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MANUSCRIPTS (by location)

1250

Mainzer Evangeliar.

[Aschaffenburg, Hofbibliothek, Ms. 13]

Luzern, 2007. 27 x 35.3 cm, 200 pp + commentary.



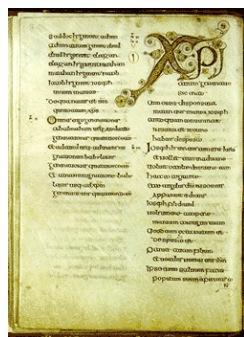
Codex Aureus is perhaps the most significant work of 13th-c. German painting. It was created around 1250 and since 1803, as part of the Mainz Cathedral treasures, the Mainz Gospels has been preserved in the Hofbibliothek Aschaffenburg. Comprised here, in one volume, are the four Gospels of the New Testament according to Matthew, Mark, Luke and John. The Gospels text appears in pure gold whereas the Canon tables and the Gospel prologues (not considered saintly writings) are in black ink. The Gospels are written in textura script considered now to be the most sophisticated calligraphic script of the Gothic period. Textura was also the model for Gutenberg's movable type. The anonymous master of the Codex created 71 individual images and some full-page miniatures to illustrate the New Testament. A unique feature of 13th-c. art is the wealth of images illustrating the life of Christ. Here they are depicted in impressive golden grounds and vibrant glowing colors. Canon tables, large ornamental initials and ca. 300 multicolored small initials adorn this marvellous MS. The Gospels are a testimony of the early Gothic jagged-style (Zackenstil) which conquered German book illumination during the 13th century. The new style with its jagged, angular broken drapery and sometimes overly sharp contours was influenced by the arrival of Gothic architecture and the wish to confront religious sculptural art with an equally expressive and vivacious art form. Byzantine influences in the figural design fuse with new impulses from France to create a moving expressiveness and a three dimensionality of almost relievo quality. Commentary by Harald Wolter-von dem Knesebeck. Limited edition of 980 copies, bound (after the 13th-c. Preetz Evangelarium) in leather with embossed lines, and inserted silver plate and silver medallion showing the Evangelists; clamshell case covered in burgundy velvet.

8th c.

Evangelium Epternacense (Universitätsbibliothek Augsburg, Cod. I.2.4²) / Evangelistarium (Erzbischöfliches Priesterseminar St. Peter, Cod. ms. 25). Colour Microfiche Edition. Introduction and Codicological Description by Dáibhí Ó Cróinín.

[Augsburg, Universitätsbibliothek, I.2.4²]

[3-89219-009-7] Codices Illuminati Medii Aevi, 9. Munich, 1988. 17 x 25 cm, 45 pp, 5 fiches.



Vellum MS with 159 fols., c.705, from Echternach. Written in calligraphic insular "formal majuscule", plus 10 folios, from Trier(?), c.1100-1150, with 14-15th-c. additions, in Carolingian minuscule and textura, and 1 folio, Trier, c.1000 (miniature of Mark). The gospel books are written in a very beautiful hand; while the small initials and the four large initials at the beginnings of the four gospels show a high degree of decoration, the canon tables consist of simple pillars and arches. A second ornamented page had been replaced at the end of the 10th c. by the portrait of Mark, painted by the Master of the Registrum Gregorii. Linen.

€ 335 <http://www.omifacsimiles.com/brochures/cima09.pdf>



c.1200

Biblia de Pamplona.

[Augsburg, Universitätsbibliothek, I.2.4° 15]

[84-96254-15-1] Madrid, 2005. 16 x 23.5 cm, 544 pp + commentary.

This Codex, commissioned by King Sancho VII of Navarra shortly before 1200, contains the Old and New Testaments as well as representations of numerous saints, plus an appendix of apocryphal texts. The MS is exceptional both for its text and for its artistic content: 976 illustrations in whole and half pages, accompanied by a brief descriptive text; with such an abundance of rich illustrations the Codex represents a peculiarity for its time since the successive narrative of images is more proper of the late eras; with the beginning of Carolingian art text occupies a predominant place whereas only a few subjects are illustrated. It is at the height of the Middle Ages when this form of biblical illustration returns. At this time the Bible of Pamplona appears, together with 2 clearly related and incomplete MSS from the same atelier, occupying a very special place in the history of biblical illustration. The miniatures are realized in drawings made with fine brush strokes and colored with watercolor techniques. Their strong lines, the originality of the composition and the generous treatment of space are very impressive. In that artistic dramatism numerous stylistic elements from various regions and different times are united and achieve a harmonic and expressive composition. The origin of the text comes from a version of the original vulgate and was inserted after the illustrations in gothic minuscule script where persons and events are presented. Limited edition of 980 copies, bound in leather with silver clasps; black clamshell case with sterling medallion. (few copies remaining)
€ 5286

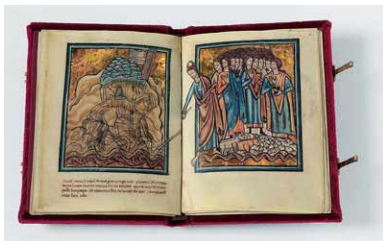


10- 20th c. ***Muṣḥaf-i Īrān : bi-khaṭṭ va nigār-i hunar'mandān-i Īrān dar tūl-i hazār sāl / taḥqīq va tanzīm-i Sayyid Muḥammad Bāqir Najafī. [tipped-in title page:] The Mushaf of Iran. Handwritten and Painted by Iranian Artists during a Period of a Thousand Years.***

[Bagdad, National Iranian Museum, National Iranian Library, & 4 other institutions]

[3-937-69600-8] Cologne, 2003. 22 x 33 cm, 3 vols, c.1600 pp + commentary.

After studying Quranic manuscripts in Iranian libraries and museums Dr. Seyyed-Mohammad-Bagher Najafi-Shoushtari decided to compile a complete copy of the Qur'an from the most important MSS. This important composite facsimile edition consists of more than 180 Quranic MSS written by Iranian artists during a period of a thousand years, ranging from the tenth to the beginning of the 20th century. Commentary in English, Farsi and Arabic. Limited edition of 4000 copies, hardbound with golden embossed coverboards.



13th c;
14th c.

Die Oxforder Bibelbilder.

[Baltimore, Walters Art Museum, W. 106; Paris, Musée Marmottan]
Luzern, 2004. 10 x 13.5 cm, 62 pp + commentary.

While the names of most medieval book illuminators are unknown, one exception is an artist active in the 13th century, William de Brailes. He created the Oxford Bible pictures, a perfect rendering of the Gothic style with its richly illuminated cycle of bible scenes characterized by fine colors and glowing gold. In each of the 31 folios, copiously decorated or tooled with gold, inventiveness and originality abound; the lively depictions have a narrative force that still impresses us today. Although the identity of the person who commissioned this Bible has remained a mystery (possibly a member of the secular nobility), there was no expense spared for its decoration. The book has come down to us in a perfect state and makes this jewel of book painting a true collector's dream. Provenance: The bible's miniatures emerged at the end of the 19th century when an antiquarian in Paris purchased the 31 folios. 7 leaves were sold later to the Wildenstein Collection and went to the Musée Marmotton in Paris. The remaining 24 leaves in the possession of the dealer were then bound in red velvet; incorporated into this binding was an ivory plate, beautifully carved on both sides, a masterpiece of Gothic sculpture produced in the last quarter of the 14th century in Rheinland Germany. The Oxford Bible pictures thus fuses English and German Gothic art in a most creative combination. Commentary by William Noel. Limited edition of 980 copies, in the original format, with binding that replicates the carved ivory plate and 2 clasps; leather case.



13th c.

Der Bamberger Psalter. Msc. Bibl. 48 der Staatsbibliothek Bamberg. Teilfaksimile. Kunstgeschichtlicher Kommentar Edith Rothe. Historisch-hagiologische Untersuchung Gerd Zimmermann.

[Bamberg, Staatsbibliothek, Ms. Bibl. 48]
[3-920153-09-X] Wiesbaden, 1973. 20 x 28 cm, 66, 122 pp.

Limited edition of 550 copies.
€ 398

11th c.

Die Bamberger Apokalypse.

[Bamberg, Staatsbibliothek, Ms. Bibl. 140]

Luzern, 2000. 20.4 x 29.5 cm, 106 pp + commentary.



The apocalypse with its texts on visions and prophecies of the end of the world and its encoded language and enigmatic pictures have fascinated and bewildered man since the beginning of time. Nearly 1000 year ago when these visions overflowed Europe and their interpretations were widely discussed, the Ottonian dynasty commissioned a luxury manuscript—now known as the “Bamberg Apocalypse”—to be carried out at Reichenau, one of the best scriptoria of the empire. The manuscript can be dated between 1000 and 1020. After the untimely death of the emperor at the age of 21, the codex remained unfinished until Henry II ordered it to be finished. He and his wife Cunegund donated it to the Collegiate Abbey of St. Stephen in Bamberg. The Bamberg Apocalypse is among the most marvellous illuminated mss and the only illustrated cycle of the Apocalypse produced by Ottonian book painters. From earliest times the workshop of Reichenau developed its own unique character, powerfully expressed in the 57 large format miniatures of this codex. The desire to achieve this high expressive power is paralleled by a reduction of spatiality and plasticity. Bright colored surfaces are limited by sweeping lines and an enhancement of form and movement allows a great intensity in the reproduction of the religious themes. Commentary, edited by Bernhard Schemmel and Gude Suckala-Redlefsen, with contributions by Renate Baumgärtel-Fleischmann, Avinoam Shalem, Yves Christe, Martina Pippal, Bernd Schneidmüller, Peter Wind, Peter Wünsche & Peter Klein. Limited edition of 980 copies, bound in red silk.

8th c.

Psalterium Salabergae. Farbmikrofiche-Edition der Handschrift Berlin, Staatsbibliothek - Preussischer Kulturbesitz, Ms. Hamilt. 553.**Introduction and Codicological Description by Dáibhí Ó Cróinín.**

[Berlin, Staatsbibliothek Preuß. Kulturbesitz, Hamilt. 553]

[3-89219-030-5] Codices Illuminati Medii Aevi, 30. Munich, 1994. 17 x 25 cm, 23 pp, 3 fiches (x60).



British Isles (?), first half of 8th c., vellum, 66 fols., 2 cols., expert insular half-uncial. Contains the Creed, the Psalterium Romanum, and some Cantica. Apart from the larger initial pages, decoration for the most part is comprised of carefully drawn small initials. The colors used are bright yellow, grey-blue, grey-green, and brick red. The larger initial letters are surrounded by red dots and are elaborately decorated, often with zoomorphic motifs; spirals and interlace patterns are regular, and the birdheads in particular are very close to those in the Augsburg Gospels (CIMA 9) and related MSS. The Salaberga Psalter combines the Irish and Roman traditions of highlighting the liturgical and three-part divisions of the psalter by elaborating the initials of Ps. 1, 51, and 101, as well as Ps. 17 and Ps. 118 in the Irish manner. The MS belongs to the "Anglo-Saxon" family of Roman psalters. The name “Salaberga Psalter” comes from its association with the monastery of St. Jean de Laon (formerly “Notre Dame-la-Profonde”) founded in AD 640 by Salaberga, a daughter of the Austrasian magnate Gundoin, who with his family had close association with Columbanus' foundation at Luxeuil. The MS came to Berlin in 1882 as part of the magnificent Hamilton Collection. Linen.

€ 260 <http://www.omifacsimiles.com/brochures/cima30.pdf>



11th c. **Reichenauer Evangelistar (Kupferstichkabinett der Staatlichen Museen Preußischer Kulturbesitz, Berlin, Codex 78 A 2).**

[Berlin, Staatsbibliothek Preuß. Kulturbesitz, Kupferstichkab., 78 A 2]

Codices Selecti, XXXI. Graz, 1972. 21 x 28 cm, 182, 97 pp.

The Gospel Lectionary of Reichenau was made over 900 years ago in the scriptorium of Reichenau Abbey, then the most important painting school of the West, and is considered the key work for the evaluation of Reichenauian book painting. All 91 folios of this Lectionary present the central lessons of the history of Salvation to the reader. The miniatures, inserted sometimes as full pages, sometimes as strips, are lavishly embellished with gold and silver in the tradition of Ottonian art. These miniatures enchant the reader with their characteristic delicate charm. The fixed order of the pictorial arrangements, a heritage of Ottonian art, unexpectedly combines with an expressive figurative style to overcome the statuary stiffness, long before Romanesque tradition was born. Wide swinging gestures lend a strong momentum to the pictures and the enhancement of mimic expression provides the Biblical narrative with emotion and vividness. The close juxtaposition of different style elements—traditional as well as new ones—suggests that the Gospel Lectionary of Reichenau is a transitional work. The text of the Gospel Lectionary is written in Carolingian minuscule, decorated with a great wealth of luxurious initials. It starts with one of the four prefaces to the Gospel Book, the third preface of Hieronymus, which is followed by the four prologues introducing the individual Gospels. The Gospel Pericopes start with the lecture *In vigilia nativitate domini* and continue with lectures of the ecclesiastical year, from Christmas to Easter and the 26th Sunday after Pentecost, to end with the four Sundays of Advent, the feast days of the saints and a series of votive masses. The overall character of the MS is that of an unfinished MS. Some pictures are missing and the miniature of the birth of St. John the Baptist remained unfinished. This is all the more surprising as it was conceived as a gift for a high-ranking personality: the dedication picture shows a crowned sovereign, in his left hand an orb with an eagle. A monk to his left hands him a book, no doubt the Gospel Lectionary of Reichenau. Besides Henry IV, Henry III has been suggested to be the intended receiver of the MS. Commentary by Peter Bloch. Limited edition, bound in full leather.



12th c. **Mosaner Psalter-Fragment.**

[Berlin, Staatsbibliothek Preuß. Kulturbesitz, Kupferstichkab., 78 A 6]

[3-201-00919-9] Codices Selecti, L. Graz, 1974. 15.6 x 24.9 cm, 20, 32 pp.



11th c.

Lectionarium. Berlin, Ehem. Preussische Staatsbibliothek, Ms.theol.lat.qu.1 (z.Zt. Kraków, Bibliothek Jagiellońska, Depositum). Farbmikrofiche-Edition. Liturgiegeschichtliche Einführung, Verzeichnis der Perikopen und Register von Martin Klöckener. Historische Einführung und Verzeichnis der Handschriften des Bischofs Sigebert von Minden von Wolfgang Milde.

[Berlin, Staatsbibliothek Preuß. Kulturbesitz, theol. lat. 4° 1]

[3-89219-018-6] Codices Illuminati Medii Aevi, 18. Munich, 1993. 17 x 25 cm, 88 pp, 9 fiches.

St Gall, c.1022-1036, vellum MS with 252 fols., in minuscule script. The Lectionary contains the non-evangelic lessons of the Old and New Testament arranged for liturgical use in the mass throughout the year, beginning with the cycle for Christmas. Decorative golden initials in various sizes with split stems on colored ground filled with foliage mark the lectures for Sundays, while the larger ones are initials for Christmas, Easter, Ascension and Whitsunday. Simple red initial majuscules filled with gold indicate the weekdays. The rubrics for each pericope are in Capitalis rustica. The Lectionary represents the Roman-Frankish pericope system typical for the 10th-11th c. This codex is part of a group of eight extant luxury manuscripts produced for Sigebert, Bishop at Minden (1022-1036). Linen.

€ 370 <http://www.omifacsimiles.com/brochures/cima18.pdf>



11th c.

Vita sancti Liudgeri (Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Ms. theol. lat. fol.323).

[Berlin, Staatsbibliothek Preuß. Kulturbesitz, theol. lat. 4° 323]

[3-201-01586-5] Codices Selecti, XCV. Graz, 1993. 12.5 x 30 cm, 68 pp + commentary.

This rare document of medieval history, culture and religion, provides an illustrated biography of Saint Liudger. Born around 742 in the environs of Utrecht, Saint Liudger attended courses in theology at the cathedral school of York where he was a student of Alcuin. Around 790 Charlemagne appointed Liudger head of the mission in East Friesland. In 791 he sailed to Helgoland from where he was expelled in 792 during a rebellion. In the same year, Charlemagne entrusted him with the mission in western Saxony. Liudger is credited with founding a monastery in the settlement of Mimigernaford in 793 (later to become the city of Münster; after its elevation to an Episcopal see, Liudger was ordained as its first bishop in 805). He went on to found a Benedictine monastery at Werden in 799. Saint Liudger died in 809 in Billerbeck and was brought back to Werden where his body rests today. The 68-page MS, copied around the end of the 11th c. in Werden Abbey, contains 23 miniatures on gold and silver grounds. The style of the painting, use of colors and the forceful expression of the figures clearly place it in the tradition of late Ottonian book illumination. Commentary by Eckhard Freise. Limited edition of 450 copies, bound in full leather, with slipcase.

€ 1480



11th c.

Werdener Psalter. Vollständige Faksimile-Ausgabe im Originalformat von Ms. Theol. lat. fol. 358 aus dem Besitz der Staatsbibliothek Preussischer Kulturbesitz, Berlin. Kommentar: Hermann Knaus. [standard edition].

[Berlin, Staatsbibliothek Preuß. Kulturbesitz, theol. lat. 4° 358]

[3-201-01078-2] Codices Selecti, LXIII. Graz, 1979. 17.4 x 25.4 cm, 2 vols, 238, 54 pp.

This "Luxury Psalter", one of only a few of its kind, was made at Werden where Saint Liudger, Bishop of Münster, had founded an abbey around the year 800. The Benedictine abbey had its heyday in the 11th century and the Werden Psalter may be looked upon as the artistic expression of a proud monastery. Its outstanding miniatures, which have always been an object of admiration, its marvellous initials of great importance in the art of book illumination, the ornamental pages and titles as well as the script, are all important features of this unrivalled and perfectly harmonious work. Preceding the psalms is a portrait depicting the biblical King David in his two functions, as sovereign and as a composer of the psalms. This topic returns in two further episodes with the decollation of Goliath and the presentation of his head to King Saul. The third full-page miniature shows Christ having won the fight against the dragon and the lion. The strictly formal, symmetrical structure and balanced coloring of the title illustrations convey a feeling of peace and dignified gravity, thus forming a charming contrast to the elaborate ornamental decoration of initials. The initial pages following the miniature pages introduce each subsequent psalm with gold and silver interlace, initials on purple ground and gold and silver colored capitals. Furthermore, all 150 psalms as well as the subsequent cantica start with large initials composed of gold and silver interlace. They are complete with particularly elaborate ornamental lines on purple ground with alternating gold and silver majuscules. The text is written without paragraphs in an even, elegant late Carolingian minuscule script; the verse incipits are marked with small purple squares containing gold and silver letters. A total of 190 interlaced initials consist of geometrically arranged bands, many of them enriched with floral elements. Architecture, dragons, birds, dogs and depictions of humans, embellish the bands in the ornamental letters, making them resourceful miniatures in their own right. The MS concludes with a comprehensive calendar and two calculation tables for the feast of Easter and the moon dates required for this purpose. Commentary by Hermann Knaus. Limited edition of 765 copies, bound in full leather. € 1380



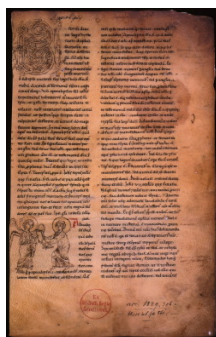
11th c.

Werdener Psalter. Vollständige Faksimile-Ausgabe im Originalformat von Ms. theol. lat. fol. 358 aus dem Besitz der Staatsbibliothek Preussischer Kulturbesitz, Berlin. [deluxe edition].

[Berlin, Staatsbibliothek Preuß. Kulturbesitz, theol. lat. 4° 358]

[3-201-01078-2] Codices Selecti, LXIII. Graz, 1979. 17.5 x 25.4 cm, 2 vols, 238, 54 pp.

(same as above but edition of c.100 copies with deluxe binding in full leather with ornate trim, a faithful reproduction of the 16th-c. binding that survives with the MS today)



11-
12th c.

Beato Liébana Códice de Berlin.

[Berlin, Staatsbibliothek Preuß. Kulturbesitz, theol. lat. 4° 561]
Barcelona, 2011. 19.5 x 30 cm, 196 pp + commentary.

This MS, probably compiled in Italy, dates back to the early 12th century. One of the least known Beato sources, and once a part of the library of Carlo Morbio of Milan, the codex is written in Carolingian and Beneventan script and contains 55 pen drawings enriched with pigments of red, ochre and yellow hues. The illustrations themselves are somewhat unusual, being an archaic version of the usual Beato iconography. Limited edition of 995 copies bound in leather, with case.
€ 3900



11th c.

Das Evangelistar Kaiser Heinrichs III. [des Dritten]: Perikopenbuch aus Echternach. (Ms. b. 21 der Universitätsbibliothek Bremen). Herausgegeben und fachliche Betreuung: Gerhard Knoll.

[Bremen, Universitätsbibliothek, b.21]
[3-88226-115-3] Wiesbaden, 1981. 15 x 20 cm, 254, 332 pp.

Perikope book from the scriptorium at Echternach. Limited numbered edition of 550 copies.
€ 2300



11th c.

Evangelienharmonie des Eusebius.

[Brescia, Biblioteca Civica Queriniana, cod. F.II.1]
Studien zur Bibliotheksgeschichte, 6. Graz, 1991. 25.5 x 35 cm, 84, 131 pp.

This rare MS, from the second quarter of the 11th-c., is attributed to the "Reichenau School" and is considered one of the finest examples ever created by artists of the Ottonian period. The codex is introduced by 19 leaves, portraying 19 architectural, artfully executed canon arches that frame the Gospel Harmony created by Eusebius, Court Bishop of Constantine and Bishop of Caesarea in Palestine in the 4th century. All folios are ornate with a variety of luxurious decorations with none of the colorful columns being identical; architectural gables and arches, inspired by the classical style, alternate to form a perfectly harmonious composition. This first section is followed by the Gospel Pericopes and includes 11 full-page miniatures as well as 12 luxury initials facing each other and introducing the different feast day readings. The solemn character of the book is further underlined by a number of initials set on purple ground and preceding the individual readings. The vivid orange fillings further enhance the colorfulness so typical of Ottonian illumination from Reichenau. Included in the commentary are 31 halftones plates from related MSS. Commentary by Satoko I. Parker & Wolfgang Milde. Limited edition, bound in half leather, with linen case.
€ 990

11th-
14th c.***Le concordanze di Eusebio.***

[Brescia, Biblioteca Civica Queriniana, cod. F.II.1]

Torino, 2006. 25.5 x 34.5 cm, 2 vols, 84, 131 pp.



This rare MS, from the second quarter of the 11th century, is attributed to the “Reichenau School” and is considered one of the finest examples ever created by artists of the Ottonian period. The codex is introduced by 19 leaves, portraying 19 architectural, artfully executed canon arches that frame the Gospel Harmony created by Eusebius, Court Bishop of Constantine and Bishop of Caesarea in Palestine in the 4th century. All folios are ornate with a variety of luxurious decorations with none of the colorful columns being identical; architectural gables and arches, inspired by the classical style, alternate to form a perfectly harmonious composition. This first section is followed by the Gospel Pericopes and includes 11 full-page miniatures as well as 12 luxury initials facing each other and introducing the different feast day readings. The solemn character of the book is further underlined by a number of initials set on purple ground and preceding the individual readings. The vivid orange fillings further enhance the colorfulness so typical of Ottonian illumination from Reichenau. Limited edition of 444 copies.

11th c.

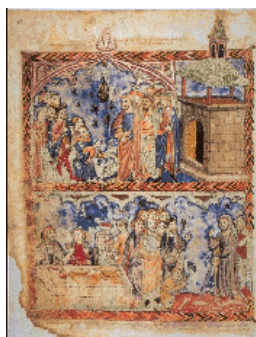
Echternacher Evangelistar.

[Brussels, Bibl. Royale Albert I, 9428]

Luzern, 2007. 14.7 x 20.5 cm, 310 pp + commentary.



The Echternach Pericopes, from the famous scriptorium of Echternach (situated in what is now Luxembourg), was created around 1030. Just as Reichenau had previously been the first monastery in the Ottonian realm, Echternach was the family convent of the Salian emperors. It also developed its own formal vocabulary, which was based on both older—i.e. late antique, Carolingian, Byzantine and even Insular—and contemporary exemplars. The Echternach Pericopes opens with a display of incredible opulence: two purple pages with fabric imitations (resembling a cover for the unbound body of the book) are followed by a marvellous Maiestas Domini on a royal ground of purple and gold. The ensuing pages are dedicated to the four evangelist portraits, the picture cycle for the Gospels as well as to miniatures showing two saints on a generously applied golden ground. The MS is decorated with a total of 41 gilded miniatures, 13 profusely ornate text pages, as well as over 250 lavishly enlaced gold initials that extend over several lines. Even though a number of scenes seem to follow a predetermined pattern, the monks of Echternach liked to deviate from the usual compositions of their day. For example they created an Annunciation to the Shepherds, which rather than being part of the Nativity, was conceived as a homogenous miniature of its own. The wonderfully glowing colors perfectly match the gold in both frame and nimbs. An absolutely unique feature is the cycle of St. Stephanus, which is composed of 7 self-contained pictures. No other MS is known to contain a similar picture sequence about this martyr. The impressive cycle not only depicts the search for and discovery of the holy man’s bones but also deals with the life and work of the ordinary population. Motifs range from peasants digging with hoe and spade, to vintners being paid with gold pieces. Commentary by Anton von Eux, Bernard Bousmanne & Martina Pippal. Deluxe edition of 980 copies, bound in half leather with heavy oakwood cover and brass clasp—a faithful reproduction of the original; in addition the facsimile is presented in a special wooden box with an elaborate replica of a bone carving inlaid with ornate openwork containing partly painted decorative plates, after a 12th-c. binding of the gospel book now at the abbey of St. Peter in Salzburg.

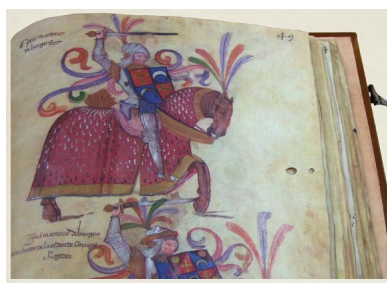


c.1360

The Kaufmann Haggadah. Facsimile Edition of Ms. 422 of the Kaufmann Collection in the Oriental Library of the Hungarian Academy of Sciences.
[Budapest, Hungarian Acad. of Sciences, Oriental Libr., 422]

Publications of the Oriental Library of the Hungarian Academy of Sciences, 1. Budapest, 1990. 20 x 26 cm, 2 vols, 120, 23 pp.

New color facsimile of the MS restored in 1987. The codex has taken its name from its former owner, David Kaufmann, one time professor at the Rabbinical Seminary in Budapest. The MS is was copied in Catalonia between 1360-1370 and is one of the best known and most beautiful pieces of the Spanish Haggadot originating from the latter half of the 14th c. The prayer book is divided into two parts: miniatures relating the story of the Exodus from Egypt in 14 full pages and a lavishly ornamented text part containing the prayer to be said. Instead of initials the complete first words are ornamented. The pictures depict either the biblical text or draw from later legends. Commentary by Gabrielle Sed-Rajna. Limited numbered edition of 1000 copies, bound in leather with silver gilt and protective box.



14-
17th c.

Libro de Caballeros de la Cofradía del Santísimo y Santiago.

[Burgos, Archivo de la Catedral]

978-84-923812-6-5 Burgos, 2001. 27 x 37 cm, 146 pp.

Limited edition of 898 copies.



15th c.

Regla de la creación.

[Burgos, Archivo de la Catedral]

Burgos, 2001? 21.6 x 30.7 cm.

Limited edition of 898 copies.



c.1570

Bestiario de Don Juan de Austria.

[Burgos, Montasterio de Santa María de la Vid]

978-84-923812-0-3 Burgos, 1998. 484 pp.

Deluxe facsimile of the only surviving bestiary written in Spanish, attributed to Martin Villaverde. Limited edition of 696 copies.



12th c.

The Bury Bible. Facsimile Edition with commentary by R.M. Thomason.

[Cambridge, Corpus Christi College]

Suffolk, 2001. 34 x 51 cm, 18 color, 12, 72 pp.

The Bury Bible, one of the most famous and splendid English bibles in the romanesque style, was made at Bury St. Edmunds abbey in the 1130s by an artist named Master Hugh. The bible's miniatures reflect a wide range of stylistic and iconographical influences and in particular, it is suggested that Hugh must have come into direct contact with contemporary Byzantine painting and mosaic. Cloth.
\$ 750



14th c.

The Corpus Apocalypse.

[Cambridge, Corpus Christi College, Parker Library, MS 20]

Lucerne, 2013. 26 x 36 cm, 2 vols, 144 pp + commentary.

Created by one or two masters in a period of intensive work between 1335 and 1339 for Henry de Cobham, first Lord Cobham, a dignitary at the English court. This lavishly decorated manuscript features a dense series of no less than 121 large miniatures in brilliant colors and sparkling gold and silver. Most of the glowing gold surfaces are decorated with delicate chasing. Fascinating images of dramatic events are depicted on imaginatively patterned backgrounds. 280 blue initials with red flourishing and 59 golden initials ornament the Anglo-Norman French and Latin texts.
€ 6980

13th c.

Die Trinity-Apokalypse.

[Cambridge, Trinity College, MS. R.16.2]

Luzern, 2004. 30.5 x 43.2 cm, 62 pp + commentary.



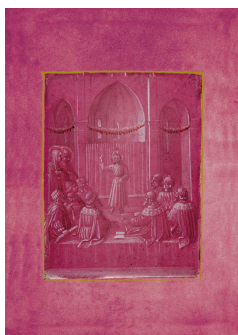
Among the splendid English apocalypses, the magnificent Trinity Apocalypse stands out as the culmination of manuscript illumination in the early Gothic period. It originated in the mid-13th century and describes with 15 richly colored miniatures, mysterious images and striking language the end of the world and last judgement as it was revealed by St. John. Each of the more than 100 pictures of the Apocalypse was painted with the greatest attention to detail; since all of St. John's visions are portrayed in the miniatures, it is as if the reader is paging through a picture book of the Book of Revelations. There is an expert use of a wide variety of colors, ultra marine and indigo in the blue forms, at times soft and brilliant, which creates the impression of movement and liveliness. The use of silver and gold contribute to its splendor. It is believed that the codex was intended for aristocratic circles and scholars have surmised that Eleanor of Provence, wife of King Henry II, is depicted in some of the miniatures and perhaps was the patron of the manuscript. It begins and ends with a picture gallery illustrating St. John's life. The idea of framing the revelations with the life of St. John was an innovation in the history of book illumination which became so popular that all English apocalypse manuscripts of the 13th century followed that form. Commentary by David McKitterick, Nigel Morgan, Ian Short & Teresa Webber. Limited edition of 980 copies, bound in white goat leather, embossed with gold. Front and back covers decorated with the coat of arms of the English royal family. € 3980

c.1450

Pasionario púrpura de Fra Angelico.

[Cambridge (MA), Fogg Art Museum; Rotterdam, Museum Boijmans van Beuningen]

Valencia, 2007. 8 x 10 cm. 24 pp + commentary.



This unusual MS—executed as its name implies in purple hues—features illuminations by master Italian painter Fra Angelico. The facsimile edition reunites parts of the codex now preserved at two different locations (Fogg Art Museum, Cambridge, Massachusetts, & Museum Boijmans van Beuningen, Rotterdam). Fra Angelico, or Beato Angelico, is considered one of the most refined and spiritual artists of his day. In the art of the miniature he practiced a style that was particularly linked with the late gothic heading towards the Renaissance: abstract, luminous and dazzling although greatly restrained internally. Limited edition of 999 copies. € 1400

13th c.

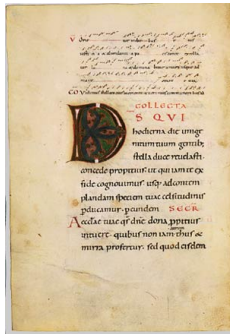
Ingeborg-Psalter (Chantilly, Musée Condé, Ms. 9 olm 1695).

[Chantilly, Bibliothèque de Musée Condé, 9, olim 1695]

[3-201-01274-2] Codices Selecti, LXXX. Graz, 1985. 20.4 x 30.4 cm, 2 vols, 400, 218 pp.



The Ingeborg Psalter, a most significant and splendid MS, was created c.1200 in northern France. The last decades of the 12th century were a time that achieved a high flourishing of artistic production in Paris and its surrounding provinces. The richly decorated Psalter contains the text of 150 psalms; historically this type of MS forms the preliminary stage to the "Livre d'heures" (Book of Hours) of the Flemish paintings of the 14th and 15th centuries. The psalms and other texts start with distinctive initials, most of them beautifully decorated. The 51 glittering gold miniatures are especially important because of their new stylistic development from their Romanesque predecessors and because they shape the outstanding role in the future Gothic book painting. On 27 miniature pages, which mostly show 2 scenes one above the other, important events from the lives of Abraham and Moses are represented. The House of Isaiah, stressing the connection between the Old and New Testament follows and finally the miniatures with events in the life of Jesus are depicted. Commentary by F. Deuchler. Limited edition of 500 copies bound in leather, with slipcase. € 7900



11th c. ***Echternachter Sakramentar und Antiphonar (Hessische Landes- und Hochschulbibliothek Darmstadt, Hs. 1946).***

[Darmstadt, Hessische Landes- & Hochschulbibliothek, 1946]

[3-201-01166-5] Codices Selecti, LXXIV. Graz, 1982. 17 x 24 cm, 278 pp.

Deluxe full-color facsimile of complete ms, copied and illuminated in Echternach, 1030. St. Gall-type music notation. Commentary by K. H. Staub, P. Ulveling & F. Unterkircher. Limited edition of 500 numbered copies. Full leather, with slipcase.
€ 1580



18th c. ***Pessach-Haggadah. Codex orientalis 7 der Hessischen Landes- und Hochschulbibliothek in Darmstadt.***

[Darmstadt, Hessische Landes- & Hochschulbibl., orient.7]

[3-201-01463-X] Codices Selecti, LXXXIX. Graz, 1989. 25 x 34 cm, 52 pp + commentary.

This MS was written and illuminated in Copenhagen in 1769 by Yeduda Leib ben Eliyah Ha-Cohen from Lissa (Poland). It contains biblical texts, hymns, psalms, verses and other religious texts written in German square Hebrew script with annotations in Rabinic cursive. These texts were read aloud on the first the second Pessach evenings. The illuminations show the influence of certain contemporary works such as Matthäus Merian's "Icones Biblicae" the Amsterdam Haggodot and the etchings of Daniel Nikolaus Chodowiecki. Leib's miniatures are like tiny canvases; his landscapes are similar to works of the French classicists, his architecture suggests Copenhagen's Baroque buildings, and house scenes, with varied shadings and lighting effects, are very Rococo in style. Commentary by U. Haxen. Limited edition of 730 copies, bound in half leather and marbled boards.

€ 790



15th c. ***Die Darmstädter Pessach-Haggadah. Codex orientalis 8 der Hessischen Landes- und Hochschulbibliothek Darmstadt. Erläutert und mit Anmerkungen versehen von Joseph Gutmann.***

[Darmstadt, Hessische Landes- & Hochschulbibl., orient.8]

Berlin, 1971-72. 24.5 x 35.5 cm, 116 pp + commentary.

This MS, appropriate for the Passover Seder, consists of Biblical and homiletic readings, prayers & songs which have as their theme the Exodus of the Jews and their freedom from Egyptian slavery. It was written by Israel Ben Meir, a citizen of Heidelberg. The 26 miniatures, the work of several artists, appear to be modeled after such sources as woodcuts, tapestries or Christian miniatures. Stylistic and textual evidence suggests that the Darmstadt Haggadah was probably produced in the second quarter of the 15th c. in the Upper Rhine region. The miniatures in their predominantly Christian nature present an interesting and complex problem to the scholar. Commentary: Joseph Gutmann, Hermann Knaus, Paul Pieper & Erich Zimmermann. Limited edition of 600 copies.

€ 2000



11th c.

Koran des Ibn al-Bawwab.

[Dublin, Chester Beatty Library]

[3-201-01190-8] Graz, 1981. 12 x 14 cm, 564, 130 pp.

Complete facsimile edition of this MS from the beginning of the 11th century. Scholarly volume by D.S. Rice. In leather with half-leather case.



c.800

The Book of Kells.

[Dublin, Trinity College Library, 58]

Luzern, 1990. 24 x 33 cm, 680, 380 pp.

The Book of Kells was probably compiled on the Scottish island of Iona at the end of the 8th century. The Irish monks had been dedicated during the 5th to the 7th c. to spread the Christian faith all over Europe. It was called "The Time of Scholars and Saints", when monasteries were influential and spiritual centers of Europe. In 806 when Iona was attacked by Vikings the monks presumably fled with the MS to Ireland. The MS was found buried at Kells and remained there until it was taken to Dublin during the reign of Cromwell. Around 1661 Henry Jones, Bishop of Meath, donated it to the library of Trinity College where it is kept to this day. The Book of Kells has been regarded as the most important medieval illuminated gospel book. Although it was cut down in size at some point in its history it remains majestic in scale. Its rich and complex decoration displays an incredible wealth of symbolic and mystical illumination; only 2 of its 680 pages are not decorated in full color. In the 12th century the priest Gerald of Wales called its design "the work of an angel, and not of a man". Its miniatures of the early Middle Ages are among the most beautiful ever made. The MS contains mainly the four Gospels; however other texts like the canonical tables and a number of property deeds relating to the monastery of Kells are included. It must have been made in a scriptorium which knew all the secrets of the trade in manuscript production plus a profound knowledge of contemporary and historic art. There are few other books which express such symbolic and magical power. Separate commentary volume in Eng-Ger by Dr. J.J. Alexander (including contributions by other Irish and British scholars). Limited numbered edition of 1,480 copies bound by hand in white leather. Deluxe presentation box.



7th-8th c.

The Durham Gospels. Durham, Cathedral Library, MS A.II.17. Edited by Christopher D. Verey, T. Julian Brown, Elizabeth Coatsworth. With an Appendix by Roger Powell.

[Durham, Cathedral Library, A.II.17]

Early English Manuscripts in Facsimile, 20. Copenhagen, 1980. 111 pp.

Collotype. This volume consists of two parts. The first part is an incomplete copy of the gospels written in a very expert insular majuscule early in the 8th c. It is ornamented throughout, and in its script, in the nature of its text and in the form of its decoration it serves as a link between the Book of Kells and the Lindisfarne Gospels. This MS throws much light on the work of the scribes and artists in the Northumbrian monasteries during the period which is often known as the golden age of Northumbria. The second part of the volume consists of fragments of the Gospel of St. Luke written late in the 7th century or early in the 8th in a type of uncial found in the Codex Amiatinus. Half-morocco binding (also available in wrappers for c.25% less).

€ 1090



11th c. ***Das "Pontifikale Gundekarianum". Faksimile-Ausgabe des Codex B4 im Diözesan-Archiv Eichstätt. Kommentarband herausgegeben von Andreas Bauch und Ernst Reiter.***

[Eichstätt, Diözesanarchiv, B4]

Wiesbaden, 1987. 37 x 46 cm, 82, 199 pp.

€ 980



10th c. ***Beato de Liebana de la Biblioteca Escorialense.***

[Escorial, Biblioteca del Monasterio, &.II.5]

[84-86290-92-9] Colección Scriptorium, 6. Madrid, 1994-95. 22.5 x 39.5 cm, 304, 876 pp.

The commentary on the Apocalypse by the Asturian monk, Beato, written in 776, was considered in Catholic Spain a major sacred text. Numerous copies of the Beato original were created by Spanish miniaturists from the 10th to the 13th c. They all came to be known by the name "Beato de Liebana" (The Blessed of Liebana). More than 20 different Beatos have been preserved, each presenting Beato's text in a uniquely different manner depending on the influence of different styles (Mozarabic, Romanesque, Gothic). This MS version, from the 10th c. and now preserved in the Escorial but originally believed to be from the scriptorium at San Millán de la Cogolla (Rioja), is written in visigothic script and is magnificent for its color scheme, the grace and delicacy of its strokes, and its fantastic artistic imagination displayed in the moving and vibrant scenes. The work may be the work of Florencio and Sancho, two well-known miniaturists. Commentary by Juan Manuel Ruiz Asencio. Limited edition of 980 copies, with primitive Mudéjar-style binding featuring wooden covers lined with goatskin.

€ 4500



16th c. ***Corán de Muley Zaidán.***

[Escorial, Biblioteca del Monasterio, 1340]

[84-88829-23-X] Colección Scriptorium, 8. Madrid, 1996. 19 x 28 cm, 532, 46 pp.

This fine Koran from the private library of Sultan Muley Zaydán of Morocco came to Spain after the victory of Pedro de Para in the Barbary Sea in 1611. It is a work of great beauty, richly decorated throughout, and an outstanding example of mabsut style, with vocalizations in red, taslid and sukuns in blue. The especially handsome titles of the suras are written in gold Kufic on a blue ground. Folios 1v, 2r, 264v and 265v are splendidly illuminated with Moorish motifs. Folio 264 gives details of the origins of the copy: "[2 November 1599] executed in the Mosque of the Al-Badi Palace in Marrakech, and finished on the 13th day of the month of Rab'ia in the year 1008 after the Hegiraduring the reign of Sultan Al-Mansur, father of Muley Zaydán." Companion volume by María Teresa Ortega Monasterio & María Josefa de Arcarraga Sever. Bound in goatskin with gold stamping. <http://www.omifacsimiles.com/brochures/koran.html>



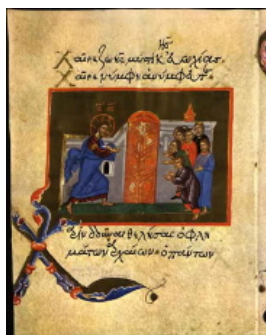
15th c.

Biblia Hebraea, G-II-8.

[Escorial, Biblioteca del Monasterio, G.II.8]

[84-88829-37-X] Colección Scriptorium, 9. Madrid, 1995-2000. 20 x 27.5 cm, 2 vols, 772, 128 pp.

This 15th-c. Hebrew Bible, created in Madrid, is exquisitely ornamented with filigree and calligraphic vignettes and labyrinthic designs. It is known that the rabbi Alfonso of Zamora worked on this codex in the University of Alcalá de Henares, and it is believed that part of the MS was taken to Flanders by Aries Montano. It comprises the complete Judeo-Palestinian canon, with the exception of Genesis 38, 24-42 and 16, where folios were lost; apart from a few differences it agrees with the "textus receptus". The book of Psalms is divided into four sections beginning with Ps. 1, 42, 73 & 107. The bible contains a number of fascinating codicological and textual irregularities: Zamora first wrote in the top margins all the folios, the Latin names of the books of the bible, and the corresponding chapter numbers; in the side margins, using the same signs as in the Madrid original, he inserted the chapter divisions which appear in the Polyglot Bible. The Hebrew Books of Samuel, Kings and Chronicles are changed to the Latin titles Kings I & II, Kings III & IV, and I & II of Paralipomena. At a latter date the same famous rabbi removed the titles and numbers in the margins, replacing the former by the original Hebrew names, and the latter by rabbinical alphabetical numbers. In some places only the erasures can be detected, while in other, the original annotations can still be observed. Commentary by Emilia Fernández Tejero, María Josefa de Azcárraga, & María Teresa Ortega Monasterio. Limited edition of 980 copies, bound in leather with silver inlay in the Mudéjar Gothic style, after the original. € 4000



6th c.

Akathistos (himno marial griego). Edición facsímil del códice R.I.19 de la Biblioteca de San Lorenzo el Real de El Escorial.

[Escorial, Biblioteca del Monasterio, R.I.19]

[84-85197-21-6] Codices Artísticos, 4. Madrid, 1981. 19 x 25 cm, 64, 113 pp.



11th c.

Códex Aureus Escorialensis.

[Escorial, Biblioteca del Monasterio, vitr. 17]

[84-88829-08-6] Colección Scriptorium, 5. Madrid, 1995-2003. 33.5 x 50.7 cm, 342 pp + commentary.

Codex Aureus (or Golden Codex) is one of the outstanding MSS of the post Carolingian period, probably produced around 1035 (reign of Emperor Conrad II) in the scriptorium at Echternach, a Benedictine monastery which enjoyed the direct protection of the Ottonians. It was actually commissioned by Henry III, and both Emperors as well as their wives, Gisela and Agnes, appear in several places in the codex. The MS is written entirely in Carolingian minuscule (in thickly applied gold ink) arranged in two columns; its magnificent size—33.5 x 50.7 cm—made it an ideal candidate for some really extraordinary decoration and illumination. The way in which certain parts of the written text are decorated, using large letters with a predominantly ornamental value to make them stand out, and the extension of this ornamentation to a large variety of frames or borders around the letters, make this codex an exquisite example of its genre. The miniatures are undoubtedly among the most beautiful works of the German school. The most outstanding is the almost primitive portrait of the Virgin, seated on a Byzantine chair, receiving the Codex Aureus from the hands of Henry III, while his consort Agnes receives the Virgin's blessing. There are other remarkable pages, for example the portraits of the four Evangelists which appear just before the texts of their respective Gospels. Before it passed to the Escorial Library it was owned by Marguerite of Austria, and while in her possession, it was consulted by Erasmus of Rotterdam for his work on the Novum Testamentum. Commentary by Hans Rathofer. Limited edition of 980 copies, bound in goatskin with gold stamping and gold-plated metalwork.

€ 14800

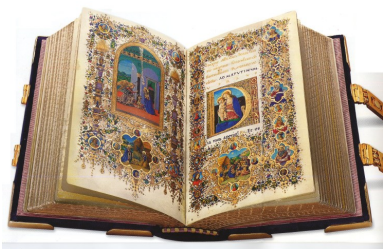
7th-
8th c.***La bibbia Amiatina.***

[Florence, Biblioteca Medicea Laurenziana, "Amiatino 1"]

Florence, 2000. 24 x 33.5 cm, 2 vols, 2058 + commentary.

One of three bibles made by Ceolfrith, abbot of the twin monasteries of Wearmouth and Jarrow in Northumbria. Based on a model coming from Cassiodorus' Vivarium, the MS, written between the end of the 7th and the beginning of the 8th centuries by at least seven or eight scribes, is exceptionally large, consisting of 1029 parchment leaves and weighing around 50 kilos. Its extraordinary interest derives not only from these external characteristics, but also because it is the most ancient and complete witness to the Vulgate Latin Bible and contains many great and valuable miniatures (of which the most famous is that portraying Ezra copying the Holy Scriptures). The Codex Amiatinus was carried to Rome by Ceolfrith as a gift to Pope Gregory II in 716. At an undetermined date, though certainly before the beginning of the 11th century, the MS came to the Monastery of San Salvatore on Mount Amiata, where it remained for a least seven centuries, except for a brief period in Rome when it was collated by the commission in charge of the Sistine Bible (1590). Limited edition of 199 copies bound in full leather with brass clasps.

€ 13000 http://www.omifacsimiles.com/brochures/bib_amiat.html



15th c.

Libro d'ore di Lorenzo de' Medici.

[Florence, Biblioteca Medicea Laurenziana, Ash. 1874]

Modena, 2004. 10.1 x 15.3 cm. 2 vols, 472, 295.

In the 1492 inventory, following the death of Lorenzo de' Medici, mention is made of 5 books "libriccini delli offitii, di donna", or small Books of Hours. The description, "for a woman", suggests something both small, precious and jewel-like, with pages designed to be turned by a delicate female hand. The codex Ashburnam 18874 fits this description perfectly. Scarcely bigger than a modern postcard, 10 x 15 cm, it is strikingly bound in pure silk velvet, with clasps and frames in filigree silver-gilt, embossed on each board with a large lapis lazuli and 4 pink quartz stones. Everything about this MS suggests an elevated provenance: from the opulent binding to the harmonious calligraphy and the exquisite series of miniatures attributed to Francesco Rosselli, engraver, illuminator, cartographer and painter, who, together with Francesco di Antonio del Chierico, was the greatest exponent of the Florentine school. There are 9 full-page illuminations, with each picture surrounded by elaborate floral decorations enriched with festoons and garlands. But each of the 233 folios of the MS features at least one element, either a capital letter or a frieze, positioned to enhance the page according to the strict canons of the bookmaker's art. Commentary edited by Franca Arduini. Limited edition of 980 copies, bound in pure silk velvet, decorated in silver-gilt with lapis lazuli and pink quartz.



1731

Die Frankfurter Pessach-Haggadah. Eine illustrierte Handschrift des Jakob ben Michael May Segal von 1731 im Jüdischen Museum der Stadt Frankfurt am Main.

[Frankfurt am Main, Jüdisches Museum]

Berlin, 1988. 24.5 x 27 cm, 54 pp + commentary.

The Frankfurt Pesach Haggadah is a lavishly executed parchment MS completed on March 8, 1731. The Hebrew-Aramaic text is written for the most part in vocalized square Ashkenazi script; accompanying annotations appears in Yiddish. 67 colored miniatures illustrate the text, 13 of them in half-page format and 54 smaller ones. The scribe and illuminator was Jacob Ben Michael Segal May. He came from Innsbruck during the first third of the 18th c. to settle in Judengasse in Frankfurt. The MS was dedicated to his father. Stamps on the opposite side of the title page indicate that the book was in Hungary for a time; later it belonged to the Jewish writer Sholem Asch (1880-1957). It was acquired by the Jewish Museum in Frankfurt in 1986. Commentary volume includes transcription tables, German translation of the Haggadah text and introduction to the religious, literary & art historical significance of the MS. Limited edition of 300 copies, bound in half vellum. € 620



9th c;
11th c.

Lorscher Rotulus (Stadt- & Universitätsbibliothek, Frankfurt/Main, Barth. 179).

[Frankfurt, Stadt- & Universitätsbibliothek, Barth. 179]

[3-201-01622-5] Codices Selecti, IC. Graz, 1994. Roll, 257 x 23.5 cm; commentary.

This MS, a truly extraordinary document—being the only liturgical book roll that has come down to us from the Carolingian period—dates from the 3rd quarter of the 9th century and was produced in the scriptorium of Lorsch. Evidence of its origin is not only found in the style of the extremely decorative and colorful interlaced ornament running along the borders over the entire length of the parchment roll, but also in the emphasis the Litany places on Nazarius, the local patron saint of Lorsch. This sequence of Saints was written across the entire front side of the Rotulus in three columns, with gold and silver letters enhancing the importance of certain names. The four texts placed on its reverse side (a Votive Mass, prayers intended for Mass, a directory listing treasures and books of the Abbey dedicated to the Redeemer, and an Officium Stellae) were added in the mid-11th century. The viewer is fascinated not only by its roll format but also by the absolutely unusual number of Saints mentioned in the Litany (534), and finally by its exquisite decorative apparatus. The MS has special significance for the city of Frankfurt:

Charlemagne's son, Louis II the German, and his family are listed in the Litany, and Louis was founder of the Abbey of the Redeemer (a Carolingian Palatinate abbey in Frankfurt), where it is quite possible that the Rotulus once belonged, perhaps originally commissioned by Louis the German. Commentary by H. Schefer. Limited numbered edition of 980 copies, housed in a case.

€ 390



11th c.

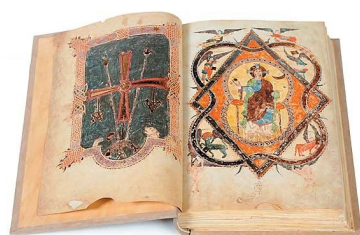
Beato de Ginebra.

[Geneva, Bibliothèque de Genève, ms. lat. 357]

Madrid, 2011. 16 x 25 cm, 194 pp + commentary.

Rare example of a Beato with Beneventan & Carolingian script and in a format much smaller than the usual Beato. This source is actually part 2 of Ms. 357 which also contains the Institutiones grammaticae of the Latin grammarian Priscian, not reproduced in this facsimile. The text was certainly copied in the south of Italy (probably Montecassino Abbey, Benevento) and is adorned with 65 miniatures and an initial. Limited edition of 898 copies. Artisan binding in full leather.

€ 4575



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 Tàbara 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 Cardeña.

[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 Cardeña 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 Cardeña 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.



13th c.

Goslarer Evangeliar.

[Goslar, Stadtarchiv, B 4387]

[3-201-01526-1] Codices Selecti, XCII. Graz, 1991. 25 x 33.5 cm, 258 pp + commentary.

The Goslar Evangeliar, named after its probable place of origin in Lower Saxony, is one of the most exquisite creations that survive from the Staufer period. Copied around 1240 and adorned with altogether 30 illustrations of biblical scenes, it was meant to instruct both educated and lay readers in the Word of God. While the structure of the codex follows the usual Gospel tradition, the Goslar Gospels stand apart in the way different elements of the most diverse styles are combined in a wonderful new harmony. The prologue which contains epistles and a preface by St. Hieronymus (among them a typology of the Gospels and an explanation of the symbols attributed to the four Evangelists), a letter of Saint Eusebius (on the origins of the harmony of the Gospels) and a prologue on the Gospels by an anonymous writer, is followed by the four gospel texts which are in turn each introduced by a table of contents ("capitula") and a prologue ("argumentum"). This sequence of texts and their inner structure also determines the decorative pattern of the Goslar Gospels. The full-page miniatures and initials that introduce each Gospel are made to give the beholder an overall impression of the text that follows. The richly gold embellished miniature pages each display two or more scenic illustrations which, like the episodes inserted into the initial pages, are illustrations of the four Gospels. The imaginative and inventive decoration with initials lend the text pages of the Gospel Book a very special charm, the initials being ornate in a different manner, according to the function they fulfil. Some of them are decorated with colorful rançons and small inserted drolleries on a gilded ground, but there are also finely outlined initials filled with gold rançons, and also golden letters on colored grounds, interlaced with fine scrollwork. The scribe used a Gothic minuscule (textura), typical of the 1st half of the 13th century. Commentary by Renate Kroos, Frauke Steenbock, Wolfgang Milde & Dag-Ernst Petersen. Limited edition of 300 copies. € 5900



c.1460

Historienbibel. Farbmikrofiche-Edition der Handschrift Hamburg, Staats- und Universitätsbibliothek, Cod. 7 in scrinio. Einführung und Beschreibung der Handschrift von Heimo Reinitzer.

[Hamburg, Staats- & Universitätsbibl., cod. 7]

[3-89219-006-2] Codices Illuminati Medii Aevi, 6. Munich, 1988. 17 x 25 cm, 30 pp, 9 fiches.

Hagenau (Alsatia), workshop of Diebold Lauber, c.1460. Paper, 415 fols., 2 cols. Decorated with one full-page painting, two large ornamented initials on golden ground, and 96 fine watercolor drawings, attributed to Hans Schilling, representing 67 scenes illustrating 408 divisions of the Old Testament, and 28 scenes illustrating 180 divisions of the New Testament. The biblical narrative comprises events of the Old Testament, beginning with the Fall of Angels and the Creation through the Destruction of Babylon, and scenes from the Book of Judith, and, for the New Testament, a continuous narrative of the Lives of the Virgin and Christ, beginning with the expulsion of Joachim from the Temple through the Coronation of Mary and the Last Judgement. This second part is a redaction in prose of Bruder Philipp's "Marienleben". Linen.
<http://www.omifacsimiles.com/brochures/cima06.pdf>



1458

Historienbibel. Farbmikrofiche-Edition der Handschrift. Hamburg, Staats- und Universitätsbibliothek, Cod.8 in scrinio. Beschreibung der Handschrift und Aonmerkungen zum Übersetzungswerk von Anna Katharina Hahn.

[Hamburg, Staats- & Universitätsbibl., cod. 8]

[3-89219-047-X] Codices Illuminati Medii Aevi, 47. Munich, 1997. 17 x 25 cm, 61 pp, 13 fiches.

Wiener Neustadt, 1458 (and later). Paper, 460 fols., 2 cols. This history bible is an abbreviated translation of the first part of the Old Testament (from Genesis through the 2 Maccabees) of the "Historia scholastica" by Petrus Comestor, combined with selected passages of secular history from the "Weltchronik" by Heinrich von München, and some extracts of the books of the Prophets. The headings of the divisions are in red, some in large textura, and the main headings to the biblical books include sometimes summaries. The MS is decorated with 421 miniatures, and with 28 large, partly historiated initials, linked to simple border decorations, that mark the beginnings of the biblical books. The picture cycle begins with the Creation and the Fall of Angels for the prologue, followed by 8 presentations of the Days of Creation, and then illustrates events in the history of mankind from the Fall of Man through the Roman emperor Octavian and Cleopatra, concluding with 6 miniatures for the Books of the Prophets. The biblical scenes are furnished with many details, figures with fine facial expressions are well proportioned, wearing richly varied clothes with nice drops of folds. Linen.
 € 475 <http://www.omifacsimiles.com/brochures/cima47.pdf>



c.1460

Historienbibel / Sankt Brandans Meerfahrt. Farbmikrofiche-Edition der Handschrift Heidelberg, Universitätsbibliothek, Cod.Pal.germ.60. Beschreibung der Handschrift von Ulrike Bodemann. Literarhistorische Einführung zu 'Sankt Brandans Meerfahrt' von Karl A. Zaenker.

[Heidelberg, Universitätsbibliothek, cpg 60]

[3-89219-025-9] Codices Illuminati Medii Aevi, 25. Munich, 1993. 17 x 25 cm, 32 pp, 7 fiches (x60).

Swabia, c.1460. Paper, 194 fols., 2 cols. A miscellany of 10 religious and edifying texts written by a single scribe, some connected to the "Art of Dying Well", with 138 slightly tinted pen drawings. The History Bible is the most substantial part, containing a prologue, summaries of the Pentateuch, the historical and prophetic books, two Books of Wisdom, the Canticum canticorum, and Job. 88 integrated drawings of various sizes mainly illustrate episodes from Genesis and Exodus. The style of the drawings is simple realistic, but detailed and rich on figures. The most interesting part is "St Brendan's Sea Travel", an independent German text redaction of the "Vita Brendani" and the "Navigatio Sancti Brendani abbatis", which describes how St Brendan of Clonfert (c.486-c 578) and 12 of his confreres sailed west across the ocean in search of an earthly paradise, and after many miraculous and mysterious adventures with sea monsters and devils and after the passage of the false paradise island this Odyssey is ended at "hyberrnen der statt" by God's grace. The cycle of 33 drawings illustrates a visionary sea travel in close relation to the text, presenting the maritime world full of evils. A picture of the poor souls as prisoners in one of the 9 purgatories and other symbolic scenes make clear the characteristics of this allegory as a penitent underworld travel. The sequence of single episodes combines oriental-classical motifs with traditional scenes of Christian legends. Linen.

€ 335 <http://www.omifacsimiles.com/brochures/cima25.pdf>



12th c.

Albani Psalter.

[Hildesheim, Dombibliothek, Ms. St. God. 1; Cologne, Schnütgen Museum, Inv. No. M694]

[3-87560-029-0] Stuttgart, 2007. 18.4 x 27.6cm. 422 pp + commentary.

A milestone in the history of book illumination the St. Alban's Psalter is among the most significant and richly decorated Psalter MSS and one of the finest volumes of English book illumination. The English variant of the Romanesque period is frequently considered the most interesting period of Insular illumination, characterized by transition and experimentation. During the Middle Ages, the Psalms belonged to the most widely known and most popular texts of biblical literature, both in the private and in the ecclesiastical realms. They were recited daily by both clerics and the laity and used in textbooks for teaching children to read and write. Besides the psalms the St. Alban's Psalter includes two further texts: the Life of St. Alexis and a letter of Pope Gregory the Great in which he defends the variety of images as a teaching aid. The MS was presumably commissioned by Geoffrey de Gorham, abbot of St. Alban's, for Christina of Markyate, a close friend of his, to be executed by the scriptorium of St. Alban's abbey near London. Christina, coming from a wealthy Anglo-Saxon family, decided at a very early stage to dedicate her life to God—she fled from an arranged marriage and withdrew to a hermitage near Markyate. There she got to know Geoffrey who became her mentor and friend, a very special relationship to which we owe this unique Psalter manuscript. The impressive picture cycle was created by the main artist of the Psalter, the "Alexis Master". This tremendously rich sequence of scenes introducing the book is distinguished by strong body color painting, and by elegant, extremely elongated figures that are mostly shown in profile. The artist shaped the tender bodies using a complex system of deep color shades and lines of light derived from Byzantine models. The backgrounds are composed of blocks of color and include complicated architectural elements. His work is clearly influenced by Ottonian art. Blue, green and purple dominate each single composition of the English picture cycle. All miniatures are set in a golden frame, which is in turn filled with opulent meandering bands of a sheer incredible variety. The illustrations are the oldest surviving examples of book painting from the English Romanesque period. The narrative style of the pictures and the depictions in profile suggest that the artist had religious drama in mind. All 46 miniature pages bear testimony to a successful iconographic symbiosis of Anglo-Saxon, Ottonian and Byzantine art, combined with a creative urge for independent artistic expression. Deluxe limited edition of 1,125 copies bound in full leather with silver clasps. Special promotional price €8980 until February 2014. € 11900



c.1000

Il codice di Warmondo.

[Ivrea, Biblioteca Capitolare]

Scarmagno, 1990. 22 x 33 cm, 444, 240 pp.

The Capitulary Library of Ivrea keeps a codex that dates from before the year 1000, the *Sacramentarium Episcopi Warmundi*, created for the Bishop of Ivrea, Warmondo, who engaged in diatribes with King Arduino that stirred the imagination of the people in that period around the year 1000. This codex is a parchment of 222 folios with various illuminations and colored or gilded initial decorative letters. The illuminations were executed by different artists but have some basic features in common: they are vivaciously drawn with a pen and then painted with watercolors. The illuminations and the decorated initial letters are surrounded by frames in which there are illustrative inscriptions. The historical importance of the figures is also considerable. The young emperor Otto III, defender of Warmondo, envisaged the restoration of Constantine's Holy Roman Empire, and it is no accident that the pope whom he selected (who was also the emperor's tutor) to replace Gregory V was named Sylvester II to underscore the continuity with Pope Sylvester I, who had baptised Constantine. And it was this pope who, during the Roman Synod of 999, confirmed the condemnation of King Arduino, Warmondo's rival. If this king is famous in history books and is sometimes considered the first king of Italy, Warmondo is a figure of equal stature who not only proved to be more than a worthy rival, but also turned the city of the bellicose Arduino into one of the most illustrious cultural centres in North Italy during that period. And one of the very rare surviving examples of this culture and art is the *Sacramentarium Episcopi Warmundi*. Commentary & transcription (It-Fr-Eng) by Luigi Bettazzi and Luigi Magnani. Deluxe edition of 1000 copies, bound in leather with blind toolings on the boards and spine; slipcase with wooden headboards and leather sides with blind toolings.



c.1479

The Rothschild Miscellany.

[Jerusalem, Israel Museum, Ms. 180/51]

[0-948223-030] London, 1989. 16 x 21 cm, 948 pp + commentary.

The Rothschild Miscellany was commissioned by Moses ben Yekuthiel Hacoen probably around 1470. It was a time when the Jews in Italy came into contact with all sectors of society and adopted the way of life of the gentile aristocracy. They enjoyed the favorable attitude of some of the great Italian Princes such as the Medici of Florence and the Este of Ferrara. The prohibition for Christians to lend money for interest was highly beneficial to the Jewish community, many of whom prospered. The wealthy Jew became a man of the Renaissance with a taste for letters and art, and pleasure in affluent living. At the same time the Jews never became estranged from their Jewish intellectual and religious heritage and this was a period of unprecedented cultural activity amongst Italian Jewry, producing scholars, artists, poets and physicians. The Rothschild Miscellany, as it is now known, consisting of more than 37 religious and secular works, is the most elegantly and lavishly executed Hebrew MS of that era. Among the religious books are Psalms, Proverbs and Job, and a yearly prayer book including the Passover Haggadah. All have illustrations for each festival and prayers for special occasions. The secular books include philosophical, moralistic and scientific treatises. The text throughout the MS is accompanied by marginal notes and commentaries of the sages. From its inception it was planned as a sumptuous work to encompass, in minute detail, almost every custom of religious and secular Jewish life. The figure drawings and border decorations of the miniatures mirror the rich Italian Renaissance influence and were probably made in a workshop in the Ferrara region. Of 948 pages, 816 are decorated in minute detail in vibrant colours, gold and silver. Fanciful landscapes, spatial perspective settings and the precision of human and animal representations echo the style of the best artists who worked for the d'Este court in the third quarter of the 15th c, possibly connected with the workshop of the artists who illuminated the famous Latin Bible of Borso d'Este. No other Hebrew manuscript equals the richness and scope of the illumination of this Miscellany. Limited edition of 550 copies, bound in full leather.

\$ 9935



13th c. **Worms Mahzor. Jüdische National- u. Universitätsbibliothek Jerusalem, MS 4° 781/1.**

[Jerusalem, Jewish National & University Library, 4° 781/1]

London, 1985. 32 x 45 cm, 450 pp + commentary.

The Worms Mahzor, among the oldest known Ashkenazi prayer books for high holidays in existence, is believed to have been written in its entirety during the Middle Ages. It was completed in 1272 in the Rhine area of Germany and was in the possession of the cantors of the famous Worms Synagogue (Rashi Sahul) for more than 650 years. It is written on large sheets of parchment in square, calligraphic Ashkenazi script with vowels. The pages are illustrated with the spectacular characteristics of the South German style of the period. Commentary volume by a team of experts in Judaic studies. Limited edition of 330 copies, bound in full leather with wood boards, after the original.

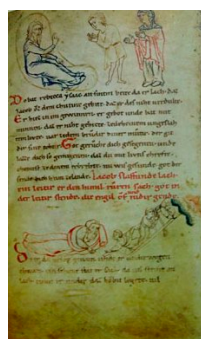


1479 **The Rothschild Haggadah. A Passover Compendium from the Rothschild Miscellany.**

[Jerusalem, Israel Museum]

[0-948223-189] London, 2000. 16 x 21 cm, 2 vols, 44, 79 pp.

Commissioned by Moses ben Yekutiel Hachohen and written and decorated in northern Italy in 1479, this Haggadah is unrivalled in richness and scope. Although medieval haggadahs are among the most extensively decorated of all types of Hebrew MSS, the Rothschild Haggadah, stands out for its elegant and elaborate illustrations of the Passover story and the richness of its marginal texts. The MS comprises the Ashkenazi Passover eve service as we know it today (except for Grace after Meals which was deliberately omitted by the scribe), provided as the main text in the center of the page. In the margins is Maimonides' Hilkhos Hamez Umatsah ("Laws Concerning Leavened and Unleavened Bread"), a classical survey of Passover and its ceremonies. In addition the book includes the section devoted to the piyyutim—the liturgical poems and songs—for all four evenings of the festival of Passover, also exquisitely illuminated; in its margin one finds a medieval text on weights and measures. Commentary and translations by Raphael Loewe, Jeremy Schonfield & Iris Fishhof. Limited edition of 550 copies, bound in full vellum, with slipcase. \$ 850



12th c. **Millstätter Genesis- und Physiologus-Handschrift.**

[Klagenfurt, Kärnten Landesarchiv, Sammelhs. 6/19]

[3-201-00744-7] Codices Selecti, X. Graz, 1967. 13 x 20 cm, 2 vols, 334, 52 pp.

This well-known source, a composite MS copied between 1120 and 1160 in the environs of Kärnten (southern Bavaria), is one of the earliest examples of an illustrated codex in Middle High German. Of great literary and philological importance its texts include Genesis and Exodus and chapters entitled Physiologus, Vom Rechte, Die Hochzeit, Millstätter Sündenklage, Paternoster, and Die verstümmelten Anfangsverse der Dichtung 'Das himmlische Jerusalem'. The illustrations preserve a pictorial recension of Genesis which relates to the Cotton Genesis fragments in the British Library, a mosaic cupola at St. Mark's in Venice, and the Genesis frontispiece of the Carolingian bibles created in Tours. The MS is key for any research on the full Genesis cycle, as well as the treatment of the Physiologus text and illustrations of Latin and Greek texts that gave rise to the 12th-c. bestiary MSS. Commentary by A. Kracher. Monochrome facsimile, bound in full leather with slipcase. € 240



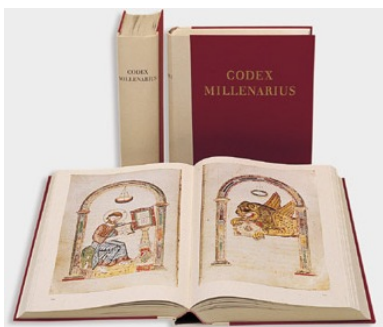
14th c.

Speculum humanae salvationis (Codex Cremifanensis 243).

[Kremsmünster, Stiftsbibliothek, 243]

[3-201-00776-5] Codices Selecti, XXXII. Graz, 1972. 124 pp + commentary.

One of the most beautiful and ancient MSS of the *Speculum Humanae Salvationis* or “Mirror of Human Salvation” is Codex Cremifanensis 243, preserved today in the Benedictine Abbey of Kremsmünster in Austria. Its 192 miniatures, all feather drawings outlined by a sure hand and with a great feel for the use of space, are sparsely colored in red and blue. This Codex is not only the oldest illustrated MS of the *Speculum* text but also its first bilingual edition, containing the original Latin text and a somewhat abridged German version. It is a sort of picture Bible containing systematically compiled reports from both the Old and the New Testaments, forming an extensive synthesis of the Christian history of salvation. The true value of the Kremsmünster MS resides in its numerous miniatures: blue and red backgrounds alternate while the figures before them emerge in the natural color of the parchment. Their faces are generally lit with friendliness, charm and a sympathetic mood. Evil faces, in contrast, are smeared in black. The objects of daily use represented, architecture and vestments provide an interesting insight into the culture of the early 14th century, making the MS a true treasure trove for the cultural history of this period. The *Speculum* shows the close relation between the New and the Old Testaments, in a number of archetypal series, each of which treats four episodes in both picture and text. A so-called anti-typus opens the series with an event of salvation taken from the canon of the New Testament, thus determining the subject being treated. This is followed by three relevant preview scenes from the Old Testament. The interrelation of these four events allows the reader to apprehend the inner context of the salvation topic treated. The presentation offers a synthetic view of God’s plan of salvation, as declared both in the Old and in the New Union, though the latter is always preferred as the greater achievement. The great number of biblical scenes shown, and not least its extensive illustration cycle, have made the *Speculum Humanae Salvationis* the most popular book of religious edification and one of the most widespread works of the Late Middle Ages. Commentary by W. Neumüller. Limited edition bound in full leather.



9th c.

Codex Millenarius (Stift Kremsmünster Cim.1).

[Kremsmünster, Stiftbibliothek, cim.1]

[3-201-00902-4] Codices Selecti, XLV. Graz, 1974. 23 x 34 cm, 700, 40 pp.

€ 1180



13th c.

Ramsey-Psalter

[Lavanttal, Stiftsbibliothek St. Paul, Cod. 58/1; New York, Pierpont Morgan Library, M.302]

[3-201-01661-6] Codices Selecti, CIII. Graz, 1996. 17 x 26.5 cm, 346 pp + commentary.

The Benedictine Abbey of Ramsey founded in 969 by Ailwyn was one of the great centers of scholarship in the English speaking countries for many centuries. In this abbey an elaborate codex known as the Ramsey Psalter was produced for the monastic community's own use at the end of the 13th century. In the course of its turbulent history, the Ramsey Psalter experienced the same destiny as many other medieval MSS: five folios—nearly a complete illustrated cycle preceding the psalms—was at some stage separated from the original binding and finally found its way to the Pierpont Morgan Library in New York. The larger portion remained in the library of the Benedictine Abbey of Sankt Paul in Lavanttal (Carinthia, Austria). 12 deluxe figural initials complete with perfectly inserted individual scenes; stylised floral marginal illustrations populated with tiny creatures; countless line endings, enlivened predominantly with grotesques, are all elements bearing testimony to the sheer inexhaustible imagination of master who created this MS and who, unfortunately, remains anonymous. More than any other section, the illustrated cycle preceding the psalms deserves special mention. Its 12 miniature pages are filled with 40 episodes taken from the Old and the New Testaments to form a homogenous illustrated ensemble. Both these miniatures and the decorative apparatus of the Ramsey Psalter as a whole, are of outstanding quality. The zestful movements of figures, their evocative gestures and facial expressions as well as the strong interaction between the individual protagonists lend the narrative a liveliness that is unparalleled in book production. In addition, the book is lavishly decorated with exuberant gold: the gold leaf grounds which are frequently further enlivened with linear chasing and scattered elements are not limited to the miniatures alone, as is the case in other MSS, but are also found in the initials, in marginal decorations and even in the shortest line endings. This exquisite decoration makes the Ramsey Psalter one of the finest surviving examples of Gothic book illumination. Commentary by Lucy Freeman Sandler and Sr. Maria Caritas Kreuzer. Limited edition, bound in full leather.



960

Biblia Visigótica Mozárabe: Codex Biblicus Legionensis, año 960.

[León, Archivo Capitulare de la Real Colegiata, MS n.2]

León, 2002. 34.5 x 48.5 cm, 1028, 339 pp.

The Visigothic-Mozarabic Bible of St. Isidore is considered not only one of the rarest and most valuable of medieval manuscripts but the best documented Mozarabic bible extant. Precisely dated—having been completed on June 19, 960 in the Monastery of Valeránica—and exactly recorded with the names and portraits of its copyists, the miniaturist Florencio and the calligrapher Sancho, this bible contains all the books of the Old and New Testaments, as well as prologues, biblical commentaries and other texts. It is written in lowercase visigothic-mozarabic lettering with initial capital letters in the interlaced Saxon style and decorated with biblical scenes and roundels. Commentary: 20 essays by various experts in the field. Limited edition of 600 copies printed on special Italian-made paper and bound in full leather with silver bosses; wooden box. € 9000 http://www.omifacsimiles.com/brochures/bib_leon.html



12th c.

Beato de Liébana. Lervao, s.XII.

[Lisbon, Archivo Nacional de la Torre do Tombe, Cod. 160]

Valencia, 2003. 24.5 x 34.5 cm, 460 pp + commentary.

Portuguese MS dated 1189 and copied by the scribe Egeas in the Abbey of San Mamede in Lervao. It contains 88 miniatures and displays a style based on line-drawing and a great degree of abstraction. Limited edition of 999 copies.

€ 6000



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.



c.1280

The North French Hebrew Miscellany.

[London, British Library, Add. 11639]

[0-948223-219] London, 2005. 12.5 x 16 cm, 1494 pp + commentary.

MS Add. 11639, written and illustrated in northern France around 1280 (possibly in the environs of Troyes), is of profound importance in the history and culture of the Jewish people. Its contents are rich and varied, with altogether 84 different groups of texts, including hundreds of poems. These include the Pentateuch and Haftarat (readings from the Prophets), Song of Songs and several other biblical texts; the daily, Sabbath and festival prayers, including those for Rosh Hashanah and Yom Kippur; Grace after Meals; Pirkei Avot (Ethics of the Fathers); assorted legal codes and formulae for agreements concerning marriage, divorce and business partnerships; an arithmetical riddle; laws governing Tefilin, Ritual Slaughter and an abundance of other texts including the Mezuzah; the Hebrew version of the Book of Tobit (the earliest extant copy known), a wide range of medieval poetry and Isaac de Corbeil's Sefer Mitsvot Katan (also the earliest known copy, composed 1277). The codex is a masterpiece of its time and place, bearing witness to the artistic quality achieved in northern France at this period. Benjamin the Scribe collaborated with artists whose skills are comparable with those makers of the finest contemporary Gothic manuscripts. The numerous full-page miniatures illustrate famous scenes from the Bible, and marginal decorations, with their constantly varying arabesques, grotesques, flowers, animals, birds and fishes, adorn virtually every folio. Commentary by Jeremy Schonfield with contributions by Diana Rowland-Smith, & Raphael Loewe. Limited edition of 500 copies, bound in full leather.

\$ 8995

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.

14th c.

The Barcelona Haggadah.

[London, British Library, Add. 14761]

[0-948223-081] London, 1992. 19 x 26 cm, 322 pp + commentary.



The Barcelona Haggadah, created around 1350 and named after the heraldic shield it bears resembling the arms of Barcelona, is recognized as one of the finest illuminated Hebrew MSS in the British Library. When it was created the Jews of Aragon and Catalonia formed one of the largest communities in Europe, and Barcelona was home to a flourishing center of book illumination linked to the Court and influenced by Italian and French styles. Of all categories of Jewish prayer book the Passover Haggadah tends to be the most extensively and richly decorated. The narrative itself, the Rabbinic elaboration, the family meal, the symbolic foods and the fact that the story is told to children, provide added incentives for colorful elaboration. Even the size of the MS lends itself to be used and enjoyed at the Passover table on the eve of the festival for the family gathering known as the Seder. This Haggadah is outstanding for its rich decorative and representational art scattered throughout the text. 128 of its 322 pages are richly ornamented with fanciful figures and pictorial scenes that provide fascinating insights into Jewish life in medieval Spain. For instance, music and culture in general flourished in Barcelona and its environs, and the Jewish community was proud to be fully involved. Indeed, until the forced conversion of the Jewish population of Barcelona in 1401, Jewish musicians played a vital role in drawing the Jews and Christians closer together. It is not surprising, therefore, that a lively interest in music is clearly displayed throughout the MS: in all, twenty-eight different instruments appear in the illustrations. More intimate details, such as the pictures of the meal, take us straight into a Jewish home of the period, while the synagogue scene reflects 14th-c. conditions and traditions. The illustrations of the five rabbis of Bnei Brak, the four sons, the story of Abraham breaking the idols, and the Exodus (which is shown taking place on horseback in medieval costume), are of great historical value. The unrestrained humor of the artist is clear from the dogs and rabbits that romp through the pages of the MS. Commentary by Jeremy Schonfield, Raphael Loewe, David Goldstein, & Malachi Beit-Arie. Limited edition of 500 copies, bound in leather.
\$ 4810



11th c.

The Old English Illustrated Hexateuch. British Museum Cotton Claudius B.iv.
Edited by C.R. Dodwell and Peter Clemoes.

[London, British Library, Cotton Claudius B.iv]

Early English Manuscripts in Facsimile, 18. Copenhagen, 1974. 30 x 40 cm, 73, 321 pp.

Collotype. This is a copy, written in the first half of the 11th c., of an Old English prose version of the first six books of the Old Testament, partly by Ælfric. In medieval times it belonged to the library of St. Augustine's, Canterbury. It is one of the most lavishly illustrated of Anglo-Saxon MSS, containing no less than 400 colored drawings, which form one of the most extensive cycles of Pentateuch illustrations to survive from the Middle Ages. These drawings are of extreme interest iconographically because they were derived from an Early Christian exemplar which has not otherwise come down to us. Half-morocco binding (also available in wrappers for c.25% less).

€ 1040



7th c.

Das Buch von Lindisfarne. [standard edition].

[London, British Library, Cotton Nero D.iv]

Luzern, 2002. 24.5 x 34 cm, 518 pp + commentary.

The monastery of Lindisfarne, located on the coast of Northumbria on a small piece of land called "Holy Island", was founded in 635 AD. St. Cuthbert, a venerated saint then and now, lived as a hermit near the abbey, although at one time he had been the bishop of Lindisfarne. A few years after his death in 687 he was canonized. The Lindisfarne Gospels, a splendid medieval MS was created by his brothers in his memory. Despite its age, almost 1300 years old, the Lindisfarne Gospels is in an extremely good state of preservation. The monks venerated the Gospels like a relic, art historians and paleographers see in its unfathomable wealth a foundation for further development in the Occident, and linguists find in it the oldest translation from Latin into ancient English. In the British Library it is kept as a national treasure. The Gospels contain the Latin text of the four gospels according to the vulgate version of St. Jerome. Each gospel opens with an introductory explanation, a summary of chapters and a calendar with the liturgical feast days. In addition, three prefaces, led by St. Jerome's letter to Pope Damasus, precede the text. A series of sumptuously decorated canon tables opens the book. Monk Eadfrith, who became bishop of Lindisfarne shortly after Cuthbert's canonization, is responsible not only for the complete copy of the gospel text in a beautiful insular majuscule but for its entire illumination. An inscription in the MS from the 10th c. names his successor Æthelwald as the bookbinder and Billfrith the hermit as the goldsmith who executed the ornamentation on the binding. Five extraordinary carpet pages present the whole range of insular ornaments in all their splendor of form and color. The Cross-carpet pages proceeding each gospel are equally rich in their ornamentation with large decorative initials stretching over the whole page. In the canon tables and portraits of the Evangelists the Lindisfarne Gospels show the influences of the Mediterranean and Celtic cultures blended into a masterpiece of insular book production. Commentary by Michelle Brown. Limited edition of 980 copies, bound in full leather. (N.B. The deluxe edition, with Victorian binding and decorative stones, is sold out).

€ 13800



8th c. ***The Vespasian Psalter. British Museum Cotton Vespasian A.I. Edited by David H. Wright, with a Contribution on the Gloss by Alistair Campbell.***
[London, British Library, Cotton Vespasian A.I.]

Early English Manuscripts in Facsimile, 14. Copenhagen, 1967. 101, pp.

Collotype. This beautiful work ranks among the finest work produced in England in the 8th c. and has the added interest that it is believed, with good reason, to have been written at St. Augustine's, Canterbury, and to have remained there until its dissolution in 1538. It is a psalter of the Roman version, with canticles and hymns, written in uncial script of remarkable quality. There are also prolegomena in rustic capitals. Its painted decoration, some of which are reproduced in color, includes a full-page illustration of David and musicians, several incipits and a great many initials. Half-morocco binding (also available in wrappers for c.25% less).

€ 940

15th c. ***Biblia pauperum ("Goldene Bilderbibel").***

[London, British Library, Kings Ms. 5]

Luzern, 1993. Oblong, 37 x 18 cm, 62 pp + commentary.



Unique medieval MS illustrating scenes from the Bible, produced in The Hague during the late 14th and early 15th c. It is a product of a thriving new center of arts established in that city by the Court of Albrecht of Bavaria and his second wife Margaret of Cleves. Stylistic similarities with Margaret's "Book of Hours" suggest it was illustrated by the same artist. All 93 miniatures in the MS were painted on burnished gold backgrounds, an unusual feature of a biblia pauperum. The illustrations appear on the rectos while the versos remain blank, and they are grouped together typologically: groups of three miniatures, each depicting an important event in the life of Christ, make up a complete picture cycle. Selected scenes from the New Testament are flanked by two scenes from the Old Testament, in keeping with the Christian belief that the two Testaments comprise a unity and that prophecies made in the Old prefigure in the New. Limited edition of 980 copies, bound in leather (after the original).

18th c. ***Perek Shirah.***

[London, British Library, or.54 (OR.12,983)]

[0-948223-170] London, 1996. 8 x 13 cm, 2 vols, 34, 56 pp.



This charming 18th-c. Hebrew and Yiddish MS was probably written by Aaron Wolf Schreiber Herlingen of Gewitsch in Vienna. Its vellum leaves contain exquisite miniatures of many of the "worshippers" within magnificent scenes from nature. The "Perek Shirah", a 10th-c. text, reflects an acute awareness of the spiritual dimension of nature and the environment. It is a cosmic hymn to the Creator in which all of creation, including the winds, clouds, all species of birds, mammals and fish sing praises for their very existence. It opens with the promise that those who recite it "are assured of a place in the World to Come" and ends with the hope that their study will be transformed into good deeds that will win heavenly reward. The praises are expressed in the form of scriptural quotations, reflecting the Jewish belief in the interdependence of study and prayer. Commentary by Malachi Beit-Arié and Emile Schrijver, including a translation of the text by Jeremy Schonfield. Limited edition of 550 copies, bound in aged vellum and tooled after the original, housed in hand-marbled slipcase.

8th-
12th c.

Torah Scroll.

[London, Jews' College]

London, 1985. 115 x 50 cm, scroll mounted on board.



One of the oldest extant fragments of a Torah scroll. Although the date and country of origin is unknown, it is believed that this fragment originated from the Middle East and was written between the 8th and 12th centuries. Written on leather, it was found in the Cairo Geniza and is now held in the library of Jews' College. Each facsimile is supplied float-mounted on acid-free mount board and set in an elegant polished wood frame in dark oak with a discreet gold insert on the inner edge. Includes a message from Chief Rabbi Jonathan Sacks and a full description of the manuscript. Each facsimile is individually numbered on a brass plaque.

£ 2300

c.1260

The Lambeth Apocalypse. MS 209 in the Collection of the Archbishop of Canterbury in Lambeth Palace Library.

[London, Lambeth Palace Library, 209]

London, 1990. 20 x 27 cm, 112, 384 pp.



This MS, compiled between 1260 and 1265, possibly in London, contains the full Latin text and commentary of the Apocalypse together with 78 rectangular framed miniatures executed in a combination of tinted drawings and full painting. The English artists have been clearly influenced by the Parisian and Northern French manner. The miniatures, set against a background of panels of gold, rich deep blue and varying shades of pink, exhibit typical Gothic characteristics and a clear penchant for modelling. Unfortunately most of the English illustrated Apocalypses of the 13th century have been lost or destroyed; of the twenty or so MSS that survive, the Lambeth Apocalypse is considered one the finest. Commentary: Nigel Morgan. Limited numbered edition of 300 copies with hand applied gilt. Bound in maroon sheep-skin, with metal corners and clasps. Suede presentation case. £ 2200

15th c.

Apokalypse / Ars moriendi / Medizinische Traktate / Tugend- und Lasterlehren.

Die erbaulich-didaktische Sammelhandschrift London, Wellcome Institute for the History of Medicine, Ms. 49. Farbmikrofiche-Edition. Introduction to the Manuscript, Descriptive Catalogue of the Latin and German Texts and Illustrations, Index of Incipits by Almuth Seeborn.

[London, Wellcome Institute, Ms. 49]

[3-89219-039-9] Codices Illuminati Medii Aevi, 39. Munich, 1995. 17 x 25 cm, 76 pp, 3 fiches.



Southeastern Germany or western Austria(?), c.1420/1430. Vellum, 69 fols. The famous, large sized MS is a miscellany containing over 100 different texts or groups of texts and almost 300 pictures on a wide variety of subjects. The contents are mainly didactic and moralizing, and include the Apocalypse, an "Ars moriendi, memento mori", poems and tracts, political prophecies and commentaries, proverbs and verses on moralizing subjects, preachers' exempla, schematic diagrams and memory images of virtues and vices, "etymachia" texts (see Augsburg, Staatsbibl., 2° Cod.160), and preaching instructions. The texts, in minuscule retardaire Gothic textura. are usually combined on the large vellum leaves in equal proportions with the fine pale pen-and-wash drawings. The emphasis on the illustrations in the layout and sequence of production contributes to the educational purpose of the manuscript. They form an integral part of the book and are not merely decorative, but didactic. They render visible the instructive content of the texts they accompany to make them clear and memorable. The MS was possibly intended for the spiritual instruction of a monastic audience, perhaps a nunnery. Linen.

€ 290 <http://www.omifacsimiles.com/brochures/cima39.pdf>

10th c.

Beato de Tábara.

[Madrid, Archivo Histórico Nacional, 1097B]

[84-95767-45-7] Colección Scriptorium. Madrid, 2003. 25.5 x 36 cm, 332 pp + commentary.



Art historians maintain that this codex is made up of a large basic manuscript to which were added, in the Middle Ages, two folios from a Beatus from the Monastery of San Salvador in Tábara. The details surrounding the origins of the first 332-page manuscript, executed in visigothic script, are unknown except for its 10th-c. date and “León School” style. Two hands can be distinguished, one who finishes his work with “Monniu presbiter scripsit”. As with other visigothic codices, there are gloses in the margins in Arabic, indicating that some of the members of the monastic community were Spanish of Arabic background. Sometime in its history the manuscript has been mutilated: only 8 of the 100 or so miniatures usual in a Beatus are still present. The two folios added from another Beatus (cut down in size to match the original Beatus) include the famous miniature of the Tábara tower showing Senior and Emerterius and an assistant in the scriptorium of the monastery of San Salvador, thus giving this codex its name “Tábara Beatus”. In the colophon at the end of the work below a monumental decorated omega, it is written that the first copyist was overtaken by death and that his pupil Emeterius had to finish the work, which he did on 27 July 970, after three months of hard work. Bound in full leather with generous tooling, and two metal clasps.

€ 4300

10th c.

Beato Emilianense de la Biblioteca Nacional.

[Madrid, Biblioteca Nacional, vitr. 14-1]

Burgos, 2007 25 x 35 cm. c.610 + commentary.



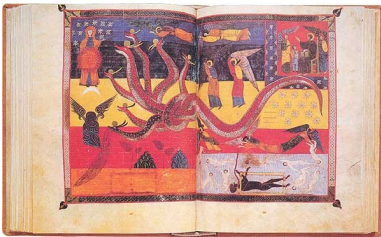
MS vitr. 14-1, preserved in the Biblioteca Nacional in Madrid, is considered the oldest of the surviving Beatus sources, probably copied between 930-950 in the southeast of the kingdom of León. Although it was housed in the Monasterio of San Millán de la Cogolla in the 12th and 13th centuries, its miniatures are attributed to another scriptorium. It is the only Beato, together with the San-Sever MS, that contains the text of the oldest commentary version of the Beato, dated 776. According to José Camón Aznar it is strongly autochthonous and is characterized by an elementality so intense that borders on exoticism. Once having around 60 miniatures, only 27 survive (there are indications of the cutting out of at least 30 miniatures). Commentary by Rosa Regàs and Peter Klein. Limited edition of 898 copies bound in leather with brass clasps, with 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.



10th-
11th c.

Beato de San Millán de la Cogolla.

[Madrid, Real Academia de la Historia; Simancas, Archivos Generales, Emil. 33]
[84-95767-16-3] Colección Scriptorium. Madrid, 2002-2005 24 x 35.5 cm, 564, 138 pp.

This is the most complete of the three Beato copies which belonged to the Monastery of San Millán de la Cogolla (Rioja) in the high Middle Ages. The codex, in visigothic script in two columns, was written in two phases: the main hand copied up to fol. 228, with no miniatures; this can be dated late 10th or early 11th century and its simple style reflects the hardships the Monastery faced at the time, with constant campaigns being waged by Al Mansur, which ended with the destruction of the monastery. In the second half of the 11th century, at a time when the Riojan monastery revived was enjoying economic prosperity, it was decided to complete the unfinished Beato; executed by less skillful scribes than the first, and already showing clear Carolingian influence, the blank space left by the first copyist were filled with 48 miniatures, using colors that were untypical of Rioja in this period. In addition, the miniatures exhibit two different techniques: up to fol. 92 they follow mozarabic conventions and afterwards, romanesque traits. All in all, the codex is a feast for the modern eye and provides a rich codicological tale. Commentary by John Williams. Bound in full leather with generous tooling, and two metal clasps.

€ 4300



12th c.

Beatus a Liébana. In Apocalypsin commentarius. Manchester, The John Rylands University Library, Latin MS 8. Colour Microfiche Edition. Introduction and Codicological Description by Peter K. Klein.

[Manchester, John Rylands University Library, lat. 8]
[3-89219-016-X] Codices Illuminati Medii Aevi, 16. Munich, 1990. 17 x 25 cm, 41 pp, 9 fiches.

Parchment MS of 248 folios from Castile, dating from the last third of the 12th c. This relatively late Beato (known as MS "R") belongs to the family "Ib" and stands closely to the Cardena Beato ("Pc"). The MS contains 110 miniatures of various sizes, executed in lively colors and gold. The late romanesque style betrays some byzantine characteristics. Appended to the MS (fol. 205v ff) is the Daniel Commentary of Jerome. Linen.

€ 360 <http://www.omifacsimiles.com/brochures/cima16.pdf>



12th c.

Beato de Liébana. Manchester, s.XII. [Commentary:] Peter K. Klein: "Beato de Liébana, La ilustración de los manuscritos de Beato y el código de Manchester".

[Manchester, John Rylands University Library, lat. 8]
Valencia, 2001. 31.5 x 45 cm, 510 pp + 322.

This codex has 123 very large miniatures, mainly whole pages and is considered the most lavishly illustrated Beatus. The Manchester Beatus was taken from Spain to France in 1869 and was later sold in an auction in Paris together with other books from the collection of the Marquis of Astorga and Count of Altamira. Limited edition of 999 copies.

€ 7200 <http://www.omifacsimiles.com/brochures/beatoman.html>



15th c.

La bibbia di Borso d'Este.

[Modena, Bibl. Estense Univ., lat. 422 & 423]

Modena, 1998. 28 x 40 cm. 2 vols, 1212 pp; 2 vols, 851 pp (commentary).

The Bible made for Borso d'Este, duke of Ferrara, between 1455 and 1461 is a masterpiece of Italian renaissance miniaturist work. For the first time in this codex book illustration reflects the new language of the Renaissance, giving a more rational interpretation to the fantastic elaborations of late-gothic art. The most celebrated artists of the period worked on the bible, to create a work of enduring beauty, ensuring the legacy of the splendid Este court and the munificence of Duke Borso. The miniaturists, the most noted being Taddeo Crivelli and Franco dei Russi, painted each page both recto and verso, illustrating episodes from the Old and New Testaments. Biblical events are reinterpreted in the elegant spirit of the Este court reflected in the costume, refined style and aristocratic bearing of the figures. The formal language bears witness to the advances in perspective which originated in Tuscany combined with the meticulous realistic attention to detail typical of Flemish painting. The Bible is also rich in both colored and gold decorative elements, with friezes inhabited by mythological and zoomorphic creatures, painted white sculptures and Este emblems. These combine to create an extraordinary gallery of renaissance art, alone of all its kind. Commentary by Vincenzo Cappelletti, Ernesto Milano, Gianni Venturi, Gianfranco Ravasi, Federica Toniolo, & Mariani Canova. Limited edition 750 copies, bound in crimson velvet over wood, with silver-gilt medallions on the front plate, two silver-gilt straps and clasps.



11th-c.

Das Goldkoran / The Golden Koran.

[Munich, Bayerische Staatsbibliothek, cod. arab. 1112]

Codices Selecti, CXVIII. Graz, 2011. 18 x 26 cm, 368 pp + commentary.

Deluxe full-color facsimile of Bayerische Staatsbibliothek ms. Cod. arab. 1112, produced in Iran or Iraq in the 11th century. The manuscript, from the school of the calligrapher Ibn al-Bawwāb, is written in black naskhi script on gilt paper. Edition of 480 numbered copies. € 5480



15th c.

Die Ottheinrich Bibel.

[Munich, Bayerische Staatsbibliothek, cgm 8010/1.2]

Luzern, 2002. 37.2 x 53.2 cm, 156 pp + commentary.

Around the year 1425 an anonymous member of the Court commissioned one of the finest German Bible manuscripts in Regensburg. From the 10th century the illuminators' workshops in Regensburg inspired the schools in the Danube region, where monasteries specialized in illustrated luxury mss. Thanks to Ottheinrich, the bibliophile Elector Palatine (1502-1559) who bought the manuscript c.1530 as a showpiece for his prestigious Biblioteca Palatina, this magnificent work of art and monument to the German language has been saved. Ottheinrich hired the Renaissance master Matthias Gerung to continue the decoration of the manuscript and the artist made it into the sumptuous and unequalled edition of the New Testament that we know today. In total 8 volumes containing the new Testament in German comes down to us. MS cgm 8010/1.2 reproduced here (the first 2 volumes of the Ottheinrich Bible), encompasses the Gospels of St. Matthew and St. Mark as well as portions of the Gospel of St. Luke. Its importance among the masterpieces of German art cannot be overstated; the Bible is also of the greatest interest in the history of the German language since it was written at a time when Luther's translation of the New Testament was still 100 years in the future. The Bible is lavishly illustrated with sparkling gold and precious colors. The two principal masters are from the school of the leading Regensburgian artist of this period—"Master of the Carrying of the Cross of Worcester"—and are named "Master of St. Matthew" and "Master of St. Mark". The miniatures of the Master of St. Matthew recall the style of Giotto; his color palette comprises violet and grey tones to underline the modelling of the figures. The Master of St. Mark also follows the Italian models; a talented storyteller he tries to animate the scenes depicted by enlargement and imaginative drama. Although sharing a common stylistic background both artists developed an individual painting technique to utmost perfection. Commentary by Robert Suckale, Jeffrey Hamburger, Brigitte Gullath & Karin Schneider. Limited edition of 980 copies, with binding featuring gold and blind tooling, 8 bosses and 4 clasps; front cover shows Ottheinrich's in gold tooling, the back cover his coat of arms.



c.1200

The Golden Munich Psalter.

[Munich, Bayerische Staatsbibliothek, cgm 815]

Lucerne, 2011. 19.5 x 28 cm., 2 vols, 232, 360pp.

The Bavarian State Library is home to the Golden Munich Psalter, a prayer book featuring unrivalled wealth of illustrations: 91 full-page miniatures on a brilliant gold background. Unique, elaborately detailed cycles depict stories from the Old and New Testaments, making this psalter a true illustrated bible. The calendar at the beginning is decorated with 24 medallion miniatures. Decorative initials, both historiated and inhabited, in color and gold leaf, as well as line fillers in red and blue on all of the pages, complete the impression of opulence. The Golden Munich Psalter is probably an early 13th-century collaborative work by three masters from Oxford. It is not merely its lavish content that makes the psalter so fascinating but also the fact that the manuscript is an example of what was then a new form of artistic expression, a transition from the Romanesque to the Gothic. Provenance: It is unclear when the psalter left England, but it was probably before Henry VIII's dissolution of the monasteries (after 1538). The ex libris inscription of Maximilian I, Duke of Bavaria (1573-1651), is evidence that it was part of the inventory at the Munich Hofbibliothek, or court library. Commentary in Ger-Eng by Nigel J. Morgan and Carolin Schreiber. Limited edition of 680 copies bound in suede with two brass clasps.

€ 6680



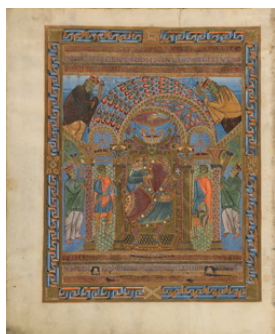
1012

Perikopenbuch Heinrich II. Reichenau um 1012. Vollständiges Faksimile der Handschrift Clm 4452, Bayerische Staatsbibliothek, München.

[Munich, Bayerische Staatsbibliothek, clm 4452]

Stuttgart, 1994. 31 x 42 cm, 410 pp + commentary.

This incredible MS, made for Heinrich II on the occasion of the consecration of the Bamberg Cathedral in 1012, represents the pinnacle of the Reichenau School of book arts. The Benedictine Abbey on the island of Reichenau on Lake Constance was responsible for its creation and spared nothing as can be seen in the unusually large format and length of the codex, the brilliance of its initials, and the monumental full-page miniatures with their shimmering gold backgrounds. Although Perikope books differ from Evangelariums (they contain only excerpts from the Evangelists), their treatment by the master Reichenau illuminators is similar, allowing them to illustrate powerful scenes from the Bible and from the life of its figures. Commentary: Florence Mutherich, Peter Bloch, Fridolin Dreßler, Hermann Fillitz, Ulrich Kuder, & Rudolf Schiefer. Limited numbered edition of 500 copies in full-color offset with hand applied gilt.
€ 9900



11th c.

Sakramentar Heinrichs II

[Munich, Bayerische Staatsbibliothek, clm 4456]

Munich, 2010. 24.2 x 29.5 cm, 718 pp + commentary.

The Sacramentary of Henry II is one of the last highlights of Ottonian illumination. A great-grandson of the founder of the dynasty of Saxon emperors, Henry II ordered this book in Regensburg for the ceremonial celebration of the masses, while he still occupied the throne. Like all manuscripts of its kind, the Sacramentary of Henry II contains the prayers said by the priest or bishop when celebrating mass. Richly decorated with gold and silver initials in the Ottonian style, these texts are inserted after an extensive picture cycle, full-page ornamental texts, and a calendar in chrysographic script. The illuminated manuscript opens like fireworks introducing a big celebration: the plates of the months are followed by a coronation picture and a picture of Henry II on the throne, expressing the very essence of how the last Saxon emperor saw an ideal rulership. In addition to other luxury pages, Gregory the Great is honored with an imposing author's picture. After a concluding page with the Lamb of God, the Sacramentary begins – no longer written and painted on vellum but on fine sheep's parchment.
€ 26500



11th c.

Der Uta-Codex.

[Munich, Bayerische Staatsbibliothek, clm 13601]

Lucerne, 2012. 27 x 38.5 cm. 159 pp + 1 portfolio with 2 leaves.

The Uta Codex is a luxury Gospel lectionary from the early 11th c., produced for the Niedermunster convent in Regensburg at the behest of an abbess named Uta. It is one of the most beautiful of Ottonian manuscripts but also one of the most complex. The collection of liturgical readings is preceded by four full-page frontispieces illustrating the Hand of God, Uta dedicating the codex to the Virgin and Child, a Crucifixion, and Saint Erhard (the convent's patron saint) celebrating Mass. Four evangelist portraits accompany the readings from each Gospel. Includes portfolio with facsimile reproduction of folios 1 & 2 of the manuscript, and bibliographic references (p.153-158). Limited edition of 1500 copies. Blue cloth. in slipcase.
€ 300



11th c.

Salzburger Perikopenbuch.

[Munich, Bayerische Staatsbibliothek, clm 15713]

Luzern, 1998. 29 x 37.2 cm, 2 vols, 140, 176 pp.

The Salzburg Pericope belongs to the tradition of Ottonian book illumination closely related to Carolingian style. It was probably executed around 1020 in Salzburg during the reign of Emperor Henry II, and like all great MSS from the Ottonian period, was created in a monastery. It was commissioned by Hartwig, Archbishop of Salzburg and destined for liturgical use on selected high feast days of the church year. The marriage of Emperor Otto to the Byzantine princess Theophano caused a wave of Byzantine influence in the arts which enriched book illumination with expressive gestures and Byzantine figure modelling. The scriptoria throughout the empire were also exposed to the influence of the Salzburg school, or more precisely, the Regensburg tradition. The Salzburg Pericope represents a synthesis of the new Byzantine movement and the German book arts of the 11th century. Overwhelming gold inlay or decoration is one the main features of this manuscript. 12 precious ivory tables are embedded in the front cover of the red leather binding, probably a work of the 11th century, which harks back to artists from the southern France or from northern Spain. The tablets, originally designed for a portable altar, are the only surviving examples of their kind. We do not know when and how they found their way to Salzburg as nothing is known about the manuscript's provenance before the 19th century. Commentary by Hermann Fillitz, Heinrich Dopsch, Hermann Hauke, Ulrich Kuder, Martina Pippal & Peter Wind. Deluxe edition of 180 copies (sold out); standard edition of 300 copies, bound in red kidskin with tooling and clasps.
€ 9980

1466

Der Münchener Kodex. Ein ungarisches Sprachdenkmal aus dem Jahre 1466.

I: Unter Mitwirkung von Gyula Décsy herausgegeben von Julius von Farkas;

II: Das ungarische Hussitenevangeliar aus dem 15. Jahrhundert

Buchstabengetreuer Abdruck herausgegeben von.

[Munich, Bayerische Staatsbibliothek, hung. 1]

Gyula Décsy. Ural-altaische Bibliothek, 6. Wiesbaden, 1958-66. 14 x 21 cm, 38, 150, 125 pp.



15th c.

Der Serbische Psalter. Faksimile-Ausgabe des Cod. slav. 4 der Bayerischen Staatsbibliothek München. Textband unter Mitarbeit von Suzy Dufrenne, Svetozar Radojcic, Rainer Stichel, Ihor Sevcenko, herausgegeben von Hans Belting.

[Munich, Bayerische Staatsbibliothek, slav. 4]

[3-88226-111-0] Wiesbaden, 1978/ 1983. 22 x 30 cm, 2 vols, 313, 458 pp.

Limited edition of 550 copies.

€ 2400



c.1300

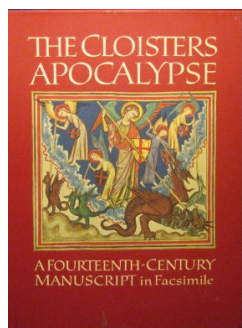
Prato Haggadah.

[New York, Jewish Theological Seminary]

Valencia, 2006. 14 x 21 cm, 160 pp + commentary.

The Prato Haggadah (Spain, c.1300) is an unfinished illuminated MS of 85 leaves, written on fine calf parchment. Fols. 1–53 are written in a square Sephardic script and fols. 54–68 are written in a square Italo-Ashkenazic script, using a different ink. The illumination of 30 pages is virtually complete. 58 are unfinished, with preparatory drawings and possibly some gesso and color, 50 have text only and the remaining pages are blank. Many of the pages have illuminated initial word panels, comparable to illuminated initials in Christian or secular manuscripts. Throughout, illustrations accompany the text, such as the depiction of the four sons, and illustrations of matza and maror (bitter herbs). Preparatory drawings depicting the story of Noah and the flood appear at the end of the manuscript. Margins are replete with fanciful drawings of hybrid creatures, imaginary birds, drolleries and climbing vines. The codex is especially fascinating because it demonstrates the making of a manuscript in the Middle Ages, enabling us to view its illumination after the text was written: the preparatory drawings, the laying down of gesso in order to cushion the gold leaf, the application of gold and silver leaf, and ultimately the application of pigments. The skill of the artist is of a very high order, both in the preparatory drawings and in the completed pages, whose brilliant colors look as fresh today as when they were applied. (adapted from description by JTS). Limited edition of 100 copies.

€ 5000



14th c.

The Cloisters Apocalypse. I: An Early Fourteenth-Century Manuscript in Facsimile; II: Commentaries . . . by Florens Deuchler, Jeffery M. Hoffeld, Helmut Nickel.

[New York, Metropolitan Museum, Cloisters]

New York, 1971. 23 x 31 cm, 2 vols, 184 pp.

Handsome white linen, with slip case.

\$ 75



12th c.

La vida de Jesuchristo en imágenes (vie de Jésus Christ): manuscrito francés de finales de siglo XII, M.44 de la Pierpont Morgan Library de Nueva York. Estudio introductorio, Juan Vicente Garcia Marsilla.

[New York, Pierpont Morgan Library, M.44]

Valencia, 2005. 35 x 25 cm, 2 vols, 35, 128 pp.

Deluxe full-color facsimile of manuscript M.44, a unique picturebook of the life of Christ. Contains 30 full-page miniatures in the style of those on the oldest stained glass windows in the Cathedral of Chartres, illuminated in Northern France, perhaps Corbie, c.1175.

Limited edition 250 copies printed on natural lambskin parchment with binding with reproduction ivory inset. Commentary by Juan A. Vicente Garcia Marsilla (few copies remaining).

\$ 5882



- 13th c. ***Bibel Ludwigs des Heiligen. [standard edition].***
 [New York, Pierpont Morgan Library, M.240]
 [3-201-01634-9] Codices Selecti, CII. Graz, 1995. 26.2 x 37.5 cm, 20, 100 pp.

€ 690

- 13th c. ***Bibel Ludwigs des Heiligen. [deluxe edition].***
 [New York, Pierpont Morgan Library, M.240]
 [3-201-01648-9] Codices Selecti, CII. Graz, 1995. 26.2 x 37.5 cm, 20, 100 pp.

€ 2480



- 1025 ***Das Sakramentar von Beauvais [standard edition].***
 [Santa Monica, J. Paul Getty Museum, Ms. Ludwig V 1]
 Codices Selecti, CXVII. Graz, 2011. 17.8 x 23.2 cm, 20 pp + commentary.

The Sacramentary of Beauvais in the collection of the J. Paul Getty Museum is one of a pair of lavish liturgical manuscripts almost certainly produced in northern France by an Italian scribe, who also may have illuminated the volumes. Only ten leaves of the original book have survived, those leaves clearly preserved because of their beauty and the generous use of gold and—more remarkably—silver. Included among the surviving leaves are three pages of text written in gold on painted purple grounds, a stunning full-page Crucifixion scene and a nearly full-page initial in gold and silver, as well as smaller painted initials. The complete manuscript was known to the 17th-c. canons of Beauvais cathedral as the “Missal of Roger of Champagne,” and indeed, the sacramentary most probably was created at the behest of Roger of Champagne (d. 1016), the first count-bishop of Beauvais who was named in an inscription on an early binding. Roger was renowned for having endowed the cathedral with precious goods, including the sacramentary and two other sumptuous liturgical books. Limited edition of 444 copies with parchment cover; deluxe slipcase covered in leather.

€ 1380

1025

Das Sakramentar von Beauvais [deluxe edition].

[Santa Monica, J. Paul Getty Museum, Ms. Ludwig V 1]

Codices Selecti, CXVII. Graz, 2011. 17.8 x 23.2 cm, 20 pp + commentary.

(Same as above but special edition of 111 copies reproduced in 23k gold and silver)
€ 2480

1220

Apocalipsis de San Juan Beato Liébana, Monasterio de las Huelgas.

[New York, Pierpont Morgan Library, M.429]

[84-89472-26-2] Valencia, 2004. 36.4 x 52 cm, 368 pp + commentary.



The "later" Morgan Beatus MS 429 acquired by John Pierpont Morgan in 1910 (also known as the "Las Huelgas Beatus") belonged once to the Monastery of Saint Clement of Toledo founded by Alfonso VI, and was handed over to the Cistercian Order by Alfonso VIII. Its origins appear to be Toledo or Burgos and, according to one of its annotations, its creation date is 1220. This magnificent codex with over 90 miniatures is modeled after the Tábara Beatus; its illustrations range in size from a quarter to a full page, and although many belong to the usual compendium of imaginery used for the Book of Revelation, there are also a series of scenes seldom found. Commentary with contributions by Peter Klein, David Raizman, J. González Echegaray, Leslie Freeman, & Hernández Del Campo. Limited edition of 666 numbered copies, bound in full leather with generous tooling and clamshell case covered in blue velvet.



13th c.

The Crusader Bible (Die Kreuzrittelbibel). Pierpont Morgan Library, Ms. 638.

[New York, Pierpont Morgan Library, Ms.638; Santa Monica, J. Paul Getty Museum; Paris, Bibl. Nationale]

Luzern, 1998. 29.5 x 39 cm, 92 pp + commentary.

Louis IX (1214-1270), also known as St. Louis, commissioned the paintings for this book around 1250 with the thought that they would form an “illustrated” Bible. The paintings, organized as a chronical of biblical events, cover an impressive period that stretches from the creation of the world to the times of King David. In 92 large format pages and with 283 fantastic miniatures we can follow the Holy Wars, the expulsion of the Israelites, the conquest of the Holy Land. Costumes, armor and weapons are seen in dazzling detail and the French Christian King and Saint appears as warrior and conqueror. The paintings are by 6 artists, each characterized by differences in style, structure, intensity and palate and the application of gold. Louis IX and his mother Blanche of Castile encouraged and influenced the arts during a period of 44 years, a period which became known as “St. Louis style”. A few months after Jerusalem had fallen in the hands of the Muslims and after recovering from a serious illness, the King became a crusader in Dec. of 1244. From 1248 to 1254 the King successfully led the 7th crusade, although he became a captive in an Egyptian prison and was only released after a huge ransom was paid. During his imprisonment he was very much impressed by his Muslim captives and their knowledge of books. Interestingly the Crusader Bible contained no text in 1250; in 1300 (at which time it was possibly owned by Louis’ brother Charles) a Latin text was added in the margins. Stylistic analysis reveals that the work was executed in a Neapolitan scriptorium. In 1607 the Shah of Abbas, Persia, acquired the manuscript. Having a great interest in miniatures and admiring the work done with the text by the Italians, he had a second text, in Persian, added. There were however 3 pages that he disliked, those that showed the rebellion of Absalom against his father David, and he removed them. Luckily the discarded pages have survived (now in Santa Monica and Paris) and are incorporated into this facsimile edition. Commentary by Daniel Weiss and William Voelke. Limited edition of 980 copies.



10th c.

Apocalipsis de San Juan Beato Liébana.

[New York, Pierpont Morgan Library, M.644]

[84-89472-17-3] Valencia, 2000.- 28.5 x 38.7 cm, 2 vols, 598, 645 pp.

The beautiful “Morgan Beatus Ms. 644”—acquired by the collector Pierpont Morgan in 1919—was created sometime around 950 in the kingdom of León. Of all the surviving Beatus's, it is probably the best known, due to its incredibly vibrant color and bold imagery, and in part to a partial facsimile of it published by G. Braziller in 1991, making it one of the first “accessible” manuscripts of its kind. Written in Visigothic miniscule and illuminated by “Maius” (according to its colophon), the manuscript seems to have come about as a commission of Abbot Victor of the Monastery of San Miguel de Escalada in Tábara. Among its striking and colorful illuminations, the “Vision of the Lamb surrounded by 4 Evangelists and 12 Elders” (f.87) has been singled out as wonderful example of the art created around the time of “Reconquista”, a time when Christian rulers in Spain sponsored a program of visual arts to advance the idea of Christian Reconquest of Spain from the Moors. Commentary volume (including translation of the original text into Spanish & English) with contributions by Umberto Eco, William M. Voelke, Joaquín González Echegaray, Alberto del Campo Hernández, Leslie G. Freeman, John Williams, & Barbara Shailor. Limited edition of 490 copies, bound in full leather with generous tooling.



13th c.

Berthold-Sakramentar. [deluxe edition].

[New York, Pierpont Morgan Library, M.710]

[3-201-01633-0] Codices Selecti, C. Graz, 1996. 20 x 29 cm, 2 vols, 330, 288 pp.

There are only very few books which stand out from the relatively large medieval production of prime quality MSS, one of them being the Berthold Sacramentary. It was commissioned by abbot Berthold, probably immediately after the fire of 1215 which severely damaged the library of the monastery, and surpasses all comparable books of the late Romanesque period in both formal and material aspects. The MS contains 21 full-page miniatures, 7 historical paintings, 6 full-length, 12 half-length and 52 smaller decorated initials, 18 figural initials and 12 calendar plates. They are the work of an anonymous miniaturist, referred to as the Berthold Master, who was obviously far ahead of his time, characterized by a vigorous and dramatic representation of the narrative, a new plasticity achieved by modelling color application, and an inexhaustible decorative proficiency. While many miniatures and initials are set against gold and silver grounds thus enhancing the luminescence of colors, there are also numerous miniatures and initials on burnished golden grounds. Six pictures are set against golden backgrounds which were additionally ornamented with clearly elevated relief in an expensive technical process. The Berthold master reserved this ultimate level of decorative luxury for the illustration of the principal feast days in the Church year. The book was written out by three different scribes, in calligraphic perfection befitting the quality of the pictorial decoration, thus making it a holistic work of art which is unrivalled in the history of book illumination. Limited deluxe edition of 280 copies, bound in full leather embellished with silver ornamental bands and housed in a slipcase with edges in leather.

€ 12500



18th c.

Me'ah Berakhot. One Hundred Blessings. An Illustrated Miniature Liturgical Compendium in Hebrew and Yiddish from 18th-Century Central Europe.

[New York, private collection]

[0-948223-146] London, 1994. 4 x 4.5 cm, 2 vols, 74, 109 pp.

This little book, in miniature format, is a remarkable example of the revival of Hebrew MS illumination in the 18th c. At that time, long after the invention of printing, it was recognized that a handwritten and finely illustrated book offered a sense of luxury and respect for religious ritual. Although the original (from central Europe) is now in the possession of a private collector in New York, the present facsimile edition makes it "accessible" again to connoisseurs of Jewish booklore and culture. Traditionally, pious Jews seek to recite blessings on at least 100 occasions daily. This unique MS of the Me'ah Berakhot (the title means "one hundred blessings"), is a compendium of such blessings, each allocated to a time of day or to a special event. It gathers together morning prayers, Grace after Meals, prayers on retiring at night, (Qriat Sh'ema), petitions for the safety of travellers and many other texts to be recited at particular moments—on seeing a beautiful tree, on hearing thunder or on wearing a new garment for the first time. Since it also includes three blessings specifically related to womanly duties (mitzvot nashim)—on breadmaking, ritual bathing and kindling the Sabbath lights—the book was probably commissioned as a special gift to a woman. Such a splendid prayer book may well have been presented to a bride. Indeed it is a miniature handbook of Jewish life intended for Jews of all ages. Besides the beautifully written script, the MS contains an illuminated title-page and 29 miniature panels illustrating some of the activities associated with the blessings included. Each painting is headed by a cartouche containing the relevant blessing, preceded by directions on how to recite it, written in a more cursive Yiddish script. Three additional miniatures depict a variety of everyday genre scenes—lighting the Sabbath candles, family mealtimes, tending the garden, putting on new clothes, entering the ritual bath, and even the then common medical practice of bloodletting. Commentary by Iris Fishof. Limited edition of 550 copies, printed on vellum and bound in leather with sterling ornaments.

- 15th c. ***Breviarium novi II (Archiv der Pfarre Novi Vinodol).***
[Novi Vinodol, Pfarre Archiv, II]
[3-201-01029-4] Codices Selecti, LXI. Graz, 1977. 21 x 28 cm, 1000 pp.

€ 390



- 1030-1050 ***Das goldene Evangelienbuch von Echternach. Codex aureus Epternacensis Hs. folio 156142 des Germanischen Nationalmuseums Nürnberg. Faksimile-Ausgabe.***
[Nuremberg, Germanische Nationalbibliothek, 156142]
[3-10-757808-8] Frankfurt, 1982. 272 pp.

€ 18000



- 11th c. ***El Beato de Burgo de Osma.***
[Osma, Archivo de la Catedral de El Burgo de Osma, 1]
Valencia, 1992. 25.5 x 37 cm, 334, 174 pp.

A deluxe copy of Beatus' Commentary on the Apocalypse, copied in 1086, presumably at Sahagún, the great Leonese monastery. It is considered one of the last complete codices written in the national bookhand and among the finest of the 26 surviving copies that contain illuminations. The Osma Beatus offers a unique opportunity to observe the final stage in the evolution of Visigothic script and book production. The MS contains 71 vivid illuminations of Apocalyptic events, many of them in full-page format. A magnificent innovation of the Osma Beatus is the introduction of a actual mapamundi—comprising an entire opening—something normally only encountered within the field of cartography. Commentary: José Arranz Arranz, Barbara A. Shailor, Eugenio Romero-Pose, John W. Williams, & Serafin Moralejo Álvarez. Limited edition of 1,380 copies, bound in parchment, with deluxe clamshell case in velvet.



13th c.

Apokalypse (Bodleian Library, Oxford, Ms. Douce 180).

[Oxford, Bodleian Library, Douce 180]

[3-201-01182-7] Codices Selecti, LXXII. Graz, 1981. 20.3 x 31.1 cm, 2 vols, 168, 284 pp.

King Edward I and his spouse Eleanor of Castilia-León had commissioned this Apocalypse—now preserved in the Bodleian Library under call number MS Douce 180—before their ascent to the throne in 1272, probably with the court school of Westminster. It ranks among the most significant English MSS of the 13th century. Alone the sheer number of its miniatures, 97 in total, earns it a foremost position among all other illuminated works of this period. The artistic decoration and composition of the MS betray the strong personality and individuality of the artist who painted it. The use of landscape as a new element of miniature design lends the illustrations a fascinating, albeit peculiar liveliness. In all, 97 miniatures accompany the Latin text of the Revelation of Saint John, the mysterious book of the New Testament. The glorious framed miniatures are more than just mere additions to the text, indeed they are of central importance. Little is known about the MS's later provenance, only that it belonged to Francis Douce before being passed to the Bodleian Library in Oxford in 1834. The deluxe full leather binding in which the MS is currently bound was produced around 1600 by an Oxfordian artist. Commentary by Peter Klein. Limited edition of 1000 copies, bound in full leather, a faithful reproduction of the current binding; housed in solid slipcase.

€ 1380



1476

The Kennicott Bible. An Introduction by Bezalel Narkiss and Aliza Cohen-Mushlin.

[Oxford, Bodleian Library, Kennicott 1]

[0-948223-006] London, 1985. 26 x 32 cm, 922 pp + commentary.

The Kennicott Bible is named after Benjamin Kennicott (1718-1783), the English Christian Hebraist who was educated and worked most of his life in Oxford. A Canon of Christ Church, Oxford, he continued the English tradition of studying the Hebrew bible. His pioneering work, comparing text variants of hundreds of Hebrew MSS worldwide, was published in his *Dissertatio Generalis*. In the course of his work he acquired this MS for the Radcliffe Library from where it was transferred to the Bodleian in 1872. In 200 years, only 30 art historians and scholars have been privileged to study the Kennicott Bible, one of the Bodleian's greatest treasures. The Bible, together with Rabbi David Kimchi's grammatical treatise, was copied by the scribe Moses Ibn Zabara in 1476 at the commission of Isaac, the son of Don Solomon di Braga of La Coruña in northwestern Spain. Executed almost 20 years before the final expulsion of the Jews from Spain in 1492, at a time when they were already being harassed by the Spanish Inquisition, this MS shows what great importance the Jewish communities attached to the perpetuation of their heritage by investing in the production of an accurate and beautifully adorned Bible. From its inception the MS was planned as a lavish work as is witnessed in its 238 pages of illuminations, adorned with lively colors, burnished gold and silver leaf. The highly stylized figures—almost modern in their abstract rendering—delight the eye with the richness of their colors and varied compositions. The zoomorphic and anthropomorphic letters in the artist's colophon are a manifestation of his rich imagination. Joseph Ibn Hayyim created in his own individual and distinct style a unique masterpiece. King David on his throne, Jonah being swallowed by a fish, or Balaam as an astrologer consulting an astrolabe, are but a few of the text illustrations in the Kennicott Bible. Even Rabbi David Kimchi's grammatical treatise SEFER MIKHLOL was not copied as an austere text, but written within magnificently decorated arcaded pages, placed at the beginning and end of the Bible, possibly because the MS was commissioned for the youth, Isaac, in the hope that it might encourage his interest. Commentary by B. Narkiss & A. Cohen-Mushlin. Limited numbered edition of 500 copies, bound into a morocco goatskin box binding embossed on all sides.

\$ 9625



15th c.

Biblia moralizada de los Limbourg.

[Paris, Bibliothèque Nationale, fr. 166]

Valencia, 2010. 29 x 41.5 cm.

The Dukes of Berry and Burgundy were the patrons of the Limbourg Brothers, the most important book illuminators of the 15th century and precursors of Jan van Eyck. Their influence on book illumination was felt in all of Northern Europe. From surviving documents it is known that in February 1402 Paul and Johan Limbourg were contracted by Philip to work for four years exclusively on illuminating a bible. This may or may not have been the Bible Moralisée, Ms. fr. 166 in the Bibliothèque Nationale in Paris, which art historians consider an early work by the Limbourg brothers. With 800 illustrations in a single codex, 513 miniatures by the Limbourg Brothers illuminated with gold and silver (plus 287 illustrations by Jean Fouquet and other outstanding artists), the "Bible moralisée" is the most abundantly illustrated manuscript of the Limbourg Brothers.

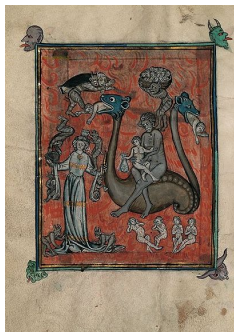
€ 7000

.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.

10th-
11th c.

Les bibles de Ripoll. Vol. I (Edició facsimil - Biblioteca Apostòlica Vaticana Ms. lat. 5729); Vol. II (Edició facsimil - Biblioteca Nacional de França, Paris, BnF lat. 6); Vol. III (Estudii Dr. Anscari M. Mundó).

[Paris, Bibliothèque Nationale, lat. 6; Vatican, Biblioteca Apostolica, lat. 5729]

Vic, 2002- 2010. 2° & 24 x 17 cm, 3 vols, 266, 318, 404 pp.

Two complete Ripoll Bibles survive, one held now in the Bibl. Apost. Vat. (ms. lat. 5729) and the other in the Bibl. Nationale in Paris (ms. lat. 6). There are also remains—five folios—of a third bible, discovered through years of research; these fragments are found in the Library of Montserrat and the ACA Aixiu Reial of Barcelona. In order to differentiate them, the bible held in the Vatican is referred to as the “Ripoll Bible” and the one in France, as the “Rodes Bible”. The third, discovered among the remains of the archive of St. Miguel de Fluvià, is named after that monastery. The complete work is entitled “Les Bibles de Ripoll”. The monks of the Ripoll monastery came to produce these bibles during the 10th and first half of the 11th centuries; this was a period of great activity in Ripoll which had become an important cultural center and where an outstanding figure, the Bishop of Oliba, trained monks as copyists and illustrators and set up a scriptorium and workshop. Among the artists that worked there the Monk Guifré de Ripoll seems to have copied the entire “Ripoll Bible” and is in many ways the most important of them. There is also an anonymous artist, a perfectionist, whose work is seen in this bible and who takes into account the proportions, the parallelism and the symmetry of the scenes. He is highly regular in the realist schematization of the human and animal figures and in the depiction of domestic and musical instruments. None of the scenes that he drew are colored. It appears that the monk Guifré de Ripoll colored the scenes in the first part with the same sense of movement he brought to the drawings of the biblical scenes. These wonderful bibles are probably the most splendidly decorated bibles of Europe during the 10th and 11th centuries and are the first monumental works and treasures of the Catalan miniature. Limited edition of 850 copies (MS lat. 5729) and 200 copies (IMS. lat. 6), bound in full leather.

9th c.

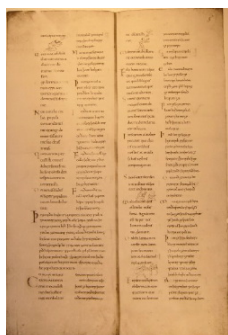


Sakramentar von Metz / Le Sacramentaire de Metz (Bibliothèque Nationale, ms. lat. 1141).

[Paris, Bibliothèque Nationale, lat. 1141]

[3-201-00998-9] Codices Selecti, XXVIII. Graz, 1972.

11th c.



The Paris Psalter. MS. Bibliothèque Nationale, Fonds Latin 8824. Preface by Various Contributors, Collected by Bertram Colgrave, General Editor.

[Paris, Bibliothèque Nationale, lat. 8824]

Early English Manuscripts in Facsimile, 8. Copenhagen, 1958. 18, pp.

Collotype. This MS, of mid-11th c. date and written on tall slender pages with two columns to each page, contains a Latin text of the psalms, of the Roman version, in its left-hand columns and a vernacular translation in its right-hand columns. For psalms 1-50 the English version is in prose and for psalms 51-150 in verse. The prose translation is likely to have been of Afredian origin, although how far the king himself may have been involved is hardly demonstrable. The verse translation may have originated about the middle of the 10th c. The MS's last 21 pages contain texts in Latin, mainly canticles and a litany.

morocco binding (also available in wrappers for c.25% less).

€ 840



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.



11th c.

El beato de Saint-Severs. Reproducción facsímil del ms. lat. 8878 de la Bibliothèque Nationale de Paris, códice de los comentarios al apocalipsis de beato de Liébana ilustrado a mediados del siglo XI por Stephanus Garsia para Gregorio Montaner, abad de Saint-Sever, en la Gascuña.

[Paris, Bibliothèque Nationale, lat. 8878]

[84-85197-29-1] Madrid, 1984. 28 x 37 cm, 592, 334 pp.



9th c.

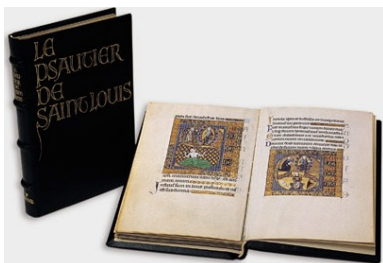
Drogo-Sakramentar / Le sacramentaire de Drogon (Paris, Bibliothèque Nationale, ms. lat. 9428).

[Paris, Bibliothèque Nationale, lat. 9428]

[3-201-00903-2] Codices Selecti, XLIX. Graz, 1974. 21.5 x 26.5 cm, 2 vols, 260, 32 pp.

This splendid Carolingian illuminated MS was written in Metz and painted for the personal use of Charlemagne's son Drogo, bishop of Metz. The book contains all the prayers spoken by the officiating priest during the course of the year. It is the product of a court scriptorium, and includes only those liturgical sections that the bishop spoke. The MS's style is considered to show the patron's influence and introduces a new iconographic type. For example in the depiction of the Crucifixion for Palm Sunday, the usual triumphant Christ on the Cross (christus triumphans) is replaced by an image of Christ (christus patiens), a dead and tortured body spouting water and blood which are collected by a female figure recognizable as Ecclesia, the Church, in a chalice, that would become entangled with the Holy Grail legend in the future. The Serpent entwines the base of the cross and figures representing the Sun and Moon witness the event from above. Commentary by Wilhelm Köhler. Deluxe limited edition, bound in vellum with slipcase covered in linen.

€ 1180



13th c. ***Psautier de Saint Louis. Psalter Ludigs des Heiligen. (Bibliothèque Nationale, Paris, Ms. lat. 10535).***

[Paris, Bibliothèque Nationale, lat. 10525]

[3-201-00786-2] Codices Selecti, XXXVII. Graz, 1972. 14.5 x 21 cm, 184 pp.



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.



11th c. ***Beato Liébana Código de Navarra.***

[Paris, Bibliothèque Nationale, nouv. acq. lat. 1366]

Barcelona, 2007. 23.5 x 34.5 cm, 314 pp + commentary

Paris BN nouv. acq. lat. 1366, a beautiful manuscript of 314 pages with 63 splendid illuminations, was created in Navarre in the 11th century. The facsimile edition represents the pinnacle of an ambitious project to reproduce all of the Beato manuscripts—the commentary on the Apocalypse written by Beatus of Liébana in the 8th century—this codex being the final witness that completes the corpus of the hispanic illustrated manuscripts of this genre. A 17th-c. catalog suggests that the MS once belonged to the library of the Cathedral of Pamplona; its Navarre origins is also indicated by a document affixed inside the binding. Limited edition of 995 copies, bound in leather with clasps and case.

€ 5330



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 Cardena Beatus suggest that it may have been illustrated in the Monastery of San Pedro de Cardena. Limited numbered edition of 987 copies. Beige leather binding with leather case.



7th c.

Biblia de Tours. Ashburnham Pentateuch.

[Paris, Bibliothèque Nationale, nouv. acq. lat. 2334]

Valencia, 2003. 32.5 x 37.5 cm, 300 pp + commentary.

This precious MS, one of the most beautiful codices of the medieval western world, is the oldest illustrated Bible. The ms dates from the seventh century and bears a close relation to other Spanish biblical texts of the time. It is believed that the text could have been copied in Spain and the illuminations—63 large and magnificent miniatures—were executed by an artist trained in Byzantium. The illustrations of the Bible served as a model for the Beato de Liébana iconography. Limited edition of 999 copies.

€ 7200



c.1280

The Parma Psalter.

[Parma, Biblioteca Palatina, 1870 (de Rossi 510)]

[0-948223-111] London, 1995. 10 x 13.5 cm, 452 pp + commentary.

Among the nearly 1,650 Hebrew MSS housed in the Biblioteca Palatina in Parma that come down to us from the collection of the Christian Hebraist Giovanni Bernardo De Rossi (1742-1831), is MS 1870, a magnificent Psalter, written and decorated around 1280, possibly in Emilia in northern Italy. The work is one of the earliest and most important of all medieval Hebrew psalters. Its 452 pages contain the psalm texts in a clear, large vocalised Hebrew hand. Each chapter is illuminated and many are exquisitely illustrated with musical instruments or with scenes described in the text—extraordinary for a Hebrew manuscript of the period. Although its exact provenance is unknown it is clear that only a wealthy patron could have commissioned a MS so lavish and tasteful. Early copies of psalters with Abraham ibn Ezra's commentary on Psalms, as is the case here, are rare, and the Parma MS transmits interesting textual variants not found in the other versions. The illustrations in the MS—including numerous depictions of contemporary musical instruments—are particularly valuable for musicologists and art historians. In addition to the psalms one 8-page fascicle, added at a later date, contains the ceremonies for engagements, marriages, circumcisions and funerals, as well as for the end of a Sabbath followed by a Festival, times at which Psalms were especially recited. The rich decorations are characterized by the delicate use of harmonious colours; gold is used liberally but with sensitivity, the illuminator carefully balancing the Psalms and commentary with the images in the margin. Commentary, edited by Jeremy Schonfield, with contributions by Emmanuel Silver, Malachi Beit-Arié & Thérèse Metzger. Limited edition of 550 copies, bound in brown calfskin with gold stamping on the spine.

\$ 2700



6th c.

The Purple Codex of the Gospels of Patmos and Petroupolis (Facsimile Edition).

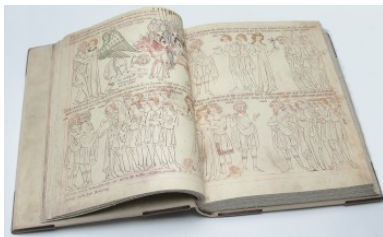
[Patmos (Greece), Monastery Library]

Athens, 2002. 27 x 32.5 cm. 360 pp + commentary.

Full-color facsimile of one of the earliest mss that has survived in Greece with texts from the Gospels. Parts of the ms are reproduced from sources in the Library of St. Petersburg, the Byzantine Museum in Athens, the Vatican and other libraries. Bibliophile edition of 3000 copies. Clamshell case.

€ 470

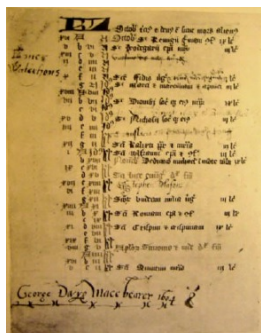
- 14th c. ***The Velislav Bible - Velislai bibli picta. [standard edition].***
[Prague, National Library, XXIII.C.124; olim Ms.412]
Prague, 2007. 2°, 376 pp + commentary.



This picture bible—the most extensive in medieval central Europe—originated in the first half the 14th c. on the incentive of Velislav, who is portrayed on fol. 188r kneeling before the statue of St. Catherine. It is highly probable that he is the Prague canon of the same name, who also served as a notary to John of Luxembourg, and later became a notary as well as a diplomat to Charles IV. The book's origins can be traced to a secular workshop. The Velislav Bible is neither a biblia pauperum, a type which emerged later and was stabilized at thirty or forty repeating images, nor is it a fully illustrated bible encompassing the full biblical text. It includes the following Books of the Bible: Genesis, Exodus, Daniel, Judges, Judith and also a series on the Antichrist, life of Christ, Apocalypse, Apostles and on the Czech patron saints St. Wenceslaus and St. Ludmila. In the latter half of the book some other images can be found. Due to the fact that most images are included with legends, sometimes with the names of characters, the MS can be considered as a “comic” book. Romanticizing elements appear in the picture MS as well as hints of later development leading to a style of great beauty. Among the 747 colored pictures are historical scenes from Czech history. Limited edition of 868 copies, bound in vellum with bronze bosses.
€ 2890

- 10th-17th c. ***The Blickling Homilies (The John H. Scheide Library, Titusville, Pennsylvania). Edited by Rudolphe Willard.***
[Princeton, Princeton Univ., Scheide Library]

Early English Manuscripts in Facsimile, 10. Copenhagen, 1960. 28 x 35 cm, 72, 153 pp (=300 MS pp).



Collotype. The facsimile presents scholars with a much needed opportunity, for the MS itself, formerly in the library of Blickling Hall, Norfolk, and now in private ownership in the U.S., has never been much studied at first hand. It contains an ordered collection of Old English homilies, dated by its handwriting to the end of the 10th c. or the beginning of the 11th, accompanied by a mid-15th c. calendar and early 14th-c. gospel passages used for the administration of oaths. It was in the possession of the City of Lincoln until 1724, and this ownership is witnessed by numerous civis marginalia recorded there between 1304 and 1623. Half-morocco binding (also available in wrappers for c.25% less).
€ 830

- 9th c. ***Bibbia di San Paolo / Biblia sacra, codex membranaceus saeculi IX.***
[Rome, Abbazia di San Paolo Fuori le Mura, membr.saec.IX]
Rome, 1994. 38.2 x 46.3 cm, 2 vols, 684, commentary pp.



The bible of Charles the Bold is one of the finest illuminated MSS of the Carolingian period and dates back to 870. The MS mirrors the deep spiritual life of the cloisters of Northern France and contains, besides the scriptures, a dedication poem in honour of the King written by Ingobert. Charles the Bold carried the bible to Rome when he was crowned emperor in 875; since then the codex has been the property of the Holy See and on it emperors and kings have taken their oath of allegiance to the Pope. Of the four extant Carolingian bibles, this MS tends to be the most extensively and richly decorated with its 24 full-page miniatures, its exquisite 37 full-page initials, its 51 smaller initials scattered throughout the text, its sumptuous border decorations with floral and geometrical motifs and its rich purple and gold ornamentation, attesting to the courtly taste of the Carolingian age. Deluxe edition of 1,000 copies, with companion volume by a team of eminent scholars.



12th c.

Exultet. Rotolo MS 724/3, secolo XII. Biblioteca Casanatense, Rome.

[Rome, Bibl. Casanatense, ms. 724/3]

Scarmagno, 1994. 23 x 685 cm, scroll in 10 sections.

"Exultet" is the first word in the praeconium paschale (annunciation of Easter), the liturgical song sung on Easter Saturday by the deacon, who announces to the community of priests and the lay worshippers the Mystery of Redemption, while at the same time carrying out the ritual of lighting and offering the paschal candle. Read from the tall ambo, the scroll was considered the most suitable means of helping the faithful to understand better the meaning of the liturgy. In most of these scrolls the illuminations were placed upside down with respect to the text from which the deacon read, thus as he unfolded the scroll and let it fall from the ambo, the scenes could be easily seen by the worshippers rightside up. Among the scrolls that have survived the ravages of time, the Exultet in the Casanatense Library in Rome, produced at Benevento or Montecassino in the 9th century, is one of the most extraordinary in terms of visual impact thanks to the grandiosity of the iconographic cycle, the refinement of the draughtmanship and the elegance of the color schemes. The scroll, written in lower-case Beneventan script, is illustrated with scenes—to mention only a few—from the Old and New Testament (The Parting of the Red Sea, the Crucifixion), celestial and terrestrial allegories (Turba Angelica, the Earth), and the liturgy itself (The Lighting and Consecration of the Candle, the Deacon's Prayer). The facsimile edition, printed with 9 colors on specially manufactured parchment-like paper, and reproducing all the original flaws and fraying, reassembles the 10 sections of the Exultet into one roll as it was originally intended. Commentary in It-Eng by Beat Brenk and Guglielmo Cavallo. Limited edition of 500 copies, with slipcase.

€ 1790



16th c.

Codice Valois. Il Vangelo del Principe di Francia. A cura di Isabella Ceccopieri & Giovanna Lazzi.

[Rome, Bibl. Casanatense, ms. 2020]

[88-8427-022-7] Florence, 2007. 15,7 x 22,4 cm, 312 pp + commentary

Ms. 2020 is a court Evangeliary of French origin purchased by the Biblioteca Casanatense around 1900. It contains the passages of the Gospels read during mass in various periods of the year. Recent studies have shed light on the atelier in Tours that produced it. The Evangeliary was probably made there around 1526 in the period in which king of France, Francis I was forced to send his two eldest sons, the Dauphin Francis and the younger Henry (the future Henry II) to Spain as hostages of Charles V, in exchange for his own freedom after the defeat of Pavia, which took place on February 24, 1525. The book was made along with a twin manuscript, today conserved at the Biblioteca Nacional of Madrid, and a third codex, conserved at Chantilly, of a didactic nature, which aimed at educating the young princes. The 3 codices are joined by an incontrovertible bond, not only for the presence of the coats of arms of the Dauphin and the Cadets that abound in the decoration, but also because all 3 can be traced back to the hand of a copyist and illuminator from Tours associated with the favourite artist of Queen Claude of France. The Casanatense Evangeliary seems to have been intended for the chapel of the dauphin Francis of Valois, as the recurrent crest confirms. This jewel of Renaissance illumination depicts delicate scenes which seem to communicate all the trepidation of its owner, Queen Claude of France—sovereign as well as mother—who saw her son torn from her. She thus had the Valois Codex made and given to her son to accompany him in exile, so that through reading it, he would be educated and initiated on a path of faith which would illuminate him for his entire life. Commentary by Isabella Ceccopieri and Giovanna Lazzi. Limited edition of 499 copies bound in full leather with velvet case.

€ 7800



6th c.

Codex purpureus rossanensis (Museo dell'Arcivescovado, Rossano Calabro).

[Rossano Calabro, Museo dell'Arcivescovado]

[3-201-01273-4] Codices Selecti, LXXXI (= Codices Mirabiles, 1). Graz, 1985. 30.7 x 26 cm, 2 vols, 386, 213 pp.

Executed nearly 1500 years ago, Codex Purpureus is one of the oldest illustrated MSS in the world. It enchants the viewer with the perfect execution of its 15 miniature pages which constitute an invaluable and irreplaceable testimony to Byzantine art in the 6th century. Its outer appearance exhibits sheer royalty and the purple colored parchment—it is one of the few surviving purple codices executed in the late classical period illustrated with pictures—has made it famous all around the globe. The Greek text stretches over 386 pages and is written in silver and golden majuscules throughout. Unfortunately the MS is today incomplete, as half of its original 800 pages have been lost over the ages (the current version encompasses a complete Gospel of Saint Matthew and a nearly complete Gospel of Saint Mark). Some of its luxurious miniatures, which were created by the most talented artists of the time, cover a full page, others are set above or within the flowing text in frieze-like scenes. Both motives and style are derived from earlier models, probably from monumental wall paintings. Of particular interest is the portrait of Saint Mark, as it constitutes the oldest representation of an Evangelist in the history of illumination. Codex Rossanensis stands out among older MSS of the same kind due to a curious new stylistic development. The miniatures manifest a strong inclination toward Byzantine art and fascinate the viewer due to their representative and monumental expression. In this codex, however, the classical way of painting was abandoned for the first time and a step was taken toward a more abstract early Byzantine art. This makes the MS one of the most significant documents of Eastern illumination. Commentary (in English and Italian, with German summary) by G. Cavallo and W.C. Loerke. Limited edition of 750 copies, bound with wooden boards and half leather, after the original.
€ 5800

6th c.

Codex purpureus rossanensis (Museo dell'Arcivescovado, Rossano Calabro).

[Rossano Calabro, Museo dell'Arcivescovado]

Codices Mirabiles, 1 (=Codices Selecti, 81). Rome, 1985. 30.7 x 26 cm, 2 vols, 386, 213 pp.

11th-
15th c.



Goldenes Buch von Pfäfers. "Liber aureus". Codex Fabariensis 2 aus dem Besitz des Stiftsarchivs Pfäfers im Stiftsarchiv St. Gallen.

[St. Gall, Stiftsarchiv, cod. Fabariensis 2]

[3-201-01587-3] Codices Selecti, XCIV. Graz, 1993. 18.8 x 28.1 cm, 2 vols, 212, 220 pp.

The "Liber aureus" or "Golden Book" gets its name from the rich gold work of its miniatures and initials, and also from the gold plated clasps on its Renaissance binding. The book was copied around 1070 at the Benedictine Abbey of Pfäfers, Canton St. Gall, and began its life as a magnificent Evangelistarium. 31 gold initials and 4 full-page miniatures adorn the Ms, the latter introducing the Evangelists. The art work is reminiscent of the Ottonian style that characterizes the famous school of illumination from the island cloister of Reichenau. This includes the use of loose architectural backdrops, wonderful marbled purple backgrounds, plant-like ornamental borders, tilted stylized heads and the physiognomy of the figures. A further common trait is the sensitive harmonic coloring, reduced to a few tones which can be accentuated through the addition of gold. But the "Golden Book" goes much further than a mere Evangelistarium: although this book was used for more than 2 centuries exclusively for liturgical use, the monks began, starting at the beginning of the 14th c., to fill up its free spaces and empty pages with elements usually found in the Carolingian "Liber viventium" (lists of ownership, legal documents, list of abbots, a catalog of administrators). The decisive enlargement came in the 14th and 15th c. when 2 complete independent parts were added to the original book (fols.29-40 & fols.41-52). Sometimes the listings are organized into double columns, framed by soft delicately painted arcades and pillars. The "Liber aureus", along with the "Liber viventium", forms a corpus that belongs to the most important memorial books of the Middle Ages, a living document of medieval art and cultural history spanning the lives of the monks at Pfäfers. Commentary by Anton von Euw & Werner Vogler. Limited edition of 480 copies, bound in velvet.

9th c.



Psalterium Folchardi. Farbmikrofiche-Edition der Handschrift St. Gallen, Stiftsbibliothek, Cod. 23. Beschreibung der buch künstlerischen Ausstattung von Christoph Eggenberger.

[St. Gall, Stiftsarchiv, cod. sang. 23]

[3-89219-011-9] Codices Illuminati Medii Aevi, 11. Munich, 1989. 17 x 25 cm, 30 pp, 4 fiches.

Vellum MS, 368 pages, from St. Gall, dating from 864/872. Carolingian "Hartmut"-minuscule. The Psalter is introduced by the All Saints litany, in two columns written in gold on purple ground and framed by richly ornamented arches with 16 miniatures in the roundings; all 150 psalms have painted initials in various sizes, among them three decorative full-page initials, partly in gold and silver on purple ground. Very beautiful calligraphy by Folchard and his scriptorium. The Psalter is a marvellous example of early book art at St. Gall. Linen.

€ 315 <http://www.omifacsimiles.com/brochures/cima11.pdf>

10th c.



Lektionar von St. Petersburg (Russische Nationalbibliothek St. Petersburg, Codex gr. 21, 21a).

[St. Petersburg, Russian National Library, gr. 21, 21a]

[3-201-01613-6] Codices Selecti, XCVIII. Graz, 1995. 25.5 x 33 cm, 30, 60 pp.

One of the great treasures of Byzantine art, also known as the Gospel of Trebizond. Commentary by Elena Schwarz.

€ 2100

9th c.

Psalterium sancti Ruperti [standard edition].

[Salzburg, Stiftsbibl. St. Peter, a I 0]

[3-201-01877-7] Codices Selecti, CXII. Graz, 2007. 3.1 x 3.7 cm, 117 pp + commentary.



This rare miniature psalter—measuring just 31 by 37 mm and with a text size of just 1.5 mm—is believed to have been compiled in the period between 850 and 875 in northeast part of France. The note of possession “Manuale psalterii sancti Rudberti episcopi” found on the first page of the codex is a later (15th c.) inscription and the first indication of its location in the monastery of St. Peter in Salzburg. The small booklet, written in Carolingian minuscule, begins with an introduction of the holy Hironymus from the edition of his Gallicanum and the Prologue “Origo prophetiae Regis David” which explains the development of the psalms. On fol. 2r a portrait of King David with his harp is featured; much of the text is written in gold against a crimson background. A unusual feature of the book is its upon back style with exposed spine—faithfully reproduced in this facsimile edition—a design which obviously allowed the user greater ease in paging through the miniature book. Limited edition of 980 copies, in the standard edition.
€ 1380

c.1370

Die Salzburger Armenbibel, Biblia pauperum, um 1370.

[Salzburg, Stift St. Peter, a IX.12]

Salzburg, 2/ 1986. 23 x 31 cm, 2 vols, 18, 81 pp.

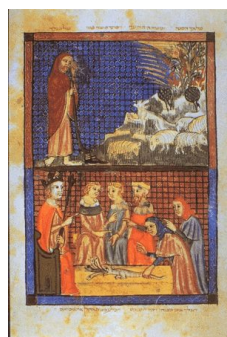


c.1350

Die Haggadah von Sarajevo.

[Sarajevo, National Museum of Bosnia & Herzegovina]

Leipzig, 1963. 8°, 155, 65 pp.



The Sarajevo Haggadah is generally thought to have been produced in the kingdom of Aragon (possibly in Zaragoza or Barcelona) towards the middle of the 14th century. Its Passover narrative is preceded by much more than the usual series of illustrations from Exodus, containing instead a complete set of half page miniature in Gothic style depicting the entire biblical story from Genesis through Deuteronomy. In this way the Sarajevo Haggadah is an illuminated codex of the Jewish Bible. Commentary by Cecil Roth.



9th-
12th c.

Fragmentos de Beatos.

[Silos, Monasterio de Santo Domingo de Silos, & 8 other locations]
[978-84-95767-84-4] Colección Scriptorium. Madrid, 2009.

All the most important surviving fragments of Beatus. 17 fragments dating from the 9th to the 12th c., including the most recent discovery from the beginning of 2009. Sources: Santo Domingo de Silos, San Pedro de las Dueñas (Leon), Archivo Histórico Provincial de Zamora, Archivo Diocesano de León, Archivo de la Real Chancillería de Valladolid, Archivo de la Corona de Aragón, Archivo Histórico Provincial de León, Biblioteca de la Abadía de Montserrat, Archivo General de la Nación (Mexico). Commentary by John Williams.
€ 500



12th c.

Skaramissalet. Studier, edition, översättning och facsimil av handskriften i Skara. Christer Pahlmblad.

[Skara, Skara Stifts- och landsbibliotek]
[91-859802-7-7] Skrifter utgivna av Stifts- och landsbiblioteket. Skara, 2006. 24 x 32 cm, 450 pp.

Facsimile and text edition of a rare medieval missal from Scandinavia. Shares many characteristics with northern French and English sources. With translation of text (into Swedish) and 12 essays; summaries in English.
\$ 102 <http://www.omifacsimiles.com/brochures/skara.html>



8th c.

The Codex Aureus. An Eighth-Century Gospel Book. Stockholm, Kungliga Bibliothek, A.135. Edited by Richard Gameson. Part I.

[Stockholm, Kungliga Bibl. A.135]
Early English Manuscripts in Facsimile, 28. Copenhagen, 2001. 29 x 35 cm, 103, 132 pp.

Collotype reproduction in full color. Dating from around the middle of the 8th c., this Gospel Book has claims to be the most sumptuous MS to survive from the Anglo-Saxon period. Written in uncial by at least five scribes, the text on every alternate page is in white or gold upon vellum stained or painted purple, a unique feature in early medieval Europe. On the white pages silver and red are also used to present the text in contrasting colors. Much of the original magnificent decoration, the work of two artists, survives, including four whole decorated initial pages, Evangelist portraits of St. Matthew and St. John, Canon tables and many other features of ornament. Of particular importance are its perceptible connections with the earliest (and now largely lost) books brought to England by the earliest Roman missionaries, such as the 6th-c. "Gospels of St. Augustine". This MS is a key monument in the history of script, book decoration, and manuscript production in early southern England. On fol. 11 it carries an extraordinary testimony to its own history: a nearly contemporary Old English inscription records how it was recovered by a certain Ælfred aldormon from a pagan army (presumably Viking) in return for gold, and presented to Christ Church, Canterbury. Half-morocco binding (also available in wrappers for c.25% less).
€ 1230



8th c. ***The Codex Aureus. An Eighth-Century Gospel Book. Stockholm, Kungliga Bibliothek, A.135. Edited by Richard Gameson. Part II.***
[Stockholm, Kungliga Bibl. A.135]

Early English Manuscripts in Facsimile, 29. Copenhagen, 2002. 29 x 35 cm, 16, 261 pp.

Reproduction in full color. Half-morocco binding (also available in wrappers for c.25% less).

€ 1230



13th c. ***Der Landgrafenpsalter. Stuttgart, Württembergische Landesbibliothek, HB II 24.***

[Stuttgart, Württembergische Landesbibl. HB II 24]

[3-201-01558-X] Codices Selecti, XCIII. Graz, 1992. 17 x 23.3 cm, 2 vols, 768, 80 pp.

The Landgrave Psalter, one of the finest examples of early Gothic illumination, takes its name from the person who commissioned it, Landgrave Herman I of Thuringia and Hesse, who is mentioned more than once in the book, above all in the litany and in the intercessory prayers. His portrait and that of his second spouse, Sophie of the Wittelsbach dynasty, both occupy a prominent place within the princely gallery contained in the Litany. Herman of Thuringia (r. 1190–1217) was considered to be a ruthless politician but also a generous patron of the arts and sciences, a man of great culture who maintained a court in Eisenach. The significance of this sovereign is underlined by this Psalter which may be referred to as a true chef-d'œuvre both from an artistic and a technical point of view. Both layout and structure of the text comply with the usual layout of Psalter MSS. The central piece—a Psalterium Gallicanum—is accompanied by a Calendar, Canticles, a Litany of all Saints and an Office of the Dead. Virtually all initials are executed as golden majuscules and further enriched with blue foliage-like pen drawings. Certain psalms are additionally highlighted by artfully interlaced initials which may even reach the length of half a page. In addition to this extremely varied initial decoration—all initials differ from each other and each form seems to have been invented from anew—the opulence and preciousness of the Landgrave Psalter lie above all in its eight full-page miniatures. The lavishly decorated Calendar is equally impressive as the miniatures themselves. The monthly pages enrich the actual Calendar with nearly full-length depictions of the Apostles of the months. Above them, genre scenes of pastoral life help to identify the month in question. The meticulously drawn figures, their bodies finely modelled in different shades, the decorative play of color, and the exuberant use of gold, are all aspects which make the decorative apparatus of the Landgrave Psalter appear so luxurious. Commentary by F. Schwind and V. Trost. Limited Edition of 480 copies, bound in full leather.

€ 3400



18th c.

Megillat Esther.

[Tel Aviv, private collection William Gross]

[0-948223-251] London, 2006. Scroll, 10.8 x 168 cm, 64 pp (commentary).

Purim is a holiday of feasting and joy which celebrates the deliverance of the Jews of Persia during the reign of King Xerxes (485-465 BCE). The word Purim is derived from 'Pur' meaning lots, literally the lots cast by the Persians to decide when to execute the Jews. This story, recounted in the biblical book of Esther, is read publicly in synagogues each Purim. The reader recites it from a parchment scroll, known as a megillah. Over the centuries, Esther scrolls have become a symbol of celebration and continuity of Jewish life and they form the core of several major collections. The Gross family in Israel owns one of the finest collections in the world and their particular illuminated copy of the megillah is the basis of this facsimile edition. Written scrolls of Esther are not rare, but this megillah, written on fine parchment, is exceptional because the entire Purim story is illustrated in meticulous detail. Virtually every aspect of the Book of Esther is depicted in the miniature, where heroes and villains are playfully painted around the clear, square text to illustrate the victory of good over evil. There are scenes of baroque buildings and genteel characters in typical 18th-c. dress; even Haman's sons hang in droll positions from the gallows. The wealth of detail contained within the intricately-drawn buildings and costumed figures adds weight to the theory that it was written in Germany around 1700. Although the exact date and location that the MS was commissioned remains a mystery, the words 'STAT SHUSONN' written in Latin letters above one of the illustrations at the beginning of the scroll reinforce the German provenance of the manuscript. Only one other Esther scroll, in the Library of the Jewish Theological Seminary in New York, is known to make use of Latin letters, and was written by the same scribe. Commentary by Emile Schrijver and Falk Wiesemann, with contribution by Muzi Wertheim and William Gross, edited by Jeremy Schonfield. Limited edition of 295 copies, printed on parchment and presented in a hand-tooled silver case.

\$ 3995



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.

1422

The Alba Bible.

[Toledo, Liria Palace, private collection, Duke of Alba]
[84-60418-650] London, 1992. 1030 pp.



The Alba Bible is not merely a superb example of Spanish book illumination, it is all that remains of one of the last attempts by intellectual Jews and Christians to heal the rifts that finally led to the calamity of expulsion. This facsimile was published as a tribute to and celebration of the reconciliation and renewal of understanding taking place in our own time. In 1422, during a lull in the often intensely anti-Jewish feeling in Spain, Don Luis de Guzmán, Grand Master of Calatrava, arrived at a decision that only by commissioning a Castilian Bible, translated by someone able to refer to the Hebrew and to compile a commentary reflecting the Jewish understanding of the texts, would Christians comprehend the differences between Christian and Jewish attitudes, and come to tolerate the other's views. Don Luis entrusted the work to Rabbi Moses Arragel who at first refused. By exposing the Jewish view he feared he might fuel antagonism towards Jews, and himself in particular. His protest sparked off a lively correspondence: the first 25 folios of the Alba Bible contain transcriptions of the detailed exchanges between the two men, documenting their negotiations up to the moment when the Rabbi finally agreed to take on the task. A number of Christian artists were employed to illustrate the text. What emerged is no less than a masterpiece. Known as the Alba Bible, after its eventual owner, it is the most important MS to have survived from the reign of King John II. Its 513 folios and 334 miniatures make it a powerful work of visual art but equally significant is the vast commentary it contains. Rabbi Moses showed great independence and courage, and his translation and commentary make few concessions to Christian thinking. It is rich in extracts not only from rabbinical writings such as the Targumim, Midrashim and Talmud, but also from later works such as the Zohar—the source book of Jewish mysticism. Rabbi Moses may well have given the artists detailed instructions on the illustrations, furnishing them with specifically Jewish interpretations of biblical scenes. The resulting images are also very important as cultural records, since contemporary weapons, musical instruments, furniture and costumes are all depicted. The cooperation between the Christian customer and the Jewish author-translator makes the Alba Bible a vital element in the ancient and troubled Christian-Hebraic tradition. Limited numbered edition of 500 copies, bound in tooled leather.

£ 32500

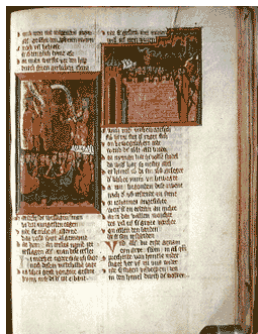
14th c.

Heinrich von Hesler. Die Apokalypse / Königsberger Apokalypse.

**Mikrofiche-Edition der Handschriften Torun, Biblioteka Uniwersytecka
Mikolaja Kopernika, ms. Rps.64 und ms. Rps.44. Einführung zum Werk und
Beschreibung der Handschriften von Volker Honemann.**

[Torun, Bibl. Univ. Mikolaja Kopernika, Rps.64 & 44]

[3-89219-027-5] Codices Illuminati Medii Aevi, 27. Munich, 2000. 17 x 25 cm, 66 pp, 6
fiches.



Region of the Deutsche Orden, 2nd third of the 14th c.; 160 folios, 2 cols., 35 miniatures on golden grounds (MS Rps 64), and 199 folios with 45 miniatures with the same motifs but simpler (MS Rps 44). Both of the nearly identical MSS contain an abbreviated translation into Middle High German verses of the Book of Revelation together with commentaries with reference to authorities like Bede, Albertus and Ambrosius. Most of the miniatures are column-wide and set at various positions on the text page. At the end the picture cycle (Apc 1,9-13,11) has four interpolated scenes: Baptism of the Jews and Death of Antichrist; St Paul, Sibyl and Emperor; Struggle against Gog and Magog; and the Last Judgement. The last miniature depicts the Heavenly Jerusalem (Apc 21,2). The miniatures of MS Rps 64 are of unusual high artistic quality. Linen.

€ 260 <http://www.omifacsimiles.com/brochures/cima27.pdf>



10th c. **Codex Egberti. Teilfaksimile des Ms. 24 der Stadtbibliothek Trier. Einführung und kodikologische Beschreibung von Gunther Franz. Kunsthistorischer Kommentar von Franz J. Ronig.**

[Trier, Stadtbibliothek, 24]

[3-88226-167-6] Wiesbaden, 1983. 21 x 27 cm, 152, 92 pp.

One of the most important works of book illumination from the Ottonian period. This evangelist was created around 983 for Egbert, the chancellor of Kaiser Otto II.



10th c. **Codex Egbert.**

[Trier, Stadtbibliothek, 24]

Luzern, 2005. 21 x 27 cm, 2 vols, 330, 248 pp.

One of the most important works of book illumination from the Ottonian period. This pericope or evangelistarium was created around 983 for Egbert, the chancellor of Kaiser Otto II and features the earliest picture cycle of the life of Christ. Archbishop Egbert lived during one of the most creative periods in the history of art, at a time when exceptional centers of artistic creativity flourished in the scriptoriums of the monasteries. The most famous of them was the Benedictine Abbey at Reichenau. These artistic monks of Bodensee developed a style which gave Ottonian book illumination its distinctive quality. The monks succeeded in creating a breathtaking synthesis of northern and southern art forms, a vocabulary where the rich legacy of Carolingian tradition is combined with elements of insular painting or Byzantine art. The form reaches its fruition in Codex Egbert, a pericope containing 60 illuminated pages and over 240 decorated initials. The rich series of miniatures for the life and miracles of Christ as well as the portraits of the evangelists and Archbishop Egbert, executed in gold, silver and precious colors, still grab the viewer today through their calmness and tranquility. Each miniature is filled with great spiritual strength. The unity of the picture cycle shows conclusively that there was one master responsible for the artistic conception of the book. Art historians have identified him as the "Gregory Master", a monk associated with a collection of letters of Pope Gregory the Great. Commentary volume by Gunther Franz, Franz J. Ronig, Robert Fuchs, Doris Oltrogge and Sif Dagmar Dornheim. Limited edition of 980 copies. Bound with green silk and silver plated metal work, in Ottonian style.

€ 6500 <http://www.omifacsimiles.com/brochures/egbert.html>



9th c.

Trierer Apokalypse (Stadtbibliothek Trier, Codex 31).

[Trier, Stadtbibliothek, 31]

Codices Selecti, XLVIII. Graz, 1974. 21.6 x 26.2 cm, 2 vols, 148 pp + commentary.

The Trier Apocalypse, copied around 800 in the environs of Tours, is the first illustrated version of the Revelation of St. John that we know of, and at the same time the most comprehensive illustrated cycle of this biblical book which has survived from the Early Middle Ages. What makes the MS particularly special is its unique painted decoration which is unparalleled in contemporary Carolingian illumination. Its 74 full-page miniatures in red frames, each ornamenting a sequence of text from the book of Revelations betray Paleo-Christian, presumably Roman origins, making the Trier Apocalypse one of the few testimonies reflecting late classical tradition. The miniatures of the Trier Apocalypse are colored pen drawings, many of them covering a full page, regularly inserted into the text, to illustrate the preceding section. The illuminations illustrate the text in a narrative form and offer no interpretation of the text. Many of the illustrations show obvious parallels to classical motives. One of them is the goat-headed figure of Satan (fol. 66r and 67r) which goes back to the Greek idea of a deity called Pan and represented with the head of a goat. However, this depiction of Satan in the Trier Apocalypse was made at a time when the antique image of Pan was no longer known and the relation between the Greek goat god and the Christian Satan had fallen into oblivion. What remained in collective memory was Satan's representation as a goat-like figure. The illustration cycle of Trier holds numerous other motives of antique origin, such as the angel on fol. 19v who so stunningly resembles the figures of Nike, the antique goddess of victory. These obvious parallels lead us to assume that the cycle of the Trier Apocalypse goes back to a late antique sequence of images. The Latin text of the Trier Apocalypse follows an early Italian Vulgate and is written in a very readable Carolingian minuscule script with an amazingly large portion in half-uncial. The text was erased and corrected in many places by a later hand, at the end of the 11th century. Commentary by Peter Klein and Richard Laufner. Limited edition, bound in full parchment.



12th c.

Beato de Turin.

[Turin, Biblioteca Nazionale, J.II.1 (olim lat.93)]

[84-88829-76-0] Colección Scriptorium, 17. Madrid, 1999. 27.5 x 36 cm, 428 pp + commentary.

This interesting Beatus, unlike the early examples written in visigothic script (e.g., Escorial &.II.5, Seo de Urgel and San Millán de la Cogolla), was written in Carolingian (gothic) script; yet its high artistic quality, both in terms of calligraphy and the execution of its miniatures, makes it a worthy successor to the visigothic examples from which it was modelled. Scholars know in fact that the Turin Beatus was based on the Gerona Beatus dated 975. The Turin manuscript's Carolingian script—executed with cut pen in gothic fashion—and other factors point to the 12th century and to the Gerona Cathedral itself. In the Turin Beatus' 106 miniatures (93 in the Beatus Commentary and another 13 in the Book of Daniel) the artist, while retaining the composition used in the visigothic Gerona Beatus, also embraces telltale romanesque techniques, especially seen in the use of colors and the drawing of clothing. Commentary by Mauricio Herrero Jimenez. Bound in full leather with generous tooling and two clasps. € 4800



Codex Caesareus Upsaliensis. The Gospels of Henry III for the Goslar Cathedral. Published for the 350th Anniversary of the University Library of Uppsala MCMLXX.

[Uppsala, Universitetsbibliotheket, C93]
Copenhagen, 1971.

Commentary volume by Carl Nordenfalk. Limited numbered edition of 500 copies.



10th c.

Beatus de Liebana Codex Urgellensis.

[Urgell, Museu Diocesà, num. inv. 501]

[84-88829-46-9] [Colección Scriptorium]. Madrid, 1997. 28 x 41 cm, 462, 309 pp.

The origin and scriptorium responsible for this beautiful Beato now preserved in the museum of the Diocese of Urgell, is not known. An inventory of the Urgell library shows it was already there in 1147, and it quite possibly was a gift from Armengol V (1092-1102) to St. Otto, Bishop of Urgell, who was also responsible for the building of today's cathedral. The script of the manuscript is round visigothic, in two columns. Although there is no colophon and therefore no exact date for its completion is known, stylistic analysis suggests that it must have been copied shortly after 970, like the Valcavado Beato with which it bears many similarities. The Urgell codex contains 79 miniatures, some of which extend over an opening, with a number of others in the medallions of the genealogical trees which appear at the beginning. The style is very much that of the mozarabic miniaturist tradition associated with León, including the use of strong colors, bold and vivid, simplified drawings reduced to essentials, the representation of people and objects throughout, and the use of superimposed color strips to achieve a degree of perspective. Commentary by Peter Klein. Bound in full leather with 2 metal clasps and generous tooling.
€ 4500



9th c.

Utrecht Psalter. Bibliotheek der Rijksuniversiteit te Utrecht, Handschrift 32.

[Utrecht, Rijksuniversiteitsbibliotheek, 32]

[3-201-01207-6] Codices Selecti, LXXV. Graz, 1982. 25.6 x 33 cm, 2 vols, 222, 116 pp.

This sumptuous illuminated work of the Carolingian period is the earliest surviving example of an illustrated Psalter in Western book production. It was compiled between 820 and 840 in the Benedictine abbey of Hautvillers near Rheims, on the initiative of Ebbo, archbishop of Rheims, foster brother of Emperor Louis the Pious. All 150 psalms are illustrated with magnificent pen drawings covering the whole width of a page and densely populated with tiny figures. In accordance with the beauty of the text, they are executed in unprecedented perfection. The creative power of the artist has led many renowned art historians to place the master of these pages on equal footing with the great artists of the western world, like Leonardo da Vinci, Rembrandt or Vincent van Gogh. In addition to the extraordinary expressive power of the drawings, we are impressed with the artist's constant effort to follow the text as closely as possible and marvel at the sheer wealth of symbolism in his illustrations. The Utrecht Psalter has influenced the evolution of European art throughout the ages, not only in the field of illumination but also in other areas of Carolingian art. It was, above all, the expressive nature and at the same time refined character of the drawings which enriched European art before the first millennium with fresh and spirited elements. Around the year 1000, the MS was brought to England. After the dissolution of English monasteries, the Codex passed into private hands, entering the possession of Sir Robert Cotton who had the book bound in the present day red leather binding. Commentary by K. van der Horst. Limited edition of 980 copies, bound in gold-tooled red leather, a faithful reproduction of the 16th-c. binding.
€ 2480



10th c.

Beato de Valcavado.

[Valladolid, Universidad de Valladolid, Bibl. de Santa Cruz, 433]

[84-88829-79-5] Colección Scriptorium, 15. Madrid, 2000-2002. 24.5 x 35.5 cm, 460 pp + commentary.

The Beato of Valcavado, considered the jewel of the Library of Santa Cruz College at the University of Valladolid, is written in perfect round visigothic script, similar to the other codices from the Kingdom of León from the same period. The codex was compiled at the direction of Abbot Sempronius, by Oveco, a monk from the monastery of Santa Maria in Valcavado, on the banks of the Carrión River, slightly to the north of Saldaña. It was executed in record time taking just 92 days—from 8 June to 8 September 970—which corresponds to about five and one half pages per day. In addition to the many decorated initial letters, the copy contains 97 miniatures, some spread across an opening, and a large number of whole pages, most of them well preserved. The technique and colors employed are similar to those of the other manuscripts in this Beato family, and belong to the style of the great León School founded by Senior and Emeterius. A special characteristic of this school is the division of miniatures into a series of bands of different colors, in an attempt to create a sense of perspective. St. Jerome's Commentary on the Book of Daniel, which contains an outstanding miniature of Belshazzar's Feast, exhibits a different pictorial technique. Commentary by José Fernández Flórez, Mauricio Herrero Jiménez, José Manuel Ruiz Ascencio, Clementina Julia Ara Gil, Pilar Rodríguez Marín & Marta Herreo de la Fuente. Bound in full leather with sumptuous tooling, and two metal clasps.
€ 4800



1434

Biblia de Nicolas III d'Este.

[Vatican, Biblioteca Apostolica, Barb. lat. 613]

Colección Scriptorium. Madrid, [in prep]. 26.6 x 36 cm, 636 pp + commentary.

This celebrated 15th-c. MS of Lombardian provenance once belonging to Niccolò III of Ferrara, is one of the great masterpieces of the international gothic. Its text—the French version of the Bible by Guiard des Moulins (1401-1434)—is copied in lower case gothic script and arranged in two columns. Each page is executed in a highly decorative manner and the bible contains some remarkable miniatures and gilded initials, especially the ones that mark the beginning of the Old and New Testaments and each chapter. The principal artist was probably Bebello de Pavia and his school, while Jacopino de Arezzo is attributed with the non-figurative initials and with finishing the work. Subscription price. € 7813



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.



14th c.

Il pontificale di Bonifacio IX.

[Vatican, Biblioteca Apostolica, lat. 3747]

Collectio Vaticana. Castelvetro di Modena, 2006. 21 x 31 cm, 2 vols, 104, 159 pp.

Pope Boniface IX (1389-1404), born Pietro Tomacelli and scion of a noble Neapolitan family, ruled in Rome during the Western Schism (1378-1415) as counterpart to Clement VIII in Avignon. Boniface showed little interest in ending the Schism, preferring to concentrate his efforts and creativity on the enhancement of his fortune. He sold indulgences and divided the Papal State into vicarages which he leased to solvent families, who in turn bled them dry. This splendid codex must be viewed and understood as part of the historical background which includes the Schism and the strengthening of papal power in Rome. It sparkles with the enchanting gleam of pure gold and vivid colors: the exceptionally rich iconographic display consists of illuminated initials and elegant framing, embellished with gold and adorned with anthropomorphous figures in deep colors. Originally created as a "Praeparatio ad Missam" for personal use by the Pontiff, it has 11 splendid full-page miniatures ablaze with gold that meticulously illustrate the ceremonies of the pope and his vestments. Commentary by Ambrogio M. Piazzoni. Limited edition of 500 copies bound in full leather, bearing the coat of arms of Pope Boniface engraved in gold. € 9900

10th-
11th c.

Les bibles de Ripoll. Vol. I (Edició facsimil - Biblioteca Apostòlica Vaticana Ms. lat. 5729); Vol. II (Edició facsimil - Biblioteca Nacional de França, Paris, BnF lat. 6); Vol. III (Estudii Dr. Anscari M. Mundó).

[Vatican, Biblioteca Apostolica, lat. 5729; Paris, Bibliothèque Nationale, lat. 6]

Vic, 2002- 2010. 2° & 24 x 17 cm, 3 vols, 266, 318, 404 pp.

Two complete Ripoll Bibles survive, one held now in the Bibl. Apost. Vat. (ms. lat. 5729) and the other in the Bibl. Nationale in Paris (ms. lat. 6). There are also remains—five folios—of a third bible, discovered through years of research; these fragments are found in the Library of Montserrat and the ACA Aixiu Reial of Barcelona. In order to differentiate them, the bible held in the Vatican is referred to as the “Ripoll Bible” and the one in France, as the “Rodes Bible”. The third, discovered among the remains of the archive of St. Miguel de Fluvià, is named after that monastery. The complete work is entitled “Les Bibles de Ripoll”. The monks of the Ripoll monastery came to produce these bibles during the 10th and first half of the 11th centuries; this was a period of great activity in Ripoll which had become an important cultural center and where an outstanding figure, the Bishop of Oliba, trained monks as copyists and illustrators and set up a scriptorium and workshop. Among the artists that worked there the Monk Guifré de Ripoll seems to have copied the entire “Ripoll Bible” and is in many ways the most important of them. There is also an anonymous artist, a perfectionist, whose work is seen in this bible and who takes into account the proportions, the parallelism and the symmetry of the scenes. He is highly regular in the realist schematization of the human and animal figures and in the depiction of domestic and musical instruments. None of the scenes that he drew are colored. It appears that the monk Guifré de Ripoll colored the scenes in the first part with the same sense of movement he brought to the drawings of the biblical scenes. These wonderful bibles are probably the most splendidly decorated bibles of Europe during the 10th and 11th centuries and are the first monumental works and treasures of the Catalan miniature. Limited edition of 850 copies (MS lat. 5729) and 200 copies (IMS. lat. 6), bound in full leather.

10th c.

Exultet-Rolle (Codex Vaticanus lat. 9820). Wissenschaftlicher Kommentar: P. Dr. H. Douteil and P. F. Vongrey.

[Vatican, Biblioteca Apostolica, lat. 9820]

Codices Selecti, XLVII (= Codices e Vaticanis Selecti, 35). Graz, 1974. Roll, 71 x 28 cm.



Full-color facsimile of the entire scroll in its original format. Copied c.981 in Benevent. 14 miniatures framed with ornamental work. Numerous initials. Palimpsest script with neumes.

10th c.

Josua-Rolle.

[Vatican, Biblioteca Apostolica, pal. graec. 431]

[3-201-01240-8] Codices Selecti, LXXVII. Graz, 1983. 1 roll, (32 cm x 10.6 m), 90 pp.



One of the most magnificent surviving MSS of the Imperial Court School of Byzantium is the Joshua Roll now kept in the Biblioteca Apostolica Vaticana in Rome. It was made in the 10th century, at the time of the so-called Macedonian Renaissance, and presents the Old Testament Book of Joshua in an illustrated cycle resembling a frieze, executed in grisaille painting. These illustrated book rolls consisting of 15 segments could well have been derived from classical triumph columns whose artistic contents were rediscovered at the time when the MS was made. The Joshua Roll is generally thought to go back to Greco-Roman forms and painting. It was executed in two or three stages; both drawings and paintings contained in the book are the work of different hands, and it can be assumed that the coloring was added at a later stage. The text is a mixture of Greek majuscule and minuscule forms, containing extracts from relevant Bible scenes as well as some additions to ensure a better understanding of the individual episodes. The Joshua Roll is absolutely unique in its kind and unrivalled in the whole world. Although little is known about the occasion for which it was made, it seems likely that the codex was intended to glorify the military success of the Byzantine people in the Holy Land—for the first time after an extended period of defence, they were finally able to reassert themselves against the Arabs in the 10th century. Although a small part is missing at the beginning of the Book of Joshua, the central piece of this sixth book of the Old Testament (according to the current counting method) has survived in a complete version. Its Greek Bible texts correspond to the Septuagint. For this facsimile edition all 15 segments of the MS are faithfully reproduced and pasted together to form a roll which is mounted on two wooden supports. The roll comes in a solid, cloth-covered case which can be folded open for easy use. Commentary by Otto Mazal. Limited edition of 800 numbered copies. € 1680

9th c.

Das Lorsch Evangeliar.

[Vatican, Biblioteca Apostolica, pal. lat. 50]

Luzern, 2000. 27 x 37 cm, 437 pp + commentary.

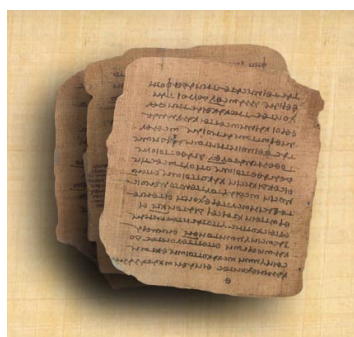


This monumental work of Carolingian art is also known as Codex Aureus, one of the rare MSS of the early Middle Ages entirely written in gold ink. It is described as an "evangelium pictum cum auro scriptum habens tabulas eburneas" (illustrated Gospel Book, written in gold with ivory covers) and was produced c.810 in the scriptorium of Charlemagne at Aachen. It first appeared in a book record of Lorsch Abbey dating back to around 860. This is the most precious and well kept MS of the abbey, its luminous colors, abundant gold and silver on every page and two purple pages (the rarest color), and flawless white vellum are so well preserved that it gives the impression of having been recently written. Each page of the Lorsch Gospels shows colorful frames which are unsurpassed in form and style, its magnificent full-page illustrations fascinate through their monumental size, among them the canonical tables at the beginning of each Gospel to help the reader find the desired text passage. Pictures of the evangelists appear before each preface and there are luxurious incipit pages at the beginning of each individual Gospel text to underline the importance and artistic value of this outstanding work of early medieval art. The Lorsch Gospels were bound in a splendid cover reflecting the height of creativity during that time: it consists of two ivory plates which formed the front and back cover of the MS; these masterful carvings were probably made in the court of Charlemagne around 810. Limited edition of 333 copies bound with a reproduction of the ivory covers and a limited edition of 60 copies without the ivory replica binding. Commentary by Hermann Scheffers. Published under the patronage of UNESCO.



- 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 Hohenloke, 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.



- 3rd c. ***Epistolas de San Pedro — Papiro Bodmer 8.***
[Vatican, Bibl. Apost., Papiro Bodmer VIII; P72]
[84-95767-38-4] Colección Scriptorium, 24. Madrid, 2003. 142 x 155 cm, 36 pp + commentary.

This unusual MS containing the epistles of St. Peter was once the final part of an ancient codex written on papyrus (catalog no. P72), hypothesized as consisting of at least 180 pages, most of which have been conserved. The original codex probably contained a composite of texts which covered the apocryphal birth of Maria, the apocryphal correspondence between St. Peter and the Corinthians, the 9th Ode of Solomon, the Epistle of Judas, Meliton of Sardes' Homily on Easter & a fragment of his hymn, Filea's Apologia and Psalms 33-34, finishing with St. Peter's Epistle. These texts, as listed, form Biblioteca Apost., Bodmer V, X, XI, VII, XIII, XII, XX, IX, and VIII papyri. The codex, roughly square in shape, and on the whole in good condition, was written by many hands, probably four, and it is believed that this took place between the beginning of the 3rd century and the first half of the 4th. The bringing together of the various parts that make up the text must have taken place during the 4th century. The folios that make up Papiro Bodmer VIII were presented to Pope Paul VI by the Swiss collector Martin Bodmer in June 1969 and the Vatican Library has retained the original catalogue number. At present the folios are unbound, a format preserved for this facsimile edition. Limited edition, with special presentation case.
€ 775



- c.950 ***Die Bibel des Patricius Leo. Reg. gr. 1B. [deluxe edition].***
[Vatican, Biblioteca Apostolica, Reg. gr.1 B]
[5018] Codices e Vaticanis Selecti, LXXV. Zürich, 1988. 28 x 41 cm, 2 vols, 36, 72 pp.

Commentary by Suzy Dufrenne & Paul Canart. Limited numbered edition of 600 copies, bound in linen.

c.950

Die Bibel des Patricius Leo. Reg. gr. 1B. [standard edition].

[Vatican, Biblioteca Apostolica, Reg. gr.1 B]

[5021] Codices e Vaticanis Selecti, LXXV. Zürich, 1988. 15 x 20 cm. 1120 pp.

B/W reprint of the entire Bible.

€ 990

1477-
1478

La bibbia di Federico da Montefeltro.

[Vatican, Biblioteca Apostolica, Urb. lat. 1-2]

Modena, 2004. 44.2 x 59.6 cm. 2 vols, 1104 pp; 2 vols, 1108 pp (commentary).



This large Bible in 2 tomes, in the Biblioteca Apostolica Vaticana since 1657, does not conform to the usual idea of an illuminated codex. It measures 44,2 x 59,6 cm, and the number of folios, 241 in the first tome and 311 in the second, makes it particularly weighty, even hard to move, appropriate more to a permanent display lectern than for daily perusal. Furthermore the 35 large miniatures decorating the beginning of each book appear more like paintings framed in a precious vellum passepartout than miniatures, "miniature" usually suggesting something extremely small, often only explored successfully with the help of a magnifying glass. This is not the case with the Urbino Bible, in which every detail is pleasingly arranged on a page 4 times larger than a standard modern sheet with some of the miniatures 15 cm high and 26 cm wide. More than a book this Bible serves as a monumental tribute to Federico da Montefeltro, Duke of Urbino, who created one of the most vital centers of renaissance culture in Urbino. The Bible, one of the finest codices in Federico's library, was written by Ugo Comminelli of Mézières and decorated in Florence in the space of 2 years (1477-1478) by Francesco di Antonio del Chierico, a miniaturist then at the height of his fame. Other celebrated artists of the day, Attavante, Francesco Rosselli and probably Davide Ghirlandaio, brother of the better known Domenico, worked with Francesco to illustrate the Bible. The work of these artists as presented in the Bible's miniatures offers a valuable insight into the rich figurative patrimony of the Florentine Quattrocento. Limited edition of 500 numbered copies, bound in red velvet over wood, embroidered in colored and gold thread on front plate; bosses in solid silver on front and back boards and two bands and clasps in silver.
€ 28000

12th c.

Marien-Homilien. Vat. grec. 1162. [deluxe edition].

[Vatican, Biblioteca Apostolica, vat. grec. 1162]

[5038] Codices e Vaticanis Selecti, LXXIX. Zürich, 1991. 23 x 33 cm, 386, 128 pp.



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.



4th c.

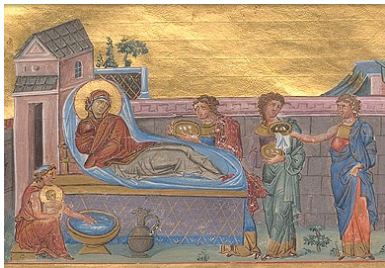
Bibliorum sacrorum graecorum.

[Vatican, Bibl. Apostolica, cod. vat. graecus 1209]

Rome, 1999. 25.4 x 27.7 cm, 2 vols, 1,560, 76 pp.

Codex "Vaticano B" (Vat. Gr. 1209), compiled around 380 A.D. is one of the oldest biblical manuscripts; it embraces both the Old and New Testaments. Written almost entirely in Greek, the Old Testament appears in the version known as "Settanta" followed by the Hebrew community of hellenistic Egypt between the 3rd and 2nd centuries B.C. Most scholars consider Vaticano B among those manuscripts closest to the lost originals. The codex was probably copied in Egypt during the time when imposed Christianity became the official religion of the Empire, a circumstance that led to the copying of bibles with extreme care and high quality. The history of this manuscript before its appearance during the second half of the 15th century in the Papal Library is still a mystery. Limited edition of 500 copies bound in full parchment and housed in a clear acrylic case with polished brass screws.

€ 4906 <http://www.omifacsimiles.com/brochures/vatb.html>



10th c.

The "Menologion", Book of Saints of Emperor Vasilios II.

[Vatican, Biblioteca Apostolica, vat. graecus 1613]

Colección Scriptorium. Madrid, 2006.

Commissioned by the emperor Vasilios II (976-1025), the "Menologion" is considered the most prominent masterpiece of illustrated Greek MSS to survive. It represents a culmination of the artistic trends of the Constantinople court c.1000. The MS contains in its present form the first six months of the Byzantine liturgical year, from September through February. The MS is essentially a Book of Saints, a liturgical book of the Orthodox Church containing abridged information on the Saint of the feast day commemorated, read in the morning during matins. In this exquisite luxurious edition that was made for the last great emperor of the Maddedon dynasty, the short texts dedicated to the Saint or the feast of that day are accompanied by a miniature (430 in all), portraying the respective commemoration. We see in front of our eyes the unfoldig series of Saints, Martyrs, Confessors, Hierarchs and Ascetics, all illustrated standing in dignified solemnity, along with architectural monuments, landscapes, etc. One unique aspect of the MS is that one can discern next to every illustration the name of the hagiographer that painted it, allowing us access to the artistic trends of the era, as well as to the personal characteristics of each of the eight artists that are involved in this work: Pantoleon, Georgios, Michael the Younger, Michael of Vlachernae, Simeon, Simeon of Vlachernae, Menas and Nestor.

€ 7675



14th c.

Krumauer Bildercodex (Codex vindobonensis 370).

[Vienna, Osterreichische Nationalbibliothek, 370]

[3-201-00733-1] Codices Selecti, XIII. Graz, 1967. 25.3 x 34.5 cm, 2 vols, 172, 136 pp.

€ 390



9th c. ***Hrabanus Maurus—Liber de laudibus sanctae crucis (Codex vindobonensis 652).***

[Vienna, Österreichische Nationalbibliothek, 652]

[3-201-00784-6] Codices Selecti, XXXIII. Graz, 1972. 30.7 x 40.3 cm, 2 vols, 100, 32 pp.

Codex ÖBN 652 (Fulda, after 844) is among many copies of the Liber de laudibus Sanctae Crucis which had achieved widespread distribution throughout the Carolingian empire. Its author, Hrabanus Maurus, a monk from Fulda and later bishop of Mainz, wrote this book in the form of "picture poems" as was practiced by Alcuin in Tours, his famous teacher. Hrabanus perfected the genre to new levels, drawing more from classical sources than from Carolingian models. The text, inscribed on a grid-like system, is presented in a square frame in the manner of a picture. From this text block emerge individual letters and groups of letters which compose self-contained poems or sequences of words referring to the basic concept of the composition, the glorification of the Cross. The monumental MS presents a series of altogether 28 picture poems taken from the first version of the treatise on the Holy Cross presented by Hrabanus as early as 810–14. The book ends with the famous dedication miniature depicting the author below the Cross as symbol of salvation. Commentary by K. Holter. Limited edition, bound in leather tooled with motifs taken from the binding MS ÖBN 522.
€ 990



9th c. ***Karolingisches Sakramentar (Codex vindobonensis 958).***

[Vienna, Österreichische Nationalbibliothek, 958]

[3-201-00737-4] Codices Selecti, XXV. Graz, 1971. 27.8 x 21 cm 16 pp + commentary.



9th c. ***Evangeliar aus Weltenburg. Farbmikrofiche-Edition der Handschrift Wien, Österreichische Nationalbibliothek, Cod. 1234. Einführung und kodikologische Beschreibung von Otto Mazal.***

[Vienna, Österreichische Nationalbibliothek, 1234]

[3-89219-005-4] Codices Illuminati Medii Aevi, 5. Munich, 1987. 17 x 25 cm, 24 pp, 5 fiches.

Vellum MS with 224 folios, from Weltenburg/Donau (?), 2nd quarter of the 9th c., Carolingian minuscule. With decorative titles in red capitals, larger black initial capitals, and numerous small red initials; the style of the initials seems related to that of the Regensburg school. The main decoration consists of the Canons of the Gospels placed under rounded arches with simple capitals and bases. The picture of Matthew, a sepia drawing, might have been influenced by the School of Reims and could be a later addition. Linen.
€ 370 <http://www.omifacsimiles.com/brochures/cima05.pdf>



8th c. ***Der Goldene Psalter. "Dagulf Psalter" (Codex vindobonensis 1861).***

[Vienna, Österreichische Nationalbibliothek, 1861]

[3-201-01138-X] Codices Selecti, LXIX. Graz, 1980. 12 x 19.1 cm, 2 vols, 324, 100 pp.

The Golden Psalter of Charlemagne—also known as Dagulf Psalter after the name of the scribe who wrote it and signed the book in a dedication to Charlemagne—is among the regal MSS of the Palace School produced before the imperial coronation of Charlemagne in the year 800. The Psalter, a collection of 150 psalms of the New Testament, covers two decisive phases of the Carolingian School of painting. The section carried out between 783 and 789 may be identified as having been made in Worms and Metz, whereas the completion of the codex undoubtedly took place in Aachen between 790 and 795. The Golden Psalter thus provides a testimony to the evolution of the Palace School which started in several places, but after restoration of the Palatinate, was now based in Aachen where it was capable of producing masterpieces of unequalled perfection. Both layout and design of the MS reveal that rather than being destined for use in public liturgy it was intended for a private person, in this case, Charlemagne's wife Hildegard who received the Psalter. Dagulf, the scribe, used a remarkable wealth of scripts to decorate his Psalter, as was customary in this period. The beautiful script undoubtedly ranks among the finest examples of early Carolingian minuscule which later played an important part in the development of the Roman script. All ornamental pages are lavishly executed and delight the viewer with their well balanced harmony of colors and golden tones as well as with soft and rounded forms. A certain tension between the individual elements further enhances their charm. An element of improvisation is revealed in the frames and this playful character has contributed much to the book's value. The predominant decorative form is the interlaced band which appears in a wide range of variations. Of all ornamental pages the frontispiece stands out due to its unusual coloring, as it mainly shows tones of blue, without a purple ground, and receding gold. Commentary by Kurt Holter. Limited edition of 700 copies, bound in silk. € 1580



13th c. ***Bible moralisée (Codex vindobonensis 2554).***

[Vienna, Österreichische Nationalbibliothek, 2554]

[3-201-01574-1] Codices Selecti, XL. Graz, 1973.



9th c. ***Otfrid von Weissenburg. Evangelienharmonie.***

[Vienna, Österreichische Nationalbibliothek, 2687]

[3-201-00752-8] Codices Selecti, XXX. Graz, 1972. 21 x 25 cm, xlii, 388 pp.



- 14th c. **Wenzelsbibel (Codices vindobonensis 2759, 2760 & 2761). [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2759, 2760 & 2761]
Codices Selecti, LXX. Graz, 1981-1990. 35.6 x 53 cm. 8 vols, 2,428 pp. + 3 commentary vols.

Complete facsimile and documentation of the Wenzelsbibel Bible, the first German deluxe Bible manuscript, compiled in Prague c.1389-1400. Commentary (3 vols) by G. Schmidt, H. Heger, I. Hlaváček and F. Unterkircher. Limited bibliophile edition of 780 numbered copies (available in half or full leather binding). Edition in half leather.
€ 16700

- 14th c. **Wenzelsbibel (Codices vindobonensis 2759, 2760 & 2761. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2759, 2760 & 2761]
Codices Selecti, LXX/1. Graz, 1981-1990. 35.6 x 53 cm. 8 vols, 2,428 pp. + 3 commentary vols.

(same as above, but edition bound in full leather)
€ 19000

- 14th c. **Wenzelsbibel. Band 1: Genesis Und Exodus. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2759]
[3-201-01164-9] Codices Selecti, LXX/1. Graz, 1981. 35.6 x 53 cm, 196 pp.

Half leather.

- 14th c. **Wenzelsbibel. Band 1: Genesis Und Exodus. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2759]
[3-201-01153-3] Codices Selecti, LXX/1. Graz, 1981. 35.6 x 53 cm, 196 pp.

(same as above, but edition bound in full leather)

- 14th c. **Wenzelsbibel. Band 2: Leviticus und Numeri. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2759]
[3-201-01197-5] Codices Selecti, LXX/2. Graz, 1982. 35.6 x 53 cm, 152 pp.

Half leather.
€ 1900

- 14th c. **Wenzelsbibel. Band 2: Leviticus und Numeri. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2759]
[3-201-01196-7] Codices Selecti, LXX/2. Graz, 1982. 35.6 x 53 cm, 152 pp.

(same as above, but edition bound in full leather)
€ 2200

- 14th c. **Wenzelsbibel. Band 3: Deuteronomium und Josua. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2759]
[3-201-01226-2] Codices Selecti, LXX/2. Graz, 1983. 35.6 x 53 cm, 132 pp.

(same as above, but edition bound in full leather)
€ 2100

- 14th c. **Wenzelsbibel. Band 3: Deuteronomium und Josua. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2759]
[3-201-01225-4] Codices Selecti, LXX/3. Graz, 1983. 35.6 x 53 cm, 132 pp.

Half leather.
€ 1800

- 14th c. **Wenzelsbibel. Band 4: Richter, Ruth und Samuel I. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2760]
[3-201-01236-X] Codices Selecti, LXX/4. Graz, 1984. 35.6 x 53 cm, 148 pp.

Half leather.
€ 2300

- 14th c. **Wenzelsbibel. Band 4: Richter, Ruth und Samuel I. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2760]
[3-201-01237-8] Codices Selecti, LXX/4. Graz, 1984. 35.6 x 53 cm, 148 pp.

(same as above, but edition bound in full leather)
€ 2600

- 14th c. **Wenzelsbibel. Band 5: Samuel II, Könige I. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2760]
[3-201-01247-5] Codices Selecti, LXX/5. Graz, 1985. 35.6 x 53 cm, 152 pp.

Half leather.
€ 2300

- 14th c. **Wenzelsbibel. Band 5: Samuel II, Könige I. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2760]
[3-201-01248-3] Codices Selecti, LXX/5. Graz, 1985. 35.6 x 53 cm, 152 pp.

(same as above, but edition bound in full leather)
€ 2600

- 14th c. **Wenzelsbibel. Band 6: Könige II, Chronoik I. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2760 & 2761]
[3-201-01249-1] Codices Selecti, LXX/6. Graz, 1986. 35.6 x 53 cm, 142 pp.

Half leather.
€ 2200

- 14th c. **Wenzelsbibel. Band 6: Könige II, Chronoik I. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2760 & 2761]
[3-201-01250-5] Codices Selecti, LXX/6. Graz, 1986. 35.6 x 53 cm, 142 pp.

(same as above, but edition bound in full leather)
€ 2500

- 14th c. **Wenzelsbibel. Band 7: Chronik II, Esra I, Estra II. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2761]
[3-201-01251-3] Codices Selecti, LXX/7. Graz, 1987. 35.6 x 53 cm, 162 pp.

Half leather.
€ 2400

- 14th c. **Wenzelsbibel. Band 7: Chronik II, Esra I, Estra II. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2761]
[3-201-01252-1] Codices Selecti, LXX/7. Graz, 1987. 35.6 x 53 cm, 162 pp.

(same as above, but edition bound in full leather)
€ 2700

- 14th c. **Wenzelsbibel. Band 8: Esra III, Tobias, Prediger. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2759,8]
[3-201-01253-X] Codices Selecti, LXX/8. Graz, 1988. 35.6 x 53 cm, 140 pp.

Half leather.
€ 2100

- 14th c. **Wenzelsbibel. Band 8: Esra III, Tobias, Prediger. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2761 & 2763]
[3-201-01254-8] Codices Selecti, LXX/8. Graz, 1988. 35.6 x 53 cm, 140 pp.

(same as above, but edition bound in full leather)
€ 2300

- 14th c. **Wenzelsbibel (Codices vindobonensis 2759) Band 9. Dokumentenband. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2759]
[3-201-01514-8] Codices Selecti, LXX/9. Graz, 1990. 36.5 x 53 cm, 1220 pp.

Half leather.
€ 1200

- 14th c. **Wenzelsbibel (Codices vindobonensis 2759) Band 9. Dokumentenband. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2759]
[3-201-01516-4] Codices Selecti, LXX/9. Graz, 1990. 36.5 x 53 cm, 1220 pp.

(same as above, but edition bound in full leather)
€ 1400



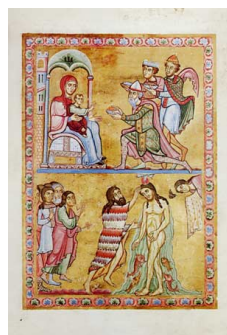
13th c. **Gotische Bilderbibel. Faksimile der Handschrift Cod. ser. no. 2611, fol 1-22, Österreichische Nationalbibliothek Wien.**

[Vienna, Österreichische Nationalbibliothek, ser.nov.2611]

Stuttgart, 1988. 13 x 18 cm, 44, 80 pp.

This magnificent small-format “picture bible” is clearly Parisian and dates from the 13th century. Each of the 14 pages of the picture bible is framed differently and contains six medaillons in the style of stained glass windows, making a total of 84 scenes from the Old and New Testaments, all minutely painted in the elegant style of the high Gothic. The backgrounds, varying in their decor, alternate between red and blue and are highlighted by quatrefoils in gleaming gold. The scenes represented in the medaillons illustrate biblical events in the narrowest space, with a minimum of gestures or attributes. Commentary in Ger by Michaela Krieger. Limited edition of 850 copies with had applied gilt. Full leather with cassette in silk.

€ 584



12th c. **Das Antiphonar von St. Peter (Codex vindobonensis S.N. 2700).**

[Vienna, Österreichische Nationalbibliothek, ser.nov.2700]

[3-201-00736-6] Codices Selecti, XXI. Graz, 1969-73. 31 x 43 cm, 304, 68; 848 pp.

This magnificent Codex was compiled c.1150 in Salzburg. 14 full-page and 2 half-page representations with initials in gold; 13 richly decorated calendar scenes, 50 half-page illuminations with dark violet lines on a green and blue background. More than 400 decorated initials. Many folios with musical notation of the St. Gall type. Separate commentary vol. Deluxe edition with heavy coverboards bound with pigskin.



6th c. **Wiener Genesis. Purpurpergamenthandschrift aus dem 6. Jahrhundert.**

Vollständiges Faksimile des Codex Theol. Gr. 31 der Österreichischen Nationalbibliothek in Wien. Kommentarband verfasst und herausgegeben von Otto Mazal, Wien. [standard edition].

[Vienna, Österreichische Nationalbibliothek, theol.gr.31]

[3-458-14910-4] Frankfurt, 1980. 28 x 35 cm, 48, 208 pp.

The “Wiener Genesis”, “Codex Rosanensis” and “Codex Sinopenis” form a distinct group of “purple” MSS with biblical texts. “Genesis”, from the 3rd quarter of the 6th century, is the most magnificent of the three, offering the most beautiful and complete cycle of biblical pictures. After the loss of the “Cotton Genesis” (5-6th c.) it is also the oldest surviving document of the Genesis cycle. 48 richly illustrated full miniatures (executed by 8 artists) adorn each of its pages, clarifying the biblical text that appears overhead. The codex is believed to have been created in the environs of Palestine, possibly in Antiochia, and is considered one of the most important monuments of art exactly in the transition from the late ancient period to the early Byzantine. Limited numbered edition of 900 copies printed in 10-color collotype. Bound in full leather.

- 6th c. **Wiener Genesis. Purpurpergamenthandschrift aus dem 6. Jahrhundert. Vollständiges Faksimile des Codex Theol. Gr. 31 der Österreichischen Nationalbibliothek in Wien. Kommentarband verfasst und herausgegeben von Otto Mazal, Wien. [deluxe edition].**
 [Vienna, Österreichische Nationalbibliothek, theol.gr.31]
 [3-458-14908-2] Frankfurt, 1981. 28 x 35 cm, 48, 208 pp.



- 15th c. **Die Vorauer Volksbibel. Complete in 4 Volumes.**
 [Vorau, Stiftsbibliothek, 273, complete, parts 1-4]
 Codices Selecti, XC. Graz, 1989-1993. 28.5 x 40.5 cm, 4 vols, 710 pp + commentary.

€ 7780

- 15th c. **Die Vorauer Volksbibel. Vol I: Neutestamentlicher Teil (folios 355-458).**
 [Vorau, Stiftsbibliothek, 273, part 1]
 [3-201-01462-1] Codices Selecti, XC.1. Graz, 1989. 28.5 x 40.5 cm, 206 pp.

€ 1980

- 15th c. **Die Vorauer Volksbibel. Vol II: Alttestamentlicher Teil 1 (folios 1-123).**
 [Vorau, Stiftsbibliothek, 273, part 2]
 [3-201-01541-5] Codices Selecti, XC.2. Graz, 1991. 28.5 x 40.5 cm, 246 pp.

€ 2180

- 15th c. **Die Vorauer Volksbibel. Vol III: Alttestamentlicher Teil 2 (folios 123-232).**
[Vorau, Stiftsbibliothek, 273, part 3]
[3-201-01562-8] Codices Selecti, XC.3. Graz, 1991. 28.5 x 40.5 cm, 220 pp.

€ 2080

- 15th c. **Die Vorauer Volksbibel. Vol IV: Alttestamentlicher Teil 3 (folios 232-355).**
[Vorau, Stiftsbibliothek, 273, part 4]
[3-201-01582-2] Codices Selecti, XC.4. Graz, 1993. 28.5 x 40.5 cm, 248 pp.

€ 2380

- 15th c. **Die Vorauer Volksbibel. Einführung: Ferdinand Hutz. Faksimile-Wiedergabe aller 51 Seiten des Buches Exodus aus dem Codex 273 der Stiftsbibliothek Vorau.**
[Vorau, Stiftsbibliothek, 273, selections]
[3-201-01337-4] Graz, 1986. 29 x 41 cm, 26, 51 pp.

Full-color facsimile of fols. 72v-97v—The Book of Exodus—from the “Vorauer Volksbibel”. One of the most beautiful popular bibles of the late Middle-Ages (copied 1467). Free German rendition in Bavarian-Austrian dialect, easy to read and understand. Provides with its 45 carefully illuminated miniatures a glimpse into the customs, fashions and spirit of the period. Important for the study of theology, German and art history. Linen

- 15th c. **Die Vorauer Evangeliar. Einführung: Ferdinand Hutz. Faksimile-Wiedergabe aller ganzseitigen Miniaturen aus dem “Vorauer Evangeliar” (Codex 346 des Augustiner-Chorherrenstiftes Vorau).**
[Vorau, Stiftsbibliothek, 346]
[3-201-01809-0] Graz, 1983. 20 x 27 cm, 32, 12 pp.

Full-color facsimile of 12 full-page illuminations from Codex 346. This ms originates from the Salzburg Scriptorium from the last quarter of the 12th c. Linen.
€ 30

16th c. ***Bilder-Pentateuch von Moses dal Castellazzo. Jüdisches Historisches Institut Warschau, Codex 1164.***

[Warsaw, Jewish Historical Institute, 1164]

[3-900355-01-2] Vienna, 1986. 19.5 x 24.1 cm, 2 vols, 246 pp + commentary.

Venetian MS from the first half of the 16th c. A richly illuminated picture Bible by Moses dal Castellazzo, the only known work of this master. Contains 123 full-page colored pen drawings with texts in Hebrew and Italian on every page. Commentary by a team of scholars, edited by Kurt Schubert. Limited edition of 950 copies, bound in calf leather.



14th c. ***Biblia pauperum – Apocalypsis. Die Weimarer Handschrift. Faksimile des Weimarer Manuskripts von Biblia pauperum und Apocalypsis, aufbewahrt unter der Signatur Fol. max. 4.***

[Weimar, Zentralbibliothek der deutschen Klassik, 4° max 4]

[3-458-15058-7] Frankfurt, 1977. 33 x 48 cm, 60 pp, + commentary.

This codex, from the former Benedictine Cloister of St. Peter and Paul in Erfurt and dating from c. 1350, is considered the most important MS of the “Weimar Family” of medieval theological instruction books, or “poor man’s bibles”. Its wonderful full page colored illustrations consist of grouping of characters and figures from the Old and New Testament, all the more striking because of the bible’s unusually large format. The 35th drawing, depicting the Last Judgement clearly makes this bible the most complete of its type. Quite a different stylistic treatment was used to represent the Apocalypse, the last 23 pages. Here the faintly colored figures are larger and treated more freely on the vellum, while the biblical texts were kept small. Commentary by Rainer Behrends, Konrad Kratzsch and Heinz Mettke. Limited numbered edition of 1000 copies printed in 8 color collotype. Bound in full vellum.

€ 1030

11th c. ***Das Reichenauer Perikopenbuch [standard edition].***

[Wolfenbüttel, Herzog August Bibliothek, Guelf. 84.5 Aug. 2°]

[978-3-201-01906-4] Codices Selecti, CXIV. Graz, 2009. 18.5 x 28 cm.

Reichenau, beginning of the 11th c. Limited edition of 400 copies, bound in full leather. (special subscription price valid until 9/30/2010)

€ 4950



11th c.

Das Reichenauer Perikopenbuch [deluxe edition].

[Wolfenbüttel, Herzog August Bibliothek, Guelf. 84.5 Aug. 2°]

[978-3-201-01909-5] Codices Selecti, CXIV. Graz, 2009. 18.5 x 28 cm.



(Same as above but limited deluxe edition of 99 copies with front cover that reproduces the fantastic ivory relief of the original). (special subscription price valid until 9/30/2010)
€ 6900

12th c.

Evangeliar Heinrich des Löwen. Volfaksimile des Codex Guelf. 105 Noviss. 2° der Herzog August Bibliothek in Wolfenbüttel. Pergamenthandschrift aus dem 12. Jahrhundert.

[Wolfenbüttel, Herzog August Bibliothek, Guelf. 105 nov.]

Frankfurt, 1988. 25 x 34 cm, 226, c.250 pp.



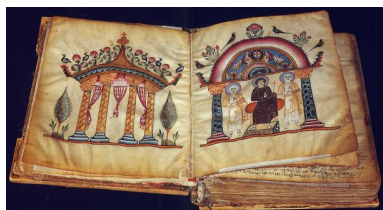
The Gospel book of Henry the Lion, since its 1983 sale at a Sotheby auction for 32.5 million German marks, is rightly known as the most precious German illuminated MS of the 12th century. Duke Henry the Lion himself commissioned the work, which he and his wife Matilda (daughter of Henry II and Eleanor of Aquitaine and sister of Richard Lionheart), presented to the newly built cathedral of St. Blasius in Brunswick on the occasion of the consecration of the altar of St. Mary in 1188. The MS, a masterpiece of German romanesque book art, with unusually lavish use of purple and gold and rich illuminations, is the work of the monk Herimannus of Helmarshausen. Includes 50 full page miniatures, 17 canon tables, 4 portraits of the Evangelists plus numerous illustrations and decorated initials. Limited numbered edition of 1000 copies in 10 color collotype. Hand-tooled leather binding on wooden boards with clasps. Brocade covered slipcase lined by silk and decorated with goldplated ornaments.
€ 17000

10th c.

Codex Etschmiadzin. [standard edition].

[Yerevan (Armenia), Mashtots Matenadaran Archives, 2374]

[3-201-01703-5] Codices Selecti, CV. Graz, 1999. 26 x 34.5 cm, 464 pp + commentary.



The Gospel of Etschmiadzin, written in 989 at the monastery of Norank in the province of Blen (southeast of Yerevan), is considered the most faithful copy of the Old Armenian Bible translation—the "Queen's" version—dating back to the early 5th century. The 15 full-page illustrations preceding the biblical section derive from an even early period, representing the most faithful reflection of the system of decoration developed by Eusebius of Caesarea in the first half of the 4th century for his rendition of an evangelary and which subsequently became a standard for all manuscripts of this kind. Two folios (sewn into strips of parchment) bound into the last layer of the manuscript are the real artistic and spiritual culmination of Codex Etschmiadzin. These folios, with 4 monumental full-page feast day illuminations depicting the Annunciation, the Annunciation to Zacharias, the Adoration of the Magi and the Baptism of Christ, are from a 7th-century evangelary, and as such, are the oldest example of Armenian book illumination. Thanks to the inclusion of these fragments from a manuscript 300 years older, the "new" codex, also on account of its rare binding—a splendid ivory diptych dating from the 7th century—has always been of particular significance to historians. Commentary by Heide and Helmut Buschhausen, preface by H.H. Karekin I. Limited edition of 250 copies. Standard edition, bound in full leather.

€ 10800 <http://www.omifacsimiles.com/brochures/etsch.html>

10th c.

Codex Etschmiadzin. [deluxe edition].

[Yerevan (Armenia), Mashtots Matenadaran Archives, 2374]

[3-201-01702-7] Codices Selecti, 105. Graz, 1999. 26 x 34.5 cm, 464 pp + commentary.

(same as the above but limited edition of 50 copies with binding that reproduces the ivories of the original)

€ 15800 <http://www.omifacsimiles.com/brochures/etsch.html>

c.1469

INCUNABULA, PRINTS, MAPS & DOCUMENTS

Apokalypse / Ars moriendi / Biblia pauperum / Antichrist / Fabel vom kranken Löwen / Kalendarium und Planetenbücher / Historia David. Die lateinisch-deutschen Blockbücher des Berlin-Breslauer Sammelbandes. Berlin, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett, Cim. 1,2,5,7,8,10,12. Farbmikrofiche-Edition. Einführung und Beschreibung von Nigel F. Palmer.

[Berlin, Staatsbibl., Kupferstichkab. Cim. 1,2,5,7,9,10,12]

[3-89219-402-5] Monumenta Xylographica et Typographica, 2. Munich, 1992. 17 x 25 cm, 98 pp, 4 fiches.

8 blockbooks, 1469-70 in xylographic as well as chiro-xylographic copies (cut Latin texts accompanied by handwritten German translations on inserted leaves as in the Apokalypse [Ed. V], with 48 colored plates, and the Biblia pauperum [Ed. X], with 40 colored plates). These synoptically Latin-German editions are of special interest for research on literary and linguistic history, even if the Biblia pauperum and the Apokalypse are well known from other blockbooks. There follows: 1) Ars moriendi (Ed. IIB), with 11 colored plates and synoptically arranged pictures and texts; 2) Der Antichrist und die 15 Zeichen vor dem Jüngsten Gericht (Ed. I), 1st xylographic edition with 32 colored plates; 3) Fabel vom kranken Löwen (= Cim. 9), xylographic pictures with handwritten German text and 9 colored plates. Cim. 10 contains a Latin Planet Book (unique fragment of 4 xylographic pages with text); a German Planetenbuch (7 pages of xylographic pictures and handwritten German texts on verso pages), the 1468 Kalendarium of Johannes de Gmunden (unique), and a Historia David (I Rg 1-III Rg 2), unique ed. with 19 xylographic plates. The linguistic characteristics of the handwritten parts seem to indicate an origin in Thuringia. The critical commentary establishes and describes the structure of the original Berlin-Breslau compendium in virtually all its details. Linen.

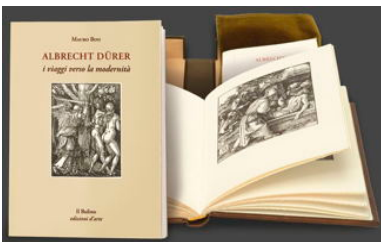
€ 335 <http://www.omifacsimiles.com/brochures/moxy02.pdf>

1511

La piccola passione xilografica - Norimberga 1511.

[Dürer prints, private collection]

[978-88-86251-91-4] Studi e ricerche, I Modena, 2011 15 x 21 cm, 2 vols, 76, viii, 174 pp



Dürer's Small Passion series is considered his most unified set, carried out with a simpler more direct treatment of the subject. Dürer expanded here the usual cycle of the Passion by providing preceding and subsequent scenes, beginning with the Fall of Man and ending with the Last Judgement. The series was published in 1511 as a book with Latin text on the versos, the same year in which the artist's three large books appeared. Commentary by Mauro Bini. Deluxe facsimile edition limited to 199 copies, bound in full leather with gold stamping; with clamshell case.

€ 960 <http://www.omifacsimiles.com/brochures/duerer.html>



- 17th c. ***The Holy Scriptures. The Old and New Testament.***
[Glykeos, Nikolaos, printer]
Athens, 2003. 21 x 29.5 cm. 1,200 pp + commentary.

Facsimile of the first Greek Bible published in Venice in 1687. Bibliophile edition of 3500 copies.
€ 1200



- 15th c. ***Johannes Gutenbergs zweiundvierzigzeilige Bibel.*** [Staatsbibliothek Preußischer Kulturbesitz, Berlin].
Gutenberg, Johannes.
Munich, 1978-79. 31 x 43.5 cm, 2 vols, 1282 pp + commentary (220 pp).

Deluxe full-color collotype reproduction of the exemplar preserved in the Staatsbibliothek Preußischer Kulturbesitz, Berlin, sign. I nc. 1511. Bound full calf.



- 15th c. ***The Gutenberg Bible in Burgos. Mainz, 1454/55. Facsimile Edition of the Incunabulum no. 66 in the Biblioteca Publica del Estado, Burgos.***
Gutenberg, Johannes.
Valencia, 1994. 30.3 x 41.3 cm, 650, 634 pp + commentary.

The Burgos Gutenberg Bible, one of about 49 surviving copies of this great printing achievement, is an especially beautiful exemplar (printed on paper) containing impressive illuminated/floriated initials and border decorations. In 1870 the Bible was in one of the cloister libraries in Old Castile; after the dissolution of these libraries the bible went to Burgos, where it was rediscovered in 1913 at the Museo Provincial. Since 1913 it has been in the Biblioteca Publica. Deluxe edition of 1,380 copies, bound in full leather in the style of the original early 16th-c. binding. With commentary volume and case.



- 15th c. ***Biblia latina. La Bible de Gutenberg. Reproduction de l'exemplaire conservé à la bibliothèque Mazarine à Paris.***
Gutenberg, Johannes.
Paris. 2005. 31 x 41 cm, 2 vols, 648, 636 pp.

Deluxe full-color facsimile of the copy preserved in the Bibliothèque Mazarine, Paris, sign. Inc.1. Bound in full leather (in style of the 16th c.).
€ 1490



15th c. ***Biblia latina. [Diocesan Museum, Pelplin].***

Gutenberg, Johannes.

Pelplin. 2003. 31 x 41 cm, 2 vols, 648, 636 pp + commentary.

Deluxe full-color facsimile of the copy preserved in the Biblioteka Seminarium Duchownego in Pelplin, published on the occasion of the 550th anniversary of the printing of the Bible, the 350th anniversary of the Diocesan Seminary and the 10th anniversary of the Pelplin Diocese. The Pelplin exemplar is one of the original 42-line Gutenberg Bibles, printed by Gutenberg between 1452 and 1455 in an edition of approximately 180 copies. The bible contains 149 hand painted initials, mostly in blue and red, with a delicate feather-like ornamentation. Despite its relatively modest illuminations the Pelplin copy is considered one of the most precious among the preserved copies due to its character and the way in which the columns were made, i.e., the explanations written in red ink at the beginnings and endings of the prologues and books. The anonymous rubricator of the Pelplin copy differs greatly from the "Tabula rubricarum" printed by Gutenberg. In addition the Pelplin copy has a tiny, but exceedingly precious detail not found in the other surviving copies: on fol. 46 of the first volume, under the left column, there is a smudge 25 x 7 mm in size, a reflection of a type shape which undoubtedly fell from the hands of a type-setter, allowing the present day scholar to reconstruct Gutenberg's type. Limited edition of 198 copies, bound in full leather, a faithful reproduction of the original 15th-c. binding executed by Master Henricus Coster of Lübeck.



15th c. ***Mainzer Einblattdrucke. Nr. 1: Die "Donat" von Gutenberg(?) und Schöffer; Nr. 2: Fol. 219v und 220r aus dem "Gart der Gesundheit" von 1485. Im Gutenberg-Museum Mainz. Kommentar: Severin Corsten.***

Gutenberg, Johannes.

[3-88226-134-X] Wiesbaden, 1982. 4°, 4, 4 pp.

€ 36



15th c.

Die Zehn Gebote / Beicht- und Sündenspiegel; Biblia pauperum – Totentanz; Symbolum apostolicum; Septimania poenalis – Planetenbuch; Fabel vom Kranken Löwen – Dekalog. Farbmikrofiche-Edition der Handschrift und der Blockbücher in dem Cod. Pal. Germ. 438 der Universitätsbibliothek Heidelberg. Beschreibung des Sammelbandes von Wilfried Werner.

[Heidelberg, Universitätsbibliothek, cpg 438]

[3-89219-403-3] Monumenta Xylographica et Typographica, 3. Munich, 1994. 17 x 25 cm, 58 pp, 6 fiches (x60).

Contains the versified interpretation of the 10 Commandments (“Dy czechen gebott...”) in MS, combined with a confessional speculum, and tract on the seven deadly sins, with 74 full-page tinted pen-drawings showing banderols with inscriptions and rubricated headings. These hitherto unpublished texts are important, especially for the history of canon law, because they contain many quotations from traditional authorities (mostly from Augustinus and from the *Ius canonicum*) regarding decisions of punishment, as well as didactic and moralizing commentaries on current superstitious and magic practice and folkloristic customs. There follows 7 blockbooks: 1) *Biblia pauperum*, with 34 colored plates; 2) *Totentanz* (Ed. I), with 26 colored plates with pictures showing the clerical ranking from pope down to priest and nun, the secular ranking from emperor to farmer, and mother and child; 3) *Symbolum apostolicum* (Ed. II), with 8 colored plates; 4) *Septimania poenalis*, a book of weekly prayer and penance in memory of Christ’s Passion, with 5 colored plates; 5) *Planetenbuch* (Ed. I), with 4 colored plates; 6) *Fabel vom kranken Löwen*, 9 xylographic colored plates, supplemented by handwritten texts on verso-pages; 7) *Dekalog* (Ten Commandments), with 10 colored plates. Watermarks indicated a date between 1455 and 1458. Linen.

€ 350 <http://www.omifacsimiles.com/brochures/moxy03.pdf>



15th c.

Die Apokalypse. Blockbuch-Ausgabe IV E.

Farbmikrofiche-Edition des Exemplars Mainz, Gutenberg-Museum, Ink. 131. Einführung zu den Blockbüchern der “Apokalypse” von Elke Purpus.

[Mainz, Gutenberg Museum, Ink. 131]

[3-89219-401-7] Monumenta Xylographica et Typographica, 1. Munich, 1991. 17 x 25 cm, 34 pp, 1 fiche.

Blockbook of the Apocalypse (edition IV according to the listing by Schreiber) consisting of 24 bifolios, bound in 3 fascicles, printed on one side only, with 92 colored woodcuts illustrating the Revelations of John, the Antichrist, and the Legend of John according to the “*Legenda aurea*”. The accompanying Latin texts, mostly excerpts from the Vulgata, are cut on banderols or placed in the pictures. The blockbook is clearly of German provenance and contains a Latin inscription of an unknown owner who, on 7 February 1463, entered the service of Heinrich III, Landgraf of Oberhessen-Marburg. Linen.

€ 135 <http://www.omifacsimiles.com/brochures/moxy01.pdf>



17th c.

Die Kupferbibel (Neues Testament) Matthäus Merians von 1630 aus der Bibelsammlung der Württembergischen Landesbibliothek in Stuttgart.

Merian, Matthäus.

Lachen am Zürichsee, 1989. 30 x 43 cm, 440 pp.



c.1460

Apocalypsis Johannis. Il libro della fine del mondo. L'apocalisse.

[Modena, Bibl. Estense, alfa D.5.22]

[88-82651-29-7] Ars Illuminandi. Modena, 1999. 22 x 29 cm, 2 vols, 50, 93 pp.

A precious xylographic block-book, hand-colored, of Rhenish or Dutch origin. Known as the "Apocalisse Estense", it is a beautiful example of the German art of woodcut engraving where various copies were printed with reproducible patterns, however, each exemplar became unique through its hand-colored additions. Almost all the impressions (printed on the recto sides only) contain two scenes, parted by a frame. The images and simplified Latin texts make up a harmonious whole, the latter being distributed around or amidst the figures, a technique akin to modern comic book style. Commentary by Ernesto Milano. Limited edition of 999 copies, bound in full leather in the style of the current binding of the original; with clamshell case.

€ 1250



15th-
16th c.

Bibel der Armen – Speculum humanae salvationis – Canticum canticorum – Ars memorandi – Defensorium virginitatis Mariae – Apocalypsis – Der Endkrist und die 15 Zeichen – Ars moriendi – Regiomontanus: Deutscher Kalendar für 1475 bis 1530. Farbmikrofiche-Edition der Blockbücher der Universitätsbibliothek München. Historische Einführung von Wolfgang Müller. Katalogbeschreibungen und Verzeichnisse der Tafeln von Helga Lengenfelder.

[Munich, Universitätsbibliothek, various prints]

[3-89219-405-X] Monumenta Xylographica et Typographica, 5. Munich, 2004. 17 x 25 cm, 96 pp, 8 fiches (x60).

Important collection of 9 works in 10 xylographic and 1 typo-xylographic prints. 1) Biblia pauperum, Nürnberg, Hans Sporer, 1471 (Ed. IId), with 40 partly colored plates. 2) Canticum canticorum (Ed. II), with 32 colored woodcuts; 3) Ars memorandi (Ed. II & III), with 30 facing plates for sequences of short text citations from the Gospels. 4) Defensorium virginitatis Mariae, Nördlingen 1470 (Ed. I), with 59 colored scenes illustrating miraculous events (from biblical, legendary or classical sources), serving as possible proofs for the wonder of Mary's virginity. 5) Apocalypsis (Ed. II), with 48 colored plates; 6) Der Endkrist und die 15 Zeichen vor dem Jüngsten Gericht, c.1470 (Ed. I of German trans. of Antichristus et quindecim signa), with 31 plates with colored scenes; 7) Ars moriendi (Ed. IV A), with 21 plates, uncolored; the 10 picture plates, facing 10 text pages, are illustrating the eternal struggle of life; 8) Regiomontanus: Deutscher Kalender für 1475-1530, Nürnberg, c.1474 (Ed. I), with 30 partly colored folios with computative tables. 9) Speculum humanae salvationis (Ed. I), with 60 typo-xylographic folios illustrating biblical scenes. Linen.

€ 260 <http://www.omifacsimiles.com/brochures/moxy05.pdf>