MANUSCRIPTS (by location)

[Vatican, Biblioteca Apostolica, Barb. lat. 487]

Paris or Rouen, c.1500. An exquisite and luxurious Book of Hours believed to be the work of Jean Pichore and the assistants of his atelier. Pichore was one of the principal and most active illuminators in Paris and worked for Cardinal Georges d’Amboise. A remarkable characteristic of Codex Barbarinianus is the unity achieved by the artist among text, miniatures, initials and the fantastic borders. There is an overpowering variety of motives in the richly ornamented borders; all of them–193 in number–are different. The beginnings of important texts–readings of the gospels–are particularly splendid. Full-page miniatures on openings forming diptychs are also remarkable. In addition to 17 full-page miniatures there are 44 smaller ones; 24 of them illustrate the various activities of the months and show the respective animal zodiac signs. 14 miniatures are dedicated to different Saints. Commentary by Eberhard König. Limited edition, bound in full leather.

Exultet-Rolle, Barb. lat. 592.
[Vatican, Biblioteca Apostolica, Barb. lat. 592]
[5025] Codices e Vaticanis Selecti, LXXVI. Zürich, 1988. 5 part roll: between 29 x 64 & 29 x 86 cm, Scroll, 48 pp.

The Exultet song accompanies one of the oldest and most impressive rites of the Christian liturgy, the lighting of the Easter candles, the high point of the Easter celebration. Recording this and other ceremonies on rolls was extremely rare in the West and probably originated during the 9th c. when wandering monks carried the custom from Greece to Italy. The Exultet Roll, Barb. lat. 592 dates from the time of the Abbé Desiderius (1058-1087) and comes from the Monastery of Montecassino in Southern Italy. Desiderius is credited with turning the Cloister into a leading cultural center. Among the more than 70 MSS written and illuminated there are the Codex Benedictus and the Exultet Roll, both masterworks of the period. The directness and freshness of the miniatures are remarkable and show the style and decorative elements reminiscent of Byzantine art, however, there are also Ottonian elements. Commentary by Guglielmo Cavallo & Lucinia Speciale. Limited numbered edition of 980 copies, with case covered in linen.
1530

**Krönungszeremoniale Kaiser Karls V. Borg. lat. 420.**
[Vatican, Biblioteca Apostolica, Borg. lat. 420]

The ceremony of the coronation of Charles V in Italy was a confirmation of his immense power and a world class event. This was the last coronation to be celebrated by a Pope. Charles V travelled to Italy to meet Pope Clemens VII, discussed political matters with him and engaged himself in the preparations for the ceremony. On Feb. 24, 1530, his 30th birthday, he became Emperor of territories so large that the sun never set. MS Borg. lat. 420 is an invaluable historical document that records with its fantastic miniatures and text everything that was said and done by the various participants at that important event. Commentary, transcription and translation by Bernhard Schimmelpfennig & Giovanni Morello. Limited numbered edition of 600 copies.

c. 1493

**Weihnachtsmissale Alexanders VI. Borg. lat. 425.**
[Vatican, Biblioteca Apostolica, Borg. lat. 425]

Glorious full-color facsimile of a festive Christmas Missal copied c.1493-94 (by “Luca”) at the beginning of the papacy of Alexander VI. One of the most beautiful mss of the Renaissance, with 136 initials and numerous miniatures, including 2 very large miniatures. Stupendous use of goldleaf. Handbound in full calf with contemporary tooling and stamped gold emblems. 2 shell-shaped hinges in handworked brass. Introduction by Adalbert Roth. Limited numbered edition of 600.

13th c.

**Neues Testament. Vat. lat. 39.**
[Vatican, Biblioteca Apostolica, lat. 39]
[5005] Codices e Vaticanis Selecti, LXI. Zürich, n.d. 15 x 20 cm, 348, 120 pp.

Superbly illuminated 13th-c. copy of St. Jerome’s translation of the New Testament’s Greek version. It stands out among the Vatican Library’s collection and it is unrivaled for the unusual richness and detail of its illustrations depicting the pathos, drama and vitality of the life of Christ. Nearly 100 outstanding medieval miniatures accompany the text as a running visual commentary. Fabulous paintings and initial letters richly illuminated with gold and silver, applied by hand, appear on every page. In 11 colors and bound in goatskin by one of the world’s finest bookbinders. Commentary in Ger by G. Morello & U. Stockmann. Limited numbered edition of 600 copies.
**Codex Benedictus. Vat. lat. 1202.**
[Vatican, Biblioteca Apostolica, lat. 1202]

Contains the lessons, sermons and poems of St. Benedict, St. Maurus, and St. Scholastica. The codex was first opened by the Abbot of the Benedictine monastery of Montecassino in 1071. Every page has been beautifully lettered by a single scribe. Oversized initial letters laden with Byzantine elements lavishly detailed with solid gold leaf were provided by another illuminator. Pages magnificently painted by various artists. A work of overwhelming esthetic importance and singular devotion, this codex is recognized today as a masterwork of the abbey’s golden age. In 16 colors, with unique binding hand-sewn covers in goatskin over rare and costly cedar from Lebanon. Last page of each volume is serially numbered. Facsimile and commentary come in a luxurious case. Commentary by L. Duval-Arnould, A. Paravicini-Bagliani, Ilse Wirth, P. Emmanuel von Severus & B. Brenk. Limited numbered edition of 600 copies.

**15th c. Offizium der Madonna. [=Stundenbuch des Jean Bourdichon]. Vat. lat. 3781.**
[Vatican, Biblioteca Apostolica, lat. 3781]

Commentary by Eberhard König.

**Vergilius Romanus. Vat. lat. 3867.**
[Vatican, Biblioteca Apostolica, lat. 3867]

One of the rarest and oldest volumes in the Vatican Library; an illustrated volume of the writings of the Roman poet Vergil, attributed to the 5th century A.D. Strikingly full-page miniatures framed in solid gold leaf. Contains the complete epic poems of Vergil, divided into 3 sections: Eclogus, a selection of short bucolic poems; Georgica or “Agricultural Poem”, regarded as Vergil’s masterpiece and Aeneid, which recounts the adventures of Aeneas after the fall of Troy. In 7 colors plus 23k gold and bound in hand-sewn morocco leather. Each copy is serially numbered. For the first time the entire MS has been reproduced in a separate volume of more than 600 pages which accompany the illustrated facsimile. Dustproof case in polished mahogany and ebony. Commentary volume with contributions by C. Bertelli, E. Gallicet, G. Garbarino, J. Lana, A. Pratesi, D. Wright & Msgr. Ruyschaert. Limited numbered edition of 500 copies.
12th c.

**Vita der Mathilde von Canossa.** Vat. lat. 4922.
[Vatican, Biblioteca Apostolica, lat. 4922]

Mathilda of Canossa (1046-1115), the great Countess, as she was called, was the last member of the great Markgrafin dynasty of Canossa, a family which ruled Northern Italy during the 11th century. Her lands were crucial in the struggle for power between Pope Gregory VII and Henry IV. Mathilda’s decision to side with the Pope by turning over her extensive possessions to the Church resulted in bringing great wealth to the Papacy and hence, a great power. Here you have a first-hand account of Mathilda’s life and loves by Donzio, a Benedictine monk who knew her personally. For the first time the complete MS has been reproduced in facsimile. The book’s illuminated letters and beautiful text are printed in 8 colors embellished with 23k pure gold. Binding in dyed goatskin with an embossed cover. Commentary by V. Fumagalli & R. Pernoud. Limited numbered edition of 2000 numbered copies.

1460

**Felice Feliciano. Alphabetum Romanum. Entstanden um 1460.**
[Vatican, Biblioteca Apostolica, lat. 6852]

The revival of interest in Antiquity during the Italian Renaissance inspired Felice Feliciano of Verona to devise this treatise on the Roman alphabet in 1460. His beautifully executed capital letters were based on Classical geometric principles, which had fallen into oblivion until their rediscovery in the 15th century. This is the first treatise and illustration of Roman capital letters to appear in the Renaissance. At the end of this Roman alphabet, Feliciano devised a strange and mysterious writing symbol which has puzzled scholars for centuries. The text provided calligraphers with secret formulas for the mixing of color tints including gold and silver. Deluxe 6 color facsimile. Introduction by G. Mardersteig & Felice Feliciano. Binding of facsimile volume and companion commentary volume in antique marbled paper.

14th c.

**Heiligenleben.** Vat. lat. 8541. “Ungarisches Legendarium”.
[deluxe edition].
[Vatican, Biblioteca Apostolica, lat. 8541]

The lives of the Saints told in pictures – this medieval collection depicts the lives and legends of Saints, coming from different times, places and cultures; the apostles & martyrs of early times, the monk, the Christian King, women, Church politicians, the mystic, etc. So we find here fantastic scenes of the lives of Mary, Peter, Paul, Mary Madalene, Clemens, Sixtus, Agustine, Catherine of Alexandria, among many others. The miniatures are elegant and dramatic, rich and full of color surrounded by beautiful borders and with a gold background. Their high quality indicates an important scriptorium; on stylistic grounds the codex may be of Hungarian origin, created sometime around the middle of the 14th century. Commentary by Giovanni Morello & Heide Stamm. Limited numbered edition of 400 copies.
15th c. Offizium der Madonna. Vat. lat. 10293. [deluxe edition].
[Vatican, Biblioteca Apostolica, lat. 10293]
[5016] Codices e Vaticanis Selecti, LXXII. Zürich. 1987 8 x 11 cm, 474 pp + commentary.

Nobles and wealthy merchants had their personal prayer books illuminated by artists in the 15th century. This exquisite prayer book is attributed to Jean Bourdichon, the renowned artist in the Court of Charles VIII of France, and the last of the great illuminators in the late Gothic style. Each of the text sections—hymns, psalms, and Biblical readings—begins with a magnificent full-page illumination. Its 17 miniatures are framed in ornate borders of scrolls, flowers and birds. In 7 colors plus two types of 23k gold, burnished gold for the backgrounds and bright gold for the highlights. Bound in France in sheepskin. Limited edition of 2900 copies. Deluxe edition with silver clad binding that duplicates the original.

15th c. Franz von Assisi und die Heilige Anna. Vat. lat. 11254.
[Vatican, Biblioteca Apostolica, lat. 11254]

This manuscript is the smallest book in the Vatican Library. Limited edition of 980 copies.

15th c. Biblia pauperum im Codex Palatinus Latinus 871.
[Vatican, Biblioteca Apostolica, pal. lat. 871]
Codices e Vaticanis Selecti, LI. Zürich, 1982. 28 x 36 cm, 50 pp.

Sometime during the 15th century, Frederick of Hohenlohe, Dean of the Bamberg Cathedral, commissioned this Biblia Pauperum, or “Poor Man’s Bible”, to educate his parishioners who, for the most part, could neither read nor write. Both the artist and the scribe had a single purpose in mind: to illuminate the stories of the Old and New Testaments and to make them appealing and understandable to the common man. On each page, the illustrator’s imagination brings the Bible to life in delightfully naïve folk art. The directness of the vernacular German text and the sincerity of its 50 illustrations charms the beholder. In 6 colors and half-leather emblazoned with a gold leaf papal crest.
1458

**Schachbuch des Jacobus de Cessolis. Pal. lat. 961. [deluxe edition].**
[Vatican, Biblioteca Apostolica, pal. lat. 961]


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1458

**Schachbuch des Jacobus de Cessolis. Pal. lat. 961. [standard edition].**
[Vatican, Biblioteca Apostolica, pal. lat. 961]

Commentary Chiara Frugoni, Giovanni Petti Balbi & Anežka Vidmanová. Limited numbered edition of 600 copies, bound in cloth.

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c. 950

**Die Bibel des Patricius Leo. Reg. gr. 1B. [deluxe edition].**
[Vatican, Biblioteca Apostolica, Reg. gr. 1B]

Commentary by Suzy Dufrenne & Paul Canart. Limited numbered edition of 600 copies, bound in linen.
[Vatican, Biblioteca Apostolica, Reg. gr.1 B]
B/W reprint of the entire Bible.
€ 990

[Vatican, Biblioteca Apostolica, Reg. lat. 1896]
[5008] Codices e Vaticanis Selecti, LIV. Zürich, 1986. 27 x 63 & 17 x 24 cm, 2 vols, 184, 184 pp.
Commentary by Peter Dreyer. Limited numbered edition of 500 copies.

[Vatican, Biblioteca Apostolica, Rossi 3(1)]
Codices e Vaticanis Selecti, LXXXII. Zürich, 1995. 12.5 x 17.5 cm, 24, 96 pp.
c.1500

**Stundenbuch. Vat. Ross. 94.**
[Vatican, Biblioteca Apostolica, Rossi 94]
Codices e Vaticanis Selecti, LVI. Zürich, 1983. 7 x 9 cm, 480, 48 pp.

Miniature book of hours created in Flanders c.1500. A jewel of medieval illumination and bookmaking. So small it fits into the palm of your hand, this book is written in a fine French-Gothic calligraphy and had the work of three illuminators. Exquisite detail of miniatures and decorative ornaments. The first artist worked closely with the scribe; his hand can be seen in the text in hundreds of initial letters, each painted in burnished gold. The second illuminator created the 24 calendar illustrations. The third miniaturist contributed the delicate illustrations in the margins of each page: flowers, fruits, animals, insects, and jewels of extraordinary precision. Commentary volume by Marcel Thomas. In 8 colors plus 23k pure gold. Bound in gold-stamped skelpskin with deluxe case.

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**Weisagungen über die Päpste. Vat. Ross. 374.**
[Vatican, Biblioteca Apostolica, Rossi 374]
Codices e Vaticanis Selecti, LXIX. Zürich, 1985. 15 x 20 cm, 2 vols, 32, 96 pp.

This c.1500 MS contains 30 prophecies on the Popes that reigned from 1277 to 1503, accompanied by 30 fantastic half-page miniature laden with symbols and hidden meaning. The first 15 predictions are attributed to Joachim de Fiore (c.1135-1203), a notable theologian, philosopher, founder of an Order and greatly regarded as a prophet and sage. He lived at a time of strong religious tensions when the people and part of the clergy were asking for a new orientation. They had become distraught with the growing wealth and worldliness of the Church and wanted to return to a more humble way of life predicted in the Gospels. The second half of the prophecies were probably added during the middle of the 14th century. Commentary by R. Lerner & R. Moynihan. Binding in full leather with tooling and gold stamping. Case.

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**Turnierbuch aus der Kraichgauer Ritterschaft. Ross. 711.**
[Vatican, Biblioteca Apostolica, Rossi 711]
Codices e Vaticanis Selecti, LVII. Zürich, 1983. 19 x 31 cm, 80, 110 pp.

The excitement and visual splendor of 15 medieval tournaments held between 938 and 1481 are chronicled in this spectacularly illustrated volume. Created by the Imperial Herald George Rixner in 1615, this book recalls actual events that were the highlight of court life in the Middle Ages. The privilege of jousting went only to those who could prove a noble bloodline. The Tournament Book, therefore, was created to prove the aristocratic lineage of one particular Southwestern German family from Kraichgau. Page after page depicts the magnificent pageantry of armor, horses, and heraldry. Positioned before each tournament are full-page portraits of the host princes crowned in all their regal finery, followed by the heraldry of the tournament judges and, finally, the exact nobility of the knights from the province of Kraich. 67 illustrations in 6 colors plus gold. Commentary by Lotte Kurral. Bound in embossed pigskin in France.
**Das Tierbuch des Petrus Candidus. Urb. lat. 276.**


One of the most remarkable investigations of animal life from the Italian Renaissance. Commissioned by Ludovico Gonzaga, Marquis of Mantua, a great lover of animals, and written by the famous Italian humanist, Pier Candido Decembrio. This encyclopedia is a skillful blend of myths, legends and nature studies. It contained all that was known about natural history in 1460. Almost 100 years later, nearly every page of this book was embellished with 508 tempera illustrations. In 8 colors; many of the animal illustrations are delicately highlighted in gold and silver leaf; pages are edged in 23k gold. Commentary by C.M. Pyle. Limited numbered edition of 2400 copies, bound in goatskin.

**Der Rosenroman des Berthaud d’Achy. Entstanden Ende des 13. Jahrhunderts.**


Guillaume de Lorris, fl. 1230, is the author of this Romance of the Rose. Commentary by Eberhard König. Limited numbered edition of 600 copies, bound in linen.

**Skizzenbuch des Francesco di G. Martini. Urb. lat. 1757.**

[5034] Codices e Vaticanis Selecti, LXXX. Zürich, 1989. 6 x 8.5 cm, 2 vols, 400, 48 pp.

This codex with more than 1200 sketches is technically and historically indispensable for any architect, engineer or constructor. Martini, born in Siena in 1439, was a master builder and inventor, and became the director of the “Camerlingo delle Acque”; his employers included the powerful Federigo da Montefeltro of Urbino, Duke Alfonso of Calabria, and the Chapter of the Milan Cathedral. During the years 1464 and 1478 Martini kept a wonderful record book—“a book of secrets”—with sketches and drawings of projects the were of special interest to him, for times of peace and war: designs of machinery gears, moats, fortifications, bucket wheels, lifting devices, ships and catapults, to mention a few. From time to time Martini’s work brought him in contact with Leonardo (both men worked on the construction of the middle tower of the Milan Cathedral) who was clearly influenced by the elder engineer. Commentary by Michelini Tocci. Limited numbered edition of 2980 copies.
Marien-Homilien. Vat. grec. 1162. [deluxe edition].
[Vatican, Biblioteca Apostolica, vat. grec. 1162]

One of the most famous Byzantine MSS, this codex, together with Cod. Parisinus grec. 1208, is the only complete witness of the collection of six MSS of the Mary homily. The monk Jakobus Kokkinobaphos put together the six homilies during the 12th century in Buisa. The text describes the life of Mary, her encounter with Joseph, the Annunciation, etc. Most of the miniatures contained in 76 tables of different sizes are integrated with the text and have been noted by art historians for their vivid color, harmony, balance and freshness. Besides the miniatures there are numerous initials decorated with animals and plant motives. The high quality of the illuminations and ornaments points to one of the important ateliers in Constantinople and suggest a date of the first half of the 12th century. Commentary by Paul Canart. Limited numbered edition of 300 copies bound in full leather.

[Luther, letters & fabels]

The Country Mouse and the City Mouse and other Aesop’s Fables may seem far removed from the mind of a man whose ideas changed the course of history. Yet Martin Luther considered the fables of Aesop similar to the parables of Christ and desired to make them accessible to the German public. This fascinating portfolio of Luther’s writings reveals the many facets of the man as an Augustinian monk (1516) and later as the great reformer. Another, lighter side of Luther is evidenced in 21 loving letters to his wife, Katharina. This outstanding portfolio includes letters to friends, testimonials, warnings, admonitions to civil authorities, and questions and answers. Commentary by G. Morello, M. Schulze & W. Simon. Quarter linen portfolio with linen clamshell case.

Seekarte des Andrea Benincasa. Borg. VIII. [Vatican, Biblioteca Apostolica, Borg. VIII].
[maps, Benincasa]
[5605] Codices e Vaticanis Selecti, LXVIII. Zürich, 1984. 64 x 99 cm, 1 roll.

One of the finest maps of the Vatican Library, reproduced in 6 colors plus gold leaf and fashioned in the exact size on a material that approximates the original animal skin in weight and texture. Benincasa’s map from 1508 is richly decorated with highlights of gold and couples scientific information with medieval legend. Commentary by A. Dürst.
**Planetentafeln von Sebastian Münster. [Vatican, Biblioteca Apostolica] Pal. lat. 1368.**

maps, Münster]

[5864] Zürich, 1989. 29 x 40 cm, 4 folded maps.

Commentary by Sibylle Schadel.

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[maps, Ptolemy, MS Vatican]

[5002] Codices e Vaticanis Selecti, LIII. Zürich, 1983. 44 x 59 cm, 2 vols, 268; 89 pp.

In the early Italian Renaissance the papyrus scrolls of the Cosmography were rediscovered after being “lost” for more than a thousand years. This world atlas of the Alexandrian scholar Claudius Ptolemaeus, known as Ptolemy, depicted the known world in 2nd century A.D. and established the concept of latitude and longitude. His extraordinary mathematical calculations shattered the prevailing vision of the Renaissance world. Federigo da Montefeltro, Duke of Urbino, commissioned a new copy in 1471. This volume is considered a masterpiece of Italian Renaissance art, illumination, and bookmaking. Masters of every field contributed their artistry to the work. It is organized into 8 “books”, corresponding to the 8 rolls of the lost papyrus original. 44 maps including 29 double page spreads and numerous illustrations and decorative borders reproduced in 8 colors plus gold. Hand bound in calfskin over fine grained hardwood. Commentary by A. Dürst. Limited edition of 500 copies, with binding that duplicates the original.

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**Weltkarte des Andreas Walsperger. Pal. lat. 1362 B.**

[maps, Walsperger]

[5601] Codices e Vaticanis Selecti, LII. Zürich, 1981. 60 x 74 cm, 1 roll.

One of the finest maps of the Vatican Library, reproduced in 6 colors plus gold leaf and fashioned in the exact size on a material that approximates the original animal skin in weight and texture. Andreas Walsperger’s map portrays a medieval monk’s view of the world in 1448 when the world was thought to be flat with Jerusalem at its hub. Heavenly spheres and signs of the zodiac decorate the borders.
Seekarte des Iehuda Ben Zara. Borgiano VII. [Vatican, Biblioteca Apostolica, Borg. VII].

Codices e Vaticanis Selecti, LV. Zürich, 1983. 67 x 106 cm, 1 (roll) pp.

One of the finest maps of the Vatican Library, reproduced in 6 colors plus gold leaf and fashioned in the exact size on a material that approximates the original animal skin in weight and texture. Jehuda Ben Zara’s map depicts with incredible accuracy the known world in 1497. This rare map is one of the largest known portulans and was drawn on an entire animal skin. Commentary by A. Dürst.