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1447

MANUSCRIPTS (by location)

[Augsburg, Staats- & Stadtbibl., 2° Cod.160]

Etymachie-Traktat. Ein Todsündentraktat in der katechetisch-erbaulichen Sammelhandschrift Augsburg, Staats- und Stadtbibliothek, 2° Cod.160.

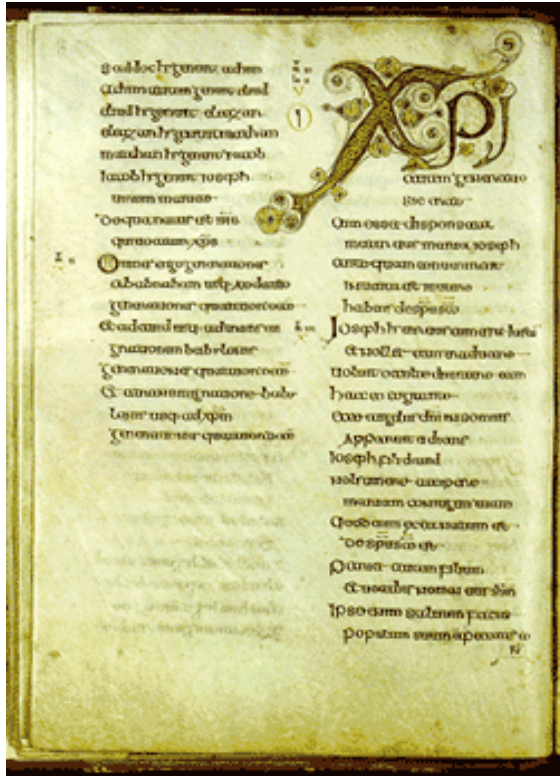
Farbmikrofiche-Edition. Einführung zur 'Etymachia' von Nigel Harris. Einführung zu den katechetischen Texten und Beschreibung der Handschrift von Werner Williams-Krapp.

[3-89219-036-4] Codices Illuminati Medii Aevi, 36. Munich, 1995. 17 x 25 cm, 50 pp, 3 fiches.

Paper MS of 104 fols., dated 1447, from Swabia. Miscellany of 18 catechetical tracts, written by the scribe Petrus Willen of Neuburg. Only the "Etymachia", i.e., the mental or spiritual battle, treating the 7 cardinal virtues and vices, is illustrated with 14 paintings (fol. 76-104): Armed chevaliers and ladies as their allegoric personifications are riding on animals (dromedary, panther, bear, unicorn, elephant, dragon, etc.), showing additional emblematic signs on helmets, shields, and suits of armour, according to the descriptions of the corresponding texts. Quotations of patristic authorities and biblical examples refer to the tradition of Latin sources. Linen.

€ 240 <http://www.omifacsimiles.com/brochures/cima36.pdf>

Technical Remarks: The thumbnail images provided in this catalog—some of low quality and not based on the microfiche editions—are intended only to give the viewer a basic guide and in no way reflect the quality of the microfiche edition. The color microfiches (105 x 148 mm) are produced on Ilfochrome (former Cibachrome) micrographic film, offering excellent resolution and sharpness, with high archival stability and resistance to fading. These characteristics are especially appropriate for capturing the visual complexity and rich coloration of the original manuscripts. The color microfiches are intended for use on standard readers with a neutral screen designed for a fiche format of 105 x 148 mm. A 410 x 285 mm (A3) screen may be desirable to view double (facing) pages as in the manuscripts. Interchangeable lenses from 24x up to 42x magnification are advised. With a reader-printer the appropriate microimage can be found on the reader and a (black and white) photocopy of any text page can be produced, thus allowing individual documentation for research studies.



8th c. [Augsburg, Universitätsbibliothek, I.2.4^o2]
Evangeliarium Epternacense (Universitätsbibliothek Augsburg, Cod. I.2.4^o2) / Evangelistarium (Erzbischöfliches Priesterseminar St. Peter, Cod. ms. 25). Colour Microfiche Edition. Introduction and Codicological Description by Dáibhí Ó Cróinín.
 [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>



14th-15th c. [Augsburg, Universitätsbibliothek, I.3.2^o3]
Ulrich Boner. Der Edelstein / Des Teufels Netz / Sibyllenweissagung. Mikrofiche-Edition der Handschrift Augsburg, Universitätsbibliothek, Cod. I.3.2^o3. Kodikologische und kunsthistorische Beschreibung von Ulrike Bodemann.
 [3-89219-007-0] Codices Illuminati Medii Aevi, 7. Munich, 1987. 17 x 25 cm, 19 pp, 7 fiches (4 monochrome).

Paper MS of 274 fols., dated 1449, from East Swabia in bastarda script. The fables of Ulrich Boner are illustrated with 100 watercolor drawings. The unknown artist shows great skill in composing lively scenes with human figures and animals. The two other texts are without illustrations. They are metric versions of moral didactic narratives from the middle of the 14th c. to early 15th c. Formerly from the library of Graf Wihelm von Oettingen. Linen.
<http://www.omifacsimiles.com/brochures/cima07.pdf>



15th c. [Augsburg, Universitätsbibliothek, I.6.4°2]
Fecht- und Ringbuch, Vermischtes Kampfbuch.
Farbmikrofiche-Edition der Handschrift Augsburg, Universitätsbibliothek, Cod.I.6.4°2. Einführung und Beschreibung von Hans-Peter Hils.

[3-89219-301-0] Codices Figurati - Libri Picturati, 2. Munich, 1992. 17 x 25 cm, 30 pp, 3 fiches (x84).

Paper MS of 109 fols., c.1470 (Part I) and c.1430 (Part II), from South Germany. The first part of this colored pictorial manuscript (f.1-75) demonstrates the common art of fencing and wrestling according to the rules established by Johann Lichtenauer, a well known master of martial arts. Shown are all the practised positions for a couple of struggling opponents. This part may have been the model for the 'Fechtbuch' by Albrecht Dürer. Short explanations accompany the illustrations. The second part, a mixed fencing and wrestling instruction, originally may have been independent. The colored pen drawings teach various kinds and forms of fencing or wrestling following the professional tradition of Hans Talhoffer. Linen.

€ 280 <http://www.omifacsimiles.com/brochures/colibri02.pdf>



15th c. [Basel, Öffentliche Bibliothek der Universität, AN III 17]
Ulrich Boner. Der Edelstein. Farbmikrofiche-Edition der Handschrift Basel, Öffentliche Bibliothek der Universität Basel, Hs. A N III 17. Einführung in das Werk von Klaus Grubmüller. Kodikologische und kunsthistorische Beschreibung von Ulrike Bodemann.

[3-89219-004-6] Codices Illuminati Medii Aevi, 4. Munich, 1987. 17 x 25 cm, 27 pp, 3 color fiches.

Early 15th c. vellum MS from the Upper Rhine (Basel?) with calligraphic cursive handwriting. Decorated with 68 (originally 98?) paintings and fine ornamented initials combined with decorative borders of foliage and flowers influenced by the Burgundian style. The codex is believed to have belonged to a patrician family at Bern. Boner's collection of 100 fables in the tradition of AEsop is of special importance in medieval German literature because of its self-contained narrative form. Linen.

€ 185 <http://www.omifacsimiles.com/brochures/cima04.pdf>



15th c. [Berleburg, Fürstl. Sayn-Wittgensteinsche Bibl., RT 2/6]
Alterer deutscher 'Macer' / ORTOLF VON BAIERLAND: 'Arzneibuch' / 'Herbar' des Bernhard von Breidenbach / Färber- und Maler-Rezepte. Die oberrheinische medizinische Sammelhandschrift des Kodex Berleburg. Farbmikrofiche-Edition der Handschrift Berleburg, Fürstl. Sayn-Wittgensteinsche Bibliothek, Cod. RT 2/6. Einführung zu den Texten, Beschreibung der Pflanzenabbildungen und der Handschrift von Werner Dressendörfer, Gundolf Keil und Wolf-Dieter Müller-Jahncke.
 [3-89219-013-5] Codices Illuminati Medii Aevi, 13. Munich, 1991. 17 x 25 cm, 105 pp, 7 fiches.

Paper MS with 377 pages from the Rhein-Main area, dating from 1455 to 1470, with additions from 1475-1477. Composite MS, with medicine and writings on old German cures comprising the largest part. Also contained are two significant treatments on dying technology: "Berleburger Kunst- und Farbenbüchlein" and "Handbuch: Waz du verwen wilt von siden oder zendel". "Herber" shows 87 plants for pharmaceutical purposes, mainly drawn from nature and colored by hand. This last work, written in a southern Rheinland-Frankish dialect, can be traced to 1475 and Bernhard von Breidenbach, canon of the Cathedral of Mainz. Linen. € 370 <http://www.omifacsimiles.com/brochures/cima13.pdf>



c.1220 [Berlin (formerly), Staatsbibliothek Preuß. Kulturbesitz, germ.oct.109]
Wernher. Driu liet von der maget. Farbmikrofiche-Edition der Handschrift Berlin, Ehem. Preussische Staatsbibliothek, Ms. germ. oct. 109 (z. Zt. Kraków, Biblioteka Jagiellońska, Depositum). Beschreibung der Handschrift und kommentierter Bildkatalog von Elisabeth Radaj.
 [3-89219-062-3] Codices Illuminati Medii Aevi, 62. Munich, 2001. 17 x 25 cm, 102 pp, 4 fiches.

Vellum MS with 102 pp, c.1220, Regensburg (Scheyern Abbey?), in early gothic script. The work of Wernher, written in verse, was composed about 1172 and is the earliest surviving "Life of Mary" in German, and the only one illustrated; its main source is the apocryphal Ps.-Matthew gospel. The 85 framed pen drawings executed in brown and red ink are on an admirably high artistic level. The work is divided into three parts, each having at its beginning a larger decorated initial: Life of Anna and Joachim, parents of Mary, between the announcement of Mary's birth and her visit to the temple (15 illustrations); Mary's life in the temple, her marriage to Joseph, and the annunciation and visitation (19 illustrations); and the events before and after the birth of Christ until the family's return from Egypt (49 illustrations). The picture cycle starts with two full-page illustrations of the genealogy of Christ and the Judgement of Solomon. Linen. € 290 <http://www.omifacsimiles.com/brochures/cima62.pdf>



15th c. [Berlin, Staatsbibliothek Preuß. Kulturbesitz, germ.fol. 1]
Konrad von Würzburg. Trojanerkrig.
Farbmikrofiche-Edition der Handschrift Berlin, Staatsbibliothek Preussischer Kulturbesitz, Ms.germ.fol.1. Einführung in das Werk und Beschreibung der Handschrift von Elisabeth Lienert.

[3-89219-015-1] Codices Illuminati Medii Aevi, 15. Munich, 1989. 17 x 25 cm, 30 pp, 10 fiches.

Paper MS with 460 fols., created in the workshop of Diebold Lauber in Hagenau c.1440-1445. Contains 97 colored pen & ink drawings. 96 of the 223 headings are illustrated. The story of the Trojan war, created between 1281 and 1287, despite more than 40,000 verses, remains unfinished. The MS is one of the main sources for the prose treatment of the Trojan material in the 14th and 15th c. Konrad used as his source the "Roman de Troie" of Benoît de Sainte-Maure. Linen.

<http://www.omifacsimiles.com/brochures/cima15.pdf>



8th c. [Berlin, Staatsbibliothek Preuß. Kulturbesitz, Hamilt. 553]
Psalterium Salabergae. Farbmikrofiche-Edition der Handschrift Berlin, Staatsbibliothek - Preussischer Kulturbesitz, Ms.Hamilt.553.
Introduction and Codicological Description by Dáibhí Ó Cróinín.

[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>



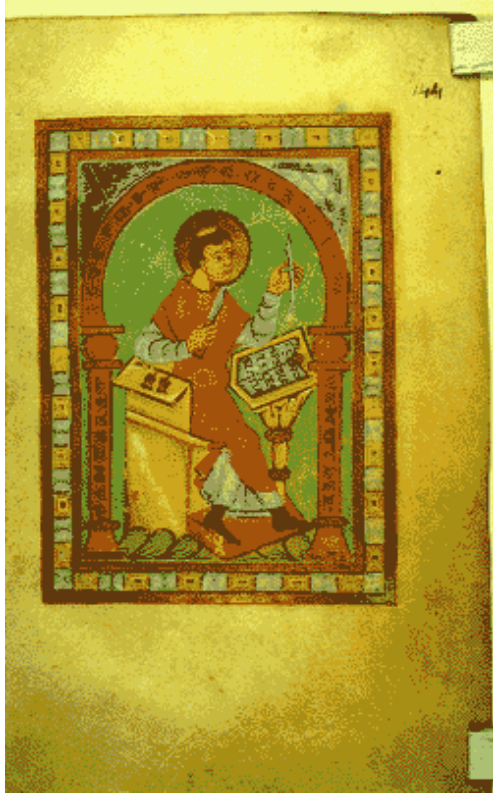
15th c. [Berlin, Staatsbibliothek Preuß. Kulturbesitz, Hamilt. 675]
Thomasin von Zerklare. Der Welsche Gast.
Farbmikrofiche-Edition der Handschrift Ms. Hamilt. 675 der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. Einführung von Horst Wenzel.
 [3-89219-051-0] Codices Illuminati Medii Aevi, 51. Munich, 1998. 17 x 25 cm, 45 pp, 4 fiches.

Burgundy(?), c.1477(?); vellum MS of 120 fols. Thomasin, living for some time at the court of the archbishop at Aquileia, composed this type of a speculum principum about 1215/16. The educational program spreads from macrocosm to microcosm, and teaching of courtly virtues and knowledge of the artes liberales are regarded as equally essential. The picture cycle of this MS is made up of 114 framed miniatures mostly presenting personifications of virtues and vices opposite to typical human figures like "the man", "the wife", "the judge", "the knight", "the people", etc., in systematically structured groups according to the text. But there are also scenes illustrating legendary or historical events like the murder of Julius Cesar or Hector's death. The MS came to Berlin in 1882 as part of the magnificent Hamilton Collection. Linen.
 € 290 <http://www.omifacsimiles.com/brochures/cima51.pdf>



11th c. [Berlin, Staatsbibliothek Preuß. Kulturbesitz, theol. lat. 4° 1]
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 Siegebert von Minden von Wolfgang Milde.
 [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 Siegebert, Bishop at Minden (1022-1036). Linen.
 € 370 <http://www.omifacsimiles.com/brochures/cima18.pdf>



c.1025

[Berlin (formerly), Staatsbibliothek Preuß. Kulturbesitz, theol. lat. qu. 11]

Tropi carminum / Liber hymnorum Notkeri Balbuli. Farbmikrofiche-Edition der Handschrift Berlin, Ehem. Preussische Staatsbibliothek, Ms.theol.lat.qu.11 (z.Zt. Kraków, Biblioteka Jagiellońska, Depositum). Musikhistorische Einführung von Karlheinz Schlager. Einführung zur Textüberlieferung von Andreas Haug.

[3-89219-020-8] Codices Illuminati Medii Aevi, 20. Munich, 1993. 17 x 25 cm, 58 pp, 8 fiches (x60).

This magnificent ms, with gold-framed initials, double-paged decorations and gold writing on a purple base, is believed to have been copied in St. Gall c.1025. The first part contains tropes with neumes for the feasts of the calendar. The second part begins with a portrait of Notker and follows with sequences with musical notation in the borders as in other St. Gall hymnbooks. Linen.

€ 350 <http://www.omifacsimiles.com/brochures/cima20.pdf>



1286

[Bonn, Universitätsbibliothek, Hs. S 526]

Lancelot en prose. Farbmikrofiche-Edition der Handschrift Bonn, Universitätsbibliothek, Hs. S 526. Literarhistorische Einführung von Ulrich Mölk. Kodikologische Beschreibung von Irmgard Fischer.

[3-89219-028-3] Codices Illuminati Medii Aevi, 28. Munich, 1991. 17 x 25 cm, 30 pp, 16 fiches (x60).

Amiens, 1286. Vellum, 477 fols., 3 cols. This large MS is adorned with 4 historiated initials on the first folios, 345 small miniatures and golden initials at the beginning of chapters, and red and blue initials with fleuronée. The manuscript, referred to in the literature as source "B", is the oldest of the dated mss containing the complete Lancelot-Grail cycle in prose. The 5 parts are "Estoire del Saint Graal", "Merlin", "Lancelot del Lac", "Queste del Saint Graal", and "Mort le Roi Artu". The scribe signs the colophon: "Arnulfus de Kayo scripsit istum librum... En lan... MCCIIIxxvi el mois daoust le iour deuant le s.Iehan decolase" (28 August 1286). Linen.

€ 420 <http://www.omifacsimiles.com/brochures/cima28.pdf>



13th c. [Bremen, Universitätsbibliothek, a.33]
Sächsische Weltchronik. Farbmikrofiche-Edition der Handschrift Bremen, Staats- und Universitätsbibliothek, Ms.a.33. Einführung zum Werk und Beschreibung der Handschrift von Dieter Hägermann.

[3-89219-014-3] Codices Illuminati Medii Aevi, 14. Munich, 1989. 17 x 25 cm, 23 pp, 4 fiches.

North German vellum MS, 102 fols., dating after 1260. Gothic text minuscule. This magnificent codex contains close to 400 miniatures on a gold ground, half of them "portraits" of biblical and royal characters. The scenes from secular history include royal ceremonies, the placing of the bones of Charlemagne in the Cathedral at Aachen, and other noteworthy events. Striking are the accurate representations of objects from daily life: wagons, animals, dwellings, ships, etc. The Sächsische Weltchronik is considered one of the earliest narrative records of popular German culture from the Middle Ages. The text is in North German dialect. Linen. € 280 <http://www.omifacsimiles.com/brochures/cima14.pdf>



14th c. [Cologne-Genève, Bibliotheca Bodmeriana, cod. 78]
Guido de Columnis. Historia destructionis Troiae. Farbmikrofiche-Edition der Handschrift Cologne-Genève, Bibliotheca Bodmeriana, Cod. 78. With an introduction to the text tradition and the iconography by Hugo Buchthal.

[3-89219-003-8] Codices Illuminati Medii Aevi, 3. Munich, 1987. 17 x 25 cm, 40 pp, 3 fiches.

14th-c. (c.1370?) Venetian vellum MS with 88 fols. (2 cols), in an Italian chancery hand. Adorned with 187 miniatures attributed to Master Giustino del fu Gherardino da Forlì, a Venetian illuminator active from 1362 to the end of the century; one of the most lavishly illustrated manuscripts of Guido's "Historia". The "Historia destructionis Troiae", begun about 1270 and completed in 1287 by Guido de Columnis, a judge at Messina, is an abridged paraphrase in Latin prose of Benoît de St.-Maur's "Roman de Troie" (see Vienna, ÖNB cod. 2571). Linen. € 220 <http://www.omifacsimiles.com/brochures/cima03.pdf>



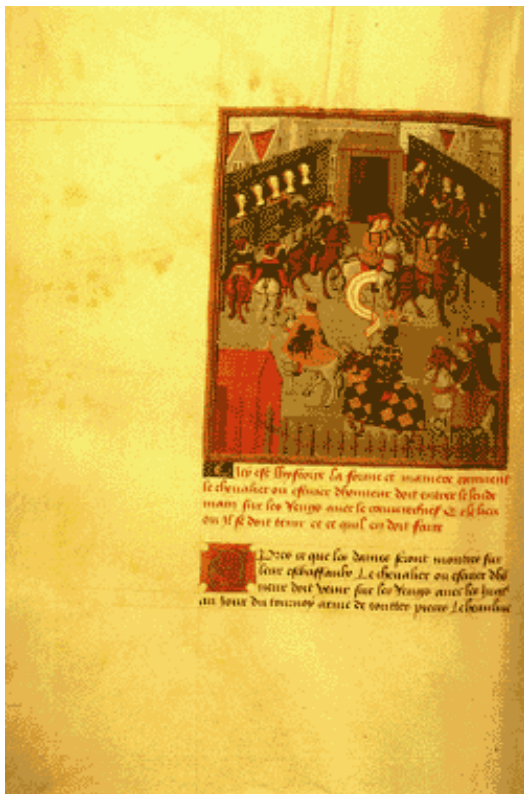
c.1285

[Detmold, Lippische Landesbibliothek, Mscr.70]
Jacob van Maerlant. *Der Naturen Bloeme.*
Farbmikrofiche-Edition der Handschrift Detmold, Lippische Landesbibliothek, Mscr.70. Literarhistorische Einführung und Beschreibung der Handschrift von Armand Berteloot.

[3-89219-056-9] Codices Illuminati Medii Aevi, 56. Munich, 1999. 17 x 25 cm, 65 pp, 5 fiches.

North Flanders, c.1285. Vellum, 141 fols., 2 cols., 493 (of originally 500) miniatures. The source for this vernacular versified encyclopaedic work of Jacob van Maerlant (died after 1291) was the "Liber de natura rerum" of Thomas de Cantimpré. This natural encyclopaedia is divided into 13 chapters, describing life periods of man and human monsters such as amazons, centaurs, giants, etc., 108 four-legged animals, 113 birds, 52 sea monsters, 60 fishes, snails, insects and worms, trees, 23 exotic spice trees, 32 herbs and plants, streams, magic stones, and 7 metals. Each chapter is organized by entries in alphabetical order by the Latin name of the species. Nearly every entry has a typically styled illustration as in modern pictorial dictionaries. Linen.

€ 350 <http://www.omifacsimiles.com/brochures/cima56.pdf>



15th c.

[Dresden, Sächsische Landesbibl., Mscr. Dresd. Oc 58]
René d'Anjou: *Traité des Tournois.* *Dresden, Sächsische Landesbibliothek, Mscr. Dresd. Oc 58. Edition microfiches couleurs. Introduction au texte par Jacques Heers. Description du manuscrit enluminé par Françoise Robin.*

[3-89219-032-1] Codices Illuminati Medii Aevi, 32. Munich, 1993. 17 x 25 cm, 30 pp, 3 fiches.

Flemish (?), end of 15th c. Vellum, 78 fols. The "Tract of tournament" was initiated c.1450-60 by René of Anjou (1408-1480), and dedicated to his younger brother Charles. It is a description of the course of a tournament between the dukes of Brittany and Bourbon. The cycle of 30 illustrations in the Dresden MS presents in realistic details the imaginary tournament of the dukes with items of tournament equipment, and all their company, heralds, judges, musicians and spectators in an urban setting. The text and the illustrations with captions in red comment on the courtly regulations step by step beginning with the call for the tournament. The illustrations of the Dresden MS assume a rather different form from those found in all other well known Paris versions (Paris, BN, fr. 2695): they emphasize the urban setting, reduce the number of persons represented, but include more scenes. The style is less artistic due to the didactic purpose of lively instruction. There are 4 more (incomplete) works included: "Comment on doit faire et créer empereur", "Traictié de la droicte ordonnance du gaige de bataille par tout le royaume de France", "L'arbre des batailles" and "Cronique abrégée des faitz de France depuis lan de grace mil quatre cens jusque à lan mil 467 inclus". Linen.

€ 260 <http://www.omifacsimiles.com/brochures/cima32.pdf>



1472

[Einsiedeln, Stiftsbibliothek, Cod.285]

Orationale des St. Galler Abtes Ulrich Rösch. Farbmikrofiche-Edition der Handschrift Einsiedeln, Stiftsbibliothek, Cod.285. Einführung zum Gebetbuch und kodikologische Beschreibung von Peter Ochsenbein.

[3-89219-042-9] Codices Illuminati Medii Aevi, 42. Munich, 1996. 17 x 25 cm, 46 pp, 3 fiches.

Swabia, Benedictine monastery of Wiblingen, 1472. Vellum MS of 114 fols. (originally 120). The Latin prayer book of the abbot of St. Gall starts with a calendar and computing tables, followed by his collection of 39 prayers and 4 catechetical texts. The main part is the "Devotionale pulcherrimum" of the Prince-abbot Ulrich Rösch (1426-1491), a text/image compilation of prayers; its source may be the "Prayer Book of Hildegard of Bingen". The cycle comprehends 69 (of 72) full-page colored pen drawings, illustrating at first the Creation, some events of the Old Testament, and the Annunciation and Visitation of Mary; the next sequence illustrates the periods of the life of Christ: infancy, public works and miracles, and passion. Inserted into this sequence are the eight praises of the Sermon on the Mount. The style of the pen drawings lacks any late gothic elements, and seems, in its sober simplicity, to stand nearer to Cistercian formal language. Linen.

€ 290 <http://www.omifacsimiles.com/brochures/cima42.pdf>



c.1455

[Erlangen, Universitätsbibliothek, Ms.2361]

Christine de Pizan. L'Epistre d'Othéa. Farbmikrofiche-Edition der Handschrift Erlangen-Nürnberg, Universitätsbibliothek, Ms.2361. Einführung zu Christines "Buch der Weisheit" von Helga Lengenfelder.

[3-89219-031-3] Codices Illuminati Medii Aevi, 31. Munich, 1996. 17 x 25 cm, 98 pp, 3 fiches.

Flemish, Bruges(?), c.1455(?). Vellum, 126 fols. The MS was produced at the time of Philip the Good, duke and count of Burgundy and count of Flanders and Artois, and is splendidly adorned with 101 grisaille miniatures by different artists, among them Willem Vrelant and Jan de Tavernier. Christine (1364-1430) finished this work about 1400, and had dedicated it to Duke Louis d'Orléans, the younger son of the French king Charles V. The MS consists of a prologue and 100 chapters, treating classical cardinal virtues, the nature of the 7 planets, figures or legendary heroes, and stories having their sources in Ovid's Metamorphoses or the history of the Trojan War. Each chapter comprises a miniature, a 4 line versified 'dit' or sentence serving as heading to the chapter and as caption to the miniature, 2 commentaries denoted "glose" and "alegorie", and a biblical citation in Latin. The miniatures at the beginning present personifications of the 4 classical cardinal virtues, and in the following miniatures the 7 planets are depicted as riding knights and chivalrous ladies on horsebacks. The artist(s) took great care to organize the composition of the depicted episodes and their chronology in a fine gradation, arranging the main scene on the foreground and the more subsidiary ones in smaller proportion in the background, thus creating a simultaneous aspect as in a panel painting, and the impression of perspective. The work is a "Manual of classical and Christian morality", destined for the ethical education of a prince. Linen.

€ 320 <http://www.omifacsimiles.com/brochures/cima31.pdf>



1553

[Erlangen, Universitätsbibliothek, Ms.2362]

Georg Ollinger und Samuel Quicchelberg. *Magnarum Medicine partium herbariae et zoographiae imagines. Farbmikrofiche-Edition des Medizinalkräuterbuchs Ms. 2362 der Universitätsbibliothek Erlangen-Nürnberg. Beschreibungen und Erläuterungen zu den Pflanzendarstellungen von Ulrike Schofer. Beschreibung des Herbars und Einführung von Werner Dressendörfer, Wolf-Dieter Müller-Jahncke und Karlheinz Bartels.*

[3-89219-304-5] Codices Figurati - Libri Picturati, 4. Munich, 1996. 17 x 25 cm, 138 pp, 12 fiches.

Nürnberg, 1553. Paper, 11 fols. + 718 pp. The large-format "Herbarium pictum" shows fine colored drawings of plants and flowers, often in natural size, on more than 660 plates. Inserted are illustrations of scenic landscapes with exotic animals. About 60% of the depicted plants were growing north of the Alps, less than 25% came from the Mediterranean region, and c.5% were of oriental or American origin. Georg Öllinger (1487-1557) was an acknowledged pharmacologist and merchant living in Nürnberg. His garden was famous for the multitude of herbs and plants he had collected, serving probably as natural models for the drawings. He cooperated for the compilation of the plates with Samuel Quicchelberg (1529-1567), who originally came from Antwerp and had studied medicine at the University of Basel. This unique collection of plant drawings is much more comprehensive than the earlier printed herbals by Brunfels, Bock and Fuchs. All plants are identified and a descriptive index with botanical names (according to ICBN and ICNCP) is supplied in printed form. Linen.

€ 450



13th c.

[Florence, Biblioteca Medicea Laurenziana, plut. 29.1]

Antiphonarium seu Magnus liber organi de gradali et antiphonario. Color Microfiche Edition of the Manuscript Firenze, Bibliotheca Medicea Laurenziana, Pluteus 29.1. Introduction to the "Notre-Dame Manuscript" F by Edward H. Roesner.

[3-89219-045-3] Codices Illuminati Medii Aevi, 45. Munich, 1996. 17 x 25 cm, 42 pp, 15 fiches.

Paris, c.1245-1255(?); vellum, 441 (of originally 477?) fols.; littera textualis; the music script is a "square" modal notation, staff lines in red ink. The miniature on the first page illustrates the divisions of music invented by Boethius. The 13 other paintings form historiated initials, depicting biblical scenes. The collection of nearly 1,000 compositions (organum, conductus, motet) is the most comprehensive and important source for the repertoire of Notre Dame de Paris and of crucial importance for the history of European music. The Parisian tradition constitutes a matrix where a musical language emerged—rhythmic, harmonic, contrapuntal—and a system of notation for communicating that language in writing. In this repertoire, also, we see for the first time distinct, differentiated polyphonic styles and idioms, and clearly delineated genres in which they are employed. For at least the earlier layers of the repertoire, this is primarily music to embellish the celebration of the Mass and Office on the major festivals of the Parisian liturgical calendar. The codex was intended probably for a French high-rank ecclesiastic. Since 1456 the codex belonged to the library of Piero de'Medici, the father of Lorenzo the Magnificent. Linen.

€ 490 <http://www.omifacsimiles.com/brochures/cima45.pdf>



12th c. [Gotha, Forschungs- und Landesbibliothek, Memb.I 70]
Thiofridus Epternacensis. Opera selecta.
Farbmikrofiche-Edition der Handschrift Gotha, Forschungs- und Landesbibliothek, Memb.I 70. Einführung von Michele Camillo Ferrari.

[3-89219-034-8] Codices Illuminati Medii Aevi, 34. Munich, 1994. 17 x 25 cm, 25 pp, 6 fiches (x60).

Echternach, monastery of St Willibrord, c.1110/1155. Vellum, 149 fols.; Carolingian minuscule. The decoration comprises monocolored initials as well as multicolored initials with interlace patterns as are typical for Echternach, a carpet page, some 'Initium'-pages with golden framed purple panels with script on green background, and four full-page miniatures. Thiofrid, abbot at Echternach (d.1110), is the author of several works, of which this codex contains only a selection: "Vita S. Willibrord prosaica", "Sermo in natali S. Willibrordi", "Vita S. Willibrordi metrica", "Sermo in natali S. Wilgisi", "Flores epytaphii sanctorum". The latter, his master work, was composed between 1098 and 1105, and dedicated to archbishop Bruno of Trier (illus. on f.100r). It was the first theoretical tract concerning the cult of relics. The "Vita S. Willibrordi" from about 1105 is a new version of the biography written by Alcuin at the end of the 8th c. (see Augsburg, Universitätsbibl. I.2.4²). Linen.
 € 310 <http://www.omifacsimiles.com/brochures/cima34.pdf>



c.1465 [Gotha, Forschungs- & Landesbibliothek, Chart. A 689]
Heinrich von Neustadt. Apollonius von Tyrland.
Farbmikrofiche-Edition der Handschrift Chart. A 689 der Forschungs- und Landesbibliothek Gotha. Einführung in das Werk und Beschreibung der Handschrift von Wolfgang Achnitz.

[3-89219-049-6] Codices Illuminati Medii Aevi, 49. Munich, 1998. 17 x 25 cm, 42 pp, 6 fiches.

Bavarian, c.1465. Paper, 158 fols., 2 cols. Master Heinrich, born at Wiener Neustadt in Austria, was a practicing doctor in Vienna in the years 1312 and 1314. His versified narration of adventurous wanderings of the (fictitious) pagan King Apollonius living at the time of Jesus Christ is illustrated by a cycle of 128 colored pen drawings. The illustrations highlight episodes during these wanderings across the Mediterranean to frontiers of the Christian sphere, India in the East, and Galicia in the West. There are scenes of battles with legendary kings or monsters at historic places like Antiochia, Babylon, Ninive, Assyria, Armenia, Rumania, Bulgaria and in miraculous countries like "Crisia", where Apollonius, having lost his wife and young daughter shortly after the beginning of his wanderings—seduced by Venus—had married Diamena, daughter of the king Candor. After many years and many dangerous adventures, Apollonius, having discovered his wife Lucina and his daughter being alive, returns with them to their home country Tyrland. The illustrations narrate the very complicated story with a multitude of protagonists in a contemporary realistic style. Linen.
 € 335 <http://www.omifacsimiles.com/brochures/cima49.pdf>



15th c. [Göttingen, Nieder. Staatsbibl., 2° philos. 54/64a Cim]
Konrad Kyeser. Bellifortis / Feuerwerkbuch.
Farbmikrofiche-Edition der Bilderhandschriften
 Göttingen, Niedersächsische Staats- und
 Universitätsbibliothek, 2° cod. ms. philos. 64 und 64a Cim.
 Einführung von Udo Friedrich und Fidel Rädle.
 [3-89219-303-7] Codices Figurati - Libri Picturati, 3. Munich, 1995. 17 x 25
 cm, 54 pp, 9 fiches.

Swabia?, 1st quarter 15th c. (MS 64), and Bohemia?, after 1402 (MS 64a).
 Paper, 147 + 159 fols. The "Bellifortis" of Konrad of Eichstätt, the first
 named author of such a work known in Germany, is a pictorial
 compendium of mechanical machinery, weapons, instruments, and
 technics for attack and defense, mainly of towns. MS 64 has 7 divisions
 presenting colored pen drawings on 186 pages accompanied by Latin
 verses describing weapons for field battle, machinery (ladders) for siege,
 technical strategies of defense, maritime battle, firearms (pyrotechnic),
 and technical inventions for civil use. The encyclopaedic compendium is
 a useful pictorial catalogue for attackers as well as defenders, and
 provides practical knowledge of military art. MS 64 contains the
 anonymous "Feuerwerksbuch", a treatise of special professional
 knowledge created c.1420, the first description of pyrotechnics in
 German. Linen.

€ 395 <http://www.omifacsimiles.com/brochures/colibri03.pdf>



c.1460 [Hamburg, Staats- & Universitätsbibl., cod. 7]
Historienbibel. Farbmikrofiche-Edition der Handschrift
 Hamburg, Staats- und Universitätsbibliothek, Cod. 7 in
 scrinio. Einführung und Beschreibung der Handschrift von
 Heimo Reinitzer.
 [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

[Hamburg, Staats- & Universitätsbibl., cod. 8]
Historienbibel. Farbmikrofiche-Edition der Handschrift. Hamburg, Staats- und Universitätsbibliothek, Cod.8 in scrinio. Beschreibung der Handschrift und Anmerkungen zum Übersetzungswerk von Anna Katharina Hahn.

[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.1470

[Hamburg, Staats- & Universitätsbibl., cod. 11-11a]
Loher und Maller. Übertragen aus dem Französischen von Elisabeth von Nassau-Saarbrücken. Hamburg, Staats- und Universitätsbibliothek, Cod.11 und 11a in scrinio. Farbmikrofiche-Edition. Literar- und kunsthistorische Einführung und kodikologische Beschreibung von Ute von Bloh

[3-89219-035-6] Codices Illuminati Medii Aevi, 35. Munich, 1995. 17 x 25 cm, 46 pp, 5 fiches.

Saarbrücken?, after 1455. Paper, 143 fols., 2 cols., 160 (of originally 197) tinted pen-drawings with headings in red, and large initials at the beginnings of chapters. All drawings are pasted. This MS was probably commissioned by Elisabeth of Lorraine (1393-1456), married to count Philipp I of Nassau-Saarbrücken, for her younger son Johann III (1423-1472), whose arms are displayed at the beginning. The lost literary source of this chronicle may have been a French chanson-de-geste "Lohier et Mallart", telling the story of Loher (Lothaire), presented as the elder son of Charlemagne. Supported by the layout of the large sized MS the performance of history can be read in a trilingual hierarchy: by the headings that supply the names of the main figures, and sites of their ongoing actions, thus relating the central "historical" events in a straight and consequent line. Next there are the pictures telling the episodic story in a far more detailed manner, and last the descriptive text using the form of dialogues, moralizing excursions and commentaries. The style of multi-scenic genre painting may be northern French or Flemish school, and the composition of the pen drawings prove a skilled artist and accomplished practitioner with good textual knowledge, as well as knowledge of courtly, religious, legal, military, political, and clerical customs, as well and insight into topographical aspects of certain cities. This picture cycle is remarkable for its iconographic invention. Linen.
 € 285 <http://www.omifacsimiles.com/brochures/cima35.pdf>



15th c. [Hamburg, Staats- und Universitätsbibliothek, cod. 12]
Huge Scheppel / Königin Sibille. Übertragen aus dem Französischen von Elisabeth von Nassau-Saarbrücken. Farbmikrofiche-Edition der Handschrift Hamburg, Staats- und Universitätsbibliothek, Cod. 12 in scrinio. Einführung zum Text und Beschreibung der Handschrift von Jan-Dirk Müller.

[3-89219-026-7] Codices Illuminati Medii Aevi, 26. Munich, 1993. 17 x 25 cm, 47 pp, 3 fiches (x60).

Strasbourg(?), after 1455. Paper, 76 fols., 2 cols., 24 (of originally 33?) tinted pen drawings for "Huge Scheppel", with headings in red, and large initials at the beginnings of chapters. The pen drawings are pasted. Both the headings and pen-drawings for "Königin Sibille" are lacking, their reserved positions had been left blank. The picture cycle illustrates mainly the struggles of Huge Scheppel (Hugues Capet), presented as the heroic son of a chevalier and the daughter of a Paris butcher, with the counts of Champagne and of Venice and other nobles, who revolt against the French queen Blanchefleur and her daughter Marie, heiress to the throne. Finally Huge marries Marie and becomes king, reward for his fortitude and loyalty, and overcomes the opponents. The style of the pen-drawings is the same as in the other manuscripts attributed to Elisabeth of Lorraine (c.1395-1456). The scenes, some of which may allude to contemporary events, are complex and show figures very well integrated in their settings. The command of perspective is particularly notable, demonstrated through the elaborate panoramic landscapes; pictorial naturalism which manifests itself in the atmospheric backgrounds, details of landscapes and interior settings is also striking. Linen.

€ 260 <http://www.omifacsimiles.com/brochures/cima26.pdf>



14th c. [Hamburg, Staats- und Universitätsbibliothek, cod. 47]
Aesopi et Aviani Fabulae / Physiologus. Farbmikrofiche-Edition der Handschrift Hamburg, Staats- und Universitätsbibliothek, Cod. 47 in scrinio. Kodikologische Beschreibung und Verzeichnis der Rubriken, Initien und Bilder von Helga Lengenfelder.

[3-89219-048-8] Codices Illuminati Medii Aevi, 48. Munich, 2003. 17 x 25 cm, 90 pp, 3 fiches (x60).

North German vellum MS, beginning of the 14th c., with 69 fols. In part I the codex transmits 119 Latin Aesop-Fables in the so-called Romulus LBG version (MSS in London, Brussels, and Göttingen) and 16 Fables from the collection "Anonymi Avianicae Fabulae", all with moralizations. The MS is decorated with 142 pen drawings with softly colored outlines in red or green that are set against rectangular panels of bright red, blue, green and yellow, and framed alternatively. The function and meaning of the coloring is not known because the Hamburg codex (H) never had been studied in depth, and therefore it has been ignored that it is the earliest and the most comprehensive one in a closely related group of eight illustrated MSS. Part II of the codex, stemming from another ms altogether, contains 12 chapters from an incomplete "Physiologus latinus" (predominantly following Version B), and concluding, with the rubric "medicine bestiarum", with 6 entries from the "Liber de bestiis et aliis rebus" of ps.-Hugo of St. Victor, all with little pen drawings. Linen.

€ 240 <http://www.omifacsimiles.com/brochures/cima48.pdf>



c.1400

[Hamburg, Staats- und Universitätsbibliothek, cod. 90b]
Das Uffenbachsche Wappenbuch. Farbmikrofiche-Edition der Handschrift Hamburg, Staats- und Universitätsbibliothek, Cod. 90b in scrinio. Einführung und Beschreibung der heraldischen Handschrift von Werner Paravicini. Mit Index der Orts- und Personennamen.

[3-89219-300-2] Codices Figurati - Libri Picturati, 1. Munich, 1992. 17 x 25 cm, 59 pp, 3 fiches (x72).

Strasbourg(?), c.1400. Paper, 88 (of originally 183?) fols. with 556 (plus later additions 573) colored shields of arms, and 4 tinted pen-drawings. The MS contains one of the oldest German heraldic collections. Armours of the nobility cover all Christian Europe and are arranged by provinces; on each page 4 are set in a frame, with captions in German (later translated into French). It begins with the "keiser von Rome", followed by "Der Roemesche kunig", "Die herren von Jherusalem" and "Der kunig von Cecilien" (Sicily); further arms are of the "Grove von Hariford" (Earl of Hereford), "die herren von Adoley" (Lords Audley), "der Grove von Warwig" (Earl of Warwick), "der hertzoze von Parrey" (Jean, Duc de Berry), "der hertzoze von Borbon" (Duc de Bourbon), "der hertzoze von Brobant" (Duke of Brabant), "der kunig von Grannat" (Kingdom of Granada), etc. The compilation is made by an unknown herald probably for his own professional use. Linen.

€ 230 <http://www.omifacsimiles.com/brochures/colibri01.pdf>



15th c.

[Hamburg, Staats- & Universitätsbibl., cod. 91b]
Konrad von Ammenhausen. Das Schachzabelbuch. Farbmikrofiche-Edition der Handschrift Hamburg, Staats- und Universitätsbibliothek, Cod. 91b in scrinio. Literar- und kunsthistorische Einführung von Karin Lerchner.

[3-89219-058-5] Codices Illuminati Medii Aevi, 58. Munich, 2000. 17 x 25 cm, 46 pp, 7 fiches.

Hagenau (Alsace), workshop of Diebold Lauber, 1420-1430. Paper, 368 fols., 15 tinted pen drawings. The German "Schachzabelbuch", originally completed 1337, is an adaptation of the Latin tract "De moribus hominum et officiis nobilium super ludo scaccorum" by Jacobus de Cessolis. The rules of chess, the conditions and situations of the game are taken as an allegory of this world. The chess-men had become symbols of persons according to their social position: The "nobiles" represent king and queen, judge, knight, and governor, and the "populares" (pawns) had become representations of the classical artes mechanicae, now a wide spectrum of medieval craftsmen and professions, i.e. farmer, blacksmith, tailor, dressmaker, weaver, barber, butcher, merchant, doctor, pharmacologist, etc. The work has four sections with 233 numbered divisions in total, and headings in red. The cycle of 15 full-page pen-drawings has a prefatory picture with king and queen playing chess, followed by 5 pictures with representatives of the nobles and 8 of the professions, all with their appropriate attributes; the last picture is showing the author. The texts mirror the opposite situation of the game: discussed are the ethic values, the virtues and vices, or the behaviour and duties, thus explaining to all classes of society their obligations in life. Linen.

€ 410 <http://www.omifacsimiles.com/brochures/cima58.pdf>



15th c. [Hamburg, Staats- & Universitätsbibl., germ.18] **Guillaume de Deguileville. Die Pilgerfahrt des träumenden Mönchs. Farbmikrofiche-Edition der Handschrift Hamburg, Staats- und Universitätsbibliothek, Cod. germ. 18. Mit einer Einführung von Ulrike Bodemann.**

[3-89219-053-4] Codices Illuminati Medii Aevi, 53. Munich, 1998. 17 x 25 cm, 43 pp, 6 fiches.

Middle Rhineland(?), 2nd half of the 15th c. Paper, 167 fols., 97 tinted pen drawings with captions in red. This allegoric work, divided into 4 parts, is the German adaptation in prose of the French "Pèlerinage de la vie humaine" composed by the Cistercian Guillaume (1295-after 1358). The author tells his audience his dream vision of his lifelong pilgrimage to the Sacred Jerusalem in the company of personalized virtues as his guides, and vices and mortal sins that besiege and try to seduce him. The cycle of text-integrated illustrations depicts the imaginary scenes in a realistic style without any references to their allegorical meaning. The highest Christian virtue is Lady God's Grace, depicted in a courtly gown and with elegant gestures, and when at the beginning the pilgrim receives his outfit for the long pilgrimage under the guidance of Lady Right Understanding, a pilgrim's bag and crook, only the text explains their religious meaning as Faith and Hope. The result of the 10-page logic-based discussion between Lady God's Grace and Lady Nature—who of the two occupies the higher rank—is clearly decided by the two images at the beginning and at the end of the chapter by the gestures and postures of the two figures. The narrative and allegoric picture cycle and the text form a unit and cannot be regarded separated. Linen.

€ 330 <http://www.omifacsimiles.com/brochures/cima53.pdf>



c.1330 [Hannover, Kestner Museum, Inv. WM ü 22] **Andacht- und Gebetbuch. Farbmikrofiche-Edition der Handschrift Hannover, Kestner-Museum, Inv. WM ü 22. Kunsthistorische Einführung von Hans-Walter Stork. Beschreibung des Bild-Text-Zyklus von Helga Lengenfelder.**

[3-89219-046-1] Codices Illuminati Medii Aevi, 46. Munich, 1998. 17 x 25 cm, 54 pp, 3 fiches.

Cologne, St Klara's (?), c.1330. Vellum, 64 fols. The small manuscript comprises 51 full-page miniatures with golden backgrounds, 33 text divisions in Ripuarian dialect that are marked by red and blue initials. The pictures are facing a script page or a blank page. This unique and unequalled picture cycle begins with the prefatory sequence of 9 scenes from the Life of the Virgin. For the Life of Christ sequences are dedicated to Infancy, to His Adult Life and His Miracles, to His Passion, and Resurrection and After-Life; the picture cycle ends with three presentations of the Trinity (Ascension, Pentecost, Trinity). The symbolic language of images is impressive: the metaphysical light (golden backgrounds, shining nimbi), the forms of composition (tri-angular lines, cross), the three-fold repeated scenes of slightly varying actions. The text passages are systematically composed, all beginning with a formal praise of God and His mercy, or, in the second part, a prayer to Christ for redemption. In the first part pictures and texts concentrate on the Annunciation, Nativity, Baptism and Last Supper, in the second part on the Passion, Crucifixion, Resurrection, Penance and Redemption. The contemplative and meditative role of the predominant pictures and the vernacular explanations was intended perhaps to rekindle the sense of (female) emotional participation in the events of the Passion as well as to introduce spiritually to liturgical performance and sacramental symbols. Linen.

€ 245 <http://www.omifacsimiles.com/brochures/cima46.pdf>



c.1460 [Heidelberg, Universitätsbibliothek, cpg 60]
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.

[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 "hybernen 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>

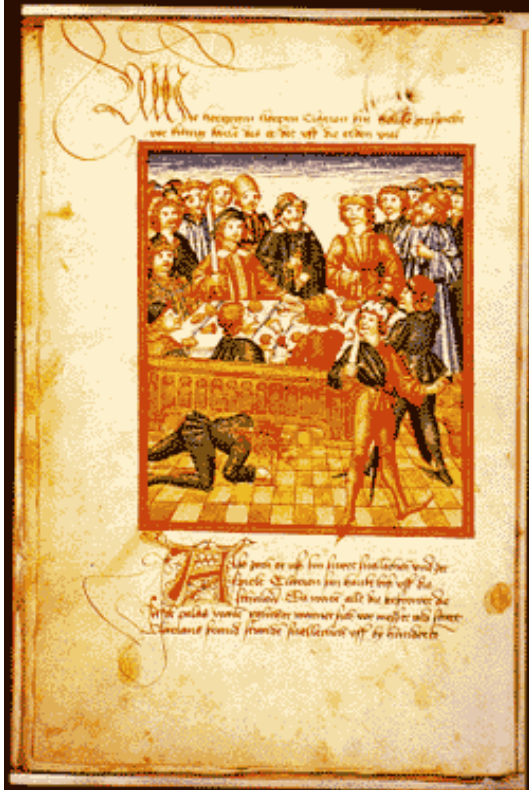


c.1475 [Heidelberg, Universitätsbibliothek, cpg 142]
Pontus und Sidonia. Farbmikrofiche-Edition der Handschrift Heidelberg, Universitätsbibliothek, Cod. Pal. Germ. 142. Literarhistorische Einführung und Beschreibung der Handschrift von Henrike Lähnemann.

[3-89219-052-6] Codices Illuminati Medii Aevi, 52. Munich, 1999. 17 x 25 cm, 44 pp, 5 fiches.

Stuttgart(?), "Workshop of Ludwig Hennfflin", c.1475. Paper, 135 fols., 131 framed tinted pen drawings, headings (captions) in red, simple red initials. The love and adventure romance is an anonymous translation of the French "Ponthus et la belle Sidonia" of count Geoffrey de la Tour Landrie (1322-1402/06). The "materia" treats the struggles of the Saracens, taking place between Galicia, Brittany, England and Ireland, combined with court bride's favour. Pontus, son of king Tibor of Galicia, escapes to Brittany by sea from the attack of the army of the king of Babylon, where he falls in love with the king's daughter Sidonia. Before their marriage Pontus has to prove his courage by fighting against the sons of the sultan pursuing him, and together with the English prince Henry against Ireland during his seven years banishment in England. After having overcome all enemies, he makes a pilgrimage together with his wife Sidonia to Santiago de Compostela, and then drives away the Saracens from Spain. The rich cycle of illustrations structures the complicated course of action and marks its intersections and highlights. The manuscript was commissioned by Margaret of Savoy (1420-1479) and came to her son, Elector Philipp den Aufrichtigen. Linen.

€ 310 <http://www.omifacsimiles.com/brochures/cima52.pdf>



c.1475

[Heidelberg, Universitätsbibliothek, cpg 152]
Historie von Herzog Herpin. Übertragen aus dem Französischen von Elisabeth von Nassau-Saarbrücken. Farbmikrofiche-Edition der Handschrift Heidelberg, Universitätsbibliothek, Cod.Pal.germ.152. Literarhistorische Einführung und Beschreibung der Handschrift von Ute von Bloh.

[3-89219-017-8] Codices Illuminati Medii Aevi, 17. Munich, 1990. 17 x 25 cm, 73 pp, 7 fiches (x98).

Stuttgart(?), "Workshop of Ludwig Hennfflin", c.1475. Paper, 334 fols., 260 tinted pen drawings, taking two thirds of a page, framed by red lines and with captions in red ink. Represented are scenes of sieges and combats as well as courtly and ceremonial events such as marriages and receptions, tournaments, fighting and fencing scenes, or coronation ceremonies. - The source of this epic is the 14th c. chanson-de-geste "Lion de Bourges" with its historical figure Harpin de Bourges; it had been originally adapted to German by Elisabeth of Lorraine (see Wolfenbüttel, HAB, 46 nov. 2°). This manuscript in Low Alemannic dialect was commissioned by Margaret of Savoy (1420-1479) and came to her son, Elector Philipp den Aufrichtigen. Linen.

€ 360 <http://www.omifacsimiles.com/brochures/cima17.pdf>



c.1460

[Heidelberg, Universitätsbibliothek, cpg 311 & 300]
Konrad von Megenberg. Das Buch der Natur / Johannes Hartlieb. Kräuterbuch. Farbmikrofiche-Edition der Handschrift Heidelberg, Universitätsbibliothek, Cod.Pal.Germ.311 und der Bilder aus Cod.Pal.Germ.300. Einführung und Beschreibung der Handschriften von Gerold Hayer.

[3-89219-033-X] Codices Illuminati Medii Aevi, 33. Munich, 1997. 17 x 25 cm, 47 pp, 15 fiches.

Rhine-Frankish, c.1460. Paper, 374 fols. Konrad von Megenberg (1309-1374) had studied in Paris and Vienna, and became a professor at the cathedral school at Regensburg, where he translated into German the encyclopedic work "Liber de natura rerum" of Thomas de Cantimpré (see Würzburg, Universitätsbibl., M.ch.f.150). The work has a prologue and 8 divisions treating 1) the humans, 2) the 7 planets and 4 elements, 3) the quadruped animals, the birds, sea monsters, fishes, snails, worms and insects, 4) trees and spicy bushes, 5) plants, 6) precious stones, 7) metals, 8) miracle fountains and monstrous human beings. In MS cpg 311 part 5 consists of an Herbal by Johannes Hartlieb, a Munich writer and doctor (after 1400-1468). It is a description of herbals by entries in alphabetical sequence of their Latin names. The compendium presents the qualities of all known organic things and beings of the natural world, combined with moral reflections. The MS has 9 full-page tinted pen drawings as openings of the divisions, 299 thumb-nail illustrations for the entries, and further 161 small tinted pen drawings to Hartlieb's Herbal. The "Book of Nature" of MS cpg 300, the work of Diebold Lauber at Hagenau c.1444-1448, is provided with 13 decorated pages, 13 full-page title pictures, and 48 tinted pen drawings depicting scenes from rural life. Of this MS only these illustrated folios are reproduced. Linen.

€ 470 <http://www.omifacsimiles.com/brochures/cima33.pdf>



15th c. [Heidelberg, Universitätsbibliothek, cpg 346]
Eilhart von Oberge. *Tristrant und Isalde.*
Farbmikrofiche-Edition der Handschrift Heidelberg, Universitätsbibliothek, Cod.Pal.germ.346. Literatur- und kunsthistorische Einführung von Norbert H. Ott.
 [3-89219-019-4] Codices Illuminati Medii Aevi, 19. Munich, 1991. 17 x 25 cm, 38 pp, 4 fiches (x98).

Upper Swabia (region Lake Constance), c.1460/1475. Paper, 175 fols., 91 framed tinted pen drawings placed within the text. Eilhart's epic was created c.1170-80, and this MS is the only illustrated and integral evidence of this early versified version of the Tristan material. The extant French sources are fragmentary. The picture cycle illustrates episodes of courtly life and offers a very typical example of late medieval illustration in vernacular literature by iconography, composition, and style. The MS was part of the palatine library of Elector Ottheinrich. Linen.
 € 290 <http://www.omifacsimiles.com/brochures/cima19.pdf>



1418 [Heidelberg, Universitätsbibliothek, cpg 403]
Heinrich von Veldeke. *Eneas-Roman.*
Farbmikrofiche-Edition der Handschrift Heidelberg, Universitätsbibliothek, Cod.Pal.germ.403. Einführung in das Werk von Hans Fromm.
 [3-89219-002-X] Codices Illuminati Medii Aevi, 2. Munich, 1987. 17 x 25 cm, 27 pp, 6 fiches.

Paper MS of 256 folios, dated 1419, from the "Elsässische Werkstatt von 1418". The codex, written in a bastarda hand, is by Hans Coler and is decorated with 39 hastily executed watercolor drawings. The workshop, located probably at Strasbourg, is the oldest one of this type in the southwest of the German-speaking region. The source for the Middle High German "Eneas-Roman", created between 1170 and 1190, is the Old French "Roman d'Enéas". Linen.
<http://www.omifacsimiles.com/brochures/cima02.pdf>



c.1200 [Heidelberg, Universitätsbibliothek, cod. Sal.X 16]
Hildegard von Bingen. Liber sciuias.
Farbmikrofiche-Edition der Handschrift Heidelberg, Universitätsbibliothek, Cod. Sal. X 16. Einleitung, kodikologische Beschreibung und Verzeichnis der Bilder, Rubriken und Inialen von Antje Kohnle.
 [3-89219-050-X] Codices Illuminati Medii Aevi, 50. Munich, 2002. 17 x 25 cm, 81 pp, 7 fiches (x60).

Kloster Zwiefalten(?), c.1200. Vellum, 200 fols., 2 cols. Hildegard's first comprehensive theological work, created between 1141 and 1151, was inspired by her visions related to the performance of sacred history from the Apparition of God, the Appointment of the Holy Church, the Day of Revelation and finally the time of the New Heaven and New Earth. This MS has in front an additional folio with 2 full-page miniatures showing the Creation in several scenes and a cosmological picture, and a summary ending with a column-wide author's picture showing Hildegard and her scribe in an architectural frame. The basic work consists of a prefatory "Protestificatio" and is divided into three parts with 26 chapters. The beginning is a beautiful decorated page with a historiated border initial I ("Incipiunt capitula libri sciuias simplicis hominis"); the 26 chapters are marked by large decorated initials in two different styles and by incipits in capitals with changing colors. Only the last chapter has 14 colored or tinted pen-drawings, unframed and inserted in various sizes to columns or even to borders, and 4 collective pictorial pages with illustrations corresponding to the metaphorical language of Hildegard's visions. The well organized presentation of the whole book and the careful layout is probably due to its use for study and to be read loudly in a community. Linen. (Sale price)
 € 335 <http://www.omifacsimiles.com/brochures/cima50.pdf>



1432 [Innsbruck, Universitäts-Bibliothek, ohne Signatur]
Oswald von Wolkenstein. Liederhandschrift B.
Farbmikrofiche-Edition der Handschrift Innsbruck, Universitätsbibliothek, o. Sign. Einführung und kodikologische Beschreibung von Walter Neuhauser.
 [3-89219-008-9] Codices Illuminati Medii Aevi, 8. Munich, 1987. 17 x 25 cm, 41 pp, 2 fiches.

Vellum MS consisting of 50 fols., from Neustift (?), 1432, with additions of 1436 and 1438. Calligraphic cursive bastarda, with musical notation. The extraordinary decoration of the MS consists of the well-known portrait of the poet. The entire codex, its script and decoration, is uniform in style. It contains the most comprehensive collection of Oswald's known poems and was corrected by the poet himself. It is therefore of great importance for the history of art, literature, and secular medieval music. Linen.
 230 <http://www.omifacsimiles.com/brochures/cima08.pdf>



12th c. [Karlsruhe, Badische Landesbibl., Aug. perg. 60] *Antiphonarium. Karlsruhe, Badische Landesbibliothek, Aug. perg. 60. Farbmikrofiche-Edition. Musik- und liturgiegeschichtliche Einführung und Beschreibung der Handschrift von Hartmut Möller. Anhang: Verzeichnis der Gesangsinitien.*

[3-89219-037-2] Codices Illuminati Medii Aevi, 37. Munich, 1995. 17 x 25 cm, 87 pp, 10 fiches (=552 pp).

A Benedictine antiphony, possibly from the monastery in Zweifalten or Hirsau, c.1165-1175. The 276 folio codex, with additions from Reichenau from the 13th to the 17th c., transmits a full repertoire of chants in diastematic notation. Famous for its 20 large pen-and-ink drawings plus 38 floriated initials, which on stylistic grounds point to a cloister of the Hirsau reform. The MS, an interesting palimpsest, was once in the possession of the Reichenau cloister. Full inventory. Linen.
€ 385 <http://www.omifacsimiles.com/brochures/cima37.pdf>



15th c. [Kassel, Landes- & Murhardsche Bibliothek, 2° Ms. poet.et roman.3] *Giovanni Boccaccio. Il Filocolo. La storia di Florio et Bianciifiore. Farbmikrofiche-Edition der Handschrift Kassel, Gesamthochschulbibliothek, Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel. 2° Ms. poet. et roman. 3. Mit einer literaturhistorischen Einführung von Michael Dallapiazza. Verzeichnis und Anmerkungen zum Bilderzyklus von Helga Lengenfelder.*

[3-89219-054-2] Codices Illuminati Medii Aevi, 54. Munich, 1999. 17 x 25 cm, 49 pp, 11 fiches.

Northern Italy (or Naples?), last quarter of the 15th c. Vellum, 210 fols., 2 cols., Italian bookscript. Boccaccio (1313-1375) composed this first famous love and adventure story in the vernacular about 1340-1345. The literary source was the French "Floire et Blancheflor" that had developed in the second part of the 12th c. and then spread in vernacular versions over Europe. This luxury MS is adorned with 209 splendid miniatures in golden frames, of which 18 are two columns wide. The 5 parts of the work are marked by great decorated initials and small initials introduce the chapters. The narration of the picture cycle, concentrating on the more important episodes and exposing scenes of greater significance with impressing details, serves as a guide line through the muddled text situations with many figures and jumping to various places at different times, and also makes clear the ethic-religious meaning covered by the narrative surface of this historic romance of two lovers as the note in the prologue "memoria delli amorosi giouani pensando alla grande constantia de loro animi" tells us. It is still unknown who commissioned this splendid Italian MS. Linen.
€ 370 <http://www.omifacsimiles.com/brochures/cima54.pdf>



1385

[Kassel, Landes- & Murhardsche Bibliothek, 2° Ms. theol. 4]
Rudolf von Ems. Weltchronik. Farbmikrofiche-Edition der Handschrift Kassel, Gesamthochschul-Bibliothek/Landesbibliothek und Murhardsche Bibliothek, 2° Ms.theol.4. Literarhistorische Einführung von Kurt Gärtner; Beschreibung der Handschrift von Hartmut Broszinski.

[3-89219-012-7] Codices Illuminati Medii Aevi, 12. Munich, 1989. 17 x 25 cm, 27 pp, 7 fiches.

Northern Italian (?) vellum MS, 295 fols., dating from 1385. Gothic bookhand. The MS is sumptuously decorated with 153 miniatures, mostly framed in red, possibly by a Venetian artist. The finely shaped faces of the figures stand somewhat in contrast to their plump and stout bodies. The miniatures illustrate the biblical part of the history of the world up to Daniel 4:30 with the exception of 3 miniatures with Alexandrian themes. Contains 13 large partially historiated initials. The scribe calls himself Federicius. The first almost complete Weltchronik in German verse up to the time of the poet is transmitted here. Rudolf died in Italy in 1254 before completing the work, presumably in the service of Conrad IV. His work was finished by a successor, who subsequently enlarged it. The dialect of the MS points to a Bavarian model. Linen. € 335 <http://www.omifacsimiles.com/brochures/cima12.pdf>



15th c.

[Liège. Bibliothèque Général de l'Université, Ms. Wittert 71]
Betrachtungen zum Leben Jesu. Farbmikrofiche-Edition der Handschrift Liège. Bibliothèque Général de l'Université, Ms. Wittert 71. Einführung und Beschreibung der Handschrift von Hans-Walter Stork.

[3-89219-022-4] Codices Illuminati Medii Aevi, 22. Munich, 1991. 17 x 25 cm, 41 pp, 8 fiches (x60).

Metz, Henri d'Orquevaulz, c.1445-1450. Vellum, 233 fols. The text, a middle high German version of Latin compilations known under the title "Vita Christi", is divided into 50 episodes. Each episode includes a narrative passage from the Gospels or the Apocryphal Gospels, mixed with contemplations, interpretations, commentaries, and quotations of patristic authorities. The MS is decorated with 40 square miniatures, most of them are painted on a golden ground; from their frames extend thin border bars with some foliage. Each miniature is placed at the beginning of a chapter (10 chapters are without miniatures) that has a heading in red serving as well as a caption. Preceding the cycle of the life of Christ are 2 miniatures: the "Conversion of Paulus", and "Angels and Patriarchs praying God for His grace"; following is a sequence of 4 miniatures of the life of the Virgin: Her marriage to Joseph, the Annunciation, the Visitation, and Joseph's dream. The cycle illustrating the life of Christ begins with 9 episodes of the childhood, followed by 8 episodes of his public life, 16 episodes of his Passion, and ends with the miniature of Pentecost. The scenes are vividly composed with numerous figures well integrated to the settings. Their faces are very finely and expressively painted. The miniatures are of very high artistic quality. There are numerous small text initials in red and blue. The main purpose of this luxurious manuscript was to induce contemplation and meditation, with the help of pictures of the life of Christ. Linen. € 335 <http://www.omifacsimiles.com/brochures/cima22.pdf>



14th c. [Linz, Bundesstaatliche Studienbibl. cod.472]
Christherre – Chronik. Linz, Bundesstaatliche Studienbibliothek, cod.472. Farbmikrofiche-Edition. Einführung in den Text und Beschreibung der Handschrift von Ralf Plate.

[3-89219-029-1] Codices Illuminati Medii Aevi, 29. Munich, 1994. 17 x 25 cm, 50 pp, 12 fiches.

Bavarian-Austrian, last quarter of the 14th c. Vellum, 331 fols., 2 cols., 388 framed tinted pen drawings that are mostly single-column in width and placed within the text (blank places are left for 21 non accomplished drawings). 16 large initials in red and blue and versified headings in decorative script open the main chapters, lombardic letters in red or blue mark the breaks. This universal chronicle from the Creation to the Time of Kings ends abruptly with Elia carried away by the fire car and the Punishment of the mocking children of Bethel (4 Reg 4,1-7). Interpolated is a section of the "Trojan War" by Konrad von Würzburg. The versified chronicle is gradually divided into 5 world eras (Creation, Noah, Abraham, Moses and Troja, David and Elia) and the Bible books. The picture cycle is the most extended in chronicles of the 14th c., thus visualizing a chain of biblical events for the Old Testament. The anonymous compilation of the "Christherre-Chronik" had been commissioned originally by Heinrich dem Erlauchten, Landgraf von Thüringen (1218-1288). Linen.

€ 390 <http://www.omifacsimiles.com/brochures/cima29.pdf>



15th c. [London, Wellcome Institute, Ms. 49]
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 Seebohm.

[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 nuntery. Linen.

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



c.1445 [Manchester, John Rylands Univ. Library, MS English 1]
John Lydgate. *The Sege of Troye. Colour Microfiche Edition of the Manuscript Manchester, The John Rylands University Library, MS English 1. Introduction to the Text and Manuscript by Wilhelm G. Busse.*

[3-89219-038-0] Codices Illuminati Medii Aevi, 38. Munich, 1998. 17 x 25 cm, 36 pp, 6 fiches.

England (London?), c.1445. Vellum, 174 fols., 2 cols. John Lydgate (c.1370-c.1450) was a monk, deacon, priest, and famous poet, who declared himself to be the disciple and successor of Chaucer. In 1412 he started compilation of the Troy book on commission by Prince Henry, later King Henry V as the rubric tells at the beginning. Lydgate's work, comprising more than 30,000 verses, is a free rendering of Guido de Columna's story of the Trojan war (see Cologny-Genève, Bibl. Bod. 78), supplemented by materials taken from Ovide, or Christine de Pizan, and full of his own moral reflections and many astronomical, mythological and other learned digressions, thus representing the knowledge of his time in a real encyclopaedic work. The magnificent MS is illuminated with 5 half-page miniatures. There are 64 great miniatures on the wide margins of pages that are decorated with floriated borders, and numerous initials organize the text. The unframed miniatures—often composed of several scenes—illustrate the text following the struggles between Greek and Trojan kings and their nearest companions, as well as ceremonial events. The codex is perhaps the most beautiful extant English MS of its kind and size. The courtly magnificence of its decoration refers evidently to a royal person to whom it had been dedicated. This work with its intentional moralizing and educational character, may have been for Henry VI, commissioned by his father, and presented to the young king at the time of his marriage to Margarete, daughter of René I d'Anjou (1445). Linen.

€ 420 <http://www.omifacsimiles.com/brochures/cima38.pdf>

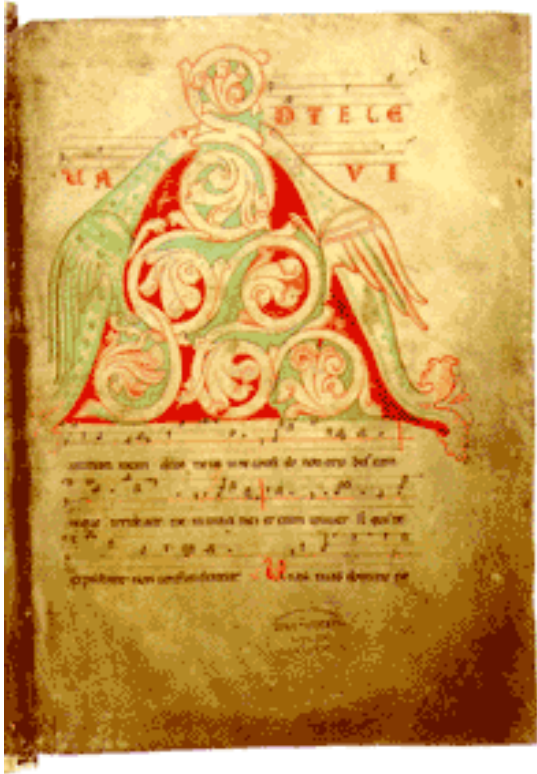


12th c. [Manchester, John Rylands University Library, lat. 8]
Beatus a Liébana. *In Apocalypsin commentarius. Manchester, The John Rylands University Library, Latin MS 8. Colour Microfiche Edition. Introduction and Codicological Description by Peter K. Klein.*

[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 "Iib" and stands closely to the Cardeña 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. [Munich, Bayerische Staatsbibliothek, clm 2541/2542]
Graduale Alderspacense. Colour Microfiche Edition of the Manuscript München, Bayerische Staatsbibliothek, Clm 2541/2542. Introduction to the Gradual of Aldersbach and Cistercian Plainchant by David Hiley.

[3-89219-061-5] Codices Illuminati Medii Aevi, 61. Munich, 2001. 17 x 25 cm, 30 pp, 10 fiches.

A pair of beautiful Cistercian mss from the monastery of Aldersbach in Bavaria. These sources (a single document) are a valuable witness to the musical tradition of the Cistercian order, having been written less than a century from the founding of the order, and show extraordinary efforts to ensure their purity and correctness. The manuscript is richly provided with colored and decorated initials, in violet-red, vermillion, blue and bright green. The first chant of each Mass, the Introit, is given a larger colored initial. Nine masses have particularly large initials with foliage scrolls: the First Sunday of Advent, Christmas Day, Epiphany, Palm Sunday, Easter Day, Ascension, Whit Sunday, the Dedication of the Church, and the Requiem Mass. Although the plainchant of the Cistercians has been edited for modern worship, no manuscript gradual has until now been reproduced. This color microfiche edition of the Aldersbach Gradual is an important contribution to the materials available for studying the music and liturgy of the early Cistercians, elements central to the religious and spiritual life of the Order. Linen. € 390 <http://www.omifacsimiles.com/brochures/cima61.pdf>



9th c. [St. Gall, Stiftsarchiv, cod. sang. 23]
Psalterium Folchardi. Farbmikrofiche-Edition der Handschrift St. Gallen, Stiftsbibliothek, Cod. 23. Beschreibung der buchkünstlerischen Ausstattung von Christoph Eggenberger.

[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>

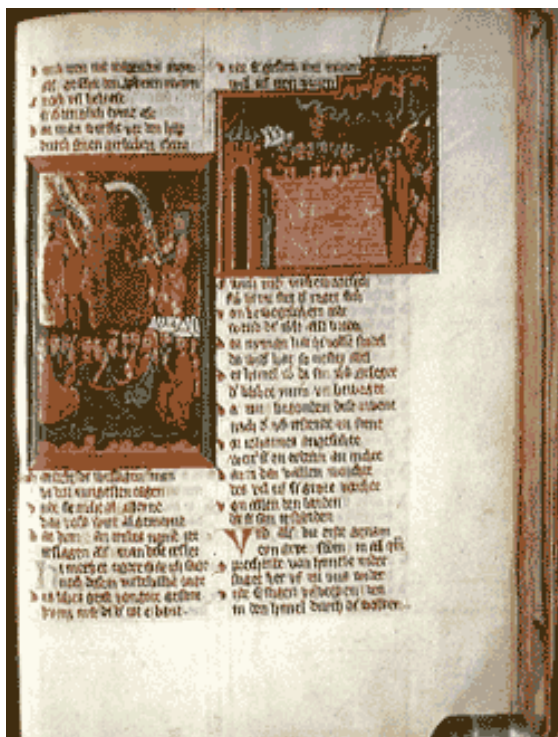


12th c. [Salzburg, Stift St. Peter, a IX.11]
Graduale – Sequentiar. Farbmikrofiche-Edition der Handschrift Salzburg, Bibliothek der Erzabtei St. Peter (OSB), Cod. a IX 11. Einführung zur liturgischen und musikhistorischen Bedeutung des Graduales der Petersfrauen von Stefan Engels.

[3-89219-060-7] Codices Illuminati Medii Aevi, 60. Munich, 2001. 17 x 25 cm, 50 pp, 8 fiches.

This codex from c.1190-1200 is one of the most important liturgical sources from Salzburg. Copied at the Benedictine convent of Petersfrauen it is closely related to the Antiphony of St. Peter (Vienna, ÖNB. ser.nov. 2700) and the Gradual-sequentiary of Nonnberg (Munich, BSB clm 11007). Beautiful gold decorations, historiated initials, miniatures and canonical tables. The music notation is of the St. Gall type. Linen.

€ 360 <http://www.omifacsimiles.com/brochures/cima60.pdf>



14th c. [Torun, Bibl. Uniw. Mikolaja Kopernika, Rps.64 & 44]
Heinrich von Hesler. Die Apokalypse / Königsberger Apokalypse. Mikrofiche-Edition der Handschriften Torun, Biblioteka Uniwersytetu Mikolaja Kopernika, ms. Rps.64 und ms. Rps.44. Einführung zum Werk und Beschreibung der Handschriften von Volker Honemann.

[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 Beda, 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>



- 15th c. [Tübingen, Universitätsbibliothek, Md 2]
Iatromathematisches Kalenderbuch / Die Kunst der Astronomie und Geomantie. Farbmikrofiche-Edition der Handschrift Tübingen, Universitätsbibliothek, Md 2. Beschreibung der Handschrift von Gerd Brinkhus. Introduction to the Astrological-Divinatory Manuscript by David Juste. Verzeichnis der Federzeichnungen, Rubriken und Initien der Abschnitte und Anmerkungen zu den Texten und Bildern von Helga Lengenfelder.
 [3-89219-063-1] Codices Illuminati Medii Aevi, 63. Munich, 2005. 17 x 25 cm, 124 pp, 11 fiches (x36).

The “Tübingen Book”, a beautifully executed and richly illustrated MS copied by a single scribe probably in the region of Württemberg around the mid 15th-c., is a “Hausbuch” written in German. The general purpose of such a book is to provide advice and rules for managing daily life. The advice and rules are mainly drawn from astrology and geomancy, but the work also deals with other divinatory devices, such as weather prognostics and onomancy, and it includes sections on computus and astronomy. The book (or its model) is not an original composition; its author had at his disposal a number of sources which he re-arranged and compiled in his own way in a self-contained way. Thus the reader does not need to possess particular knowledge in any scientific area, nor to consult any astrologer or specialist—all astrological and divinatory devices are clearly explained and the “mathematical” apparatus is fully provided, so that the user only needs to be able to read, to perform elementary calculations, and to locate the correct data in tables and figures. The interest of the book lies above all in the quality and richness of its illustrations which represent a remarkable artistic achievement, long acknowledged by art historians. Linen.

€ 290 <http://www.omifacsimiles.com/brochures/cima63.pdf>



- 15th c. [Valencia, Biblioteca General i Històrica de la Universitat, Ms. 837]
Vergilius Maro, Publius. Bucolica, Georgica, Aeneis. Farbmikrofiche-Edition der Handschrift València, Biblioteca General i Històrica de la Universitat, Ms. 837. Einführung und Beschreibung der Miniaturen von Antonie Wlosok.
 [3-89219-023-2] Codices Illuminati Medii Aevi, 23. Munich, 1992. 17 x 25 cm, 42 pp, 10 fiches (x60).

Naples (and Rome?), after 1480(?). Vellum MS with 274 fols., humanistic script, headings in red. Contains the three major works of Virgil, adorned with gilded initials in “bianchi girari” style and various border decorations. The frontispiece is composed in Italian (Florentine) Renaissance style, and, serving as well as opening page to the “Eclogues” or “Bucolics”, displays three pastoral scenes. The “Georgics” have three smaller miniatures depicting scenes with agricultural activities at the beginnings of book I, II and IV. A cycle of 35 (11 full-page) miniatures illustrates the “Aeneid”; book VI, narrating Aeneas’s travel to the underworld, is adorned with 16 miniatures placed within the text. The strange scenic composition and iconographic details at least of some of the miniatures point at an allegoric meaning beyond the narrative surface. The cycle thus can be regarded as a pictorial commentary and reflection to the traditional classical text and its interpretation in a Christian sense. The MS contains additional “argumenta” (versified summaries) of the books of “Georgics” and “Aeneid”. On the borders are numerous corrections and scholia of a later scholar. The codex was produced for the library of the Aragon court at Naples, came then after the fall of the city 1495 to Ferrara and 1527 to Valencia as inheritance to duke Ferdinand of Aragon who gave it to the monastery of San Miguel de los Reyes. Linen.

€ 360 <http://www.omifacsimiles.com/brochures/cima23.pdf>



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

[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>



[Vienna, Österreichische Nationalbibliothek, 2571]
 14th c. *Benoît de Sainte-Maure. Roman de Troie Farbmikrofiche-Edition der Handschrift Wien, Österreichische Nationalbibliothek, Cod.2571. Einführung und kodikologische Beschreibung von Dagmar Thoss.*

[3-89219-010-0] Codices Illuminati Medii Aevi, 10. Munich, 1989. 17 x 25 cm, 44 pp, 7 fiches.

Padova, Master of the Gherarduccio, third decade 14th c.; vellum, 189 fols., 2 cols., calligraphic Italian Gothic book-hand. Decorated with a splendid series of 197 framed miniatures inserted in various positions on the page within the two-column text. All scenes relate directly to the text and illustrate in a lively manner events during the Trojan wars. The dramatic narrative composition of the pictures and the figural painting style reflect the direct influence of Giotto's art on Trecento book painting by artists of the Padova-Bologna school. There are 43 larger painted initials on a gilt and blue field with acanthus leaves, and numerous smaller initials in red and blue with fleuronnée decoration. Titles are in red. Benoît wrote his "Roman de Troie" between 1160 and 1170 when he stayed at the court of King Henry II Plantagenet. His narration of the Trojan war in Old French verses soon became the primary source for vernacular adaptations in other countries, and even for the later Latin prose version of Guido de Columnis (see Cologny-Genève, Bibl. Bodmeriana, cod. 78). Linen.

€ 350 <http://www.omifacsimiles.com/brochures/cima10.pdf>



c.1500

[Vienna, Österreichische Nationalbibliothek, 2624]
Ovidius Naso, Publius. Héroides. Traduit en vers français par Octovien de Saint-Gélais. Farbmikrofiche-Edition der Handschrift Wien, Österreichische Nationalbibliothek, Cod. 2624. Einleitung und kodikologische Beschreibung von Dagmar Thoss.

[3-89219-001-1] Codices Illuminati Medii Aevi, 1. Munich, 1986. 17 x 25 cm, 28 pp, 5 fiches.

Vellum MS of 141 folios from the "School of Rouen", dating from the end of the 15th c. (after 1496). French bastarda handwriting, decorated with a frontispiece that displays the arms of the Coligny family, and with 21 splendid full-page paintings, each presenting the "portrait" of one of the heroines while writing a letter. All pictures are within architectural frames; at one side are three small miniatures showing various scenes. The miniatures of this codex are among the remarkable works of one of the most important French workshops of the period and reflect very clearly the influence of Italian Renaissance models. Linen.

€ 280 <http://www.omifacsimiles.com/brochures/cima01.pdf>



14th c.

[Vienna, Österreichische Nationalbibliothek, 2768]
Heinrich von München. Weltchronik. Farbmikrofiche-Edition der Handschrift Wien, Österreichische Nationalbibliothek, Cod. 2768. Einführung zum Werk und Beschreibung der Handschrift von Dorothea Klein.

[3-89219-043-7] Codices Illuminati Medii Aevi, 43. Munich, 1996. 17 x 25 cm, 77 pp, 14 fiches.

Bavaria, end of 14th c. Vellum, 400 fols., 2 cols., headings in red ink, large red or blue initials with decorative border bars. 226 framed miniatures mostly set before golden backgrounds. This compilation of a universal chronicle in verses is more comprehensive compared to earlier ones by Rudolf von Ems or the "Christherre-Chronik" (see Kassel, Landes- & Murhardsche Bibl., 2° Ms.theol.4; Linz, Bundesstaatl. Studienbibl., cod.472). The greatest part is dedicated to the books of the Old Testament; the events of the New Testament concentrate on the Life of Mary and the Childhood of Christ; then follow the annals of the Roman Empire and the history of popes between AD 14 when the Roman emperor Tiberius started his reign, and AD 44 when St Peter became first pope, up to the year 784 at the time of Charlemagne. Accordingly the iconographical program for the Old Testament parts is very rich: 198 Old Testament subjects from the Creation to the Coronation of king Herodes. For the time of the New Testament follows a sequence of 15 pictures to the Life of Mary and a cycle of 11 pictures (places are left blank for two not executed miniatures) to the Childhood of Christ (Nativity to Christ among the Doctors). The last annalistic part is illustrated by only two pictures: The Baptism of the emperor Constantine and the Julian-Apostata legend. Linen.

€ 475 <http://www.omifacsimiles.com/brochures/cima43.pdf>



1476

[Vienna, Österreichische Nationalbibliothek, 2838]
Jean de Mandeville. Reisebeschreibung. Deutsch von Otto von Diemerigen. / Der Antichrist und die 15 Zeichen vor dem Jüngsten Gericht. Farbmikrofiche-Edition der Handschrift Wien, Österreichische Nationalbibliothek, Cod. 2838. Einführung und Beschreibung von Klaus Ridder.

[3-89219-024-0] Codices Illuminati Medii Aevi, 24. Munich, 1992. 17 x 25 cm, 35 pp, 4 fiches (x98).

Lake Constance region, 1476. Paper, 180 fols., 2 cols., 252 tinted pen drawings. This work, from 1356, was originally composed in French and translated to German at the end of the 14th c. It was conceived as a pilgrims' guide to Jerusalem, starting at Constantinople, and mentioning historical places as Troja or Babylonia, and proceeding to the Near East. In the second part the traveling starts at Trapezus and continues to India, finally proceeding to China by passing north African and Middle Eastern countries. Biblical, legendary, miraculous, or historical events at different periods are reported according to the locality where they took place. The unframed drawings are spread very curiously about the pages, often occupying half a page, or the site borders, or in a stripe with simultaneous scenes over two facing pages. The presentation of illustrated events does not follow the chronological order as usual. Intentionally added by the same scribe is the "Life of Antichrist" and the "Fifteen Signs of Doomsday", with 66 illustrations in a different style. Linen.

€ 320 <http://www.omifacsimiles.com/brochures/cima24.pdf>



1474

[Vienna, Österreichische Nationalbibliothek, 2861]
Heinrich von Veldeke. Eneas-Roman. Farbmikrofiche-Edition der Handschrift Wien, Österreichische Nationalbibliothek, Cod. 2861. Einführung und Beschreibung der Handschrift von Marcus Schröter.

[3-89219-059-3] Codices Illuminati Medii Aevi, 59. Munich, 2000. 17 x 25 cm, 55 pp, 4 fiches.

Pfaffenhausen (Swabia), 1474. Paper, 95 fols., 2 cols., and 37 (facing) pages with 152 square tinted pen drawings set two, and up to six, to a page, with a caption. The Middle High German versified "Eneas-Roman" was created by Heinrich von Veldeke, born in the surroundings of Limburg (Belgium), between 1170 and 1190. The main source for his work was the Old French "Roman d'Enéas", the first medieval anonymous adaptation of Virgil's Aeneid (see Valencia, Bibl. General, Ms. 837). This MS presents the abbreviated history of Aeneas as legendary founder of the Roman Empire after the destruction of Troja. The picture cycle highlights those scenes of the "Aeneid" that allow the display of courtly customs and behaviour: the announcement of a messenger, the ceremonial reception of foreign guests, the formal meeting of a young man and lady, hunting as social event (or as negative example), the distressful farewell and suicide of Dido. Several scenes depict Aeneas and Sibyl wandering through the underworld visiting the lost souls. In the second part when the struggles go on between Aeneas and Turnus about the king's daughter Lavinia the scenes of fight and siege are arranged according to the rules of military art and fighting. The narrative connection between the literary and the visual medium is secured by the pictures' captions with the names of places and persons in action. The pictorial narration functions as an organized summary of the history and becomes an interpretation with its own value. Linen.

€ 280 <http://www.omifacsimiles.com/brochures/cima59.pdf>



15th c.

[Wolfenbüttel, Herzog August Bibliothek, Guelf. 46 nov. 2°]
***Historie von Herzog Herpin. Übertragen aus dem
 Französische von Elisabeth von Nassau-Saarbrücken.
 Farbmikrofiche-Edition der Handschrift Wolfenbüttel,
 Herzog August Bibliothek, Cod. Guelf. 46 Novissimi 2°.
 Kunsthistorische Einführung und Beschreibung der
 Handschrift von Eva Wolf.***

[3-89219-057-7] Codices Illuminati Medii Aevi, 57. Munich, 2000. 17 x 25
 cm, 59 pp, 6 fiches.

Strasbourg(?), after 1455. Paper, 172 fols., 2 cols., 32 tinted pen drawings,
 captions in red ink. The source of this "History" is the 14th c. French
 "Lion de Bourges". The smaller column-wide pictures mostly depict
 interior scenes, the larger two-column wide pictures are presentations of
 battles, sieges, and tournaments, they are multi-scenic with masses of
 figures that become smaller and smaller until vanishing in the
 perspective background, and with towns, villages, and buildings set in
 panoramic landscapes. The style of the pasted drawings refers to Flemish
 and French book painters about 1450, the formal composition is similar to
 illustrations in chronicles. The MS was probably commissioned by
 Elisabeth, niece of the Duke of Lorraine, for her son count Johann III
 (1423-1472), and forms a singular group together with three other
 "historic" works (see Hamburg, Staats- & Universitätsbibl., Cod. 11 und
 Cod. 12; Heidelberg, Universitätsbibl., cpg 152). Linen.

€ 340 <http://www.omifacsimiles.com/brochures/cima57.pdf>



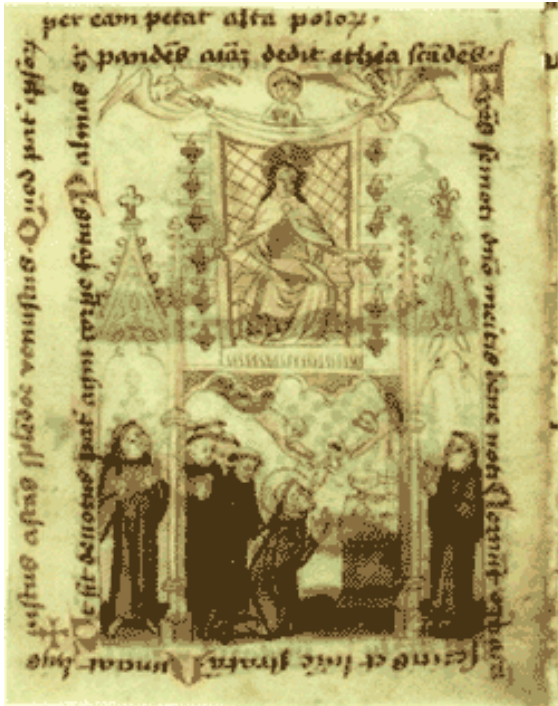
1456

[Würzburg, Universitätsbibl., M.ch.f.150]
***Thomas de Cantimpré. Liber de natura rerum.
 Farbmikrofiche-Edition der Handschrift Würzburg,
 Universitätsbibliothek, M.ch.f.150. Einführung und
 Verzeichnis der Initien und Bilder von Christian
 Hünemörder.***

[3-89219-055-0] Codices Illuminati Medii Aevi, 55. Munich, 2001. 8°, 84
 pp, 10 fiches.

Dettelbach? (near Würzburg), 1456. Paper, 287 fols., 2 cols. Thomas was
 born c.1201 near Brussels, was in Paris during 1237-1240 as a member of
 St Jacques, and died c.1270 in Louvain. His encyclopaedia "De natura
 rerum" was first compiled between 1225 and 1240, and was revised and
 enlarged c.1245. One important source of this most comprehensive
 compilation of medieval knowledge about nature was the Latin
 translation of Aristotle's "De animalibus" by Michael Scott. Later the
 "Liber de natura rerum" itself was translated by Jacob van Maerlant (see
 Detmold, Lippische Landesbibl., Mscr.70) and Konrad von Megenberg
 (see Heidelberg, Universitätsbibl., cpg 311). The encyclopaedia is
 organized by 22 subjects, beginning with "De anatomia humani
 corporis", followed by "De anima" and the books treating monstrous
 men, quadruped animals, birds, sea monsters, fishes, snails, etc. This MS
 has 637 framed tinted pen drawings, small square pictures often on
 golden backgrounds, designating the beginning of chapters or entries of
 books III-XII, XIX and XXII. They are drawn in a schematic way and are
 useful as a visual guide through the divisions of the encyclopaedia,
 together with the coloring. Added as Book XXIII is a Regimen "De
 temperantia vitae" originally commissioned for Duke Albrecht of Austria
 in the 14th c., and at the end a Latin-German vocabulary "Synonyma
 apothecariorum". By its contents, the structure, and luxurious
 presentation this practical compendium may well have served to a
 scholar or doctor. Linen.

€ 380 <http://www.omifacsimiles.com/brochures/cima55.pdf>



15th c. [Würzburg, Universitätsbibliothek, M.p.th.q.8]
Vita Benedicti. Farbmikrofiche-Edition der Handschrift Würzburg, Universitätsbibliothek, M.p.th.q.8. Beschreibung der Bilderhandschrift von Hans Thurn; Edition der Bis bini-Verse von Reinhard Düchting.

[3-89219-021-6] Codices Illuminati Medii Aevi, 21. Munich, 1991. 17 x 25 cm, 39 pp, 1 fiche (x98).

Würzburg, St. Stephan, second third 15th c.; vellum, 29 fols. The pictorial manuscript contains 110 tinted pen drawings, most of them arranged in groups of two per page. The accompanying verses are written beside, above, or below the pictures that illustrate in great detail the various activities and occupations of the Saint. The story of his life thus can be read as in a picture book. The manuscript is regarded as an important document for the history of the Benedictine order. Because of the many pictorial details it is also of great interest for cultural history in general. The literary source for the pictorial scenes is the "Dialogi" of Gregory the Great; the related paragraphs are translated into German. The bis bini-verses are transcribed. The owner of the manuscript was the Benedictine abbey of St. Stephanus at Würzburg. Linen.

€ 190 <http://www.omifacsimiles.com/brochures/cima21.pdf>



15th c. [Zürich, Zentralbibliothek, C 102b]
Heinrich Laufenberg. Regimen der Gesundheit / Iatromathematisches Hausbuch / Michael Puff. Von den ausgebrannten Wässern. Farbmikrofiche-Edition der Handschrift Zürich, Zentralbibliothek, Ms. C. 102 b. Einführung zu dem astromedizinischen Hausbuch von Bernhard Schnell. Beschreibung der Handschrift von Marlis Stähli.

[3-89219-041-0] Codices Illuminati Medii Aevi, 41. Munich, 1998. 17 x 25 cm, 66 pp, 5 fiches.

Zofingen-Aarau, 1479-1485. Paper, 131 fols. (of originally 200?). The first part of this MS contained a complete "Regimen sanitatis" or "Book of nursing" composed in verses by Heinrich Laufenberg (c.1380-1460), but only the following chapters survive: IV (4 seasons and 4 temperaments), V (instructions for nursing, eating, drinking and bleeding), VI (health care for pregnant women, young mothers and their children), and VII (tract on plague). A cycle of 24 framed tinted pen drawings is set in various sizes into the text, and illustrates in a lively and instructive way these chapters. There are genre painting scenes as nursing the baby, or how to teach children to walk; the sequence ends when the child is going first to school, showing an impressive public building with the date "1450", and labelled "Schule". The chapter on plague is illustrated by scenes of dying persons, and for remedy scenes of nursing during illness and recovery. There are versified captions in red and decorative initials. The following "Iatromathematical Corpus" has nearly the same content but without illustrations. Michael Puff finished his studies of medicine in Vienna, 1433. His compilation of recipes to produce alcoholic distilled water from plants (aquae vitae compositae) is based on Taddeo Alderotti (1215-1295), a doctor at Bologna, whose tract soon had been adapted in the vernacular languages and spread throughout Europe. Linen.

€ 310 <http://www.omifacsimiles.com/brochures/cima41.pdf>



c.1469

INCUNABULA, PRINTS, MAPS & DOCUMENTS

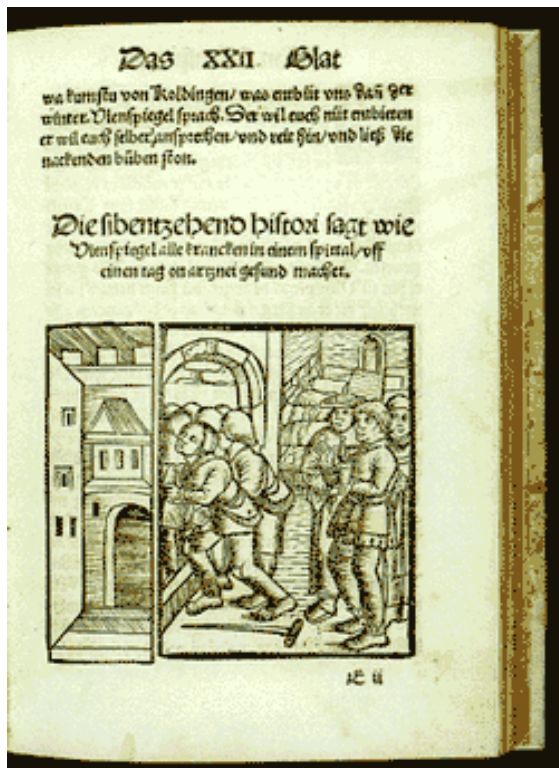
[Berlin, Staatsbibl., Kupferstichkab. Cim. 1,2,5,7,9,10,12]

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.

[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>



16th c.

[Gotha, Forschungs- & Landesbibliothek, Poes. 2014/5 Rara] *Ein kurtzweilig lesen von Dil Ulenspiegel. In der Ausgabe Straßburg, Johannes Grüninger, 1519. Farbmikrofiche-Edition des Exemplars der Forschungs- & Landesbibliothek Gotha, Poes.2014/5 Rara. Einführung zum Text & Beschreibung des Drucks von Jürgen Schulz-Grobert.*

[3-89219-404-1] Monumenta Xylographica et Typographica, 4. Munich, 1995. 17 x 25 cm, 46 pp, 3 fiches.

This early print of the anonymous satirical tales of Till Eulenspiegel, the joker, was produced in 1519 by the famous workshop of Johannes Grüninger at Strasbourg. It is the only extant copy of this edition that is derived directly from the first print (extant fragments) of 1510/11 rather than of the print of 1515 (only extant copy London, British Library, C 57, c 23,1). The 95 (of originally 96) roguish histories centered on clerical as well as secular figures representing all social levels are illustrated by 87 woodcuts at the beginnings of most chapters. Hans Baldung Grien who was a follower of Albrecht Dürer and worked since 1509 at Strasbourg participated in the the woodcuts. The woodcut of the title page shows his sign. Linen.

€ 235 <http://www.omifacsimiles.com/brochures/moxy04.pdf>



15th c. [Heidelberg, Universitätsbibliothek, cpg 438]
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.
 [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 czehen 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. [Mainz, Gutenberg Museum, Ink. 131]
Die Apokalypse. Blockbuch-Ausgabe IV E. Farbmikrofiche-Edition des Exemplars Mainz, Gutenberg-Museum, Ink. 131. Einführung zu den Blockbüchern der “Apokalypse” von Elke Purpus.
 [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>



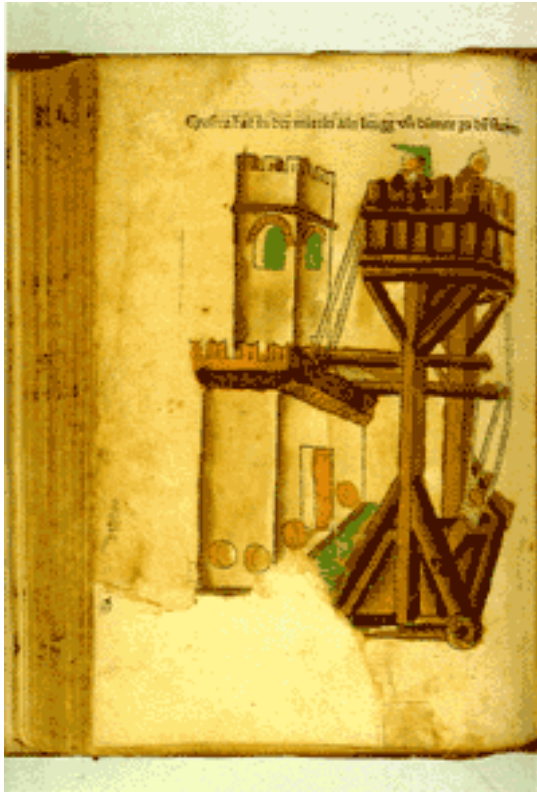
15th-
16th c

[Munich, Universitätsbibliothek, various prints]
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.

[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 Kalendar 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>



15th c.

[Wolfenbüttel, Herzog August Bibliothek, 296.3 Hist.2°]
Vegetius Renatus, Flavius. Von der Ritterschaft. Aus dem Lateinischen übertragen von Ludwig Hohenwang. In der Ausgabe Augsburg, Johann Wiener, 1475/76. Farbmikrofiche-Edition des Exemplars der Herzog August Bibliothek Wolfenbüttel, 296.3 Hist.2°. Einführung zum Werk und zur Druckgeschichte von Frank Fürbeth. Beschreibung des Bildkatalogs kriegstechnischer Geräte von Rainer Leng.

[3-89219-406-8] Monumenta Xylographica et Typographica, 6. Munich, 2002. 17 x 25 cm, 79 pp, 4 fiches (x60).

Produced by Johann Wiener at Augsburg. The oldest printed book with technical illustrations in the German language, an almost complete translation of Vegetius' 4th-c. manual "Epitoma rei militaris", widely disseminated in Europe up to the middle ages. Treated are all aspects of the military knowledge—scientia rei bellicae—of the Romans, and systematically organized in 4 main chapters with many sections: I) Education of young warriors, II) The army, its divisions, organization of battles, weapons, III) Logistics for the army moving forward, preparations for the field battle, and tactical reflections, IV) Fortification of places, preparation of defenses, and instruments and possibilities of siege; naval battles. Newly added is a dictionary of German military terms to the fourth chapter by the translator Ludwig Hohenwang. The most important enlargement of this incunabula is a supplement of 61 full-page colored woodcuts presenting in details weapons, including fire arms, and instruments that could serve for attack or for defense of fortified cities. Hohenwang explained the reason for this picture catalog in his preface: "Wann aber mangelai gerist, bolwerck, vnd gebew, in dem vierden buch begriffen ist, Vnd kain sach ganz klarlich durch bedeutnuß der wort als durch zaigen ains monsters begriffen bescriben vnd bedewt mag werden, darumb hab ich das funft buch gesezset mit figuren dar zu gehoerend...". The woodcuts are copied from 'De re militari' by the Italian Roberto Valturio, printed 1472 in Verona.

Linen.

€ 275 <http://www.omifacsimiles.com/brochures/moxv06.pdf>