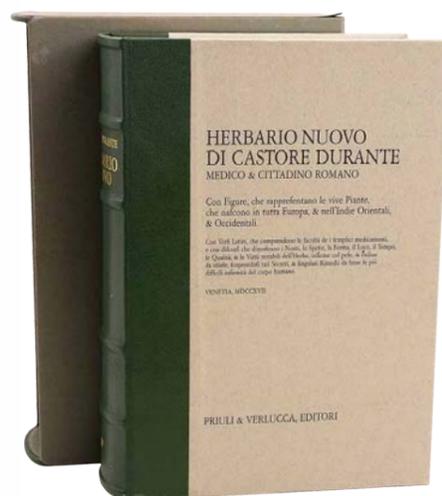
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