
SPRING CATALOG 2024



50 Selected Facsimiles



ZIEREIS FACSIMILES

Grandes Heures du Duc de Berry

Ms. Lat. 919 | R.F. 2835 – Bibliothèque nationale de France (Paris, France)



A great masterpiece
for the Duke of Berry!

One of the most valuable manuscripts of the bibliophile Duke of Berry!

The Grandes Heures des Duc de Berry is considered one of the most valuable manuscripts in the Duke of Berry's collection, which is certainly not lacking in book treasures. According to an inscription, it was completed in 1409. Among the commissioned artists were such great names as **Jacquemart de Hesdin and the Bedford Master**. Jacquemart de Hesdin (c. 1355-c. 1414) had already decorated the Petites Heures for the duke. He designed the large miniature pages and several smaller miniatures for the Grandes Heures. In addition to him, various other artists were involved in the manuscript, such as the so-called Pseudo-Jacquemart (who executed the majority of the drolleries, small miniatures and initials) or the Bedford Master and the Mazarin Master, who worked in Paris.

More about this magnificent masterpiece on page 62!

ZIEREIS FACSIMILES

Spring Catalog 2024



Dear Readers,

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

This time we have **new publications such as the Jena Martyrology** from Belser Verlag or **sought-after rarities** such as the **Black Prayer Book with tear drop binding from 1930** or the **Codex Michoacán**. We have once again put together a total of **50 facsimiles** for you, which you can **now purchase at a very special price**.

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

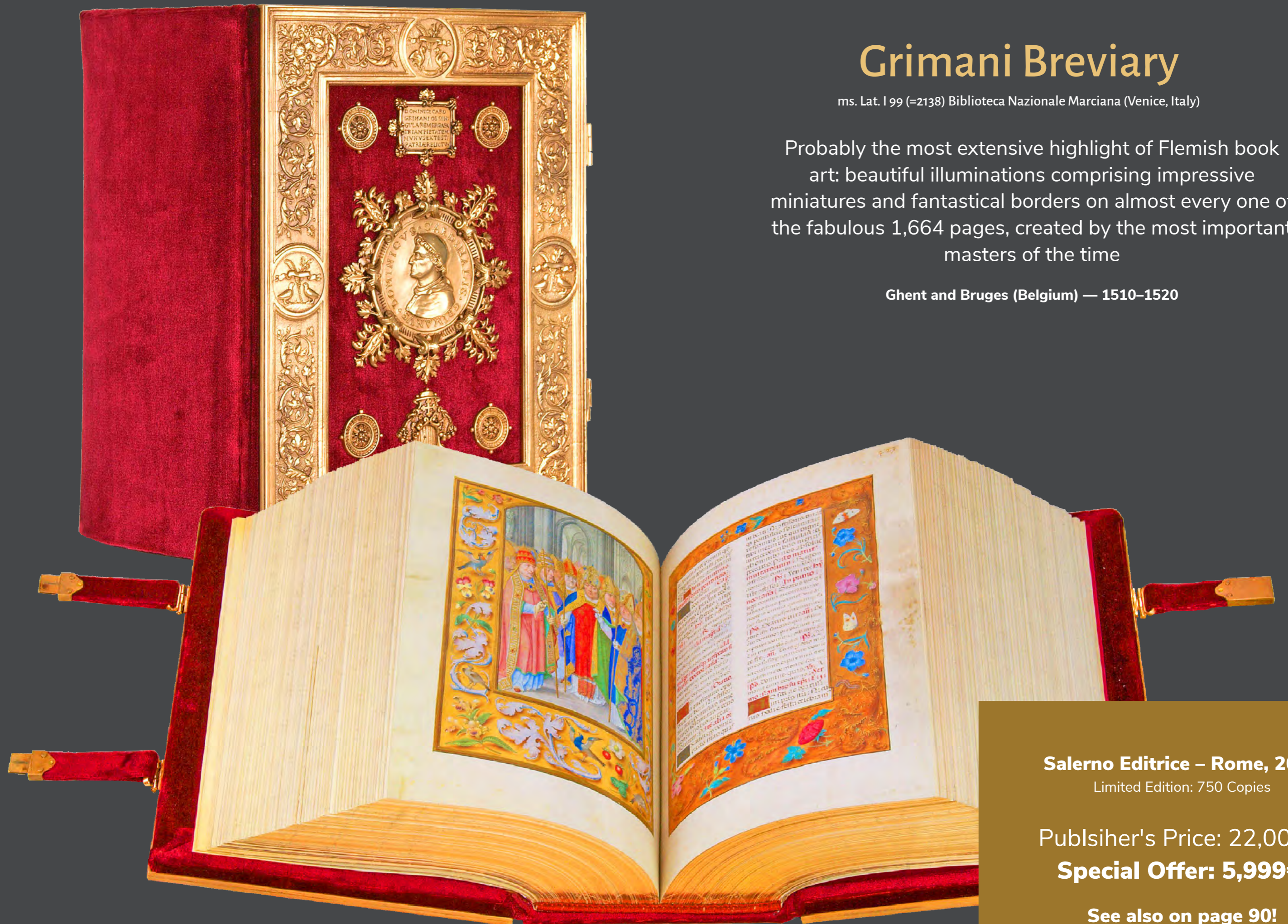
Best wishes from Regensburg,

Grimani Breviary

ms. Lat. I 99 (=2138) Biblioteca Nazionale Marciana (Venice, Italy)

Probably the most extensive highlight of Flemish book art: beautiful illuminations comprising impressive miniatures and fantastical borders on almost every one of the fabulous 1,664 pages, created by the most important masters of the time

Ghent and Bruges (Belgium) — 1510–1520



Salerno Editrice – Rome, 2009

Limited Edition: 750 Copies

Publisher's Price: 22,000€!

Special Offer: 5,999€!

See also on page 90!

Hrabanus Maurus: De Universo - De Rerum Naturis

Cod. Casin. 132 – Archivio dell'Abbazia di Montecassino (Montecassino, Italy)



The first encyclopedia of the Middle Ages in a comprehensively illuminated manuscript from the famous monastery of Montecassino: Hrabanus Maurus' work on almost all aspects of early medieval life in 335 miniatures

Montecassino Abbey (Italy) – 1022–1035



Beasts, Monsters, and Hybrids

Here we have a page from the bestiary section of this 11th century encyclopedia, which is filled with images of various creatures, all of whom were likely believed to be real at the time. The modern observer will immediately recognize that some of these animals are real, such as lions or other large cats, even if they are not always correctly colored, like the blue elephant.

Two of the large cats are depicted with multi-colored spots, possibly an unsuccessful attempt to portray a leopard or cheetah. At the top of the page, we see a large griffin with a pink body and blue wings. A small green hybrid can be seen at the bottom of the page, it has an uncolored human face and a body resembling that of a dog or possibly a lynx.

The extensive encyclopaedia "De Universo - De Rerum Naturis" was originally written by the Carolingian scholar Hrabanus Maurus (780–856) in 847. In its 22 books, Hrabanus strove for nothing less than a comprehensive "depiction of the entire reality of the visible and invisible world", which was intended to support clergymen in their activities as preachers and pastors - since "nature" is God's creation, which should be brought closer to the laity. The 11th-century copy preserved in the Montecassino archives is an abridged version of the work, which was also created in the famous monastery of Montecassino and has been kept there now for centuries. Today, this unique manuscript gives us an intriguing insight into almost every facet of people's lives during the Early and High Middle Ages. Its 335 wonderful miniatures illuminate the information described in the text in a haunting way that can make modern beholders smile from time to time.



Priuli & Verlucca, editori

Scarmagno, 1994

- 530 pages / 49.0 x 35.0 cm
- 335 miniatures and numerous decorated initials with zoomorphic, vegetal and architectural details
- Brown calfskin spine with wooden boards and tie-strings.
- Limited Edition: 500 copies
- Commentary: Italian, English

Formerly 7,800 €

2,799 €
(like new)



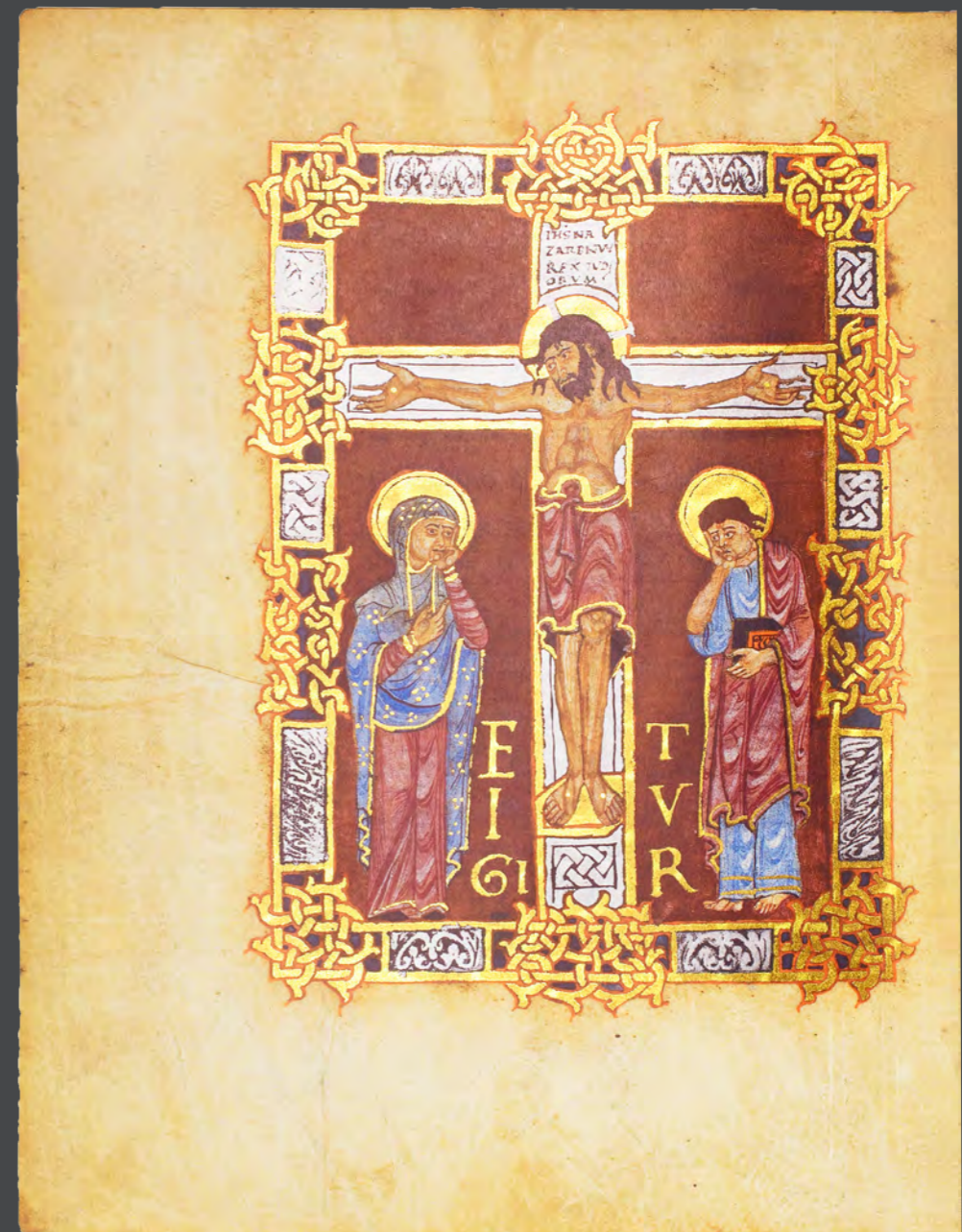
Sacramentary of Beauvais

Ms. Ludwig V1 – Getty Museum (Los Angeles, USA)



Disassembled into several pieces in the 19th century and sold at a high price: gold, silver and purple on ten exuberantly illuminated leaves of a special sacramentary for the highest of Christian feast days

Northern part of France – Around 1025



Crucifixion – Te Igitur

This extraordinary composition of purple, silver, and gold is attributed to a certain Nivardus of Milan. The cross of this Crucifixion scene forms the opening “T” of the Eucharistic prayer Te igitur. Christ is shown triumphant over death with his eyes wide open: gold dots represent the nails in his feet and hands, but there is no blood and he seems to stand rather than hang.

The figures of the Virgin Mary and St. John the Evangelist flank the cross, each with a hand raised to their respective faces in a gesture of sadness, conveying the human suffering of the event. The image, especially with regard to the attitudes of the Virgin and John, is reminiscent of Crucifixion scenes found in contemporary manuscripts from Lombardy.

The transmission of contemporary witnesses so rich in history, as medieval codices are, sometimes goes its own way. Thus, only 10 fine pages of this sacramentary of Beauvais, decorated with a particularly large amount of gold and silver, have survived today. Three of them are written in gold script on a purple background. The reason for the loss of the remaining pages was the greed for profit of a bookseller in the early 19th century, who cut up the precious manuscript in order to be able to make a higher profit by selling the individual lots. When Prince-Bishop Roger of Champagne (d. 1016), Bishop of Beauvais, commissioned the Sacramentary, it did not contain the priest's mass texts for the entire church year, but only those for special occasions; Easter, Christmas, and Ascension Day are among the pages still preserved today, which explains the particularly sumptuous decoration of the pages.



ADEVA

Graz, 2010

- 20 pages / 23.2 × 17.8 cm
- 1 full-page miniature of the Crucifixion; 4 interlace initials in gold and silver ink, 1 of which is full-page and inhabited; 3 text or incipit pages with purple
- Hand-made cover of parchment
- Limited Edition: 111 copies
- Commentary: German, English

Formerly 1,980-€

799 €
(like new)

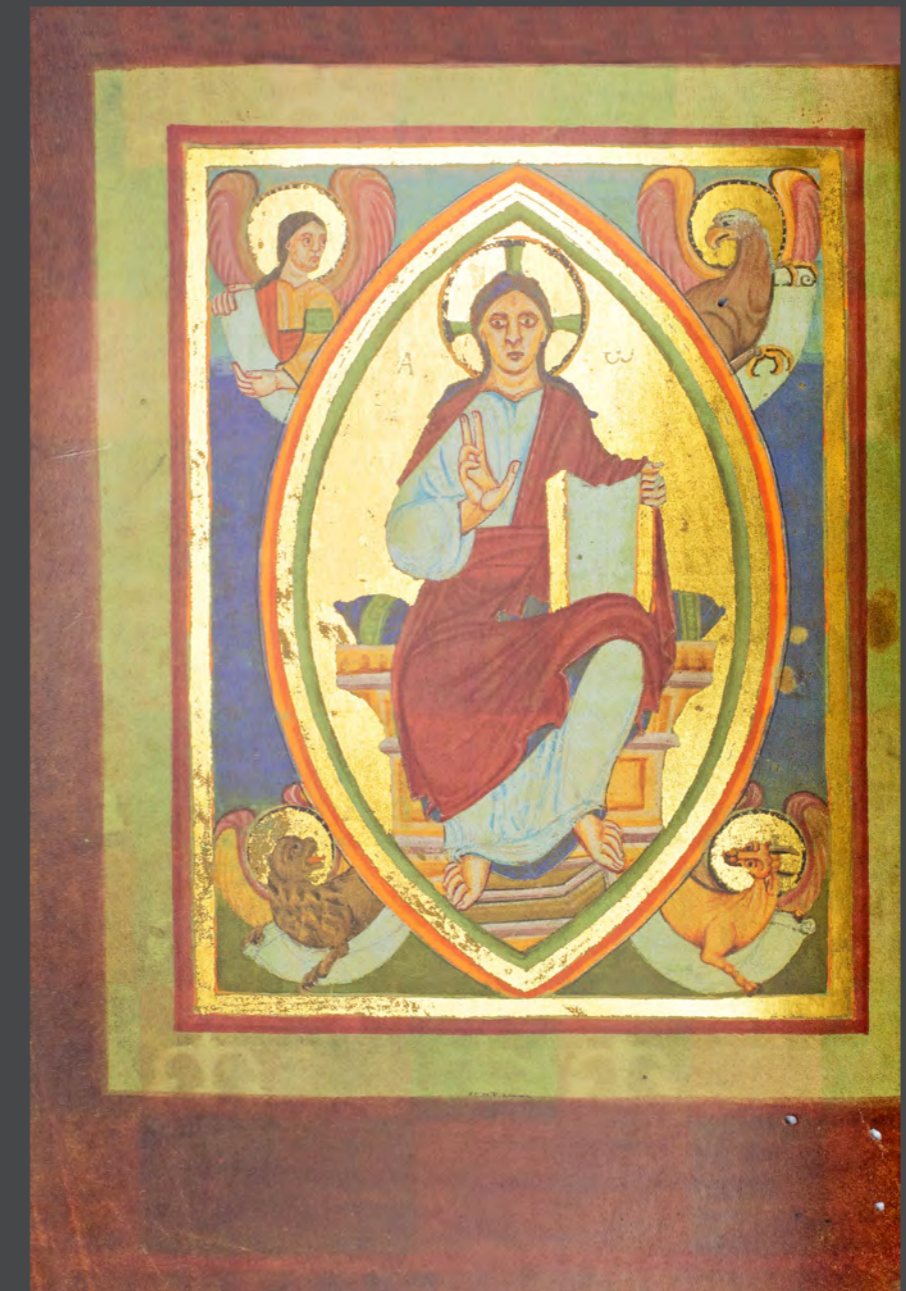
Echternach Pericopes

ms. 9428 – Bibliothèque Royale de Belgique (Brussels, Belgium)



A precious masterpiece from the famous scriptorium in Echternach: the stories of the Bible and the martyrdom of St. Stephen in a luminous luxury manuscript with pastel miniatures and golden initials

Echternach Abbey (Luxembourg) – Ca. 1030



The Echternach Pericopes originate from the famous scriptorium of the Salian Abbey of Echternach, which was already renowned for its great artistry in the Middle Ages. Located in present-day Luxembourg, the abbey produced one of the most magnificent and precious manuscripts ever created around 1030. The codex contains excerpts of liturgical texts from the four Gospels in the order of the church year, which were read on feast days. The relatively small-format 155 parchment folios of this splendid Ottonian masterpiece are not only largely written in gold ink, but above all present numerous impressive illuminations, most of which are full-page. The great innovative power of the scriptorium, which was inspired by late antique, Byzantine and Carolingian art, is evident in some of the pictorial themes, such as the Annunciation to the Shepherds and the picture cycle on the life of St. Stephen. The entire manuscript is luxuriously decorated with gold, purple and the most precious colors, giving it a unique glow.



Faksimile Verlag

Lucerne, 2007

- 310 pages / 20.5 x 14.7 cm
- 41 mostly full-page miniatures, 13 generously decorated text pages, 250+ lavishly ornate gold initials
- Solid oak covers and leather spine. Box with a replica of abone cover.
- Limited Edition: 980 copies
- Commentary: French, German

Formerly 5,980-€

1,899 €
(like new)

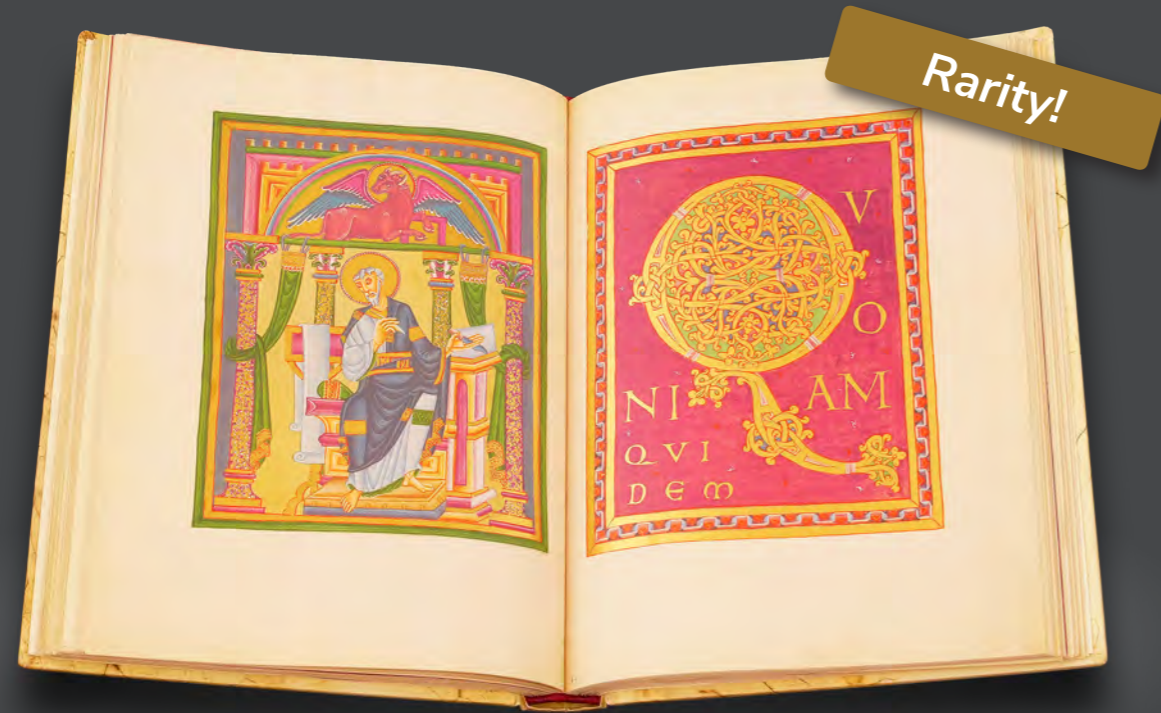
Christ in Majesty

The so-called *Maiestas Domini* is one of the most popular images in Western Christian art. Modelled on depictions of the Roman Emperor, Christ is always depicted enthroned, framed by a mandorla, and flanked by other holy figures, in this case the Evangelist symbols. This image serves as the frontispiece of one of Echternach's greatest creations.

Painted in the royal colors of purple and gold, this is a true masterpiece. Although sitting, the burnished gold background makes Christ appear as though he is floating with the Alpha and Omega symbols barely visible above his shoulders. His piercing gaze looks through the beholder, not merely at them. The powerful image conveys a timeless, spaceless feel approximating the eternal nature of God.

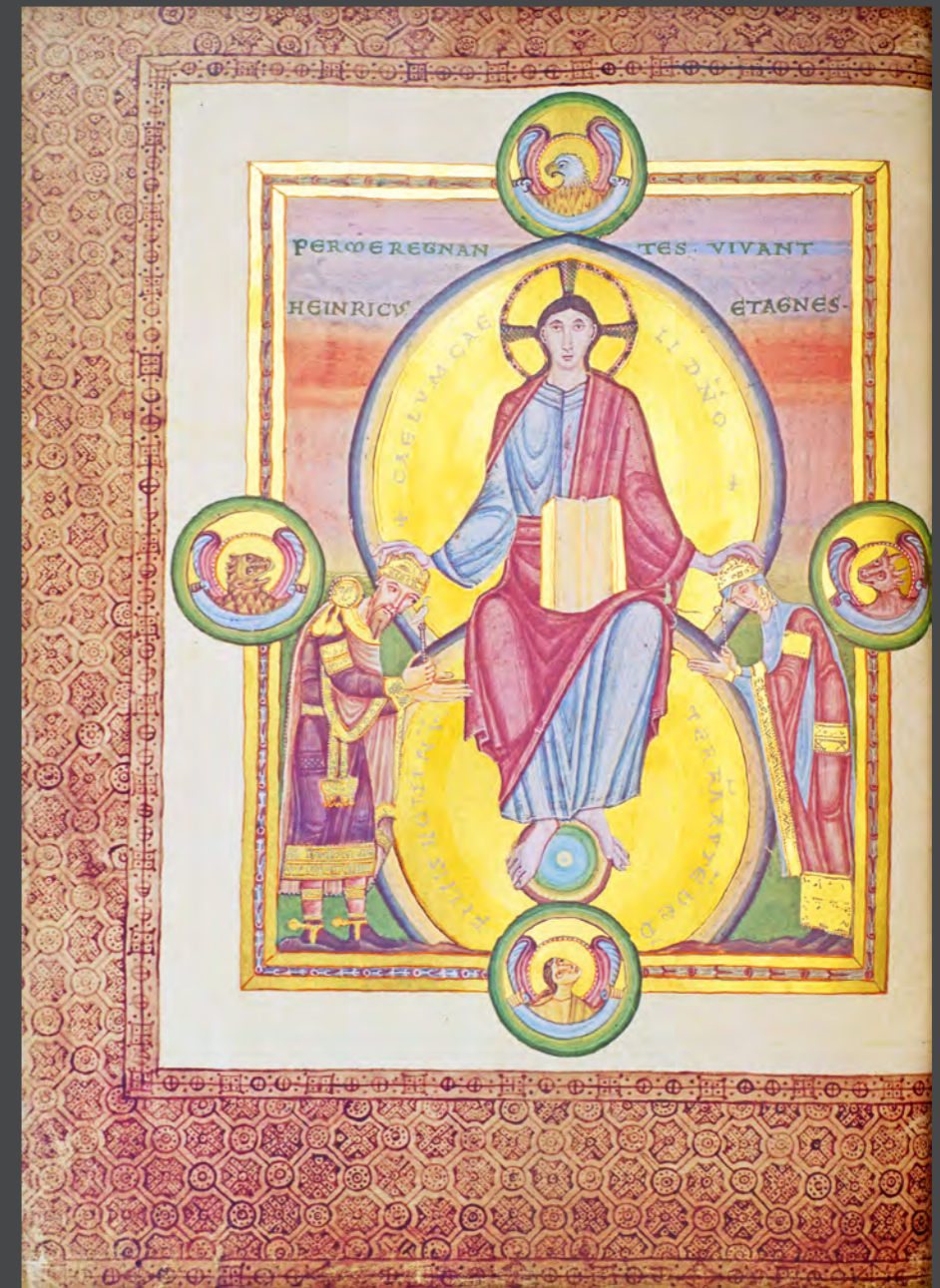
Codex Caesareus Upsaliensis

MS C93 – Universitetsbibliotek Uppsala (Uppsala, Sweden)



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

Echternach Abbey (Luxembourg) – Ca. 1050



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.

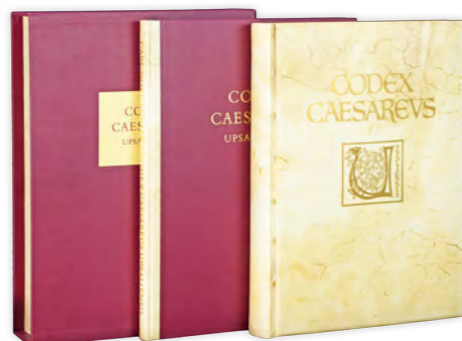
The Codex Caesareus Upsaliensis is one of the most elaborate and valuable manuscripts commissioned by Ottonian emperors. The large-format magnificent codex was created around 1050 for Emperor Henry III (1016-1056), who donated it to the newly established Goslar Cathedral, as demonstrated by a splendid presentation miniature. Five further full-page miniatures present imposing portraits of the four Evangelists at the beginning of the gospels of the Evangeliary, as well as a remarkable coronation image of the Emperor and Empress Henry and Agnes (1025-77), who are given rulership by Christ. Numerous golden decorated initials, magnificent incipit pages and ornate canon tables complement the opulent illumination of the manuscript, which is decorated all over with purple and gold. This precious masterpiece was created in the famous scriptorium of Echternach Abbey, which produced lavishly illuminated codices for centuries that are some of the gems of all medieval art.



Almqvist & Wiksell

Stockholm, 1971

- 318 pages / 38.0 × 28.0 cm
- 12 exceedingly splendid canon panels; 6 full-page miniatures richly decorated with gold; 6 full-page initials on a gold background; 16 full-page and half-page
- Parchment binding
- Limited Edition: 500 copies
- Commentary: English



Formerly 7,600-€

3,799 €
(like new)

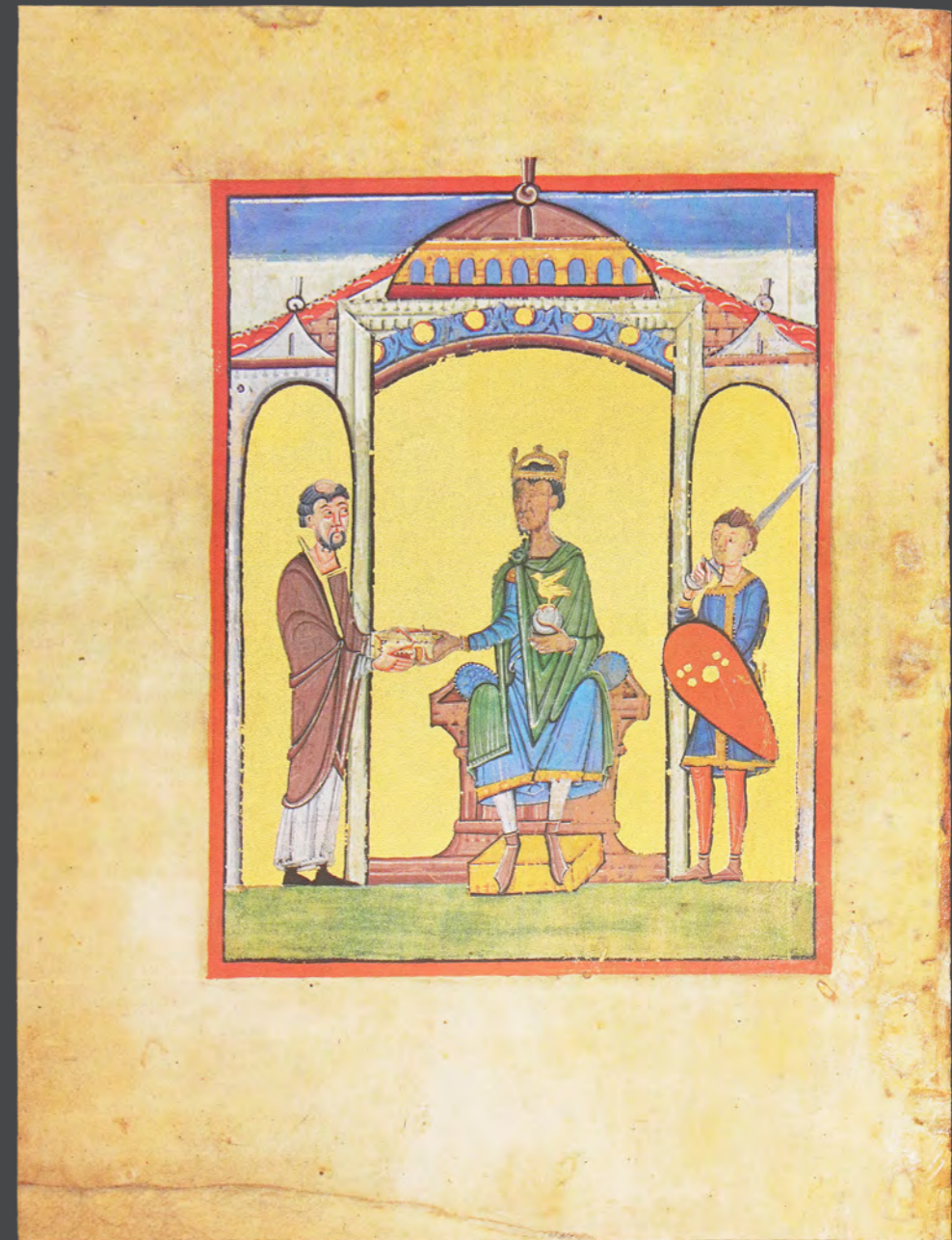
Reichenau Gospel Lectionary

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



The transition from the Ottonian to the Romanesque style in the famous Reichenau monastery: an unfinished masterpiece with 29 expressive miniatures and sumptuous incipit pages on purple backgrounds

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

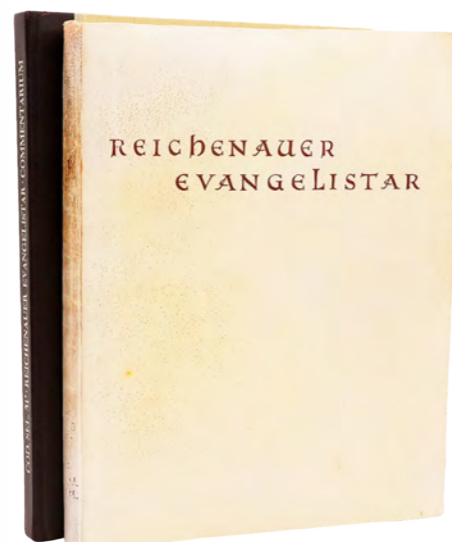


Dedication Portrait of...Whom?

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

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

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



ADEVA

Graz, 1972

- 182 pages / 28.0 x 21.0 cm
- 29 full-page miniatures with rich gold ornaments, partly divided into several registers (stripes); 6 incipit pages and numerous gold initials
- Parchment binding befitting the character of the original manuscript
- Commentary: German

Formerly 1,680-€

999 €
(like new)

St. Petersburg Bestiary

Rf. Lat.Q.v.V.1 – National Library of Russia (St. Petersburg, Russia)



One of the earliest English Gothic bestiaries, now preserved in St. Petersburg: intriguing depictions of animals against golden backgrounds and colorful frames in a luxurious copy of the popular animal book

Probably 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 / 21.0 × 14.5 cm
- 114 miniatures (4 of them full-page), most of them with gold backgrounds; red and blue decorated initials
- Parchment binding with four elegant bands
- Limited Edition: 995 copies
- Commentary: German

Formerly 3,980 €

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.

Bible moralisée

Cod. Vindob. 2554 – Österreichische Nationalbibliothek (Vienna, Austria)



God as the architect of the world with a compass in his hand in a Gothic picture book opulently decorated with gold: a unique masterpiece with 1,000 golden medallions for moral and spiritual edification

Paris (France) – 1220–1230



God as the Architect of the Universe

1000+ medallion miniatures, presented in four pairs per page, make this one of the most luxurious Gothic manuscripts of all time, but the exquisite frontispiece in the form of a gilded full-page miniature depicting God as the architect of the universe is what makes it truly famous. This is one of the most iconic images in all of medieval illumination.

In this incredible full-page miniature, God steps out from the void – depicted with burnished gold to give a timeless and spaceless feel – and bends over the cosmos rolling in front of him, compass in hand. His right foot exceeds the frame as though he just stepped up into it. All of creation is condensed into a single, incredible image, which also reflects the medieval emphasis on proportionality.

This Bible moralisée is one of the most famous illuminated manuscripts today because of its exquisite Gothic illumination featuring 1,000+ medallion miniatures, presented in four pairs on each page. The illumination is characterized by the use of dark blue and reddish brown, which contrast wonderfully with the richly applied gold backgrounds. This wonderful 13th century French manuscript is perhaps most famous for its elaborate frontispiece in the form of a gilded full-page miniature depicting god as the creator and architect of the universe with compass in hand. This manuscript, as the name implies, takes on a moralizing interpretation of the Bible and can be regarded as a beautiful testimony to late medieval edification literature. Although its patron remains unknown, the richness and sophistication of the illumination suggests that it was probably a high-ranking member of the nobility.



Imago

Rimini, 2020

- 262 pages / 34.4 x 26.0 cm
- 8 picture medallions on each of the remaining 129 pages for a total of 1032, with rich gold backgrounds
- Red velvet with golden corner fittings and central rosettes
- Limited Edition: 200 copies

Formerly 5,800-€

2,799 €
(like new)

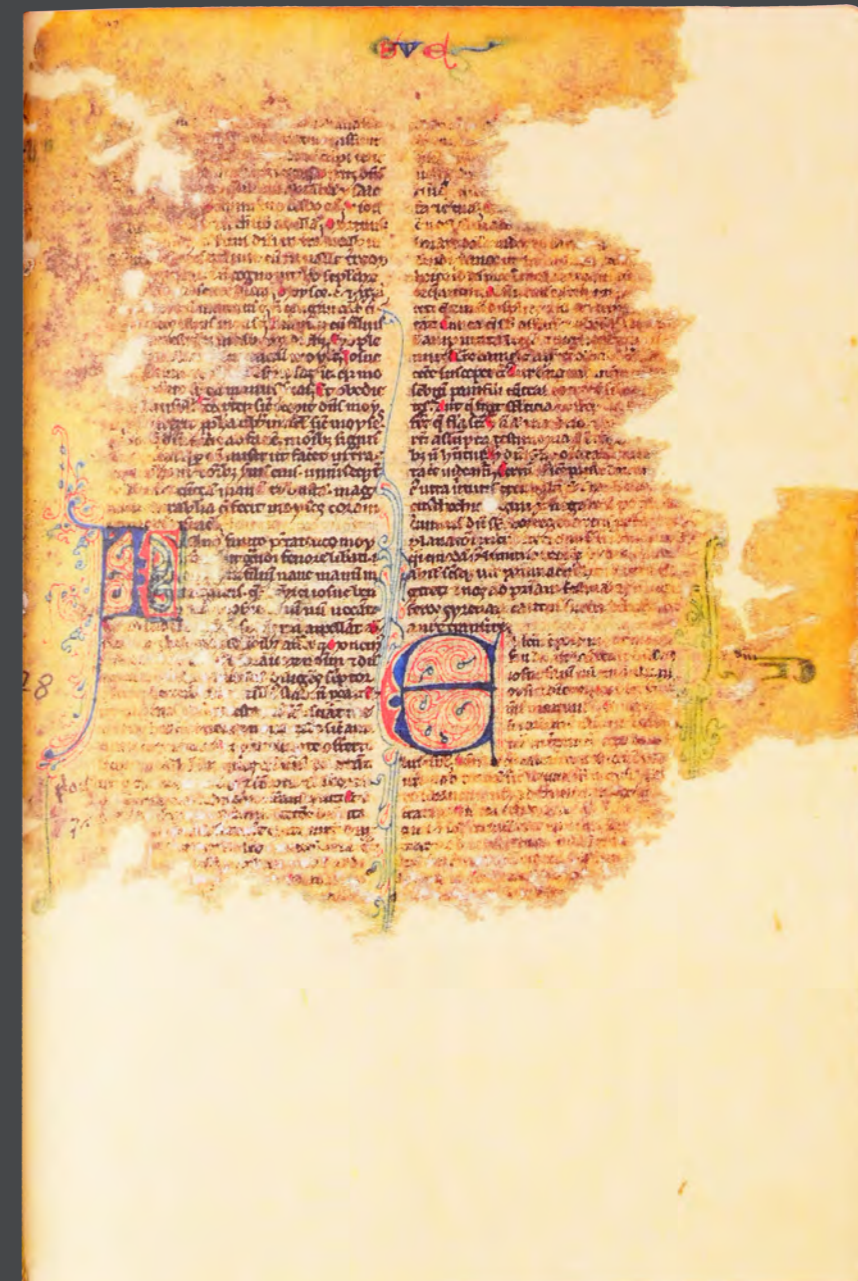
Bible of Marco Polo

Pluteo 3, capsula 1 – Biblioteca Medicea Laurenziana (Florence, Italy)



Said to have been brought to China by Marco Polo on his journey to the court of Kublai Khan: a European Bible manuscript from a private Chinese collection, rediscovered in the 17th century by the Jesuit Philippe Couplet

Probably Paris (France) – Ca. 1230–1240



Fol. 28r

This leaf of the well-traveled Bible is only about 50% preserved and extremely fragmented - the parchment looks downright pitted. This is not only due to the intensive use of the medieval manuscript, but mainly because of mould infestation. At some point, the manuscript must have been exposed to excessive humidity over a longer period of time, to which parchment, as an animal product, reacts quite sensitively.

Another remarkable characteristic is the minute and incredibly carefully executed script, which was applied to the small pages in two columns. The individual columns measure no more than 3.5 cm in width and 11.5 cm in height. Nevertheless, wonderful, small pen-flourish initials were set into this narrow justification, their ornaments filling even the smallest of spaces.

Few medieval figures are as popular in the modern imagination as Marco Polo (1254–1324), who traveled overland with his father from Venice into the East, where he came to the court of the great Kublai Khan (1215–94). His famous travelogue is full of captivating stories and wondrous creatures and represents the first detailed European description of China, India, Japan and other parts of Asia. The so-called Bible of Marco Polo, which the Jesuit monk Philippe Couplet (1623–1693) discovered in a private Chinese collection in the 17th century, is said to have once belonged to the legendary traveler and trader, although historians have not yet been able to confirm this theory. Nevertheless, it is an extremely rare specimen of a European manuscript that came to China as early as the Middle Ages – probably on a Franciscan mission to the imperial court in Beijing.



Treccani

Rome, 2012

- 686 pages / 16.6 × 10.8 cm
- Numerous decorated initials
- Brown leather with a central, round gemstone in a gold frame
- Limited Edition: 350 copies
- Commentary: Italian, Chinese



Formerly 5,800 €

2,799 €
(like new)

Leaves from a Psalter by William de Brailes

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



Real Parchment!

Created by one of the greatest masters of English book illumination and featuring a rare self-portrait: seven parchment fragments of an almost entirely lost masterpiece by William de Brailes

Oxford (United Kingdom) – Ca. 1240

William de Brailes (fl. 1230-1260) is considered the unsurpassed master of 13th century English book illumination. In his works, incredible inventive power and masterful artistry meet deep religiousness and the most precious materials. Unfortunately, one of his most outstanding works has only survived in a few fragments: a splendid Gothic psalter, which was probably created in Oxford around 1240. Only seven parchment folios, now kept in the Fitzwilliam Museum in Cambridge and the Morgan Library in New York, offer a glimpse into the glory of the master's great art. They show seven opulently gold-decorated picture pages that tell different biblical stories in intricate frameworks. However, the signature of the illuminator in the form of a tiny self-portrait, with which he immortalized himself in the dramatic depiction of the Last Judgement, is the most exceptional feature of this unique artwork.



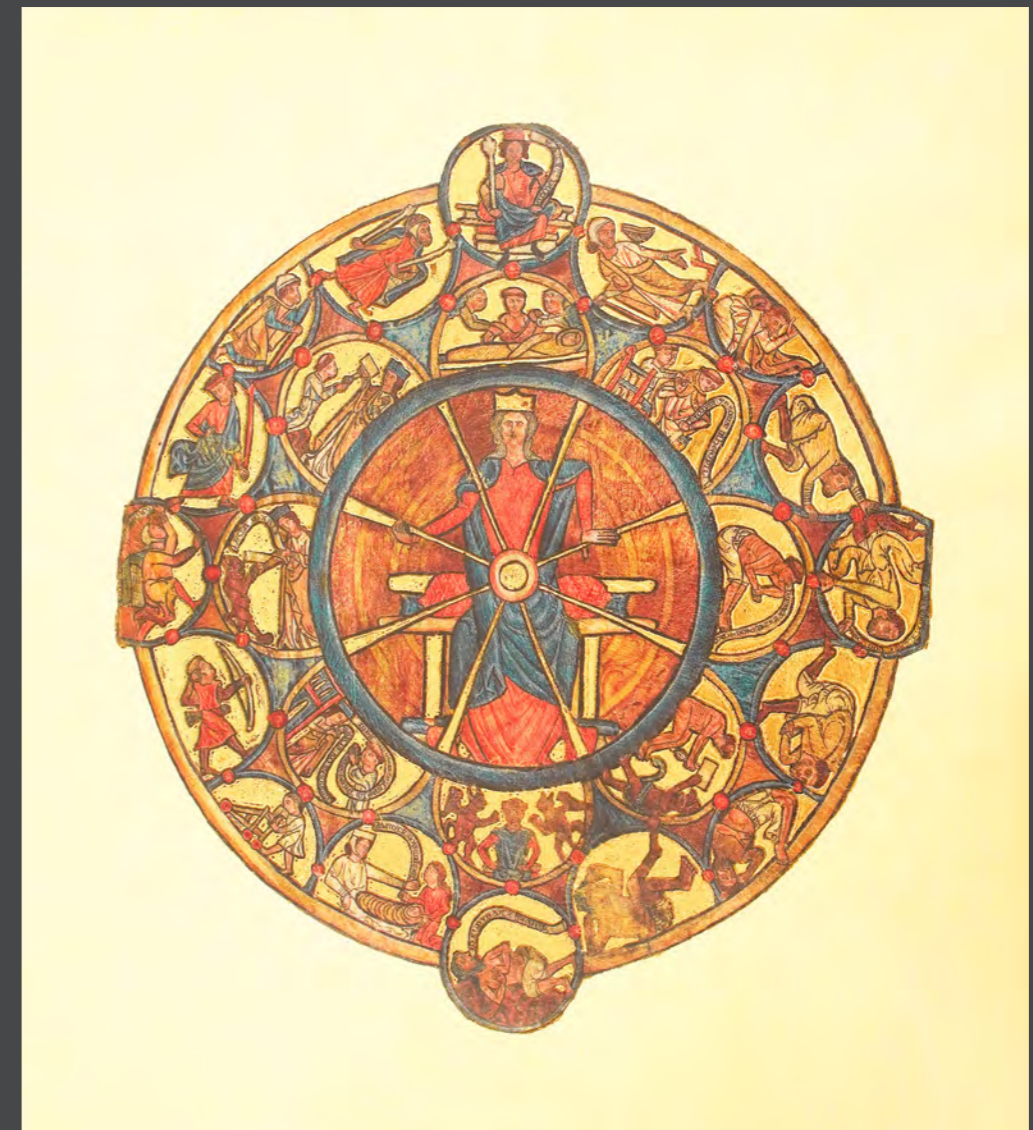
The Folio Society

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

Formerly 1,980 €

1,199 €
(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.

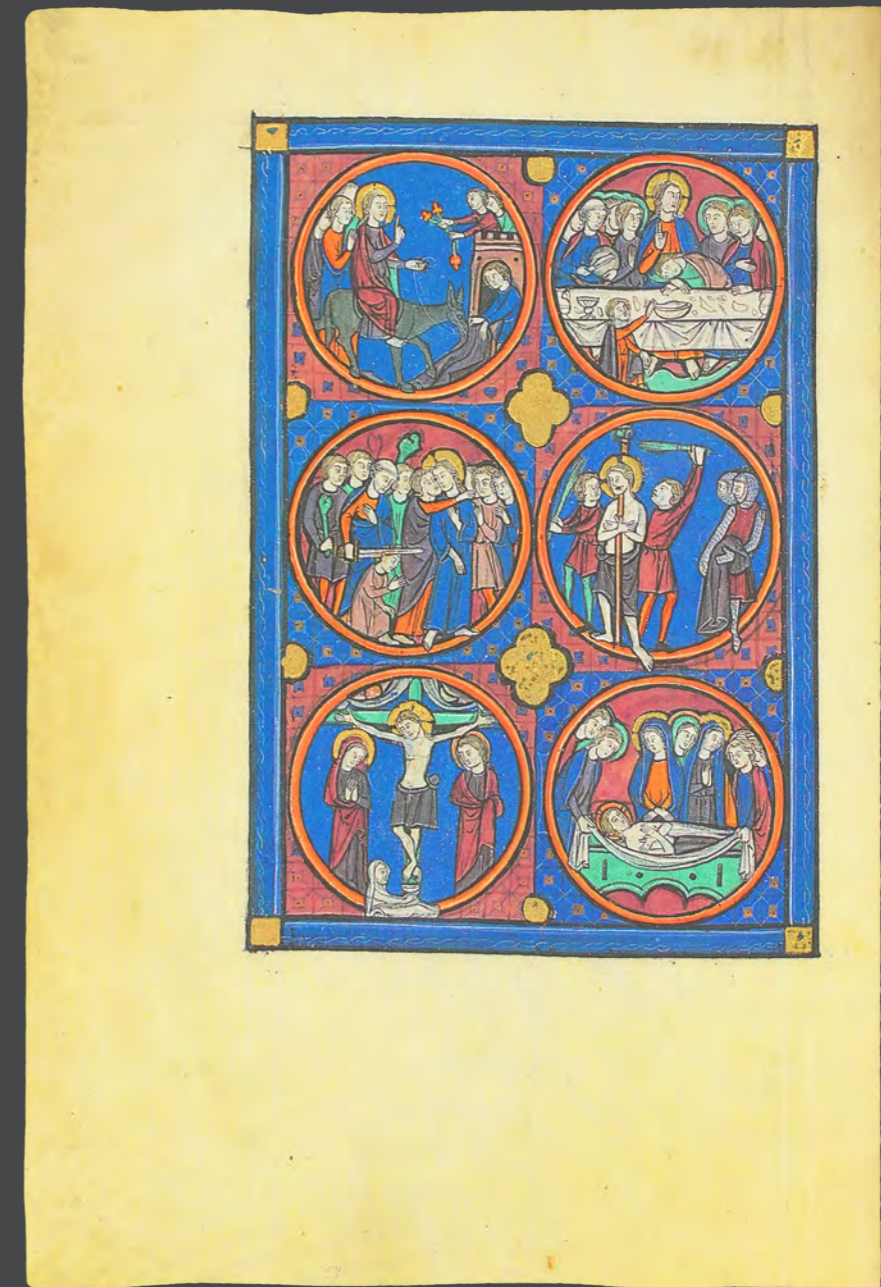
Gothic Picture Bible

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



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

Paris (France) – 1250–1274



Scenes from the Passion Cycle

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

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

The so-called Gothic Picture Bible was created between 1250 and 1274 by unknown masters and is one of the highlights of 13th century French book art. In the prefatory picture cycle of 14 pages at the beginning of the manuscript, the stories of the Bible are told to the viewer entirely without texts: Instead, a captivating pictorial program of 84 wonderful medallion miniatures introduces us to the most important events from the Old and New Testaments. The radiant images are entirely indebted to the French High Gothic style and show the biblical figures in elegant robes and in front of sophisticated Gothic architecture. With their impressive colour scheme of dominant red and blue, but also bright gold, the miniatures are reminiscent of the gorgeous stained-glass windows of Gothic churches. The colourful masterpiece came to Vienna from Ambras Castle in 1806 and is now kept in the Vienna National Library.



Müller & Schindler

Simbach am Inn, 1988

- 408 pages / 17.5 x 13.2 cm
- 14 illuminated pages in different frames with 84 Old and New Testament scenes
- Wine colored leather binding with embossing
- Limited Edition: 850 copies
- Commentary: German



Formerly 1,290-€

499 €
(like new)

Morgan Crusader's Bible

MS M.638 – Morgan Library & Museum (New York, 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 famous manuscripts of the Middle Ages, lavishly illuminated with 283 expressive, gold-decorated miniatures

Paris (France) – Ca. 1250



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.

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



Formerly 19,700 €

9,499 €
(like new)

Jena Martyrology

Ms. Bos. q. 3 – Thüringer Universitäts- und Landesbibliothek Jena (Jena, Germany)



The oldest German language martyrology: a magnificent manuscript about the lives of the martyrs with 366 expressive pen and ink drawings, skillfully integrated into the text and lavishly colored with rich primary colors, gold and silver

Thuringia (Germany) – Ca. 1275

Named after its modern repository, the Jena Martyrology is the oldest work of its kind written in the German language. Created ca. 1275, it is based on other martyrologies by Ado of Vienne, Notker and Usuard. This gem of book art was bound by Nikolaus von Havelberg and is a fine example of the bookbinding work that was done in Erfurt at the time. 366 delicate pen drawings with rich primary colors and illuminated with gold and silver are inserted directly into the text and are five lines tall on average. These images interwoven into the text have an evocative and animating narrative effect on the reader. The magnificent manuscript preserves two extremely rare vernacular prose translations, as well as the spiritual doctrinal poem *Unterweisung zur Vollkommenheit* or "Instruction for Perfection" in Middle German – the Jena Codex is the oldest, only completely, and also excellently illustrated specimen to survive.



Belser Verlag

Stuttgart, 2021

- 226 pages / 24.3 x 18.5 cm
- 366 mostly five-line colored pen and ink drawings
- Brown leather binding with blind tooling and two golden clasps
- Limited Edition: 999 copies
- Commentary: German



Formerly 3,690-€

2,299 €
(like new)



Calends of July

In the late antique Julian calendar, which was the basis for all dating in the Middle Ages, the first day of the month was called 'Kalendae'. This day is usually visually accentuated in calendars, but also in martyrologies such as this one, by a decorative initial ligature of the letters K and L. The lower section of this page lists the saints whose deaths were commemorated on the calends of the month of Julius, i.e. July 1st. These include St. Arelephus and one of his companions, the high priest Aaron and possibly Martin of Vienne, who are shown in this order at the bottom of the page. Saint Monegundis and Saint Sophie of Milan and her daughters Fides, Spes and Karitas are also mentioned.

The section above is about the saints who are commemorated two days before the 'Kalendis Juli', i.e. on June 29. As victims of the persecution of Christians under Emperor Nero usually depicted together, the apostles Peter and Paul were particularly venerated on this day in the Middle Ages. They both appear in their respective martyrdoms – Paul on the left, Peter on the right.

Missale Remense

Lat. Q. v. 1. 78 – National Library of Russia (St. Petersburg, Russia)



Suitably richly illuminated with over 100 luminous miniatures: a magnificent missal with the prayer texts for worship and lavishly designed, full-page images of intense colors and precious gold leaf

Reims (France) – 1285–1297

Prayerbook of the Holy Festivals, also known as the Missal of Reims, is one of the most beautiful illuminated manuscripts of the French High Gothic style and was made in France between 1285 and 1297. The sumptuous missal was created as the basis for the communal celebration of mass in the parish of Saint Nacasio in Reims and contains, among other things, the corresponding prayers in the order of the church year. Written in masterly, almost calligraphic Textura Formata, the missal was lavishly decorated with a total of over 100 miniatures, 20 of them full-page, in splendid colors and furnished with precious gold leaf, which are often artfully presented to the reader by large marginal figures. Additionally, the biblical pictorial program is complemented by 32 wonderful historiated initials and 24 ornate medallions, making the manuscript a breathtaking testimony to medieval liturgy.



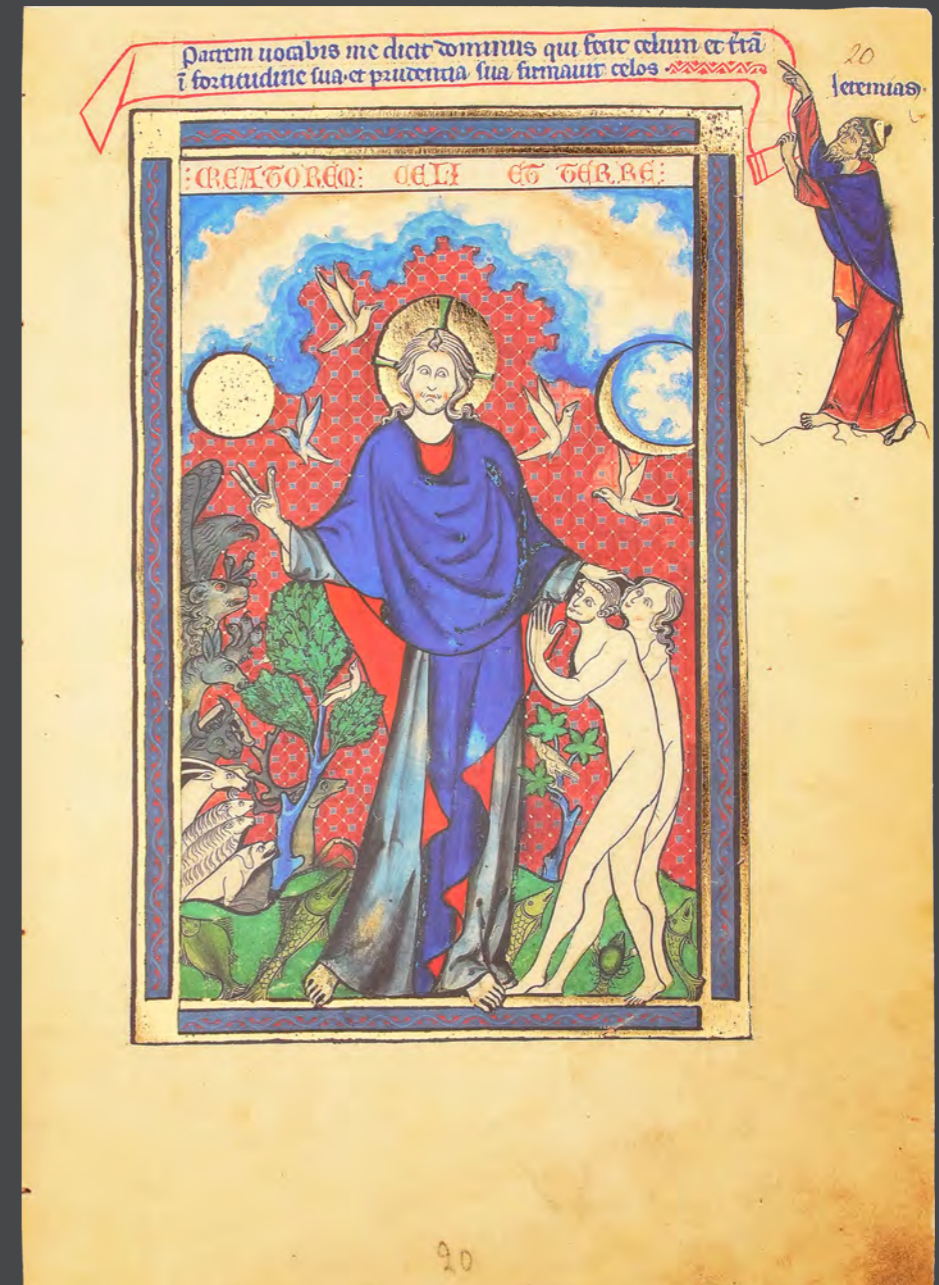
AyN Ediciones

Madrid, 2007

- 672 pages / 23.3 × 16.2 cm
- 105 miniatures, 20 of them full-page; 32 historiated initials; 24 medallions
- Purple velvet with leather spine and hardware; center stone with large center clasp
- Limited Edition: 995 copies
- Commentary: Spanish

Formerly 6,800-€

1,999 €
(like new)



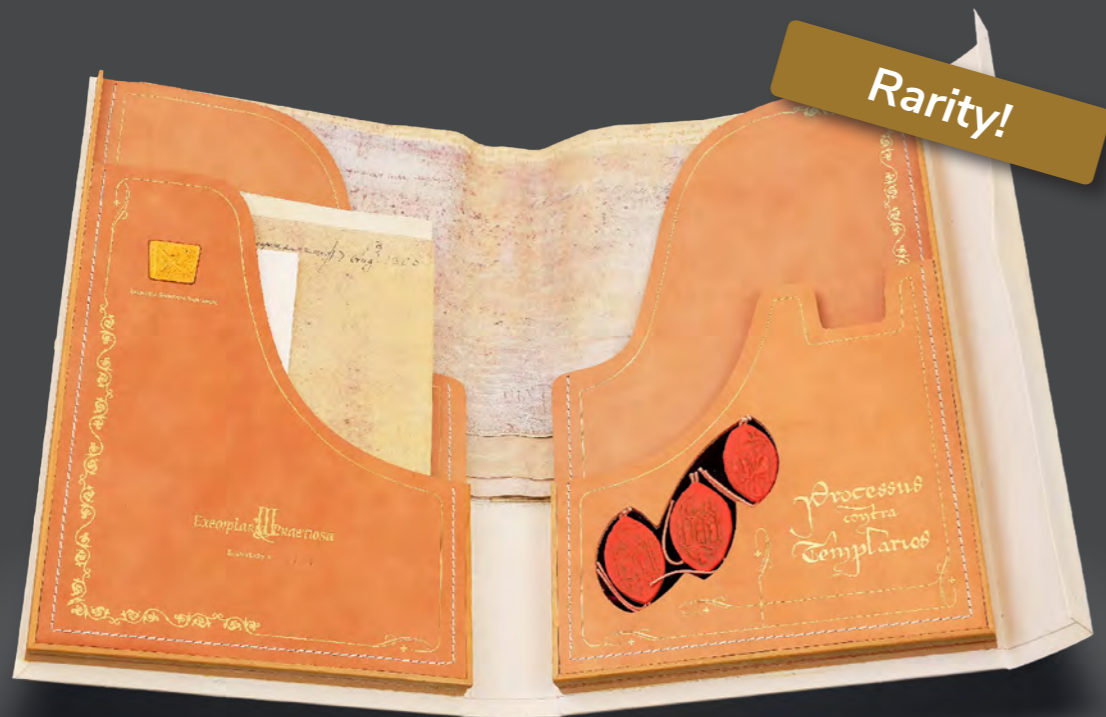
The Creator of Heaven and Earth

This magnificent and, in comparison to the rest of the picture program, relatively simple full-page miniature shows God as the Creator of the heavens including sun and moon, the animals in the water, on land and in the air as well as Adam and Eve. It seems to depict the arguably best-known moment in the Book of Genesis: "And God blessed them, and God said unto them, Be fruitful, and multiply [...]." (Gen 1:28)

As on so many pages, an Old Testament prophet - in this case Jeremiah - unrolls an explanatory commentary on the scene in the margin. The Latin inscription is a combination of several sayings from the biblical book of Jeremiah and translates roughly as: "You will call me Father, says the LORD, who made heaven and earth. By his strength and wisdom he has established the heavens."

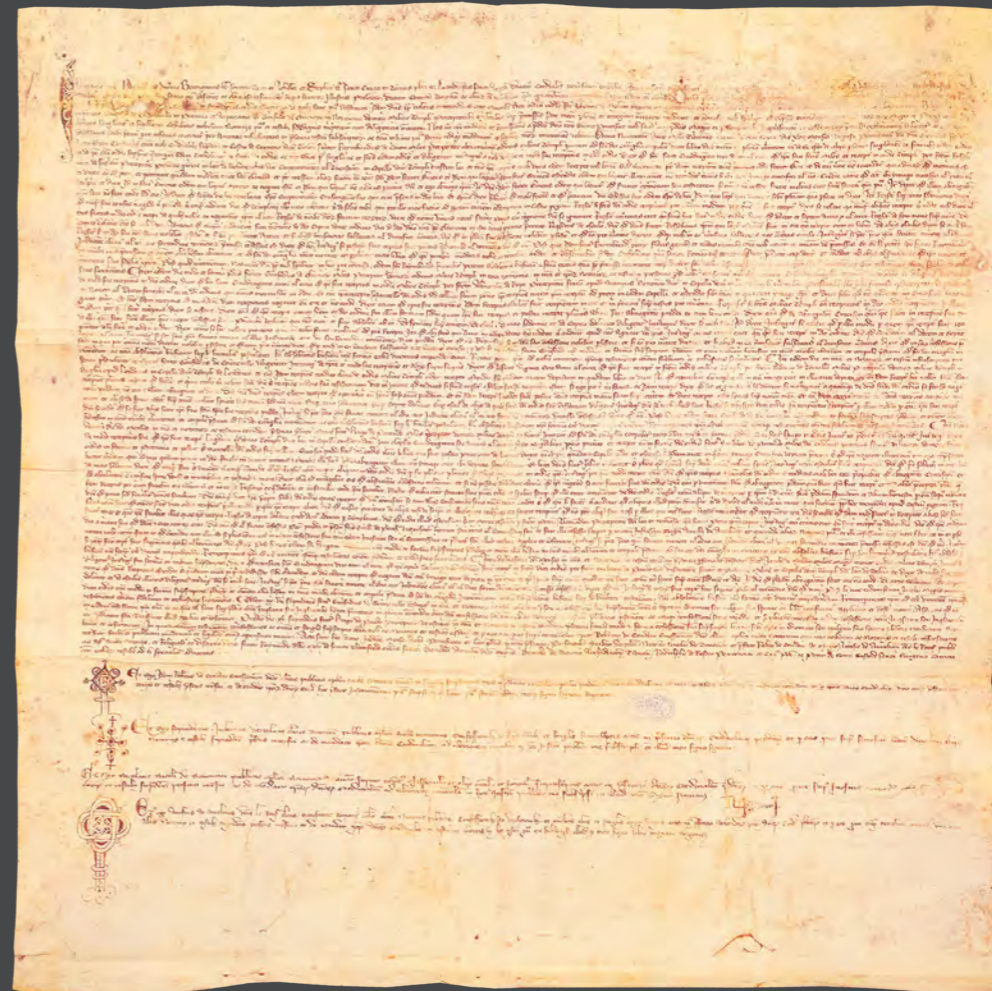
Trial Against the Templars

ASV A.A. Arm. 208, 209, 210 and 217 – Archivum Secretum Vaticanum (Vatican City, State of the Vatican City)



Rediscovered only a few years ago: official documents on the trial against the Knights Templar and the interrogation protocol of Jacques de Molay as testimony to one of the most notorious and mysterious events in history

Poitiers (France) – 1307–1312



The "Poor Fellow-Soldiers of Christ and of the Temple of Solomon", commonly known as the Knights Templar, were a monastic military order that rose from humble beginnings in the early 12th century to becoming one of the most powerful organizations in the Western world in the 13th century. In the early–14th century, the Templars suddenly collapsed in one of the most mysterious and infamous episodes of medieval history, apparently the victims of a wide-reaching conspiracy against them. The collection of documents Trial Against the Templars brings together five key historical sources on the circumstances of the downfall of the legendary order from the Vatican Secret Archive, which document the papal inquisition against its members in France between 1307 and 1314 – including the famous Chinon Parchment with the record of interrogation of the last Grand Master Jacques de Molay (ca. 1243–1314) and other high-ranking Knights Templar.



Scrinium

Venice, 2007

- 5 documents / 69-77 × 53-64 cm
- Documentation of the papal Inquisition against the Order of the Templars, which took place between 1307 and 1314 in France
- Leather Box
- Limited Edition: 799 copies
- Commentary: English, Italian



Formerly 15,000-€

4,499 €
(like new)

The Chinon Parchment

This historical document is dated August 17-20, 1308 and contains the interrogation records of Grand Master Jacques de Molay and four other high-ranking Templars. It was written by Cardinals Bérenger Fredoli, Stephan de Suisy and Landolfo Brancacci, who, as papal delegates, interrogated the five Templars imprisoned at Chinon Castle.

The records contain not only the Templars' confessions of guilt, but above all their absolution in the name of Pope Clement V, which was to be granted on the condition that they renounce their "heresy" – which did not happen due to pressure from the French king. The remarkable document was long considered lost until it was accidentally rediscovered by the Italian historian and paleographer Barbara Frale in the Vatican Secret Archives.

Secretum Templi II

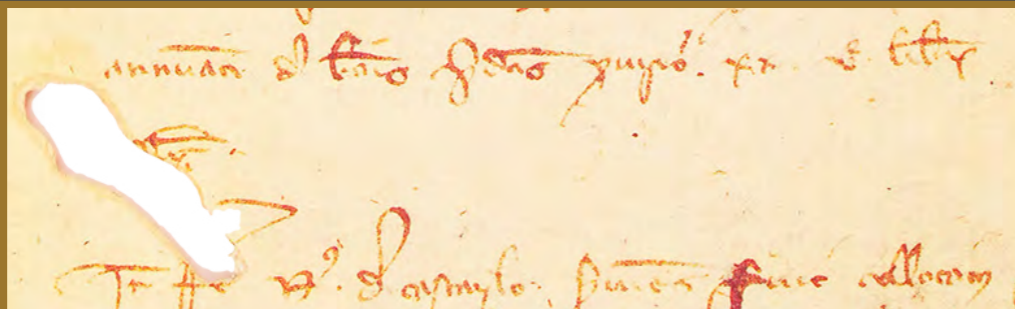
Several Owners



The unbroken fascination of the Knights Templar: original documents stolen in 1985 as testimonies of the daily life, organization and ceremonies in the life of the Knights Templar, their persecution and their absolution in Spain and Portugal

France/Spain – 1308–1312

Founded in 1118 by a group of nine knights protecting pilgrims in the Holy Land, the Knights Templar or Poor Fellow-Soldiers of Christ and of the Temple of Solomon grew in to one of the wealthiest, most powerful, and famous monastic military orders of the Middle Ages. At the height of their power, they had nearly 20,000 members and controlled hundreds of castles and other properties. However, their downfall was just as spectacular when they became victims to a plot by the heavily indebted King Philip IV of France the Fair (1268-1314) at the beginning of the 14th century, whereupon the Templars were put on trial for heresy and other trumped-up crimes in 1307. In addition to the famous Chinon Parchment of 1308, the Secretum Templi II document collection features various records of interrogations and other documents relating to the trials of the Templars on the Iberian Peninsula as well as the written absolution of the Knights Templar in Spain dating from 1312.



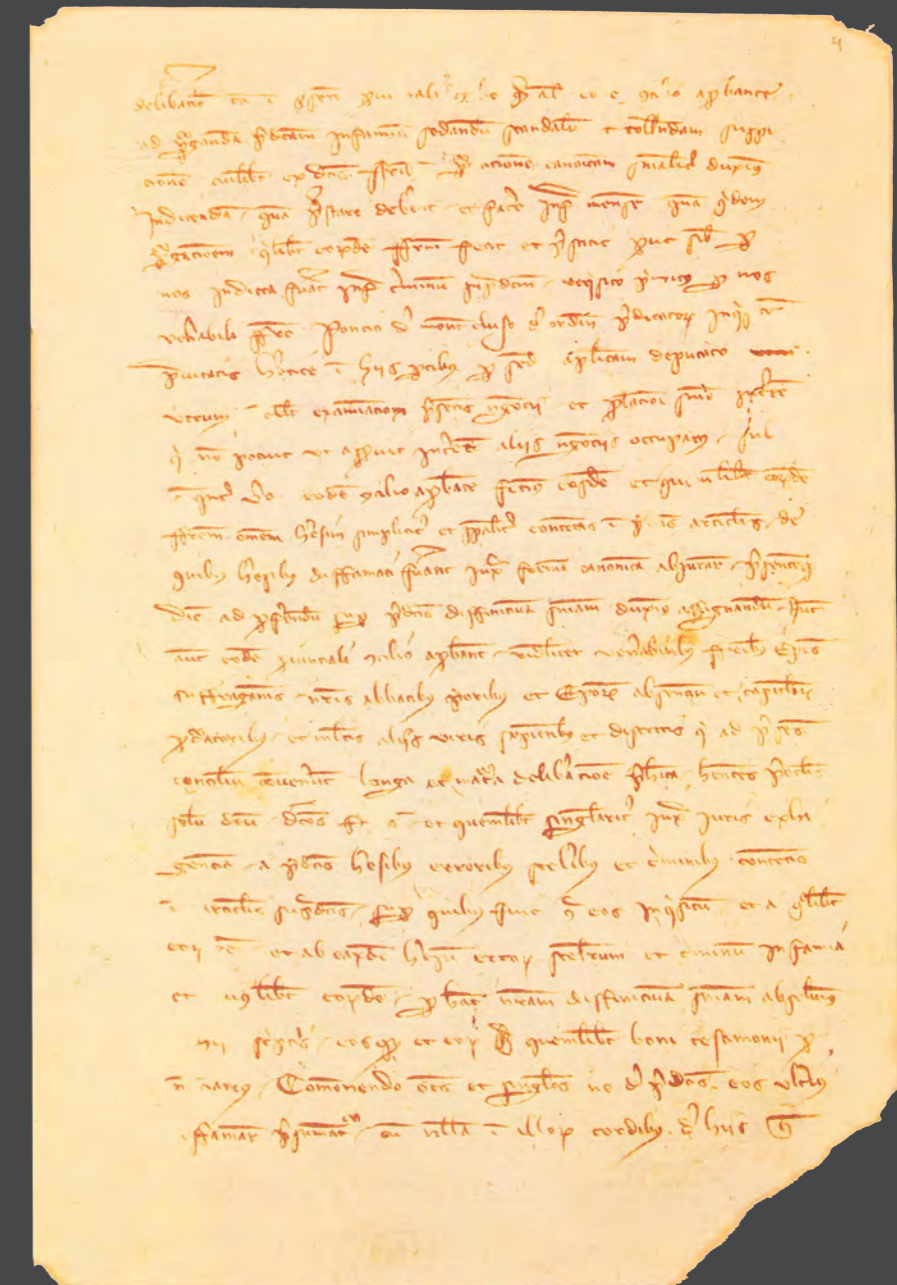
Ediciones Grial

Valencia, 2013

- Documents / 21.0-67.0 x 21.0-62.1 cm
- Various documents such as the "Parchment of Chinon" (1308) or the "Interrogation of the Templars" (1310)
- The collection is presented in a handmade, leather-bound box
- Limited Edition: 700 copies
- Commentary: Spanish

Formerly 15,000 €

4,499 €
(like new)



The Absolution of the Spanish Templars

After the arrest of the Templars in France, King James II of Aragon also ordered the imprisonment of the brethren. He took the opportunity to seize all the castles of the order by 1309. The trial against the Spanish Knights Templar began the following year, but failed to prove the numerous accusations of heresy. During a final provincial council in Tarragona in 1312, eight Templars were questioned again under torture without confessing, whereupon the accused were absolved.

The final document of this council, which contains the absolution of the Spanish Knights Templar, has survived to this day. As usual, the document begins with a list of the involved parties, including the Bishop of Tarragona and the Bishop of Valencia as well as several suffragan bishops. This is followed by an explanation of the accusations from which the brethren are acquitted on leaf 4r, which is shown here.

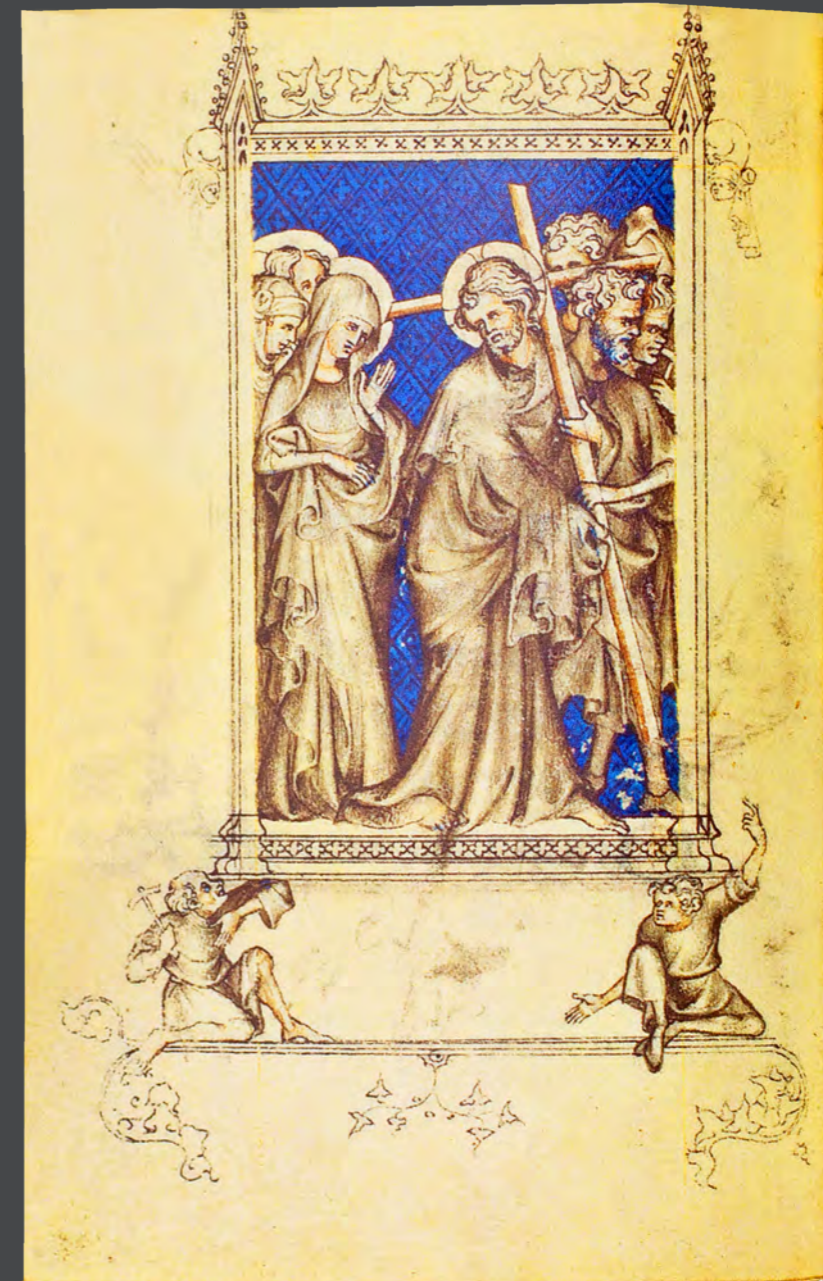
Hours of Jeanne d'Evreux

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



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

Paris (France) – 1325–1328



Christ Carrying the Cross

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

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

The so-called Hours of Jeanne d'Evreux offers its very own aesthetic and is therefore one of the most beautiful manuscripts of the Late Middle Ages. The small masterpiece was created between 1324 and 1328 for the French King Charles IV (1294–1328), who probably gave it to his wife Jeanne d'Évreux (1310–1371) as a wedding or coronation gift. The Book of Hours is therefore an extremely early example of this genre. The grisaille illuminations, masterfully executed by Jean Pucelle (c. 1300–1335), are absolutely worthy of a queen: in addition to the 25 full-page miniatures, the more than 700 intriguing and often humorous marginal figures, which populate the entire Book of Hours like something from a fantasy world, are particularly captivating. The tiny images are a very special masterpiece, considering the sheer tiny format of the manuscript of only ca. 9 × 6 cm. No wonder that this gem has passed through the hands of many remarkable bibliophiles such as Jean Duc de Berry (1340–1416) over the course of history.



Faksimile Verlag

Lucerne, 1998

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

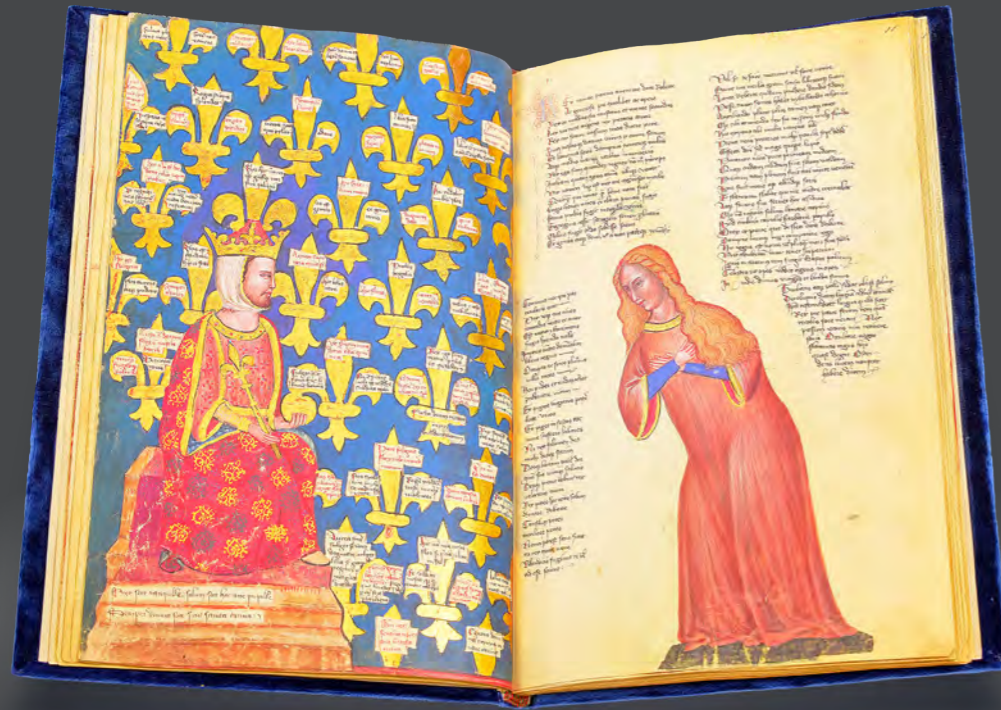


Formerly 3,980-€

1,799 €
(like new)

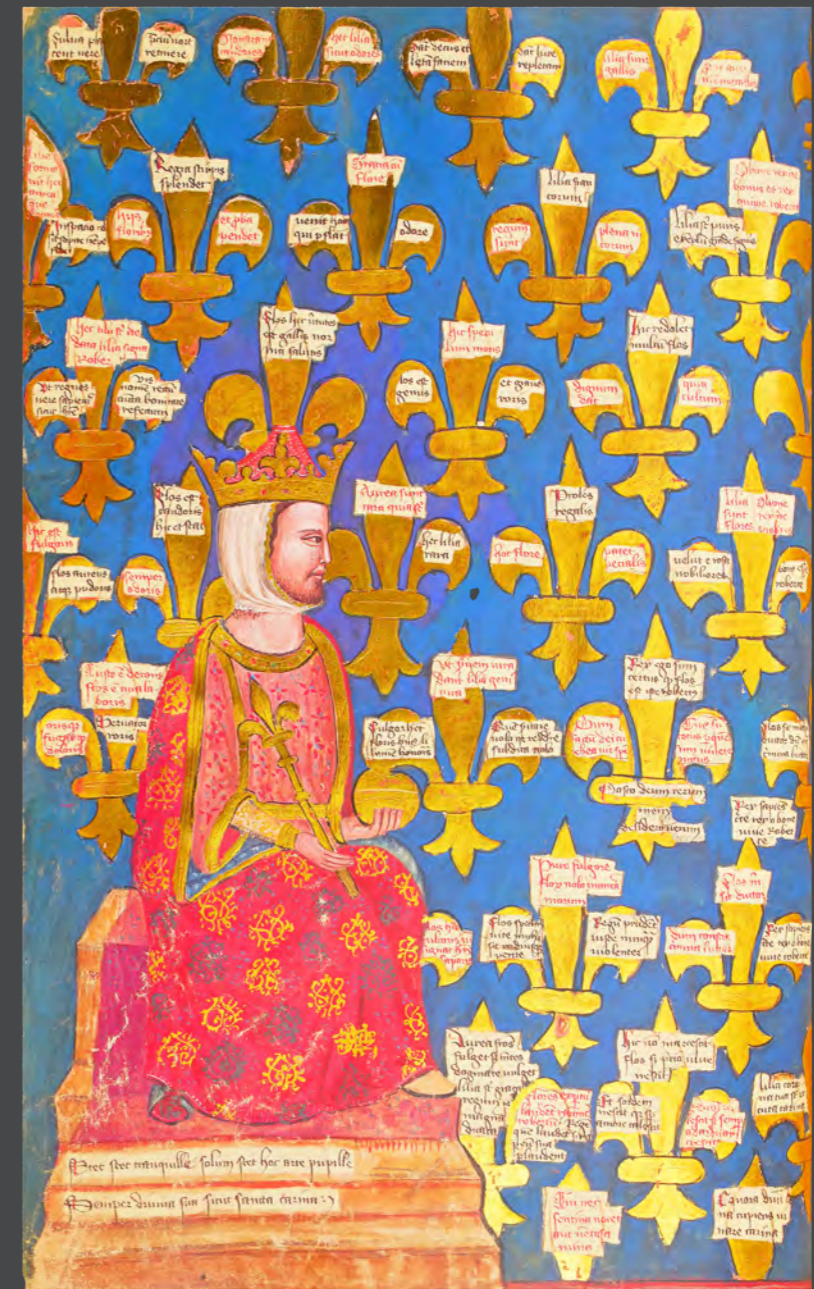
Panegyric in Honor of King Robert of Anjou

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



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

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



Portrait of Robert of Anjou

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

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

The Biblioteca Nazionale Centrale in Florence holds a richly decorated copy of the famous Praise Poem to Robert of Anjou, which was created in a Florentine workshop not long after the autograph was written. Robert of Anjou (1275–1343), also known as the Wise, was one of the most praised figures of his time. King of Naples, Jerusalem and Sicily, he was considered by many to be the greatest political leader of his time and an exemplary figure who would finally unify Italy. Originally written around 1320 by the Italian author, notary and teacher of Petrarch, Convenevole da Prato (ca. 1270–1338), and dedicated to King Robert, the panegyric is not only adorned with ornamental golden initials and floral borders, but is also illuminated with 30 large and partly full-page miniatures in rich colors, which are wonderful examples of the marvelous art of the Florentine Trecento.



De Agostini/UTET

Rome/Turin, 2004

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



Formerly 4,800-€

1,899 €
(like new)

Alexander Romance - The Travels of Marco Polo

Bodley 264 – Bodleian Library (Oxford, United Kingdom)



Begun in Flanders, completed in London, and now a treasure of the Bodleian Library: luminous miniatures and fascinating marginal illuminations in a large-format compendium of the most popular tales of the Middle Ages

Tournai (Belgium); London (United Kingdom) – 1338–1410

The compendium Alexander Romance - The Travels of Marco Polo from the Bodleian Library in Oxford is one of the most significant and beautiful manuscripts of the Late Middle Ages. It contains a unique compilation of three famous literary works: the best-preserved copy of the Roman d'Alexandre in French verse, the only surviving copy of the Middle English poem Alexander and Dindimus and a French version of the famous travelogue Il Milione by Marco Polo (1254-1324). The gorgeous miniature program of the Alexander Romance, opulently decorated with golden details, was realized between 1338 and 1344 in Tournai with the collaboration of the Flemish master Jehan de Grise (fl. 1325-1345). The manuscript then went to England, where the other two sections were added and their illumination completed between 1400 and 1410. In all 190 miniatures, but also in the humorous drôleries and borders, an artful, lively and diverse image of the Middle Ages unfolds!



Treccani

Rome, 2014

- 548 pages / 41.5 x 29.0 cm
- 11 full-page, 4 half-page and 175 smaller miniatures; numerous floral borders, often with drôleries; many ornamental and inhabited initials
- Leather
- Limited Edition: 499 copies



Formerly 7,980-€

3,499 €
(like new)



Alexander's Last Days

After the numerous conquests and adventures Alexander the Great experiences in the first three sections of the Roman d'Alexandre, he returns to Babylon where, according to this version, he finally meets his death. Before he enters the city, he is presented with a monstrous creature in the upper register on the left, a hybrid being with human and animal parts, by three courtiers – an omen of his imminent demise. Nevertheless, he then enters the city through the magnificent gate on the right, which has been transferred to a Gothic architecture. A charming detail can be seen on the roof: a stork's nest.

In the lower register of the full-page miniature, Alexander's last banquet is taking place at a long table. Surrounded by figures dressed in courtly attire, he stands gesticulating in the center while golden wine cups are handed to him, the contents of which will lead to his fatal poisoning. Meanwhile, the drôleries at the bottom of the page provide the feast with jaunty music from various instruments.

Bible moralisée of Naples

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



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

Naples (Italy) – Ca. 1340–1350

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



M. Moleiro Editor

Barcelona, 2009

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



Formerly 6,980 €

3,299 €
(like new)



Pilate Washing his Hands

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

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

History of the City of Troy

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



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

Probably Venice (Italy) – 1340–1350



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



PIAF

Madrid, 2017

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

Formerly 5,490 €

2,499 €
(like new)



The Assault on Troy

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

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

Chronicles of Lucca by Giovanni Sercambi

Archivio di Stato di Lucca (Lucca, Italy)



Impressive images from medieval Tuscany, created for the city's most powerful family: 651 captivating miniatures on the eventful history of the famous pilgrimage city of Lucca

Lucca (Italy) – Ca. 1368–1424

Up until the beginning of the 15th century, the Italian city of Lucca, like so many other cities in medieval Europe, was afflicted by political corruption, wars and murders as well as the Black Death, the plague. However, with the accession of Paolo Guinigi (ca. 1372-1432) on November 21, 1400, the tide slowly turned for the depleted citizenry - a thirty-year period of relative peace and prosperity began. In the *Chronicles of Lucca*, Giovanni Sercambi (1348-1424), writer and supporter of the new governor of the city, narrates the significant historical events and developments in Lucca in the period from 1164 to 1423. The vivid descriptions of the fascinating text are wonderfully illuminated by 651 smaller and larger miniatures, some of which are spread across the page and some of which are integrated into the writing area, which is an artful extension of the historical relevance of the work.



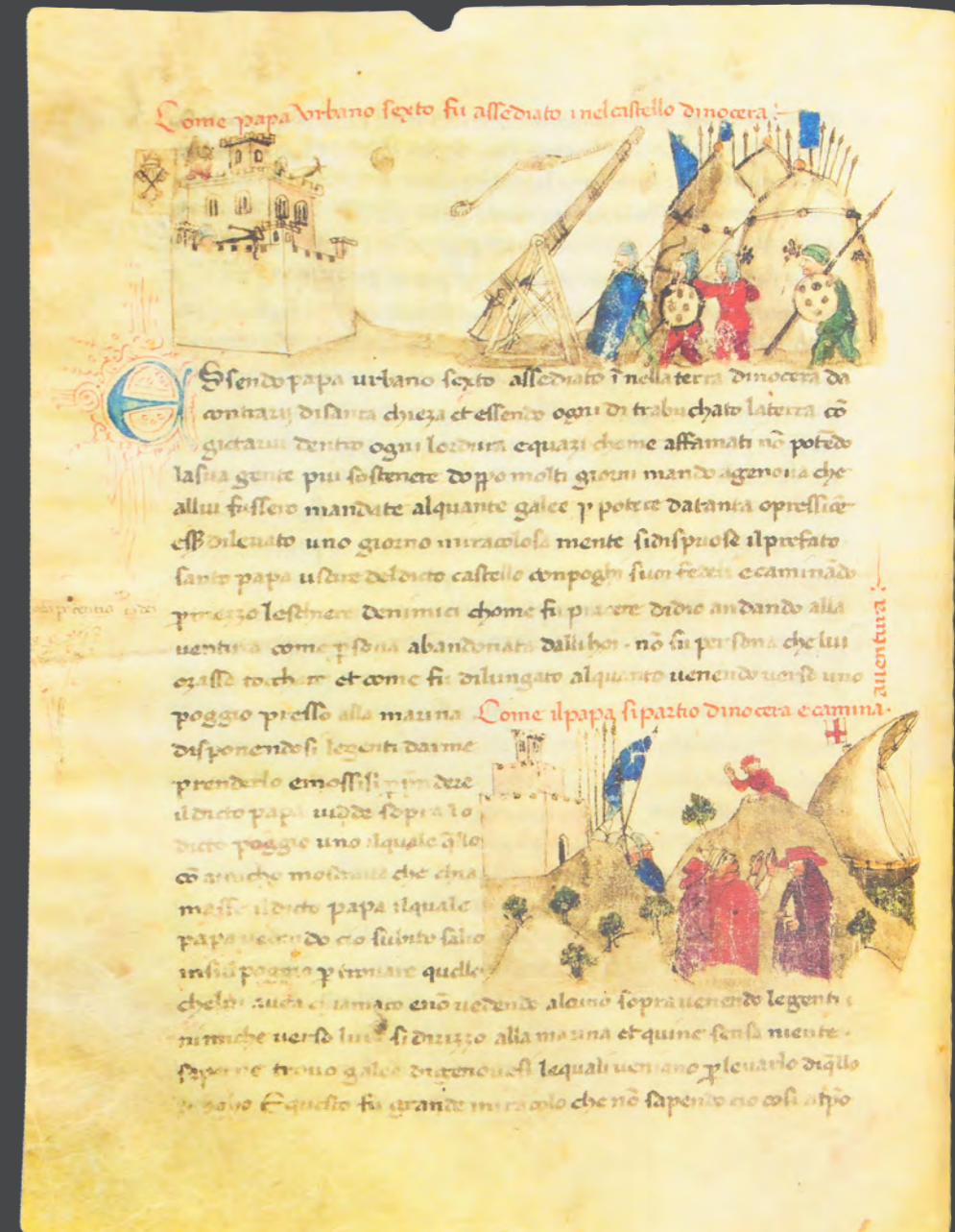
AyN Ediciones

Madrid, 2006

- 726 pages / 27.7 x 20.0 cm
- 651 miniatures
- Faithfull reproduction of the eighteenth century leather binding with decorations in gold on the spine.
- Limited Edition: 995 copies
- Commentary: English, Spanish

Formerly 5,400-€

2,499 €
(like new)



Urban VI Besieged by Charles III in the Castle of Nocera

During the War of the Eight Saints, a conflict between the Papacy and an alliance of Italian states and communes, Pope Urban VI was forced to flee Rome, finding refuge in the castle of the city of Nocera Inferiore. There, he was besieged by his cousin and enemy, King Charles III of Naples. This war was part of the Western Schism, which split the Catholic Church between pope and anti-pope.

The upper miniature on the page depicts the camp and army of Charles III, mostly consisting of mercenary troops under the command of the famous English condottiero Sir John Hawkwood. A trebuchet is depicted having just launched a stone, shown flying through the air. In the lower miniature, Urban is freed by two Neapolitan barons after 6 months of siege.

aventura

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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



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.

The beautiful Book of Hours, known as the Petites Heures of the Duke of Berry, was created in several phases between 1372 and 1390 by no less than five of the most important Flemish and French book artists of the late 14th century, including Jean le Noir (fl. 1331-80), Jacquemart de Hesdin (c. 1355 - c. 1414) and the Limbourg brothers. The elaborately illuminated work represents an absolute highpoint of the breathtaking book collection of the dazzling prince and patron of the arts Jean de Valois (1340-1416), Duke of Berry, who appears in it several times in donor portraits and for whose private use it was probably intended. Every page of this valuable manuscript is opulently embellished with incredible diligence. Filigree thorn leaf vines frame the pages written with the utmost precision, whose vivid miniatures adorned with gold and silver visualized the stories of the Bible for the Duc de Berry.



Faksimile Verlag

Lucerne, 1989

- 580 pages / 21.2 x 14.5 cm
- 119 gold and silver leaf miniature pages, over 300 lavishly decorated pages, calendar illustrations, numerous initial figures, marginal decorations
- Black full leather binding
- Limited Edition: 980 copies
- Commentary: French, German

Formerly 6,980-€

2,299 €
(like new)



St. Petersburg Roman de Troie

Ms. Fr. Fv. XIV 3 – National Library of Russia (St. Petersburg, Russia)



An elaborately illuminated journey through time to Trecento Italy: Benoît de Sainte-Maure's famous Trojan epic in an Italian adaptation with opulent book decoration on almost every page

Bologna (Italy) – Second half of the 14th century

The epic history of the Trojan War has inspired artists, authors and directors for centuries. One of the most artistic adaptations of the mythological material was created in the Italian city of Bologna in the 14th century by a virtuoso but anonymous illuminator. The so-called Petersburg Codex of the Roman de Troie is based on the literary model by the French author Benoît de Sainte-Maure (d. 1173), which he originally wrote between 1160 and 1170 for Henry II Plantagenet and his wife Queen Eleanor of Aquitaine, and is decorated with 341 breathtaking illuminations. The expressive and dynamic bas-de-page miniatures, whose architecture often extends into the margins of the pages, illustrate the dramatic events of the ancient legend and are also a charming source on medieval life during the Italian Trecento.



AyN Ediciones

Madrid, 2003

- 336 pages / 41.5 x 28.0 cm
- 341 miniatures, most of them bas-de-page illuminations; 4 historiated initials, 56 large ornamental initials; borders on almost every page
- Embossed purple velvet
- Limited Edition: 995 copies
- Commentary: Spanish



Formerly 5,800-€

2,799 €
(like new)



Procession of the Trojan Horse

Although most people today would think of a malicious computer program, here we have an artful depiction of the actual Trojan Horse in this splendid bas-de-page miniature. Soldiers with helmets of silver and gold push and pull the wheeled horse, which is outfitted with bells and a brilliant red saddle. Trumpeters announce the procession as it enters the doomed city of Troy.

King Priam is depicted inside the gate dressed in contemporary garments, as are his counselors and bodyguards, including metal greaves, which were common pieces of both antique and late medieval armor. The tower stretching upward is full of curious citizens looking and pointing at the treacherous gift. Multicolored marginalia and circles of gold leaf fill the rest of the page.

Saint Francis - Legenda Maior

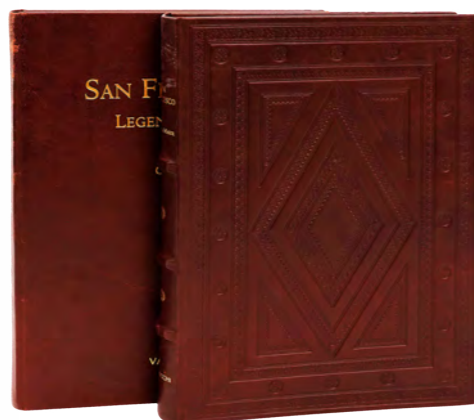
Ms. Vittorio Emanuele 411 – Biblioteca Nazionale Centrale Roma (Rome, Italy)



The life of St. Francis of Assisi for an enigmatic patroness: gold-decorated miniatures from the Emilia Romagna with numerous depictions of the unknown, aristocratic donor

Emilia-Romagna (Italy) – Second half of the 14th century

The Biblioteca Nazionale Centrale in Rome preserves one of the most magnificent and valuable copies of the official medieval biography of St. Francis of Assisi (1181/82-1226), the famous Legenda Maior from the pen of the famous Bonaventura (1221-1274). This impressive manuscript from the second half of the 14th century is a wonderful Trecento artwork from Emilia Romagna and must have been commissioned by a high-ranking personality. Presumably they can be found in the enigmatic female figure which appears in several miniatures in the manuscript. Although it only contains a part of the text of the Legenda Maior, the manuscript is historically significant, as no older Francis of Assisi codex has survived in such a large format and with more luxurious illumination. Its 17 large miniatures and numerous ornamental and historiated initials make the manuscript an artful rarity.



Vallecchi

Florence, 2009

- 188 pages / 34.5 x 25.0 cm
- 17 large-format miniatures; numerous decorated initials, several of which are historiated
- Dark brown, tooled Leather
- Limited Edition: 980 copies
- Commentary: Italian

Formerly 3,500 €

1,499 €
(like new)



Prologue to the Life of St. Francis

The Legenda Maior begins with a prologue by Bonaventura, which emphasizes Francis of Assisi's piety and godly lifestyle and at the same time clearly states the aim of the work: the documentation of the saint's life for posterity. In the Rome manuscript, this is beautifully illuminated. Fol. 1r not only has a colorful foliate border, but also shows a gold-grounded miniature even before the text begins.

Here, Christ appears as the Man of Sorrows in a sarcophagus, flanked by two angels as well as Mary and John. At the front left, Francis is kneeling between two fellow brethren, one of whom is wearing a red cardinal's hat. The female figure on the right is associated with the unidentified patron of the manuscript.

Pontifical of Boniface IX

Ms. Vat. lat. 3747 – Biblioteca Apostolica Vaticana (Vatican City, State of the Vatican City)



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

Papal scriptorium, Rome (Italy) – 1389–1404



Benedictio coram populo

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

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

This manuscript, the so-called Pontifical of Pope Boniface IX, originated from Italy at the end of the 14th century and is regarded as one of the most famous and sumptuous examples of this liturgical book genre. It provides the texts for the entire liturgy and other writings necessary for the performance of Masses, consecrations, coronations and other rituals by a bishop. As such, almost every page of this valuable manuscript is richly decorated. Eleven precious full-page miniatures and numerous refined and marginal illuminations ennobled with gold adorn this colorful and shimmering masterpiece of the Italian Gothic style. As the name of the opulent codex suggests, it was commissioned by Pope Boniface IX (ca. 1350–1404), who was fighting for the papal throne at the time of its creation. Today, the magnificent liturgical manuscript is housed in the Vatican Library and is one of its most prized treasures.



ArtCodex

Modena, 2007

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



Formerly 12,700 €

3,999 €
(like new)

Golden Bull

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



Created at the famous court of King Wenceslas IV in Prague: the "Constitution" of the Holy Roman Empire and the basis for the election of the Roman-German Kings and Emperors, 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

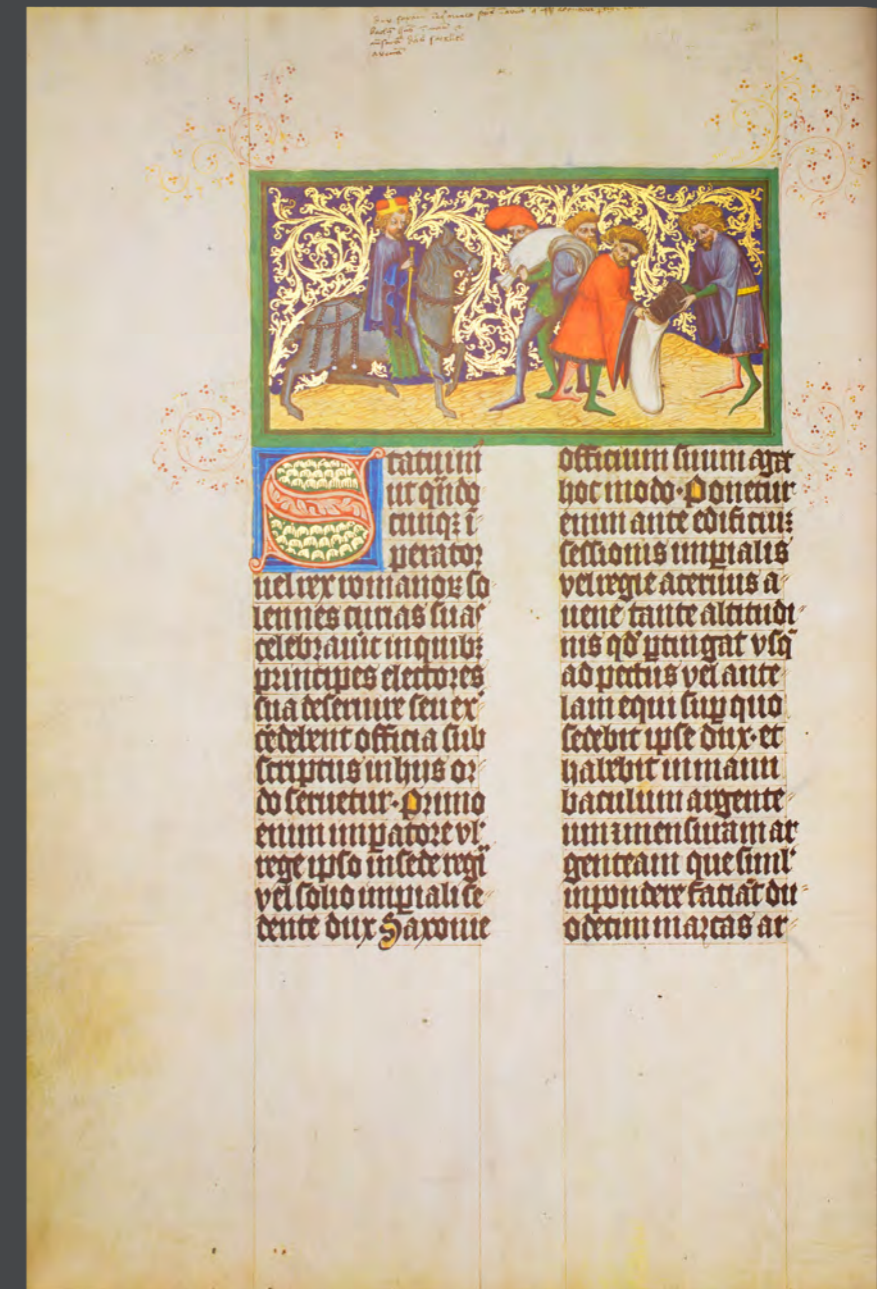
Graz, 1977

- 160 pages / 42.0 x 30.0 cm
- One large decorative page with richly ornamented margins, 50 miniatures in the text and numerous colorful initials
- Embossed leather, copy of the original binding
- Limited Edition: 500 copies
- Commentary: German



Formerly 3,980 €

1,699 €
(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.

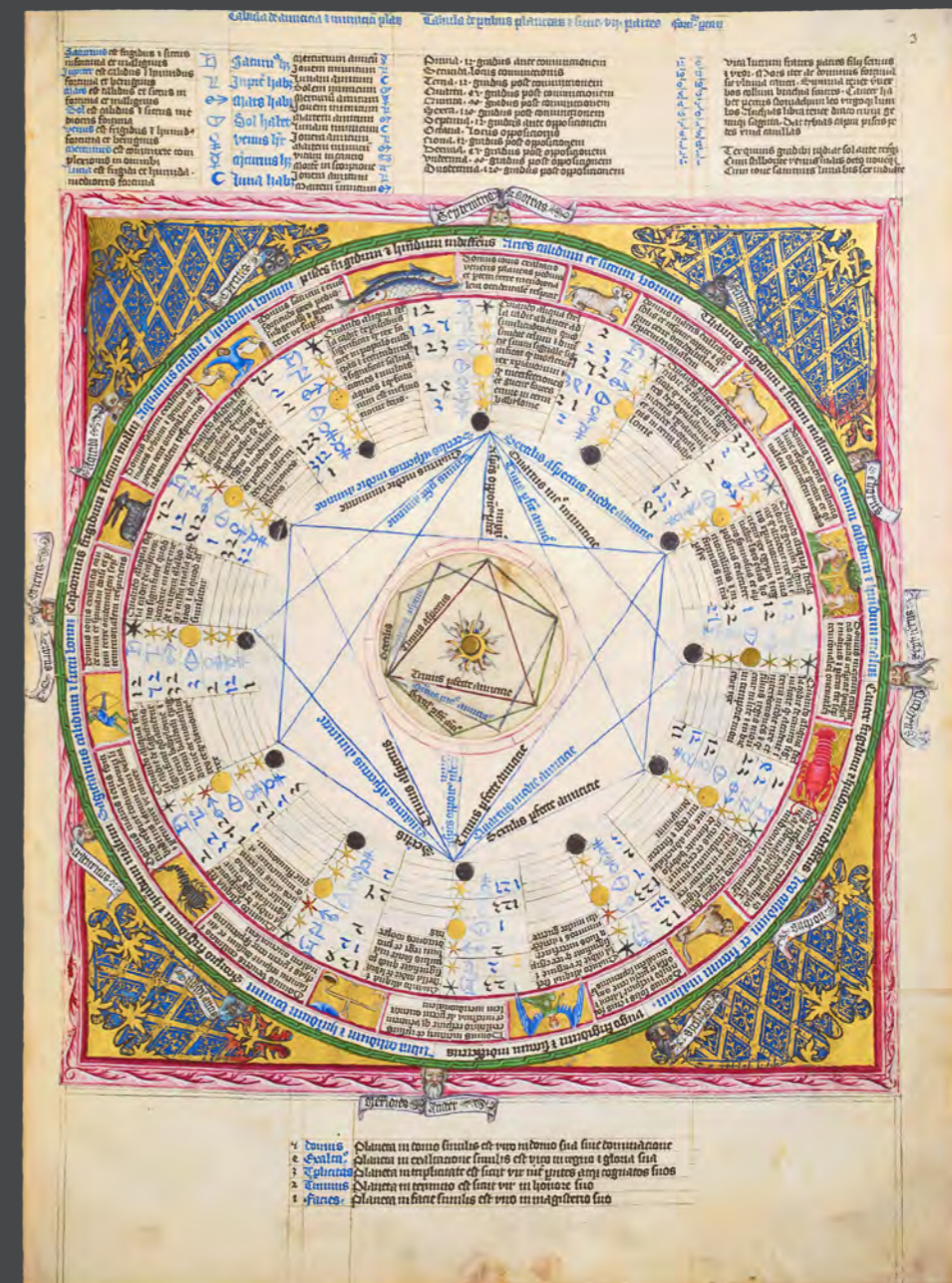
Codex of Astronomy and Astrology of King Wenceslas

Clm 826 – Bayerische Staatsbibliothek (Munich, Germany)



Created at the magnificent court of King Wenceslas IV in Prague as a synthesis of science, mythology, and art: a fascinating illuminated manuscript dedicated to astronomy and astrology in artistic perfection

Bohemia (Czech Republic) – 1400



The Astronomical-Astrological Codex of King Wenceslas is considered a highly artistic gem of Gothic illumination and was created at the magnificent court of King Wenceslas IV of Bohemia (1361–1419), the uncrowned emperor of the Holy Roman Empire. This extraordinary manuscript was written by Wenceslas' court astronomer Terzysko, who also incorporated ancient Hebrew and Persian treatises from antiquity and the Middle Ages into it. A total of 55 miniatures, 7 astrological figures, 3 gold initials, 114 opaque initials and 19 historiated initials describe the workings of the celestial bodies and impress with their extremely fine execution, their refined coloring, and the rich use of gold leaf and brush gold. Thus, the large-format manuscript, made for the king's personal use, testifies to the rich artistic culture that Wenceslas cultivated at his court in Prague and that attracted many outstanding artists of his time.



Belser Verlag

Stuttgart, 2018

- 106 pages / 45.0 x 32.0 cm
- 55 miniatures, 7 astrological figures, 3 gold initials, 19 historiated initials, 114 opaque initials
- Blindfolded white leather cover with 8 corner fittings. Green Box.
- Limited Edition: 999 copies
- Commentary: German

Formerly 4,980 €

2,199 €
(like new)

Planetary Aspects and Houses

At the top of the page, four columns detail the aspects, effects, and strengths of the seven planets, which are shown with their symbols in blue ink, and clarify which planets “get along” with each other and which do not. The elaborate circular table below presents the twelve signs of the zodiac in artful, detailed miniatures with gold leaf backgrounds.

The Sun is presented in the center with golden rays and eight pointing fingers as part of a moveable volvella and is surrounded by geometric shapes. It is surrounded by two concentric circles with information concerning the planets and their relation to each astrological house. Created with silver leaf, each Moon and some stars have tarnished and turned black with time.

Grandes Heures du Duc de Berry

Ms. Lat. 919|R.F. 2835 – Bibliothèque nationale de France (Paris, France) / Musée du Louvre (Paris, France)



A book jewel outstanding even from the unique collection of the Duke of Berry: the exceptionally large-format and by Jacquemart de Hesdin magnificently illuminated "Grandes Heures" of the world-famous bibliophile

Paris (France) – 1407–1409



The Carrying of the Cross

This is the only one of the miniatures created by Jacquemart de Hesdin that was separated from the codex to be successfully identified, its parchment was pasted onto canvas for exhibition. Unlike the pages that were protected within the codex, this miniature's more delicate colors have faded, and the silver adorning weapons, helmets, and the roof of the gatehouse is blackened.

Nonetheless, it is a masterfully rendered scene combining multiple episodes from the Passion and is exemplary of the International Gothic style. To the left of Christ, we see Mary and St. Veronica with her veil, while behind him Pontius Pilate speaks with the high priest. Finally, Judas hangs himself in the background and his soul is carried off by a demon.

The Grandes Heures du Duc de Berry represent a special gem of the outstanding collection of probably the most important patron of the arts of the Middle Ages. Jean de Berry (1340–1416), brother of the French King Charles V (1338–1380), authorized some of the most virtuoso illuminators of his time to create the opulent illumination of a precious book of hours in an unusually large format, including the Parisian miniaturist Jacquemart de Hesdin (ca. 1355 – ca. 1414), the Bedford Master and the Boucicaut Master. The countless high-quality miniatures, ornamental borders, historiated initials and fantastical drôleries express the luxury of the manuscript, embellished all over with gold. As a matter of fact, the preserved original binding of violet velvet with gold clasps, gemstones and pearls, clearly makes the Grandes Heures one of the most valuable manuscripts from Duke Jean de Berry's art collection.



Patrimonio Ediciones

Valencia, 2013

- 252 pages / 40.0 x 30.0 cm
- 212 miniatures, 41 large format), hundreds of historiated initials, heraldic emblems, numerous of drolleries
- Violet velvet with two gold clasps, with a ruby, sapphire, and six large pearls
- Limited Edition: 949 copies
- Commentary: English



Formerly 12,500 €

5,999 €
(like new)

Beato Angelico's Missal

Ms. 558 – Museo Nazionale di San Marco (Florence, Italy)



The splendid result of a collaboration between the two most prominent artists of their time and the beginning of a new era: 51 miniatures by Fra Angelico and Zanobi Strozzi as a testimony to the beginning of the Quattrocento

San Domenico monastery in Fiesole (Italy) – 1424–1430



The so-called Missal of Fra Beato Angelico is a luxurious prime example of Quattrocento book illumination in Florence. The missal, which contains the Ordinary of the mass as well as the prayers and hymns for the Christian feast days, was adorned with 51 striking miniatures in rich colors and precious gold, beautiful historiated initials and magnificent borders by two leading artists of the early Italian Renaissance: Fra Angelico and Zanobi Strozzi, his most talented pupil according to Vasari. Fra Angelico, also known as Beato Angelico, was a Dominican monk in the Convent of San Domenico in Fiesole, where the artful manuscript was created. The patron saint of the order and convent, St. Dominic, is accordingly given a special status, which is reflected in an extraordinarily sublime miniature. Fra Angelico and Zanobi Strozzi created an incomparable Quattrocento masterpiece that captivates with its opulent illuminations, vibrant colors and the great artistry of its masters.



Vallecchi

Florence, 2005

- 522 pages / 47.5 x 35.3 cm
- 51 miniatures, numerous historiated initials and magnificent borders
- Bound in tooled leather with brass bosses and a center rosette.
- Limited Edition: 600 copies
- Commentary: Italian

Formerly 6,900-€
1,999 €
(like new)

Saint Dominic

This splendid page introduces one of the liturgical hymns of the missal. The upper third is taken up by a sublime depiction of St. Dominic, who appears in a mandorla surrounded by angels making music. His holiness and veneration is enhanced by the golden halo of rays that surrounds him. Blue clouds at his feet visualize that he has already entered the heavenly kingdom. The patron saint wears the habit of the Dominicans, a white scapular and a black cope, while he presents an open book to the angels – perhaps a self-referential representation of the missal?

The text of the hymn, neatly written on parchment, begins with an exuberantly illuminated initial I, which almost drowns out the text and the accompanying notes. The opulent tendrils of the initial form a total of six medallions in which other saints, some also in Dominican habit, appear against blue backgrounds. The friendly embrace between the two monks in the lower medallion is striking: a Franciscan on the left and a Dominican on the right.

Dante Alighieri - Divine Comedy Paris-Imola

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



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

Milan (Italy) – 1430–1450

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



Imago

Castel Guelfo, 2021

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

Formerly 5,900 €

2,899 €
(like new)



Second Circle (Lust)

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

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

Hours of the Master of Guillebert de Mets

Ms. 1138 – Biblioteca Universitaria di Bologna (Bologna, Italy)



A lovingly realistic view in lively colors of the story of Jesus, Mary, and St. Barbara: an extremely charming masterpiece of 15th century Flemish illumination created for the court of Duke Philip the Good in Burgundy

Ghent (Belgium) – Ca. 1430–1440



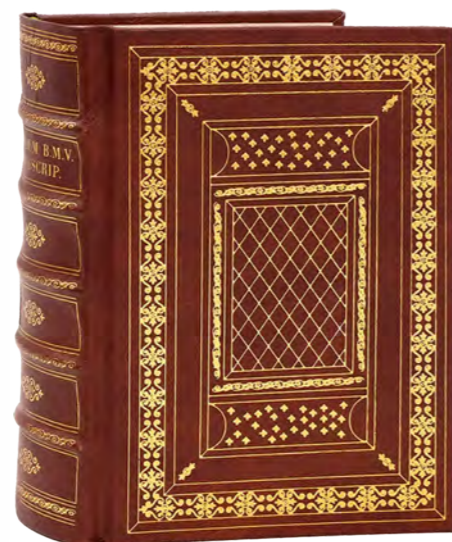
The Last Judgement

This gold-decorated page shows the Last Judgement against a diffuse background. Christ appears as the Judge of the World flanked by two angels holding a sword and a lily, symbolizing both the justice and mercy of God as well as the two natures of Christ. Seated on a rainbow, Christ presents his bleeding stigmata; his feet rest on a sphere in accordance with the biblical saying: "Heaven is my throne and the earth is the footstool of my feet!" (Is 66,1) At the same time, two angels blow the trumpets of the Last Judgement while Mary and John, kneeling, pray for the resurrected, naked souls who are about to be judged.

The figurative marginal illuminations in the beautiful border directly refer to the Passion of Christ and his conquest of death for the salvation of mankind: six angels present some of the Arma Christi, the Instruments of the Passion associated with his suffering and death.

The two upper angels carry the tools of the Flagellation, the column and the flagellums. The Holy Lance can be seen on the left, the vinegar-soaked sponge and the Crown of Thorns below.

The rich and sophisticated court of the Dukes of Burgundy patronized countless illuminated manuscripts, which were mostly created in the Low Countries. These manuscripts are counted among the finest works of medieval book art. One of the masterpieces produced during the first half of the 15th century is the *Officium Beatae Mariae Virginis* of Guillebert de Metz, likely created for the wife of one of Duke Philip the Good's courtiers. The standard liturgical text is appended with a *Vita* of Saint Barbara and a calendar with saints from the Diocese of Utrecht. It is adorned by 23 miniatures, numerous historiated initials, and gorgeous floral bordures filled with human, animal, and hybrid figures. The richly illuminated manuscript was designed with a complete image program that is consistent throughout, making it a true masterpiece of the Gothic style.



Imago

Castel Guelfo, 2020

- 600 pages / 18.5 x 13.5 cm
- 23 large miniatures; historiated initials; borders and marginalia
- Covered in gold-tooled leather, the facsimile comes in a protective cloth case.
- Limited Edition: 399 copies
- Commentary: German

Formerly 5,980-€

2,799 €
(like new)

Guido de Columnis: The Trojan War

Cod. 2773 – Österreichische Nationalbibliothek (Vienna, Austria)



A magnificent codex from Regensburg, left to the city council for 15 kilograms of silver: golden miniatures by Master Martinus depicting the tragic legend of the Trojan War in a unique German translation

Regensburg (Germany) – 1432–1456

Once owned by the Habsburg dynasty and now kept in the Austrian National Library in Vienna, this famous manuscript contains the most comprehensive surviving German language Trojan cycle. The manuscript, originating from Regensburg in the mid 15th century, presents an extensive German translation of the famous 13th century Latin epic by the Sicilian poet Guido de Columnis (1210–1290). The enthusiasm of medieval people for the legend of the fall of ancient Troy is evident in the magnificent miniatures and the captivating text. The manuscript transfers the mythological tale, which still fascinates and inspires today, into a 15th century environment, and thus the 334 captivating and often full-page miniatures by illuminator Martinus carry the beholder off into the world of late medieval courtly society, making it a valuable historical testimony.



Coron Verlag

Gütersloh, 2007

- 478 pages / 37.0 x 27.5 cm
- 334 large-size miniatures (some full-page), richly decorated with gold/silver
- Leather binding with four clasps, the center of each cover with a swirl rosette in real gold
- Limited Edition: 998 copies
- Commentary: German

Formerly 14,800-€

3,799 €
(like new)



Quamvis am ersten tag von dem pferde und zerkullen die künigin
Helenā ures pferdes die gulden zigel in der menig d'grosste von Trous
in grollen eren hat gefürt. Als lang biß er si in die künigliche hoch hat
gepracht. Was uer groß sind die freude-welche von der zukunfft
des paradus vud der leuen die mit sin haidtötige widerfonie. **¶**

Wedding of Paris and Helen

The love between the Trojan prince Paris and the Spartan princess Helen was the catalyst for the bloodshed of the Trojan War. Amidst that tale of gods and men battling with one another, this is a scene of love and tranquility – the wedding of Paris and Helen, who was promised to Paris by the goddess Aphrodite.

The wedding is presented in the context of a Gothic cathedral, as witnessed through its pointed main doors. Both bride and groom are depicted as slender figures with thick, flowing locks of brown hair, small noses, pursed lips, and pink cheeks. Paris is dressed in a green tunic and tights while Helen has a long beautiful train of pink and gray. The Trojan king and queen, dressed in beautiful blue and gold brocade, flank the couple.

Apocalypse of the Dukes of Savoy

Ms. Vitr. I – Real Biblioteca del Monasterio (San Lorenzo de El Escorial, Spain)



Jean Colombe and the French Renaissance: one of the most beautiful and largest apocalypse manuscripts of the Middle Ages, created for Duke Amadeus VIII of Savoy and in the possession of the powerful family for generations

Savoy (France) – Between 1428 and 1490

The Apocalypse of the Dukes of Savoy can be certainly called one of the most beautifully illuminated manuscripts of the Middle Ages. This precious and large-scale masterpiece was created in two stages between 1428 and 1490 and some of the greatest French illuminators participated in its manufacture including Jean Bapteur, Péronet Lamy, and Jean Colombe. Duke Amadeus VIII of Savoy commissioned the work in 1428, but it remained unfinished when he took it with him in 1434 to Château de Ripaille, where he lived in quasi-monastic seclusion with six other knights, with whom he founded the Order of Saint Maurice. His great-grandson Charles I inherited the manuscript and had it completed between 1485 and 1490 by his court painter Jean Colombe. 97 Gothic miniatures, which are thoughtfully arranged with the corresponding texts, account for the special charm of the fantastic picture book, nearly every page of which is magnificently illuminated.



Club Bibliófilo Versol

Madrid, 2009

- 104 pages / 41.5 x 26.5 cm
- 97 half-page miniatures; 97 floral borders, 91 of them with figurative depictions; 185 decorated initials
- Red leather embossed in gold on wood, two metal clasps.
- Limited Edition: 666 copies
- Commentary: Spanish



Formerly 10,900 €

4,499 €
(like new)

Martyrdom of St. John

Although most modern scholars agree that the author of the Book of Revelation was a certain John of Patmos, during the Middle Ages it was still believed that it was the work of John the Evangelist, who wrote the Fourth Gospel. Medieval iconography concerning him is rooted in the apocryphal Acts of St. John, in which the Evangelist is martyred when he is plunged into a vat of boiling oil.

The story of John and his martyrdom is typically presented at the beginning of medieval Apocalypse manuscripts, but rarely with the degree of artistic refinement found here. The finest pigments and gold leaf have been employed with realistically rendered people clothed in the fashions of Renaissance Italy. All is presented within a frame of elegant floral tendrils.

Quest for the Holy Grail

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



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

France – Ca. 1450–1460



Scenes from Camelot

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

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

One of the most beautiful copies of the French verse narrative "Li Contes del Graal" or "The Quest for the Holy Grail", which the author Chrétien de Troyes (ca. 1140 – um 1190) began as early as the end of the 12th century, was produced in France between 1450 and 1460. De Troyes fifth and last Arthurian novel tells the story of the young knight Perceval, who eventually becomes an Arthurian knight and Grail seeker, and skillfully combines courtly prose with the Christian mythology of the time. Over 50 enchanting miniatures in vibrant colors make the adventurous journeys with their incredible dangers visually tangible for the readers. In addition, elaborate initials and fantastic borders with gold-glowing details adorn the 32,000 verse text. This large-format jewel of European literary history is now kept in the Bibliothèque Municipal of Dijon under the shelfmark Ms. 527.



Ediciones Grial

Valencia, 1997

- 326 pages / 41.7 x 32.0 cm
- 51 masterful miniatures, numerous ornamental initials in red, blue, and gold as well as filigree floral borders
- Gold tooled brown leather
- Limited Edition: 870 copies
- Commentary: Spanish



Formerly 4,980 €

2,499 €
(like new)

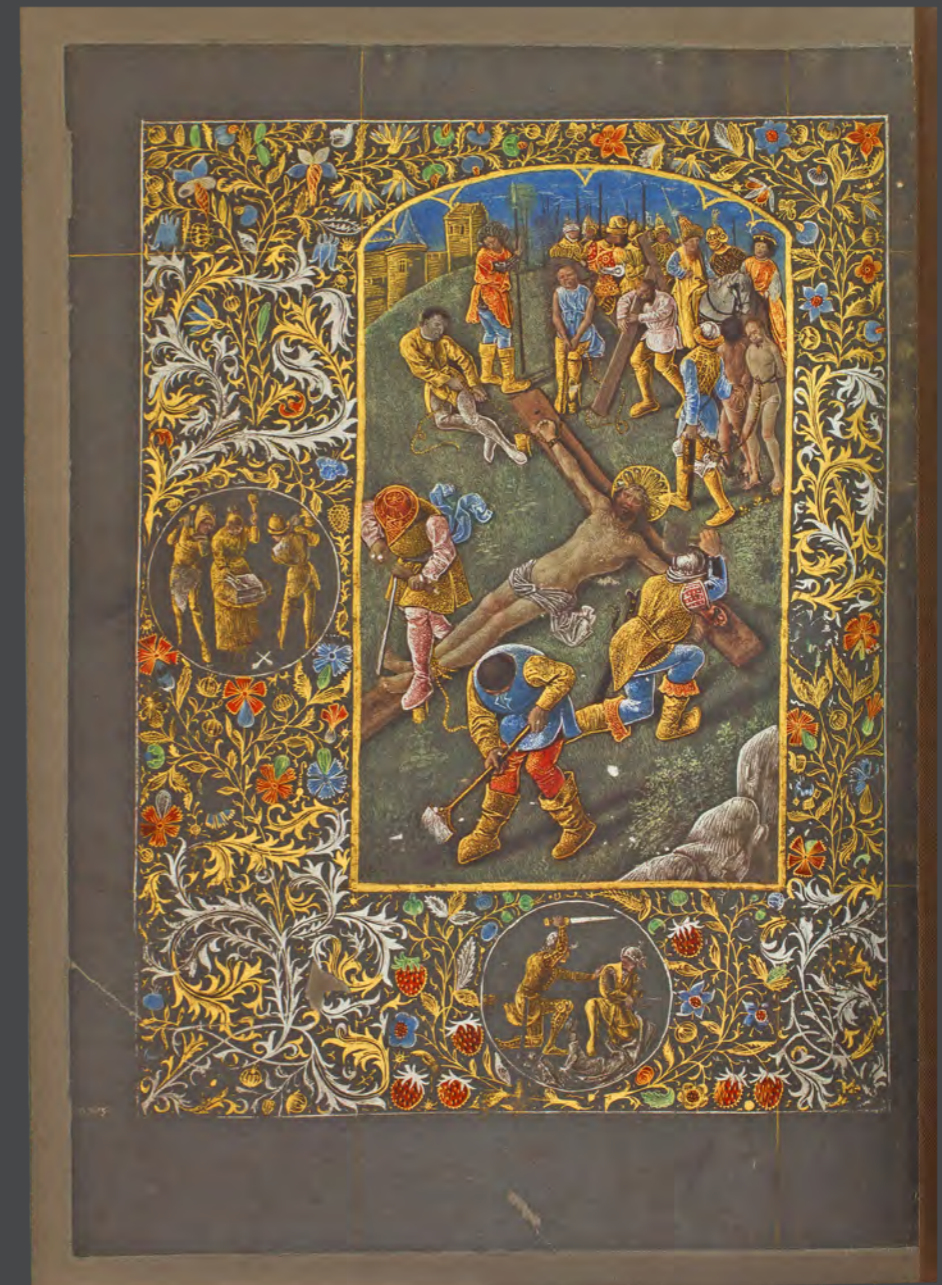
Black Prayer Book of Galeazzo Maria Sforza

Cod. Vind. 1856 – Österreichische Nationalbibliothek (Vienna, Austria)



Black parchment, bright colors and biblical texts in silver and gold for Charles the Bold: arguably the most beautiful of the seven black illuminated manuscripts of the Middle Ages that survive today

Bruges (Belgium) – 1466–1476

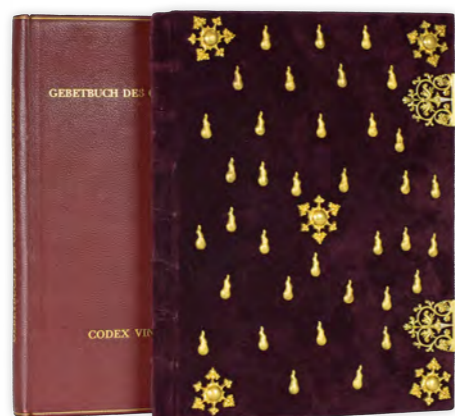


Jesus is Nailed to the Cross

This scene is made all the more vivid by the materials used: gold, silver, and bright colors that contrast wonderfully with the black-dyed vellum. The frame alone is a work of art and contains two medallion miniatures. On the left margin, the wife of the blacksmith Hedroit is depicted with two assistants forging the iron nails for Christ's crucifixion while two soldiers fight over his robes at the bottom of the page.

In the primary miniature, soldiers are depicting nailing Christ to the cross and digging a hole in the ground for it. The two thieves who are to be crucified alongside Christ are seen in the background, as is Pontius Pilate, depicted on horseback with an armed escort. This famous miniature is a masterpiece, like the rest of the manuscript.

The famous Codex 1856 of the Austrian National Library, the so-called Black Prayer Book of Galeazzo Maria Sforza, belongs to a small group of exceptional 15th century manuscripts: the black hours. These are named after their parchment pages dyed dark black, on which the luminous paintings and calligraphy are particularly impressive. Only seven of these stunning testimonials to late medieval book art have survived to this day. The wonderful Black Prayer Book from Vienna was commissioned by the last Duke of Burgundy, Charles the Bold, and later came into the possession of the Duke of Milan, Galeazzo Maria Sforza, by unknown paths. Its black pages are adorned with a veritable splendour of gold, silver and bright colors, which can be seen in the delicately written texts as well as the filigree vine borders, ornate medallions and masterful miniatures.



Österr. Staatsdruckerei

Wien, 1930

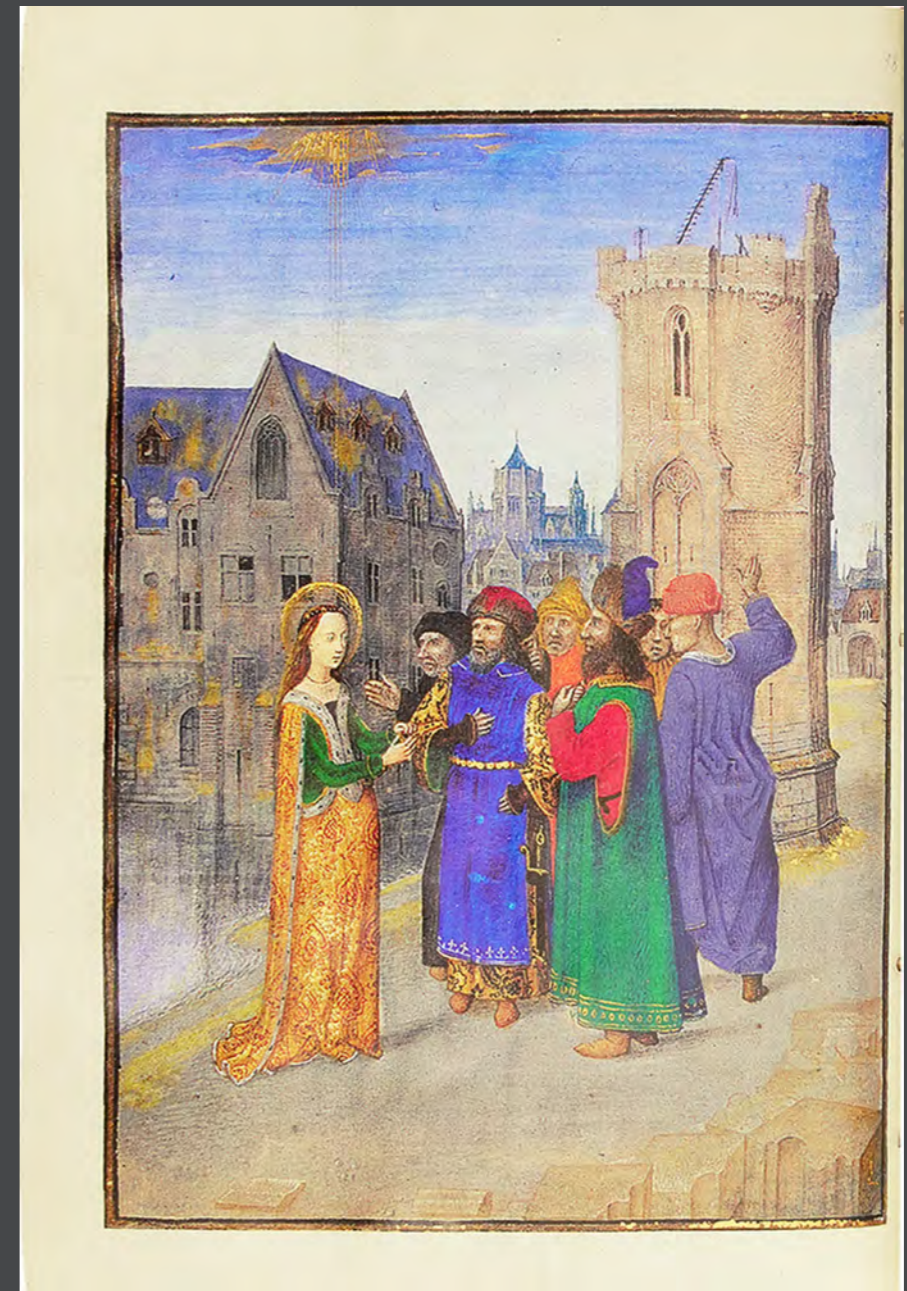
- 308 pages / 25.2 × 17.8 cm
- 15 full-page and 24 smaller miniatures; 71 border vignettes
- "Teardrop-binding": with 10 rosettes and 72 teardrop-shaped fittings, 2 elaborately decorated brass clasps
- Limited Edition: 200 copies
- Commentary: German

Formerly 7,800 €

4,499 €
(like new)

Book of Hours of Ferdinand and Isabella of Spain

Ms. Vit 25-5|78 B 13 – Biblioteca Nacional de España (Madrid, Spain) / Staatliche Museen (Berlin, Germany) / Philadelphia Museum of Art (Philadelphia, USA)



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

Ghent (Belgium) – Ca. 1475

The Book of Hours of Ferdinand and Isabella of Spain is one of the most outstanding works of late medieval book illumination and is considered one of the most beautiful books of hours in the world. With its 670 virtuoso illuminations, including 87 full-page miniatures, it flaunts a breathtaking treasure of images that has no equal. The greatest Flemish illuminators of the late 15th century created true works of art on these parchment pages, such as Simon Marmion, Lieven van Lathem and the Master of the Hours of Mary of Burgundy. These gifted book artists probably created this precious gem around 1475 for Margaret of York (1446–1503), Duchess of Burgundy. In roundabout way, the book ended up in the possession of the Roman-German Emperor Maximilian I (1459–1519), who in turn gave it to the so-called Catholic Monarchs Ferdinand (1452–1516) and Isabella (1451–1504) of Spain, to whom the work owes its present name.



Patrimonio Ediciones

Valencia, 2009

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

Formerly 7,500-€

2,999 €
(like new)

St. Barbara and the Judges

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

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

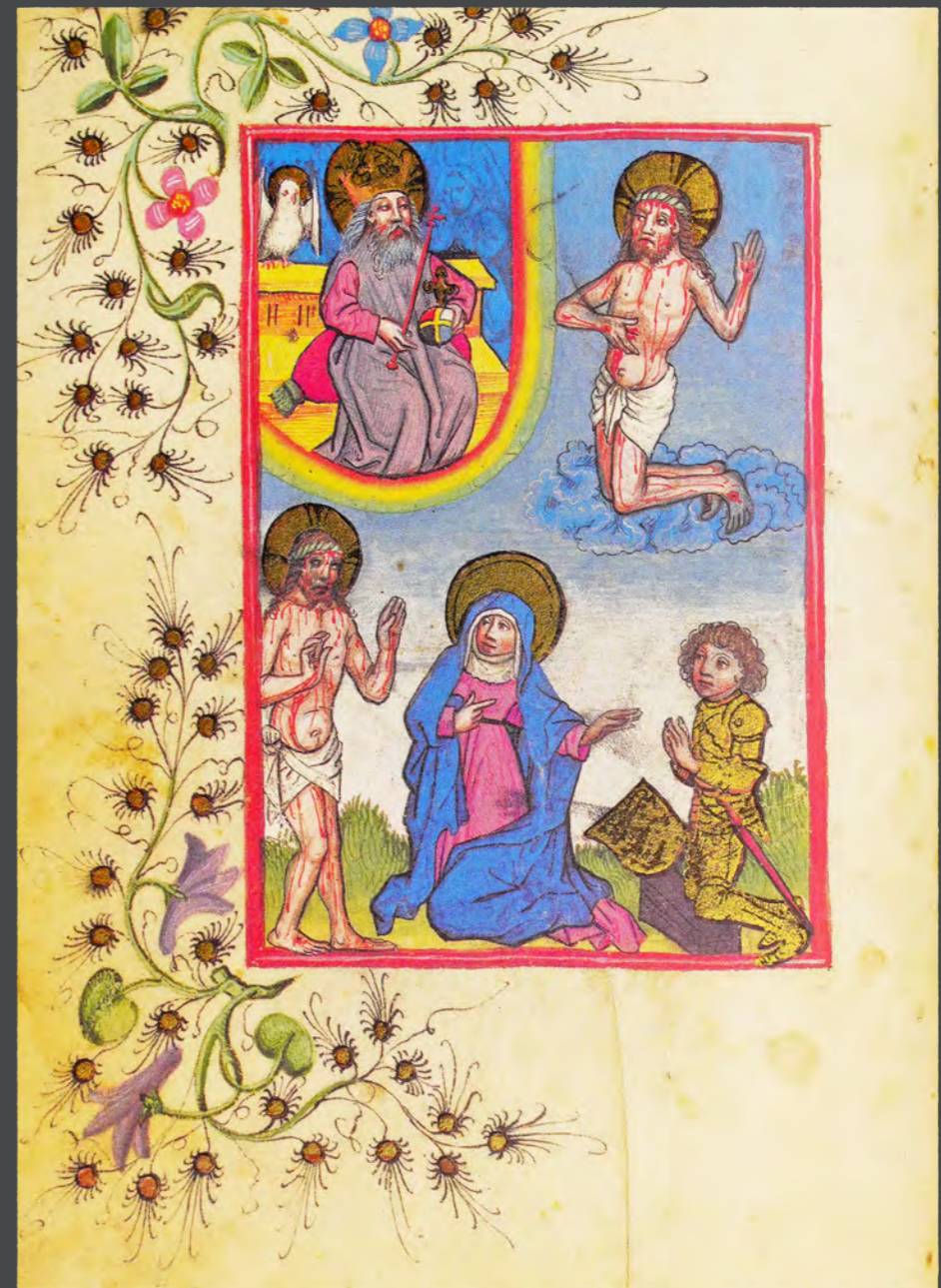
Prayerbook of Georg II of Waldburg

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



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

Swabia (Germany) – 1476



The Prayerbook of Georg II of Waldburg is one of the few richly decorated German language prayer books and 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. There are multiple depictions of him, each in different dress, as a praying patron in the 46 stunning miniatures richly decorated with gold and silver. In keeping with late medieval lay piety, which focused on the suffering of Christ, the Arma Christi is a recurring pictorial theme throughout the manuscript. Particularly extraordinary is a unique hidden calendar in the Litany of All Saints, which, together with its precious illumination, makes the manuscript a rare treasure of book illumination.



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

Formerly 2,980 €

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.

Liber Horarum by Gerard David

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



Biblical scenes in lifelike pictorial spaces and fantastical borders of flowers, animals and grotesques: a richly illuminated highlight of Flemish book illumination with 37 expressive miniatures by Gerard David and others

Bruges (Belgium) – 1484–1486



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.

The Liber Horarum by Gerard David is a highpoint of late 15th century Flemish book illumination! The eponym of this magnificent manuscript was the miniaturist Gerard David (ca. 1460-1523), who created it together with other talented illuminators of the Ghent-Bruges school between 1484 and 1486. Gerard David is considered one of the most significant Flemish artists of his time. Although the pupil of Hans Memling was mainly active as a panel painter, he also produced some of the finest illuminations that Flemish late 15th century manuscripts had to offer. He contributed 15 of a total of 37 elaborate miniatures to the present Book of Hours, all of which impress with their colorfulness and lifelike depictions. Fantastical borders of flowers, animals and drôleries as well as gold-decorated initials complete the high-quality artistic decoration of this small masterpiece.



Testimonio

Madrid, 1998–2003

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



Formerly 2,980-€

1,499 €
(like new)

Hours of Charles of Angoulême

Latin 1173 – Bibliothèque nationale de France (Paris, France)



Mythology and religion in masterful miniatures of boundless imagination: the greatest and most personal work of the French court painter Robinet Testard for the influential Count of Angoulême

France – Around 1485



Lamentation of Christ

This large, full-page miniature depicts several dramatic scenes in parallel: While in the background on the hill of Golgotha the body of Jesus is being taken down from the cross by three men under the care of Mary, the deceased is already lying in the lap of his weeping mother in the foreground. Six other women are shedding clearly visible tears – the lamentation of Christ is literally at the center of the picture. Mary Magdalene can be recognized by her golden ointment vessel on the left edge of the picture.

The two male figures in the foreground, who also appear in the Descent from the Cross, also catch the eye. Joseph of Arimathea, dressed in gold and wearing a red cap, carefully supports Jesus' head, while Nicodemus prepares the burial on the right. Another striking feature is the deserted hill at the top right, with a hollow hidden in the rock behind it – a reference to the empty tomb and thus the resurrection of Christ?

The Hours of Charles of Angoulême was made by the French court painter Robinet Testard (1470-1531) around 1485. As valet de chambre of the family, he created a very personal work for his superior, the Count of Angoulême (1459-1496), with whom he had a close relationship. On 230 sumptuous pages, Testard illuminated the stories of the Bible and the lives of the saints in vivid colors and masterful compositions. His 38 elaborate miniatures are joined by another breathtaking miniature by the gifted Jean Bourdichon (1457/59-1521) and 17 engravings by Israhel van Meckenem (around 1440/45-1503) added by Testard. Another highlight of this precious manuscript are the incredibly fantastical borders, often richly decorated with gold, as well as the numerous historiated, anthropomorphic and zoomorphic initials, which are probably the greatest demonstration of Testard's boundless imagination and artistic creativity.



M. Moleiro Editor

Barcelona, 2015

- 230 pages / 21.5 x 15.5 cm
- 38 full-page miniatures; 17 additional engravings by Israhel van Meckenem; numerous magnificent borders and partly historiated decorated initials
- Red leather with gold tooling
- Limited Edition: 987 copies
- Commentary: Spanish



Formerly 5,800-€

2,799 €
(like new)

Book of Hours of the Bishop Morgades

Ms. 88 – Museu Episcopal de Vic (Vic, Spain)



First compiled in the 19th century for the Bishop of Vic: a magnificent assortment of the most beautiful Gothic and Renaissance paintings by Flemish and Spanish artists of the 15th and 16th centuries

Flanders (Belgium) and Spain – 1410–16th century



Saint Barbara

This is a perfect example of Gothic portraiture. Its frame of red, purple, and gold is surrounded by multicolor tendrils. The figure stands on a stone slab that gives a sense of depth and hovers before the background: a symmetrical pattern of black boxes alternating between red and blue flowers, which contrast sharply with the gold leaf separating them.

Saint Barbara is identifiable by her chalice and palm of martyrdom, depicted in gold leaf as is the halo shining through her short, curly red hair. The folds of her beautiful green cloak are natural, her pose is elegant, her face eternally youthful. Her humility is highlighted by a bare foot just barely poking out from under her elegant robes, which spill out onto the frame for a dynamic effect.

The so-called Book of Hours of the Bishop Morgades is a unique work of book art: it is a fascinating compendium of various fragments from 15th and 16th century Flemish and Spanish manuscripts, which were compiled in the 19th century on behalf of the Bishop of Vic, José Morgades y Gili (1826–1901). The 110 stunning pages contain a total of 34 beautiful full-page miniatures and 60 elaborate text pages with magnificent borders, marginal illuminations and golden decorated initials. They provide a special insight into Late Gothic and Renaissance book illumination. In the typical small and handy format of a medieval book of hours, the Book of Hours of the Bishop Morgades offers the opportunity to get to know book art from a completely new angle and is at the same time a precious testimony to the bishop's great admiration for the book illumination of earlier times.



Millennium Liber

Madrid, 2009

- 110 pages / 14.2 × 10.3 cm
- 4 full-page miniatures (1410), 30 full-page miniatures (early 16th century), and 70 pages with splendid text and marginal decorations
- Embroidered green velvet, metal clasp
- Limited Edition: 995 copies
- Commentary: Spanish, Italian



Formerly 2,980 €

1,299 €
(like new)

Barberini Book of Hours for the Use of Rouen

Barb. lat. 487 – Biblioteca Apostolica Vaticana (Vatican City, State of the Vatican City)



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

Paris or Rouen (France) – Ca. 1510



David and Uriah

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

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

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



Belser Verlag

Zurich, 1994

- 212 pages / 21.7 × 14.3 cm
- 17 full-page and 44 smaller miniatures; numerous architectural borders and frames
- Leather with ornamental gold tooling
- Limited Edition: 1200 copies (+80 copies with Roman numeration)
- Commentary: German

Formerly 1,780-€

599 €
(like new)



Grimani Breviary

ms. Lat. I 99 (=2138) – Biblioteca Nazionale Marciana (Venice, Italy)



Probably the most extensive highlight of Flemish book art: beautiful illuminations comprising impressive miniatures and fantastical borders on almost every one of the fabulous 1,664 pages, created by the most important masters of the time

Ghent and Bruges (Belgium) – 1510–1520



The famous Grimani Breviary is considered to be one of the most outstanding testimonials to early 16th century Flemish book illumination. Created around 1510–1520 in Bruges and Ghent, numerous leading illuminators were involved in its creation, including Gerard David (around 1460–1523), Simon Bening (around 1483–1561) and Gerard Horenbout (1465–1541). The 1,664 pages of the precious breviary are thoroughly illuminated: in addition to 80 elaborate full-page miniatures and wonderful calendar pages, each of which is a work of art on its own, charmingly arranged borders of flowers, fruit, tendrils, insects, small animals and filigree architecture adorn the liturgical texts. The eponym for this opulent Renaissance masterpiece is the Venetian cardinal, Doge's son and renowned art collector Domenico Grimani (1461–1523), who acquired it in 1520 and whose portrait was immortalized in a gilded bronze medallion on the original velvet binding.



Salerno Editrice

Rome, 2009

- 1,664 pages / 27.5 × 19.5 cm
- 80 full-page miniatures; 1550 quarter-pages motifs depicting vegetation, animals, insects and architecture,
- Crimson velvet and plate decorated with elegant finely chiselled frames
- Limited Edition: 750 copies
- Commentary: German

Formerly 22,000-€

5,999 €
(like new)

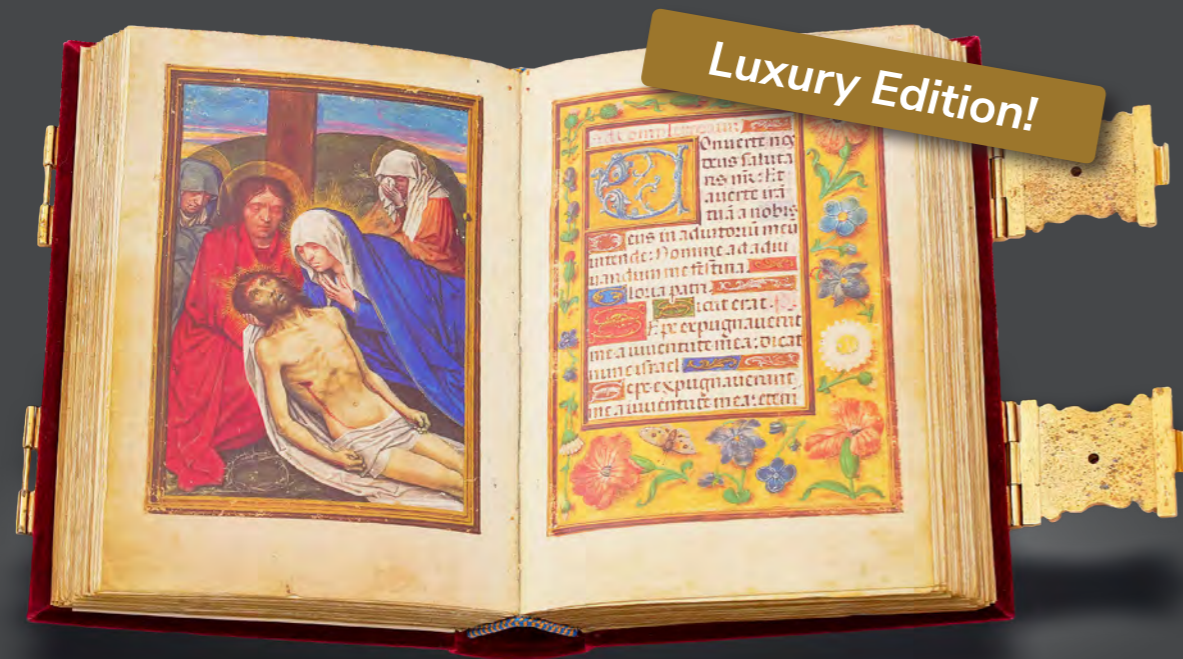
February: Rural Life in the Deep Winter

Gerard Horenbout was responsible for the calendar section of this masterpiece. Upon viewing this manuscript in 1521, the Venetian art historian Marcantonio Michiel declared that the calendar miniatures were especially fine, the February scene the best of all. This is an intimate glimpse of rural life when labor grinds to a halt because of snow.

The sheep stay warm together in their stall, a pig and chickens roam the yard, and a little boy pees out the door into the snow as a cat watches. Icicles hang down over the doorway, revealing a warm interior scene showing prosperous, brightly dressed farmers sitting around a fire, the smoke of which rises through a vent in the roof. In the background, a man and mule march toward a village in the snowy landscape.

Simon Bening's Flowers Book of Hours

CIm 23637 – Bayerische Staatsbibliothek (Munich, Germany)



Luxury Edition!

Created by one of the greatest masters of Renaissance book art, fascinatingly vivid and detailed in execution: bright flowers, insects, and birds on almost every page of this Flemish masterpiece by Simon Bening

Bruges and Ghent (Belgium) – 1520–1525

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



Faksimile Verlag

Lucerne, 1991

- 438 pages / 16.5 x 11.2 cm
- 70 miniature pages and more than 300 pages showing decorative motifs
- Deluxe Edition: bound in red velvet with two gold-plated clasps of sterling silver, decorated with 46 rubies.
- Limited Edition: 290 copies
- Commentary: German, French

Formerly 5,980 €

2,699 €
(like new)



December: Slaughtering Swine

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

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

Valois Codex - Casanatense Evangeliary

Ms. 2020 – Biblioteca Casanatense (Rome, Italy)



A textbook for captivity: the stories of the Gospels in magnificent miniatures for the young heir to the French throne, commissioned by his mother Claude de France for his four-year custody in Spain

Probably Tours (France) – Around 1526



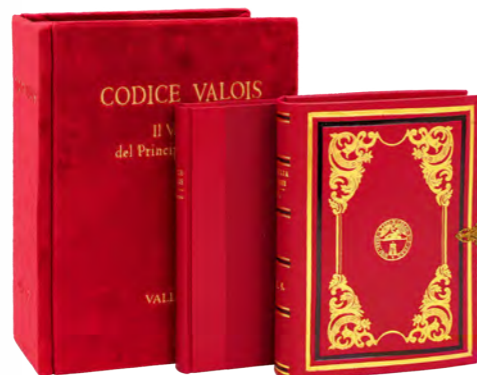
The so-called Valois Codex, also known as Casanatense Evangeliary, is a truly historical witness to an exciting and suspenseful chapter in Franco-Spanish history: the hostage-taking of the two sons François and Henri of the French King Francis I (1494-1547) and his wife Claude de France (1499-1524) after the Battle of Pavia by Emperor Charles V (1500-1558). During his four-year captivity in Spain, this gospel book served the eight-year-old heir to the throne and Dauphin François de France (1518-1536) as a precious piece of educational material. It was a gift from his mother Claude and probably originated around 1526 in Tours, where the French queen commissioned many famous manuscripts. Grandiose full-page miniatures and numerous smaller images decorate the ornate gospel book in a child-friendly way and at the same time make it an outstanding masterpiece of French Renaissance painting!



Vallecchi

Florence, 2008

- 312 pages / 22.4 x 15.7 cm
- Numerous full-page and several smaller miniatures; magnificent borders; countless gold-decorated initials
- Red leather binding with ornamental gold tooling and a golden clasp
- Limited Edition: 499 copies
- Commentary: Italian



Formerly 7,800-€

2,799 €
(like new)

Crucifixion

In the twilight, Jesus hangs bleeding on the cross, flanked by the two thieves. While a wide landscape with a view of Jerusalem opens up in the background, a group of his followers, led by Mary in blue and John, mourns him at the left edge of the picture. At the foot of the cross lies a skull as a reference to the tomb of the forefather Adam, over which Jesus was crucified according to medieval ideas.

This circular reasoning is complemented by the opulent pictorial border, which transfers the scene's significance for salvific history to a symbolic level. On the right hand side, the Arma Christi are depicted, i. e. the Instruments of the Passion associated with Jesus' suffering and death. Among them are the empty tomb, the Crown of Thorns, the ladder with which Jesus' body was taken down from the cross, the vinegar-soaked sponge, the column of his flagellation and the dice with which the soldiers cast lots for Jesus' seamless robe. They all represent Christ's triumph over suffering, death and not least Satan and symbolize the passion that the Son of God took upon himself for mankind in order to give Christians eternal life.

Michoacán Relation

Ç.IV.5 – Real Biblioteca del Monasterio (San Lorenzo de El Escorial, Spain)



The ancient history, rites and customs of the Purépecha: insights into the even then almost lost culture of the greatest rivals of the Aztecs in western Mexico, written by a Franciscan monk

Province of Mechuacan or Michoacan (Mexico) – 1539–1541

This manuscript, known as Michoacán Relation, is a unique testimony to the history, rites and customs of the Purépecha, one of the First Nations of North America. The codex offers a historical insight into their fascinating culture, which was in danger of being wiped out by the 16th century conquest by Europeans. One of the few records from the early days of the subjugation of the Purépecha through Spanish colonization is owed to the Franciscan monk Jeronimo de Alcalá (1571-1632), who around 1540 compiled important information about the ethnic group still existing today, probably on behalf of the first viceroy of the "New World", Antonio de Mendoza (1495-1552). In addition to the explanatory text, the Codex from Michoacán also contains 44 illustrative pen and ink drawings that wonderfully demonstrate the life of the Purépecha in the central-western region of modern Mexico in the 16th century.



Testimonio

Madrid, 2001

- 306 pages / 21.0 x 15.0 cm
- 44 washed pen and ink drawings
- Hand stitched and bound in stamped goatskin
- Limited Edition: 988 copies
- Commentary: Spanish

Formerly 4,980 €

2,799 €
(like new)



Arrival of the Spaniards and Everyday Life in Michoacán

The blue lagoon divides the picture page into two natural pictorial spaces. Below, the everyday life of the indigenous population is shown. In a forest of agave plants, people can be seen carrying out various activities: A couple hides behind an agave tree, traders carry heavy loads, a woman carries a child, another holds a jug, two figures are holding a dog and a wild turkey in their arms.

Meanwhile, in the upper part of the image, the first three Spaniards reach Michoacán. Armed with spears, they follow oversized footprints on their horses. The Cazonci of the Purépecha stands in his house in costly garb and is surrounded by advisors who appear to be organizing the presentation of gifts for the arrivals. Five carriers shoulder a variety of pottery, axes and stools, while bundles of gold, silver and valuable feathers are already waiting to be collected.

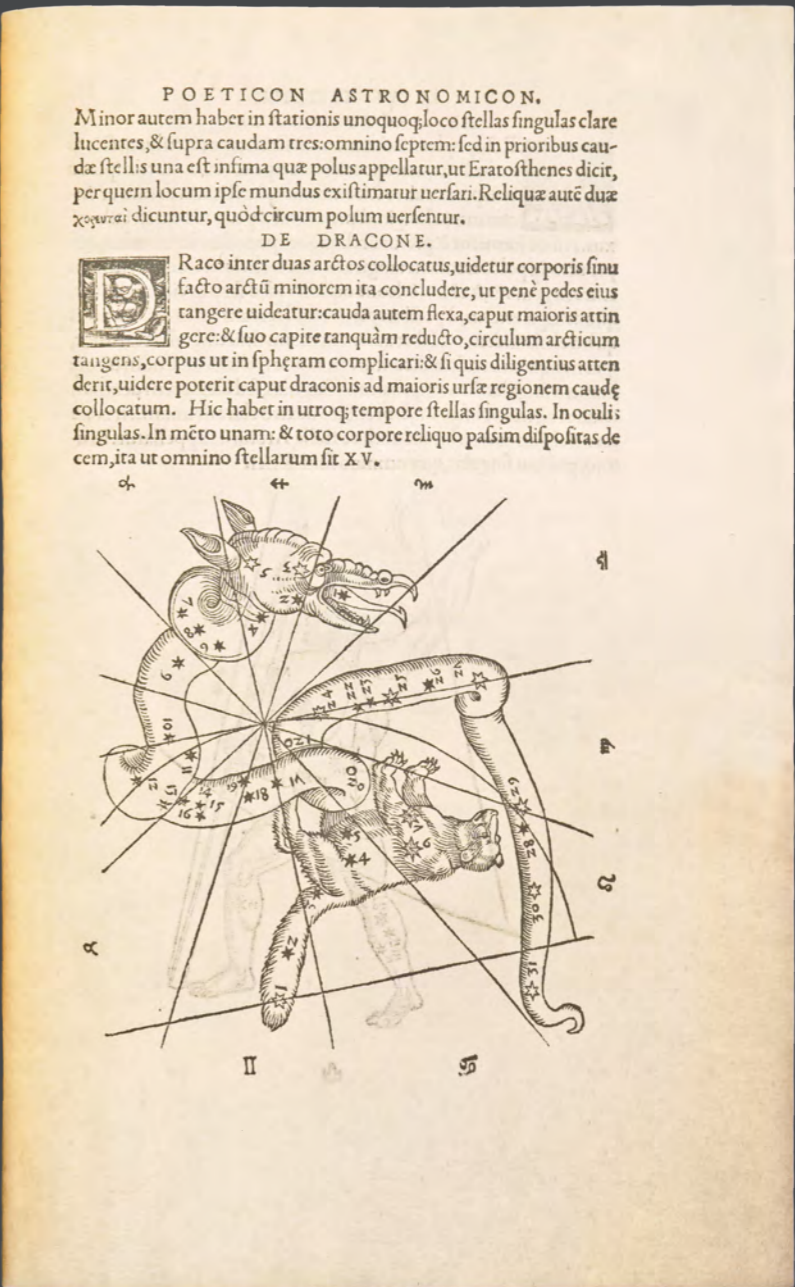
Nicolaus Copernicus - De revolutionibus orbium coelestium

Pol.6 III.142 – Biblioteka Uniwersytecka Mikołaj Kopernik w Toruniu (Toruń, Poland)



Volume VI of the magnum opus by Nicolaus Copernicus and a turning point for philosophy and natural science: On the Revolutions of the Celestial Spheres

Nuremberg (Germany) – 1543

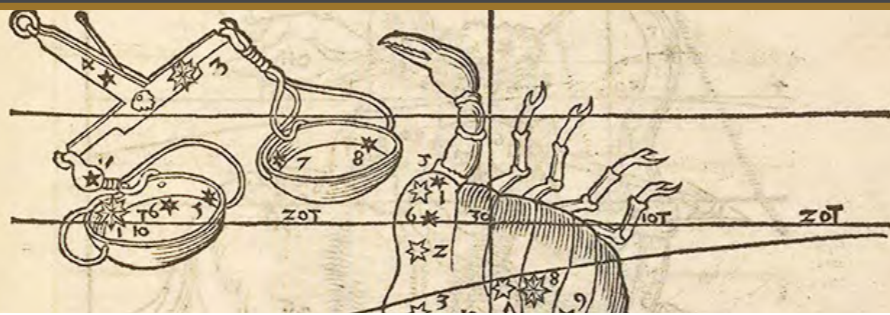


DE DRACONE

This page is dedicated to the constellation Draco, one of the original 48 constellations listed by the ancient astronomer Ptolemy in the 2nd century BC, which is shown with a neighboring constellation, Ursa Minor (also known as the Little Dipper in North America). It is a circumpolar constellation, meaning that it never sets and can be seen all year from northern latitudes.

Oriented along the stars of the constellation, the mythological figure Draco is shown, which was one of the Gigantes that made war on the Olympic gods for ten years. It is a dragon that was killed by the goddess Minerva, becoming twisted up in the process and then frozen in this position after Minerva threw Draco across the sky and it passed by the North Pole.

Nicolaus Copernicus (1473-1543) worked for over 15 years on his magnum opus entitled *De revolutionibus orbium coelestium libri VI*, which can be translated as *On the Revolutions of the Heavenly Spheres in Six Books* and was first printed and published in Nuremberg in 1543. Hardly any other early modern treatise has been of such great significance for the science, philosophy, mathematics and natural history of the universe. The unbelievably influential text is a milestone in Renaissance astronomy and provoked a shift in the thinking of a population still influenced by the world view of the Middle Ages: the geocentrism that had been unchallenged for centuries was thus replaced by a heliocentric conception of the universe. Until well into the 18th century, *De revolutionibus orbium coelestium* was an absolute standard work of science. In the wonderful first edition, which is kept in the Toruń University Library, Copernicus' revolutionary findings are also accompanied by 148 precise woodcuts of astronomical figures.



Orbis Pictus

Pelplin, 2006

- 564 pages / 29.0 x 20.5 cm
- 148 woodcuts of constellations and diagrams as well as numerous decorated initials
- Hand dyed brown leather with two book clasps
- Limited Edition: 399 copies
- Without Polish commentary booklet



Formerly 3,800-€
2,499 €
 (like new)

Triumphs of Charles V

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



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

Italy or Netherlands – Between 1556 and 1593



The Triumphs of Charles V is a historically and artistically significant testimony to the Early Modern Era. Twelve full-page miniatures of extraordinary quality show events from the reign of the great Habsburg Emperor Charles V (1500-1558), such as the Battle of Pavia or the Spanish expedition to America in 1530. Moreover, several important personalities of the 16th century, including Sultan Suleiman I (around 1495-1566), the French King Francis I (1494-1547) and Pope Clement VII (1478-1534), are brought together in this outstanding work of history. Commissioned by Charles' son and successor, King Philip II of Spain (1527-1598), the codex is also a political artwork, as it clearly visualizes claims to power and dependencies. Created in Italy by a successor of Giulio Clovio (1498-1578), the manuscript was first kept for centuries in the royal Cloister Library of San Lorenzo de El Escorial before being moved to England in the 19th century.



Patrimonio Ediciones

Valencia, 2014

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

Formerly 3,000-€

1,499 €
(like new)

The Emperor Enthroned Among his Enemies

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

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

The Costume Book of Lambert de Vos

Ms. or. 9 – Staats- und Universitätsbibliothek (Bremen, Germany)



A colorful insight into the life of the ancient Orient: the hierarchical order of Ottoman society in over 100 artistic illustrations

Istanbul (Turkey) – 1574



Two Bulgari Women

The Bulgars were a nomadic Turkic people who settled along the steppe of the lower Volga during the 7th century and gradually moved west. They had a complex relationship with the Byzantines, initially acting as some of their greatest allies in the West, but later found themselves to be enemies of Constantinople. Conquered by the Turks in 1396, Bulgaria would not be independent until 1908.

This is a rare depiction of two women in floor-length dresses because they are commoners and Muslims to boot. One is holding a basket of eggs and has a more olive-complexion, while the one holding the flatbread is fairer – a reflection of the polyglot mix of Turkic, Iranian, Slavic, Thracian, Greek, and other peoples living under the Bulgari warrior elite.

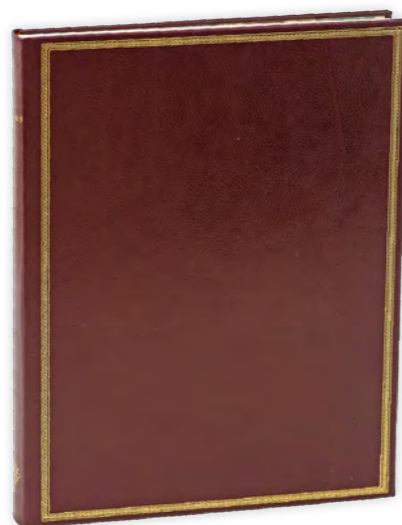
One of the most beautiful testimonies to the intercultural relations between the Christian-dominated Europe and the Muslim Ottoman Empire is today housed in the Bremen State and University Library under the shelfmark Ms. or. 9. It contains 103 large-format, richly detailed and splendidly colored depictions of a royal procession and shows the dress of the Ottomans and the various ethnic groups under their rule. The codex was created in 1574 by Lambert de Vos (ca. 1538 – nach 1574), the court painter to the Habsburg ambassador in Constantinople, Karel Rijm (1533–1584). The valuable manuscript was written at a time when the so-called "Turkish Threat" resulting from the imperial policy of the Ottoman Empire was at its greatest for Europe and reflects the enormous extent of the reciprocal effects between the Orient and the Occident at this time. As almost all strata of society are reflected in the images, the work is a useful treasure trove for cultural and art historians alike.



ADEVA

Graz, 1991

- 105 pages / 40.0 x 27.0 cm
- 103 full-page illuminations
- Leather. All folios are cut according to the original.
- Limited Edition: 480 copies
- Commentary: German



Formerly 2,480-€

999 €
(like new)

Hortus Eystettensis

SJ II 2892-2894 – Universitätsbibliothek (Eichstätt, Germany)



The fabulous botanical garden of the bishop of Eichstätt: More than 1000 copperplate engravings by Basilius Besler of native and exotic plants executed in impressive beauty and botanical accuracy

Eichstätt (Germany) – 1613



Lilium Montanum

This page shows a species of lily that Basilius Besler entitled "Lilium Montanum". The two-part depiction corresponds to the further description in the caption: dozens of white flowers with fine red speckles emerge from the long, straight stem. Another remarkable feature of the representation is the roots, which protrude as if the stem of the lily were in the soil.

The decorative plant could be a *Lilium speciosum*, which was originally endemic to Kyushu and Shikoku in Japan before spreading as a popular plant for cultivation. Interestingly, its scaly bulb is edible when cooked and is said to be reminiscent of the taste of potatoes – it is therefore much more than just an ornamental plant!

The title Hortus Eystettensis refers to the famous, comprehensive and gorgeously illustrated overview work on the flora of the episcopal botanical garden in Eichstätt. From 1595, the garden itself was laid out on behalf of the Prince-Bishop of Eichstätt, Johann Konrad von Gemmingen (1561–1612). The Nuremberg pharmacist Basilius Besler (1561–1629) was also involved in the conception and supervision of the green area on the bastions of Willibaldsburg castle. In 1613, he published an impressive work, the Hortus Eystettensis, which was intended to make the botanical garden known to a wide audience. In three large-format volumes, over 1,000 beautifully colored copperplate engravings present the native and exotic plants in impressive beauty and botanical accuracy. One of the rare and best-preserved first editions of this magnificent botanical work is kept in the Eichstätt University Library.



Aboca Museum

Sansepolcro, 2006

- 3 volumes, 734 pages / 56.0 x 47.0 cm
- 367 plates on "imperial" folios with 1084 life-size coloured copperplate engravings of plants in flower
- Embossed white leather true to the original
- Limited Edition: 1450 copies
- Commentary: German



Formerly 9,600-€

4,799 €
(like new)

Bible of Compassion



A symbiosis of a modern Bible and old book art: 350 wonderful miniatures adorned with gold leaf and drawn from dozens of the most beautiful religious manuscripts of the Middle Ages in a luxurious household Bible

The Bible of Compassion is not a facsimile in the strict sense. Rather, the texts of the Old and New Testaments have been brought together with more than 350 exquisite miniatures from medieval and Renaissance manuscripts in a luxurious German-language household Bible - 270 of which are decorated with gold foil. The small works of art were compiled from various codices kept in 40 of the most important manuscript collections in the world. They include book treasures from almost all epochs of Christian medieval illumination, such as the splendid Ottonian Strahov Evangeliary, the famous Romanesque St Albans Psalter and the ornate Gothic Hamilton Bible, as well as the monumental Salzburg Missal and the opulent Renaissance Bible by Federico da Montefeltro. The high-quality leather binding is also adorned with a ruby-studded detachable cross and fitted with two book clasps.



Müller & Schindler

Simbach am Inn, 2016

- 1024 pages / 34.0 × 24.0 cm
- 356 miniatures (270 of which are decorated with gold foil) from various manuscripts from a period of 8 centuries
- Red leather with gold-plated clasps, gold-plated, removable cross with a small ruby on the book cover
- Limited Edition: 2016 copies

Formerly 5,980-€

1,499 €
(like new)



The Creation of the World

This is the first miniature from the *Stammheim Missal*, a German Romanesque masterpiece created in the 1170's with rich colors and abundant gold and silver leaf. The Creator, flanked by seraphim, holds a disc with roundels representing the six days of creation. Inscriptions from Genesis describe the events of each day: read clockwise, the cycle moves around the disc to God's creation of the animals.

The artist links this roundel to the center of the disc via an open channel, where the creation of Eve is shown. In the lower left corner, an angel drives Adam and Eve from the Garden of Eden, while Cain kills Abel on the right. Between these scenes of woe, King David holds a scroll with a verse from Psalm 134: "All that pleased the Lord, he did."

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