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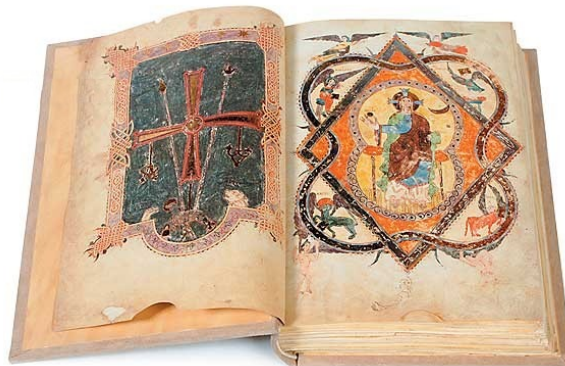
MANUSCRIPTS (by location)

10th c.

Beato de Liébana de Girona.

[Girona, Museo Diocesano, núm. inv. 7 (11)]
 [84-88526-86-5] Barcelona, 2003. 26 x 40 cm, 568 pp + commentary.

The Girona Beato produced in the scriptorium of San Salvador de Tábara stands out for its vast number of illustrations and complex iconographical variety, probably a reflection of its more extensive and unusual text. It begins with a Cross and a Maiestas, followed by a vision of heaven, continuing with 6 miniatures of the Evangelists. It also features genealogies which extend throughout a remarkable cycle of the life and death of Christ (a cycle found in no other codex). Although the codex contains more Muslim elements than any other, it also features countless signs of Carolingian elements. Commentary by Gabriel Roura i Güibas & Carlos Miranda García-Tejedor. Bound in leather, with leather case.



12th c.

Beato de Liébana. Códice del Monasterio de San Pedro de Cardaña.

[Girona, Museo Diocesano, núm. inv. 47]
 [84-88526-66-0] Barcelona, 2000. 30 x 44.5 cm, 290 pp + commentary.

Copied in Carolingian gothic script between 1175 and 1185, the incomplete Cardaña Beatus is the work of two artists; it represents one of the most lavish and artistically elaborate codices of its class. Its iconographical cycles (featuring 51 miniatures) includes the Cross of Oviedo, the four Evangelists, Genealogies, the Revelation and commentary of St. John, and the tables of the Antichrist. The Cardaña Beatus reached the Museo Arqueológico Nacional in 1871 incomplete; this facsimile brings together for the first time all the surviving and dispersed fragments of the manuscript. Commentary by Ángela Franco Mata, Manuel Sánchez Mariana & Eugenio Romero-Pose.



c.1400 **Martirologio de Usuardo.**

[Girona, Museo Diocesano, núm. inv. 273]
[84-88526-36-6] Barcelona, 1997. 33.3 x 47.5 cm, 252 pp + commentary.

Splendidly illuminated ms created in the workshop of Wenceslas in the city of Prague around 1400. The Martyrologium, as the name itself reveals, is a general compendium of all the martyrs of the Church presented as a calendar, listing for each day of the year the names of the saints and the different sufferings and tortures they underwent. The MS has 169 illuminated pages and more than 600 illuminations painted in lavish colors and gold. Each illumination is a story to the text, a representation of the torments the martyrs suffered. The artistic quality is extraordinary, not only in the miniature itself but also in the richness and sophistication of the vegetal ornaments that illustrate the margin. A superb representative of international Gothic art. Commentary by Maria J. Arnall, Gabriel Roure, Joaquin Yarza, and Milada Studnickova. Limited numbered edition of 987 copies. Bound in leather with gold trimmings with coat of arms of Pedro de Aragón, Viceroy of Naples; leather clamshell case. (out of print, one copy left)



13th c. **Apocalipsis Gulbenkian.**

[Lisbon, Fundação Calouste Gulbenkian, Ms. L.A. 139]
[84-88526-80-6] Barcelona, 2000. 21.7 x 27 cm. 152, 373 pp.

A wonderful example of late 13th-c. English illumination. Its numerous miniatures in lavish colors and burnished gold illustrate both the Apocalypse text and the gloses. The work is characterized by the use of decorated gold, the predominance of blue and reddish-brown hues, and the repeated use of certain filigrees such as squares, different geometrical shapes and gold circles surrounded by white dots. Limited edition of 987 copies. Commentary by Nigel Morgan. Deluxe binding in parchment with slipcase in tooled leather.



11th-12th c. **Beato de Liébana. Códice del Monasterio de Santo Domingo de Silos.**

[London, British Library, Add. ms. 11695]
[84-88526-77-6] Barcelona, 2004. 25 x 38 cm, 560 pp + commentary.

A splendidly illuminated copy of the Beatus of Liébana, copied in the scriptorium at the monastery of Santo Domingo de Silos in southern Burgos. From entries in the manuscript we know that the monks Domingo and Muño commenced work on this expensive and lavish project, and at the sixth hour on Thursday, April 18, 1091, they finished the task of copying the text, a project which may have taken them several months. The work was then passed on to the illuminators; due to some problems which are not clear to us the entire work was only concluded on June 30, 1109. The superb condition of the manuscript suggests that it was hardly ever used. Commentary by Miguel C. Vivancos.

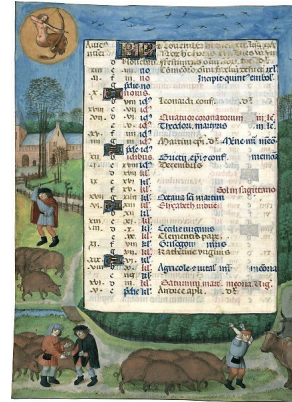


15th c. **Breviario de Isabel la Católica.**

[London, British Library, Add. ms. 18851]

Barcelona, 2010. 16 x 23 cm, 1046 pp + commentary.

The Isabella Breviary is one of the most highly prized treasures of the British Library. The Breviary was conceived of as the most luxurious Flemish breviary; six masters worked on this codex and the originality and impact of its miniatures make it a unique work. A breviary has more texts than a book of hours, thus offering the illuminators a wider range of themes, more artistic license and therefore a great image variety. The main painter of the Breviary is the Master of the Dresden Prayerbook, an artist remarkable for the narrative expressiveness of his images and his ability to breath life and movement into his scenes. His skillful portrayal of gestures and facial expressions, underlining the main action of each episode is astounding. Gerard Horenbout, also known as the Master of James IV of Scotland, is the second greatest illuminator of the Breviary. He was the first Flemish illuminator to incorporate elements characteristic of the Renaissance into his miniatures. His brilliant use of color and masterful representation of textures and fabrics are dazzling. Some of the most important miniatures in the codex are the magnificent work of Gerard David. The exuberant marginal decorations in the Breviary deserve special mention. The MS was given to Isabella the Catholic to commemorate the double marriage of her children, John and Joanna, to the children of the Emperor Maximilian of Austria and Mary of Burgundy, Margaret and Philip. The Breviary is of great historical importance not only for its artistic context but because it reflects the great political unrest of late 15th-c. Europe, a time when royal marriages meant international political alliances and territorial expansion. Limited numbered edition of 987 copies, bound in embossed leather.

16th c. **Libro de horas – Libro del Golf.**

[London, British Library, Add. ms. 24098]

[84-88526-92-X] Barcelona, 2004. 8.4 x 11.5 cm, 60 pp + commentary.

Simon Bening created this magnificent book of hours around 1530. For whom it was intended is unknown. The book has attracted lots of attention with its scenes of sports & free-time activities common during that time, including one with golf, which gives the book its name. Besides the marginal scenes the illuminations of the calendar are characteristic of 16th-century life, both in work and free time. Commentary by Carlos Miranda.



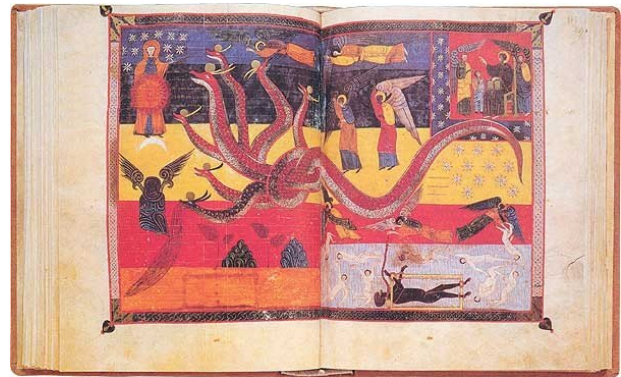
c.1500 **Libro de horas de Juana I de Castilla, Juana la Loca.**
 [London, British Library, Add. ms. 35313]
 [84-96400-14-X] Barcelona, 2004. 16.3 x 23.7 cm, 484 pp +
 commentary.

This exceptional prayerbook, consisting of 482 illustrated pages with 75 full-page illuminations, was executed in Flanders around 1500 by the great miniaturist Gerard Horenbout. Limited edition of 987 copies bound in brown leather with gold tooling, in leather case.



11th c. **Beato de Liébana. Códice de Fernando I y Doña Sancha.**
 [Madrid, Biblioteca Nacional, vitr. 14-2]
 [84-88526-03-2] Barcelona, 1994. 26.8 x 36 cm, 624, 244 pp.

This codex, also known as “Facundus’ Beatus” (after the name of the illuminator), is considered the most beautiful and complete of all the Beatus manuscripts and the only one of royal origin which might be the reason for its abundance of gold leaf. The Beatus was made for the King and Queen of Castile and León in 1047 and later sent to the Collegiate Church in San Isidoro. During the War of Succession it was requisitioned by Philip V and sent to the Royal Library. Today the MS is one of the most valuable treasures of the Biblioteca Nacional in Madrid; with its perfect state of preservation and its homogenous color in the miniatures—with no variation in intensity—it gives the sensation of being almost new. The command of the polychromy and the mastery of the painter is superb. Although the style of the codex is Mozarabic, the first traces of the Romanesque outside of Catalonia are clearly noticeable. The beauty of the miniatures is amazing, leaving one captivated by its expressive power and originality. Commentary by Joaquín Yarza Luaces & Manuel Sánchez Mariana. Limited edition of 777 copies, bound in suede with wooden boards.



c.1494 **Libro de horas de Carlos VIII, Rey de Francia.**
 [Madrid, Biblioteca Nacional, vitr. 24-1]
 [84-88526-08-3] Barcelona, 1995. 16.9 x 24.8 cm, 232, 431 pp.

The main and virtually the only miniaturist in the Book of Hours of Charles VIII is the Master of Jacques de Besançon. This beautiful book of hours is lavishly decorated with more than 200 marginal borders showing palm trees, fruits and flowers entwined upon gold grounds. The margins feature some 190 small miniatures interwoven with motifs from the Old and New Testaments, the Life of the Virgin and, occasionally, war scenes. Commentary by Ana Domínguez Rodríguez. Limited edition of 987 copies.



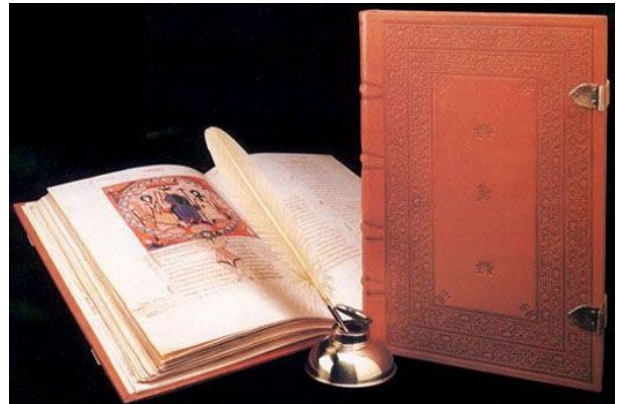
12th c.

Liber testamentorum ecclesiae ovetensis.

[Oviedo, Archivo de la Catedral]

[84-88526-06-7] Barcelona, 1995. 24 x 36.4 cm, 228, 824 pp.

A beautiful illuminated notary once belonging to Don Pelayo, Bishop of Oviedo. The book, compiled c.1109-1112, provides much insight into medieval life and early Spain. Its 17 large format illuminations—the artist is known simply as the Master of the Book of Testaments—play a key role in the history of the miniature, as no cartulary anywhere in Europe had ever been illustrated in this way. Commentary by Joaquín Yarza Luaces. Limited edition of 987 copies. Bound in embossed brown leather, with leather case.



15th c.

Libro del caballero Zifar. Bibliothèque Nationale, Ms. Español 36.

[Paris, Bibliothèque Nationale, español 36]

[84-88526-25-3] Barcelona, 1996. 29 x 41 cm, 396, 325 pp.

This work, written c.1304 by Ferrán Martínez, was the first knight novel to appear in Spain, preceding Cervantes' "Don Quijote de la Mancha" and marking the beginning of a personal style in the Castilian prose. The manuscript, dating from the last quarter of the 15th c., contains 242 beautiful miniatures that provide a wonderful source about the civil and military life of the time. The miniatures were executed by five different artists, one of them, Juan de Carrión, is the most famous of the Castillian Flamenco miniature painters. Commentary by Francisco Rico. Limited edition of 987 copies, bound in full leather.



15th c.

Livre de la chasse, by Gaston Phoebus.

[Paris, Bibliothèque Nationale, fr. 616]

Barcelona, [in prep—2016] 28 x 38 cm, 2 vols, 275, 76 pp.

Livre de la Chasse by Gaston Phoebus is one of the most precious gems ever produced in the medieval workshops of French book illuminators. Its 87 miniatures are mostly painted on "stencil pattern" backgrounds and are unique in book painting, most of them richly embellished with gold. They present animals and lively hunting scenes with an unequalled sense of nature. The MS enjoyed great popularity also for its text, which is written in excellent French, and its treatise on hunting. The author, Gaston III Count of Foix, surnamed Phoebus, probably because of his bright blond hair, wrote this sophisticated piece of literature in the 80s of the 14th century. The miniatures are the work of a team of artists who were active in a Parisian workshop. The artfully designed and lavishly decorated backgrounds of the miniatures remind us of tapestries in a small format. This background painting required much patience and extreme precision. The illumination of the MS—executed c.1405-1410—was performed in two stages: first, the figures, animals, surrounding landscape and different objects, were painted. In this phase, the artists impress us not least with a realistic, detailed illustration and the vivacity of figures. Then the rich floral ornaments were added. The delicate thorned leaf ornaments have a very special charm. Winding around the miniatures and numerous initials in red and blue on gilded ground, they are dispersed throughout the MS for the enjoyment of the reader. In his Livre de la Chasse, Gaston Phoebus describes the animals of the chase, their character and behavior. Besides surprising and curious details, the reader will find extended passages of familiar facts and even modern tricks of the trade. Gaston also dedicates much of his book to the dog, the hunter's faithful companion, indulging in reflections on the dog's character, diverse breeds and appearance. The passionate hunter also deals with the pursuit of game by hounds. At a time when hunting played a major role in noble circles, the great echo made by the Book of the Hunt by Gaston Phoebus was only natural. It immediately became very popular and very soon its fame

.1340-
1350**Biblia de Nápoles.**

[Paris, Bibliothèque Nationale, fr. 9561]
[978-84-96400-53-5] Barcelona, 2011. 21 x 31 cm, 384 pp + commentary.

Manuscript fr. 9561 is the only known Italian copy of a Bible moralisée. It was made for Robert of Naples of the first House of Anjou, a line that descends directly from the Capetian branch via Charles I, the brother of St. Louis and founder of the Angevin dynasty. The bible was completed in the early 1350s during the reign of his granddaughter Joanna. It's modeled upon a one-volume, French Bible moralisée known as the Bible of Vienna made in Paris around 1240 which had belonged to Charles of Anjou, the younger brother of St Louis for whom their mother, Blanche of Castile commissioned the Bible of St Louis. The medallions characteristic of these bibles are replaced here by rectangular paintings that are more typical of the Italian style and even in keeping with the bands of fresco paintings that blossomed from 1300 onwards in buildings. This Bible features a juxtaposition of two illustrative formulae that make it exceptional. The first 128 illuminations belong to the Bible moralisée genre. All the paintings in the Old Testament section, except the full-page frontispiece on fol. 1, are framed by borders, many of which have plant adornments, and divided into two registers: the upper one containing the biblical scenes and the lower, their moralisations. The 76 full-page paintings in the New Testament cycle contrast sharply with the preceding cycle, taking us into a different spiritual and figurative realm of mainly Giottesque inspiration. Each illumination is painted on gold-leaf ground and illustrates a single theme, hence the canon of the characters is far wider than in the moralisation part. The cycle begins with apocryphal episodes from the Golden Legend, and the iconographic program from the Annunciation onwards (f. 129) is inspired by canonical texts. The illustrations as a whole are basically the work of two hands. Deluxe limited edition of 987 copies, bound in brown leather.

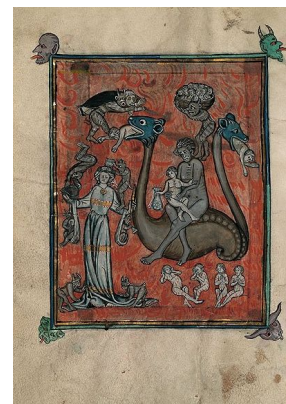


1313

Apocalipsis - 1313

[Paris, Bibliothèque Nationale, fr. 13096]
Barcelona, 2011. 15.5 x 22 cm, 334 pp + commentary.

Signed and dated in 1313 by its illuminator, Colin Chadelve, this apocalypse is a unique creation following the specific requirements of its patron. The codex, with 162 miniatures and 86 full-page illustrations, represents the longest iconographic cycle of the Book of Revelation. The miniatures, homogeneous in style throughout the manuscript, are brought alive by a remarkably dramatic force produced by the gestures of the figures, the liveliness of the scenes, the great color range and the lavish use of gold. Interestingly, this apocalypse exhibits few traces of Parisian style typical of the period; instead it is apparently an unusual adaptation of a very popular English Gothic type in its treatment of text and iconography. Experts believe the Apocalypse of 1313 constitutes an important shift in the Gothic style to a more personal and private prayer book. Commentary by Marie-Thérèse Gousset & Marianne Besseyre.



13th-
14th c.**Salterio glosado (Salterio Anglo-Catalán).**

[Paris, Bibliothèque Nationale, lat. 8846]
[84-96400-07-7] Barcelona, 2004. 32.5 x 48 cm, 356 pp + commentary

The Anglo-Catalonian Psalter is a magnificent codex that contains two masterpieces executed in two different places and at different times. The oldest part, Canterbury, ca. 1200 (184 pp) follows the iconographic organization of the Utrecht Psalter. It begins with 8 extraordinary miniatures; 52 miniatures follow at the start of each psalm. The unfinished ms went to Catalonia around 1340 and was painted by Ferrer Basa and artists of his atelier. The work was commissioned by “Pedro el Ceremonioso” and begins with page 185 where we find a great iconographic freedom showed both in the typological interpretations of the psalms as well as in the New Testament. Limited edition of 987 copies. Bound in brown leather with leather case.



15th c.

Tacuinum Sanitatis.

[Paris, Bibliothèque Nationale, lat. 9333]
Barcelona, 2008. 22.5 x 35.5 cm. 216 pp + commentary.

The Tacuinum Sanitatis is a treatise on health and general well being, written in Arabic by Ububchasyam de Baldach. He was a physician, also known as Ibn Butlân, born in Bagdad and who died in 1068. In his treatise he sets forth the six elements necessary to maintain daily health: food & drink, air & environment, activity & rest, sleep & wakefulness, secretions & excretions of humours and changes of states of mind (happiness, anger, etc.). According to Ibn Butlân, illnesses are the result of changes in the balance of these elements; therefore he recommended a life in harmony with nature in order to maintain or recover one's health. Tacuinum Sanitatis was widely disseminated in the 14th & 15th centuries; in Lombardy during the late 14th century a highly developed series of illustrations was incorporated in the codex. On every folio there is an illuminated miniature and legend (in Latin with a subsequent German translation) of the elements stating their nature, characteristics, benefits or harms and remedies. Ibn Butlân also teaches us to enjoy each season of the year, the consequences of different climates and the benefits of music, dancing and pleasant conversation. The codex is not only an interesting source of medieval information but a remarkable iconographic source for the study of everyday life in the Middle Ages. Limited numbered edition of 987 copies, bound in full leather.



16th c.

Grandes horas de Ana de Bretaña.

[Paris, Bibliothèque Nationale, lat. 9474]

Barcelona, [2013]. 20 x 30.5 cm, 476 pp + commentary

The Great Hours of Anne of Brittany is a masterpiece of French painting, fitting for someone who was twice queen of France: with Charles VIII and then Louis XII. The codex features veritable paintings rather than miniatures usually found in this type of book. Jean Bourdichon painted almost 50 full-page scenes with gold frames upon a ground of parchment dyed black. These miniatures are comparable to paintings on canvas or board not only because of their dimensions but also because of their foregrounds, use of perspective, pictorial technique, realism of the portraits, etc. The Nativity (f. 51v) is one of the most outstanding night scenes ever painted in a book of hours. The supernatural light cast by the star of Bethlehem magically illuminates an image conveying a clear, theological message. Master Bourdichon's talent stands out again in the Flight to Egypt (f. 76v), whose light, atmosphere and dark background of rocky mountains recall Leonardo da Vinci's Virgin of the Rocks. The play of light and shade in a starry night is also masterful in the scene of Judas' kiss (f. 227v); the lamps and torches guide the spectator's gaze so that no detail of the tragic scene is overlooked. Bourdichon enhances the intriguing luminosity of his colors by delicate brushstrokes of gold that highlight garments, weapons, hair, and angels' wings. Also noteworthy is the remarkably innovative nature of the calendar featuring not just marginal scenes but full-page paintings interrupted by the framed text beneath the sign of the zodiac of each month. The margins of this codex constitute a comprehensive botanical treatise of more than 330 plants (dotted with brightly colored insects and small animals), with their scientific names in Latin at the top of the image and their common names in French at the bottom. Thus, in short, we have here two codices in one: a spiritual book for meditation and prayer, and a natural encyclopedia. Limited edition of 987 copies. Bound in dark brown leather with generous tooling and metal clasps. (Please inquire for special prepub-prepaid price)



c.1400

Apocalipsis Flamenco.

[Paris, Bibliothèque Nationale, néerlandais 3]

[84-96400-02-6] Barcelona, [2005]. 25 x 34 cm, 50 pp + commentary.

An unusual apocalypse of Flemish origin with 23 full-page illuminations. The artwork, while utilizing customary themes of this genre, incorporates motifs not found in other sources. A product of the period just preceding Van Eyck and the tendency towards realism, the illuminations of the Flemish Apocalypse produce a spectacular visionary effect with enigmatic atmosphere, perfectly complementing the texts they illustrate. Bound in deep red leather, with leather case.



c.1220

Beato de Liébana. Códice del Monasterio de San Andrés de Arroyo, Palencia.

[Paris, Bibliothèque Nationale, nouv. acq. lat. 2290]
 [84-88526-42-3] Barcelona, 1999. 30 x 45.7 cm, 334 pp + commentary.

Copied in Carolingian gothic script between 1219 and 1235 on the commission of Fernando III el Santo, this Beato is considered a late example and unique among all Beatus MSS in the way that it combines late Romanesque formulae and elements reminiscent of the illustrative tradition found in early medieval Beatus's. In addition, this codex heralds in a return to the visual bases of classicism. The stylistic similarities between the Arroyo Beatus and the Cardeña Beatus suggest that it may have been illustrated in the Monastery of San Pedro de Cardeña. Limited numbered edition of 987 copies. Beige leather binding with leather case.

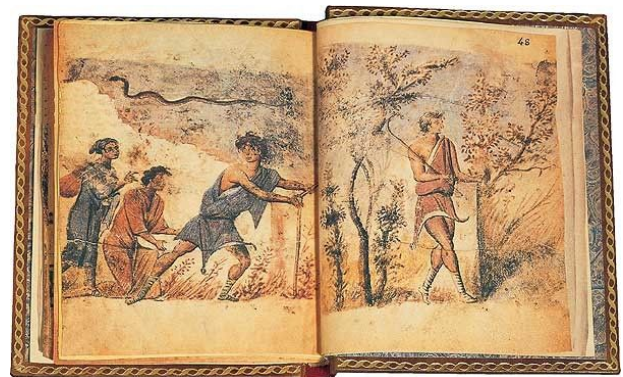


10th c.

Theriaka y Alexipharmaka de Nicandro.

[Paris, Bibliothèque Nationale, suppl. gr. 247]
 [84-88526-30-X] Barcelona, 1997. 12.4 x 16 cm, 96, 370 pp.

The extant writings in this Parisian manuscript consist of two poems by Nicander of Colophon (physician, poet and grammarian, 2nd century BC, active at the court of Attalus III, king of Pergamum); they belong to what is known as the didactic genre characterised by having a scientific content made more understandable (or at least easier to remember) by being in verse. The first of the poems—"Theriaka"—concerns the bites of poisonous insects, snakes and wild animals. The second—"Alexipharmaka"—addresses other plant and mineral poisons, along with the necessary precautions and appropriate antidotes. The miniatures have contributed greatly to the fame of this manuscript, being the only extant, illustrated example of Nicander's work; the elegant human figures accompanying the zoological and botanical images endow this small book with its characteristic charm and originality. Commentary by Alain Touwaide, Christian Förstel, & Grégoire Aslanoff. Limited numbered edition of 987 copies. Bound in leather with leather clamshell case.

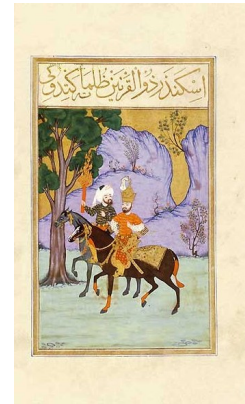


1582

Libro de la Felicidad (Matali' al-saadet).

[Paris, Bibliothèque Nationale, suppl. turc 242]
 Barcelona, 2007. 21 x 31 cm, 286 pp + commentary

The 16th and early 17th centuries were the most fertile period of Turkish-Ottoman painting, with the reign of Murad III (1574-1595) being particularly prolific in beautiful works of art, such as this Matali' al-saadet—Book of Felicity—by Muhammad ibn Amir Hassan al-Su'udi. This work, which the sultan himself ordered to be translated from the original Arabic, features descriptions of the 12 signs of the zodiac accompanied by splendid miniatures, a series of paintings showing how human circumstances are influenced by the planets, astrological and astronomical tables, and an enigmatic treatise on fortune telling. All the paintings seem to be by the same workshop under the guidance of the famous master Ustad 'Osman, undoubtedly the artist of the opening series of paintings dedicated to the signs of the zodiac. 'Osman, active between c.1559 and 1596, directed the artists in the Seraglio workshop from 1570 onwards and created a style characterized by accurate portraits and a magnificent treatment of illustration. Sultan Murad III held illuminated manuscripts in greater esteem than any other sultan; this treatise of felicity was especially commissioned by him for his daughter Fatima. Turkish binding in red leather with gold tooling.

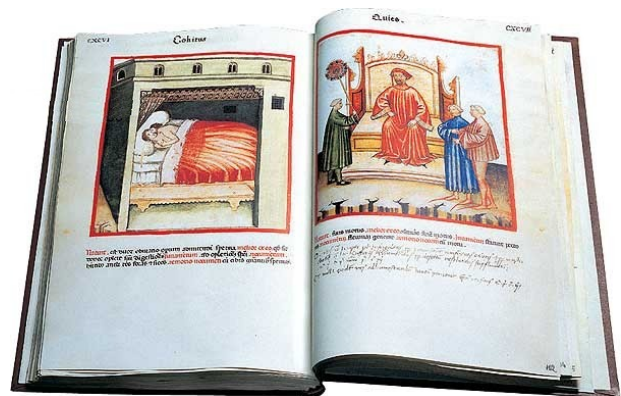


14th c.

Theatrum sanitatis.

[Rome, Bibl. Casanatense, ms. 4182]
 [84-88526-45-8] Barcelona, 1999. 22 x 32.8 cm, 214 pp + commentary.

The aim of Theatrum Sanitatis, a treatise on medicine widely disseminated in the 14th and 15th centuries, was to teach princes and powerful figures the rules of hygiene based on rational medicine. The author of the text is Ububchasym de Baldach, a Christian physician born in Bagdad who died in 1068. This particular codex (14th c.) is a summary of the late 11th-c Latin translation and its wonderful illustrations belong to the Lombard artistic tradition of the school of Giovanni de Grassi. The book is not only a source of interesting health information but also an iconographical treasure which shows diverse aspects of life in that period. Bound in brown leather with gold tooling.

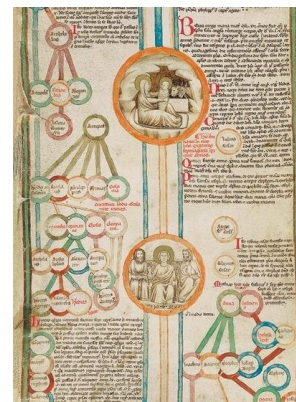


c.1330

Geneologia de Christo. Magister Petrus Pictaviensis.

[Rome, Bibl. Casanatense, ms. 4254]
 [84-88526-49-0] Barcelona, 2000. Scroll, 384 x 19.3 cm, 161 pp.

A biblical history with illuminated genealogical trees, copied in Tuscany, c.1320-40. The original text was written for teaching purposes by Peter of Poitiers, a chancellor at Paris University from 1193 to 1205. The brief treatise presented the Old Testament tales in the form of genealogical trees on a strip of parchment, which could be pinned to the classroom walls so that their entire content could be seen at a glance. The work was highly successful and very widely read—at least 50 copies compiled between the 13th and the 15th centuries have survived. Commentary by Miguel C. Vivancos, Carlos Miranda Garcia-Tejedor, & Ana Dominguez Rodriguez. Leather case.



15th c. **Libro de horas de Luis de Orleans.**

[St. Petersburg, Russian National Library, lat. Q.v.I. 126]
[84-88526-74-1] Barcelona, 2002. 14.7 x 21.5 cm, 232 pp + commentary.

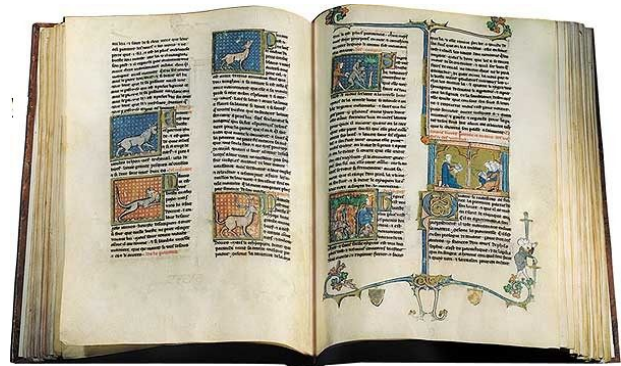
This extraordinary book of hours, created around 1490, is the work of the master painter Jean Colombe and his atelier. The illuminations in this tiny manuscript are quite exceptional. The elaborate layout of its illustrations with sumptuous floral margins, especially in the biblical cycle, is a rare trait in most books of hours. The marginalia is often divided into sections with grotesques, birds, animals and other motifs. It is quite clear that the book once belonged to Louis of Orleans (later King Louis XII), as is suggested by the reference to Saint Louis, as well as the presence of Louis' autograph and his portrait on folio 11v. Commentary by Ana Domínguez Rodríguez & Carlos Miranda García-Tejedor. Bound in violet velvet with leather case.



14th c. **Libro de los Tesoros.**

[St. Petersburg, Russian National Library, ФР.Fv.III,4]
[84-88526-52-0] Barcelona, 1999. 25 x 34 cm, 300 pp + commentary.

Encyclopedic work of Brunetto Latini (c. 1230-1294), Florentine politician, poet, historian-philosopher, and friend of Dante. Written in French during the author's exile in France (1260-1267), it consists of three books. The first begins with a biblical history, the history of Troy, Rome and the Middle Ages, followed by a compilation of information about astronomy and geography. It also addresses certain animal and bird species in depth. The second book concerns ethics: the thinking of modern and classical moralists, and studies the vices and virtues that characterize humanity. The third book, and most original part of this work, deals with matters related to politics and the art of government. The miniatures in this codex are extremely rich and varied. The artist's boundless imagination fills the margins of the 18 folios with countless arabesques and drolleries which constitute one of the most highly developed, most interesting and earliest series of this genre in the history of the European miniature. There are also countless beasts, grotesque and peculiar figures, dwarves up to all sorts of tricks, acrobats doing balancing acts and juggling, musicians playing trumpets, flutes, violas, tambourines, organs and bagpipes. Birds, hares, fawns, lions and hounds hunting boars, and even the creation of Eve are depicted too. Bound in brown leather with mosaic motifs and leather case.



15th c. **Libro de los medicamentos simples.**

[St. Petersburg, Russian National Library, ФР.Fv.VI #1]
[84-88526-69-5] Barcelona, 2000. 27 x 37 cm, 340 pp + commentary.

One of the most celebrated medieval treatises on medicine by Mattheus Platearius. It consists of 220 pages divided into five parts: herbs and flowers, trees and their gums and resins, metals and minerals, animal products and other matters. It is followed by a splendid, 116-page atlas with 386 figures. Its illuminations have been attributed to Robinet Testard, the miniaturist active at court of Charles of Angoulême. The manuscript entered the Imperial Library in 1805. Commentary by José María López Piñero, Natacha Elaguina & María Luz López Terrada. Bound in brown leather with gold tooling, with leather case.



13th c. **Biblia de San Luis. Biblia Rica de Toledo.**

[Toledo, Santa Iglesia Catedral Primada]
[84-88526-59-8] Barcelona, 1999. 3 vols, 1230 pp + 2 vols of commentary.

The Bible of St. Louis is one of the bibliographic jewels of the Cathedral of Toledo. This wonderful monument of gothic art, copied and illuminated in Paris under the rule of St. Louis between 1226-1234, was first documented in the last will of King Alfonso X El Sabio: "Bible, of three illuminated volumes given to us by King Louis of France." The biblical text, commentaries and iconography form a complete unified picture on each page of the bible. It is famous for its extravagant iconographic expression as manifested through c.5,000 exquisite medallions, depicting the corresponding scenes described in the biblical text. Limited numbered edition of 987 copies. Bound in leather with leather clamshell case.



14th c. **Libro de horas de la reina Maria de Navarra.**

[Venice, Bibl. Naz. Marciana, lat. I 104 / 12640]
[84-88526-20-2] Barcelona, 1996. 11.3 x 17 cm, 704 pp.

The first book of hours of the Iberian peninsula and work of the Catalonian illuminator Ferrer Bassa. Particularly noteworthy is the spatial layout and use of rich and delicate tones. Characteristic of the artist is the way he portrays the faces with straight sharp noses and penetrating gaze. The scenes painted in this MS reveal the Sienese influence which softens the plastic language imposed by Giotto and incorporates the rhythm and vitality of Gothic drawings resulting in smoother forms and more harmonious compositions. Commentary by Joaquín Yarza Luaces. Limited edition of 977 copies, bound in full leather.



INCUNABULA, PRINTS, MAPS & DOCUMENTS

1519

Atlas Miller. [Bibliothèque Nationale, Paris].

[maps, "Atlas Miller"]

[84-88526-88-1] Barcelona, 2004. 59 x 41.5 cm & 117 x 61 cm, 6 leaves (10 maps) + commentary.

Maps by Pedro and Jorge Reinel, Lopo Homem and António de Holanda (miniaturist), covering the North Atlantic Ocean, Northern Europe, the Azores Archipelago, Madagascar, Indian Ocean, Insulindia, China Sea, the Moluccas, Brazil, Atlantic Ocean and Mediterranean Sea. It is one of the wonders of Portuguese cartography; from an artistic point of view the atlas is peerless and the most lavish work of its genre. Commentary by Luís Filipe F.R. Thomaz.



c.1450

Mapamundi Catalán Estense. Escuela Cartográfica Mallorquina. Comentario: Ernesto Milano. Transcripción del texto original: Annalisa Batini. [Modena, Bibl. Estense, C.G.A.1].

[maps, Catalán]

[84-88526-22-9] Barcelona, n.d.. 30 x 56 cm, 1 map; 125 pp + 1 foldout plate + commentary.

In the 14th c. the Catalonia-Valencia-Majorca region was a flourishing centre of trade and culture where Arab and Jewish elements blended with Christian culture. Countless maps by this cartographic school have survived including the Estense World Map featuring characteristics typical of portulans—rhumb lines, and flags and coats of arms to identify kingdoms and cities—but this map was obviously not made as a navigation aid. It can be considered to be a paradigm of the artist's technique, logical extensions of his vision extending beyond the Mediterranean to the frontiers of the known world. The anonymous artist of the Estense World Map combined details from literature of certain regions of the world with empirical facts about the Mediterranean area, the zone he knew best. This map is of interest because of its uncertain and eclectic identity. Circular in shape, with different religious and legendary motifs along with certain Arab influences, it retains the rigor of portulans. Maps by Pedro and Jorge Reinel and António de Holanda (miniaturist). Commentary by Luis Filipe F.R. Thomaz.



c.1492

La carta de Cristóbal Colón, Mapamundi c.1492. [Res. GE. AA. 562, Bibliothèque Nationale, Paris]

[maps, Columbus]

[84-88526-16-4] Barcelona, 1995. 68 x 110 cm, 1 map; 236 pp + 1 foldout plate.

A portulan navigation chart attributed to Christopher Columbus. The navigation chart shows the classical design of the Mediterranean area with the addition of the Atlantic coastlines stretching from the south of Scandinavia to the mouth of the Congo river. It features a particularly comprehensive nomenclature of the entire African coast—an area where Columbus is believed to have undertaken at least one voyage with the Portuguese. To the East it encompasses the Black Sea and the Red Sea, and to the West, a series of islands, some real and some imaginary, stretching from the Arctic to the Gulf of Guinea. Commentary by José Luis Comelias.



1564

“Atlas Universal” Diego Homem. [St. Petersburg, Russian National Library, fonds 342].

[maps, Homem]

[84-88526-62-8] Barcelona, 2000. 45.1 x 29.4 cm, 40 pp + commentary.

These charts by the celebrated Portuguese cartographer Diogo Homem, consisting of 19 doubled page openings, are the most emblematic and priceless example of the navigation charts produced in Portugal in the 16th century. Commentary by Alfredo Pinheiro Marques & Ludmilla Kildushevskaya.



1547

Vallard Atlas. [San Marino (CA), The Huntington Library, HM 29].

[maps, Vallard]

Barcelona, [in prep]. 39 x 28 cm, 68 pp + commentary.

World atlas, consisting of 15 nautical charts, copied on parchment, probably in Dieppe, France, either by a Portuguese cartographer or based on a Portuguese prototype, judging from the Portuguese influence on the geographical names. Charts 14 and 15 seem to be made by a second person since they differ in cartographic technique and artistic style. On title page, f. 1, under an armillary sphere is written “Nicolas Vallard de Dieppe, 1547.” Vallard was probably not the cartographer, but the first owner, whose coat of arms may be those in the center of the border illustrations on chart 11. The charts are lavishly illustrated with varying scenes, including ships, sea-beasts and sovereigns. The nomenclature, in a minuscule script, appears in black and red ink, while area names are executed in gold. Each chart has numerous compass roses with the usual 32 rhumb line network in black, red and green ink for the principal directions; the maps are oriented with south at the top. Limited edition of 987 copies bound in red leather with gold tooling.

