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1447

MANUSCRIPTS (by location)

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.

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

[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



1542

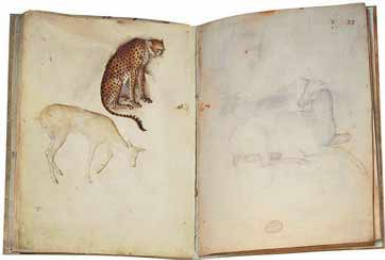
Model Book of Giovannino de Grassi.

[Bergamo, Civica Biblioteca "Angelo Mai", ms. VII. 14]

Luzern, 1998. 17 x 22.7 cm, 62 pp + commentary.

This work is the best known and most precious manuscript in the Angelo Mai Library in Bergamo; it is commonly regarded as the most important example of late Italian gothic art. The master who painted this Ms is Giovanni de Grassi, a marvellous drawer, sculptor and the architect of the cathedral in Milan. At the height of his career de Grassi maintained contact with the most famous architects of the central European gothic cathedrals; this reinforced the Lombardian master's position and probably led him to produce drawings in which he documented his artistic ideas. The codex was created in the later 14th century at the Visconti Court. A so-called model book, it comprises 77 drawings and letters of the alphabet in excellent quality. Model books of this kind were to be an indispensable aid in every artist's workshop. They contained artful ornamental elements, perfect calligraphic initials and exotic animals like lions and leopards. They show both human beings and animals in their pose or specific activities. De Grassi's book is so masterly executed that many painters used it as a model for their own creations. His model book is a true milestone in the history of art, created at the same time as the cathedral of Milan.

Commentary by Orazio Bravi, Maria Grazia Recanati, Maria Grazia Vaccari & Letizia Montalbano. Limited edition of 999 copies.



1542

Taccuino de disegni di Giovannino de Grassi.

[Bergamo, Civica Biblioteca "Angelo Mai", ms. VII. 14]

[88-86251-30-0] Ars Illuminandi. Modena, 1998. 17 x 24 cm, 62 pp + commentary.

This work is the best known and most precious manuscript in the Angelo Mai Library in Bergamo; it is commonly regarded as the most important example of late Italian gothic art. The master who painted this Ms is Giovanni de Grassi, a marvellous drawer, sculptor and the architect of the cathedral in Milan. At the height of his career de Grassi maintained contact with the most famous architects of the central European gothic cathedrals; this reinforced the Lombardian master's position and probably led him to produce drawings in which he documented his artistic ideas. The codex was created around 1400 at the Visconti Court. A so-called model book, it comprises 77 drawings and 24 illustrated letters of the alphabet in excellent quality. Model books of this kind were to be an indispensable aid in every artist's workshop. They contained artful ornamental elements, perfect calligraphic initials and exotic animals like lions and leopards. They show both human beings and animals in their pose or specific activities. De Grassi's book is so masterly executed that many painters used it as a model for their own creations. His model book is a true milestone in the history of art, created at the same time as the cathedral of Milan. Commentary (in Italian) by O. Bravi, M.G. Recanati, M.G. Vaccari, & L. Montalbano. Limited edition of 999 copies.

€ 1250



15th c.

Älterer 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.

[Berleburg, Fürstl. Sayn-Wittgensteinsche Bibl., RT 2/6]

[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



1574

Kostümbuch des Lambert de Vos. Staats- und Universitätsbibliothek Bremen, Ms. or.9.

[Bremen, Universitätsbibliothek, or.9]
[3-201-01527-X] Graz, 1991. 27 x 40 cm, 105, 64 pp.

Costume books are among the most interesting documents showing the encounter of the Orient and the Occident, as they present the subjects in their elaborate and distinct dress. This particular exemplar—representing the glory of the Osmanic Empire in 103 large-format illustrations—was made in 1574 by a painter working for Lambert de Vos, an ambassador of the Habsburgs. It shows the ceremonial ride of the sultan in strict hierarchical order, stylised into a manifestation of glamour and glory during the reign of Soliman the Magnificent. The sovereign's entourage includes—in the order of their social status—ecclesiastical and secular dignitaries, men and women from the bourgeoisie, members of the lower classes and inhabitants of the different provinces. The extremely colorful Costume Book of Lambert de Vos not only provides insight into the traditional costumes and fashions of the Osmanic Empire but also into the hierarchical structures of a community and society which greatly influenced the Western world. Commentary edited by Hans-Albrecht Koch with contributions by Rudolf Stichel, Armin Hetzer, Petra Kappert, & Claus-Peter Haase. Limited edition of 480 copies, bound in full leather.
€ 690



15th c.

Das Jagdbuch des König Modus (Le livre du roi Modus). Bruxelles, Bibliothèque Royale Albert Ier, Ms. 10.218-19.

[Brussels, Bibl. Royale Albert I, 10218-19]
[3-201-01489-3] Codices Selecti, XCI. Graz, 1989. 20.5 x 29.5 cm, 210, 120 pp.

€ 990



14th c.

Das Bestiarium aus Peterborough.

[Cambridge, Corpus Christi College, Parker Library, Ms 53]
Luzern, 2003. 23.6 x 34.8 cm, 44 pp + commentary.

Animal books have been known since classical antiquity and they were among the most popular illustrated manuscripts of the Middle Ages. Popular with both ecclesiastical and secular audiences, bestiaries, together with psalters and apocalypses, were widely read in England and northern France. The Peterborough Bestiary, produced c.1300, is one of the largest manuscripts of its kind and among the most sumptuously decorated extant bestiaries displaying more than 100 animals. They are painted and described in accordance with the customs of the time interpreting their behavior from a Christological perspective. People believed in animals that did not exist and fabulous qualities were attributed to many real animals. Today the Peterborough Bestiary fascinates readers with the wealth of late antique knowledge of biology, mythology and philosophy. The book is essentially based on a text called Physiologus probably written around 200 A.D. in Alexandria. Physiologus might be translated as someone knowledgeable in nature. The anonymous author uses this pseudonym to create allegorical links with God, mankind and the Devil, basing the behavior of real and fabulous animals on Christian faith. The text enjoyed great popularity and it was translated into many languages over the centuries and completed with additions from other knowledgeable sources. The most extensive addition to the original text goes back to the famous Etymologiae of Isidore of Seville from the 7th century. The transition from Romanesque to Gothic Art which started in France gave rise to a new style of painting in England. The desire for increased three dimensionality generally led to more graceful and swifter lines. The new aesthetics had an impact on the representation of animals, their bodies now standing out clearly from the background and the swift movements making them appear more natural. The miniatures of this Ms provide a vibrant panorama of the exotic fauna in a manner much closer to nature than preceding Romanesque examples. Commentary, including transcription and translation of all the texts, by Christopher de Hamel & Lucy Freeman Sandler. Limited edition of 1480 copies, bound in leather with blind stamping after the original.

€ 3480



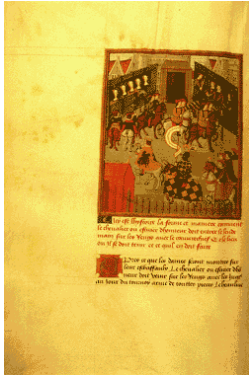
c.1285

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

[Detmold, Lippische Landesbibliothek, Mscr.70]
[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



- 15th c. **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.** [Dresden, Sächsische Landesbibl., Mscr. Dresd. Oc 58] [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



- 1553 **Georg Öllinger 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.**

[Erlangen, Universitätsbibliothek, Ms.2362]

[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. **Los libros del axedrez, dados y tablas de Alfonso X el Sabio.**
[Escorial, Biblioteca del Monasterio, T.I.6]
Valencia, 1987. 28 x 40 cm, 2 vols, 200, 393 pp.

Commentary by Luis Vázquez de Parga, Ana Vázquez Domínguez Rodríguez, Ricardo Calvo & Mechthild Crombach. Deluxe edition of 2,000 copies, bound in full leather, with slipcase.



13th c. **Los libros del axedrez, dados et tablas de Alfonso X el Sabio.**
[Escorial, Biblioteca del Monasterio, T.I.6]
[84-85935-28-4] Madrid, 1988.



13th c. **Códice sobre medicamentos de Federico II, s.XIII.**
[Florence, Biblioteca Medicea Laurenziana, plut. 73. 16]
Valencia, 2002. 11.5 x 17.6 cm, 460 pp + commentary.

A beautiful miscellany of medical advice (with 510 miniatures in the Mesopotamian-Byzantine style) culled from the “Herbal” of Pseudo-Apuleius, the “Medicinis ex libris feminis et masculinis” by Pseudo-Dioscourides, and other sources. The illuminations depict plants and animals and the methods of healing described, the doctors, their patients, and even the buildings in which the illnesses were treated. Limited edition of 999 copies.
€ 4100



16th c. **Bernardino da Sahagún. Historia universal de las cosas de Nueva España.**
[Florence, Biblioteca Medicea Laurentiana, plut. 218, 219, 220]
[16171-M] Florence, 1995. 22 x 32.5 cm, 3 vols, 3,120 pp.

Compiled between 1576 and 1577 and known as the “Florentine Codex”, this bilingual MS (Castilian and Nahuatl) contains information and lavish illustrations about pre-Hispanic civilizations in Mexico. It is the only known complete text of Fra Bernardino (b. 1499) who entered the Franciscan order and arrived in Mexico in 1529. The books are indigenous accounts verbalized by Fra Bernardino from the year 1559. In 1569, after reorganizing and correcting the accounts gathered directly from various sources, he eventually drafted a complete version of the entire Historia. The codex reached the Biblioteca Palatina of the Grand Duke of Tuscany around 1589, probably a gift from Philip II. Hardbound, with slipcase.



c.1460 **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.**

[Heidelberg, Universitätsbibliothek, cpg 311 & 300]

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

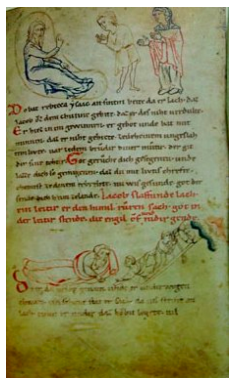
Rhine-Frankish, c.1460. Paper, 374 fols. Konrad von Megenberg (1309-1374) had studied in Paris and Vienna, and became a professor at the cathedral school at Regensburg, where he translated into German the encyclopedic work "Liber de natura rerum" of Thomas de Cantimpré (see Würzburg, Universitätsbibl., 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



17th c. **Leonhard Baldner. Vogel-, Fisch- und Thierbuch von 1666. Vollständiges Faksimile der Handschrift 2° Ms. phys. et hist. nat. der Murhardschen Bibliothek der Stadt Kassel und Landesbibliothek. Einführung von Robert Lauterborn sowie Beiträgen von Erika Kunz, Horst Janus und Claus König.** [Kassel, Landes- & Murhardschen Bibliothek, 2° Ms. phys. et hist. nat.]

Stuttgart, 1973. 20 x 32 cm, 260 pp.

(Volume 1 only, volume 2 out of print). Leonhard Baldner (1612-94) spent years making careful studies of birds and fish, but also of mammals, amphibia, and insects. All of this, including observations on behavior, was recorded in a manuscript, which was lost in a fire. Fortunately a handsome manuscript copy of Baldner's Vogel- Fisch- und Thierbuch was executed in 1666 for the Elector Karl Ludwig of Hesse-Heidelberg, illustrated in color by the Strasburg painter Johann Walther der Ältere. This MS—the basis of this facsimile edition—is now at the Murhardschen Bibliothek, Kassel.
€ 290

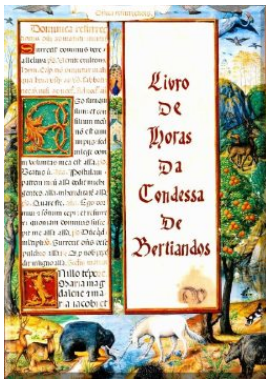


12th c. **Millstätter Genesis- und Physiologus-Handschrift.**

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

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

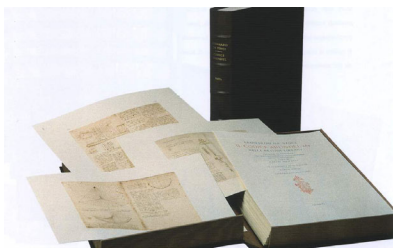
This well-known source, a composite MS copied between 1120 and 1160 in the environs of Kärnten (southern Bavaria), is one of the earliest examples of an illustrated codex in Middle High German. Of great literary and philological importance its texts include Genesis and Exodus and chapters entitled Physiologus,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



16th c. **Libro de horas da Condessa Bertandosa.**

[Lisbon, Academia das Ciências, MS azul n° 1813]
A Coruña, 2004. 24 x 33.2 cm, 2 vols, 236 pp + commentary.

This Book of Hours is one of the most beautiful examples of medieval art, written in Latin, in 2 columns, with gothic rotunda and semigothic handwriting. Dated 1515-1530, it is believed to have been a wedding gift to D. Duarte, son of King D. Manuel. The calligrapher is unknown; art historians attribute the illuminations to Antonio de Holanda. This artist was probably in the Low countries ca.1480 where he received his training in the workshop of Alexander Bening. At the end of the century he went to Portugal where he began his career at the court of D. Manuel between 1495 and 1521. After the death of the King he worked for D. Joao III until his death in 1557. Customs, traditions and dresses are displayed in great detail. Besides the representations of laic character the religious iconography is very important, it represents the culmination of religious artistic illumination in the Low Medieval Period and the beginning of the modern period. Limited edition of 999 copies, bound in full leather.
€ 1450



15th-16th c. **Leonardo da Vinci. Il codice Arundel.**

[London, British Library, Arundel ms 263]
[16181-G] Florence, 1999. 34 x 48 cm, 2 vols, 156 plates (312 facs), 480 pp.

This notebook is not a bound volume used by Leonardo, but was put together after his death from loose papers of various types and sizes. The first section was begun in Florence on 22 March 1508, but the remainder comes from different periods in Leonardo's life (1452-1519), covering practically the whole of his career. Leonardo's first intention seems to have been to gather material for a treatise on mechanics, although his relentless curiosity led him into numerous other topics from the movement of water to the flight of birds. The text is written in Leonardo's characteristic 'mirror-writing', left-handed and moving from right to left. The MS was probably acquired in Italy by Thomas Howard, Earl of Arundel (1586-1646), hence its name today, "Codex Arundel". Limited edition, supplied with leather covered clamshell case for the facsimiles and text volume in full leather.
€ 6000



11th c. **An Eleventh-Century Anglo-Saxon Illustrated Miscellany. British Library Cotton Tiberius B.v, Part I. Together with Leaves from British Library Cotton Nero D.II. Edited by P. McGurk, D.N. Dumville, M.R. Godden, Ann Knock.**

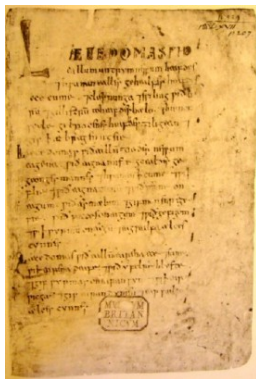
[London, British Library, Cotton Tiberius B.v., part 1]
Early English Manuscripts in Facsimile, 21. Copenhagen, 1983. 109, 189 pp.

The original parts of Cotton Tiberius B. v, vol. 1, consist of an illustrated miscellany of computational, astronomical and geographical matter written during the first half of the 11th c., perhaps at Winchester. It was at Battle Abbey by the 12th c. It contains both Latin and English texts. The Latin material includes a metrical calendar, Cicero's "Aratea", a versified translation of a Greek astronomical text; and Priscian's "Periegesis", another verse translation, this time of a Greek verse text describing the whole world. The metrical calendar was considered by the late Edmund Bishop to be the production of an Irishman at King Alfred's court. In Bishop's words: "it is in the highest degree interesting as the only liturgical document that comes down to us from Alfred's times or the early days of Edward the Elder". The English material in the MS includes Ælfric's "De temporibus anni". There are also a Latin text and an English one of an account of the "Marvels of the East". The book is lavishly illustrated. Half-morocco binding (also available in wrappers for c.25% less).
€ 1060



11th c. ***The Old English Illustrated Pharmacopoeia. British Library Cotton Vitellius C III. Edited by M.A. D'Aronco, M.I. Cameron.***
 [London, British Library, Cotton Vitellius C III]
 Early English Manuscripts in Facsimile, 27. Copenhagen, 1998. 30 x 40 cm, 64, 24 plates, 150 pp.

This MS, written in the early 11th c. and combining the Herbarius Apuleii with the so-called Medicina de quadrupedibus, is a magnificent example of the common pharmacopoeia of the high Middle Ages which was in use until the expansion of the great medical schools of Salerno and Montpellier. Of the several MSS of the Old English translation that survive, it is the only illustrated copy. The Old English descriptions are accompanied by no fewer than 184 illustrations of plants and 47 of animals and serpents. The illustrator was a highly gifted artist who had access to a late antique or Carolingian text which reproduced much more beautiful and naturalistic late classical material than survives in any extant Latin codex, as is demonstrated by more than 50 reproductions of comparative illustrations from other sources. Most of the plants can be identified and a large number are still in use by today's herbalists for the same medical conditions. Half-morocco binding (also available in wrappers for c.25% less).
 € 1170



10th c. ***Bald's Leechbook. British Museum Royal Manuscript 12 D.xvii. Edited by C.E. Wright, with an Appendix by Randolph Quirk.***
 [London, British Library, Royal 12 D.xvii]
 Early English Manuscripts in Facsimile, 5. Copenhagen, 1955. 32, pp.

Collotype. This MS, written at Winchester in the middle of the 10th c., preserves two examples, Bald's and another's, of a handbook for the everyday use of a practising doctor. In addition to prescriptions based on empirical knowledge of the virtues of herbs it contains the charms and invocations which were always part of early medicine and some personal elements which give it great human interest. It is thus a compilation central for the study of Anglo-Saxon medicine and medico-magic, and it throws much light on ordinary life in the 10th c. Half-morocco binding (also available in wrappers for c.25% less).
 € 780



15th-16th c. ***Leonardo da Vinci. Corpus of the Anatomical Studies at Windsor Castle.***
 [London, The Royal Collection, Windsor Castle]
 [16180-K] Florence, 1980. 33 x 48 cm, 400, 474, 1032 pp.

400 facsimiles comprise this impressive corpus of Leonardo's anatomical studies, arranged chronologically by Carlo Pedretti. Leonardo's notes are transliterated, translated and edited by Kenneth D. Keele. The drawings, covering a period of some thirty years, from 1483 to 1513, exhibit a changing focus, moving gradually from morphology to physiology. Limited edition, supplied with leather covered clamshell case for the facsimiles and commentary volumes in full leather. (Original edition in English)
 € 8500



15th-
16th c.

The Drawings and Miscellaneous Papers of Leonardo di Vinci in the Collection of Her Majesty the Queen at Windsor Castle. Edited by Carlo Pedretti.

[London, The Royal Collection, Windsor Castle]
[16174-Q] Florence, 1982-1987 33 x 48 cm, 2 vols, 70, 240 pp.

Facsimile reproductions of the nature studies—landscapes, plants and water studies—by Leonardo and his circle, accompanied by a catalog by Carlo Pedretti and an introduction by Kenneth Clark. Limited edition of 998 copies supplied with leather covered clamshell case. (American edition co-published by Johnson Reprint Corporation).



15th-
16th c.

Leonardo da Vinci. Drawings of Horses and Other Animals from the Royal Library at Windsor Castle. Preface by H.R.H., the Duke of Edinburgh.

Catalogue b Carlo Pedretti. Introduction by Jane Roberts.
[London, The Royal Collection, Windsor Castle]
[16173-P] Florence, 1984. 33 x 48 cm, 85 plates, 232 pp.

Executed in several different media, the 91 drawings in this series range widely and sometimes whimsically over the animal kingdom, and include studies of dogs, cats, oxen, asses, grotesque animals and dragons. The drawings collected here, covering a period of some forty years, are grouped to correspond to 6 major themes arranged chronologically: horse and dragon studies for Early Adorations; proportion studies; studies for the Sforza horse; studies for Anghiari horses; studies for the Trivulzio horse; horses and other animals in later allegories after 1510. Accompanied by a catalog by Carlo Pedretti, supplemented with appendices, indices and glossaries, locates each plate with the context of Leonardo's work, while at the same time analyzing in detail their method of execution. Limited edition, supplied with leather covered clamshell case for the facsimiles and text volume in half leather.



15th c.

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

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

[London, Wellcome Institute, Ms. 49]
[3-89219-039-9] Codices Illuminati Medii Aevi, 39. Munich, 1995. 17 x 25 cm, 76 pp, 3 fiches.

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

€ 290



15th c. **Herbolaire o Grant Herber.**
 [Modena, Bibl. Estense Univ., est. 28 (=alfa M.5.9)]
 Castel San Pietro Terme, 2008. 20 x 28 cm. 340 pp + commentary

L'Herbolaire is the most refined of the two herbariums preserved at the Biblioteca Estense Universitaire of Modena (the other one is the Tractatus de Herbis). The French text in gothic bastard is the anonymous translation of one of the most important medieval books attributed to Plateario the medical doctor of the Salernitana School. The miniatures are the product of a very refined hand and are very close to reality, especially the herbs. "I semplice", the plants and medical remedies treated by the author, number c.500 and are arranged in alphabetical order. There are also other scenes which depict different animals and peasants working in the fields. Limited edition of 299 copies bound in full leather. € 4600



c.1440 **Liber Physiognomiae.**
 [Modena, Bibl. Estense, lat. 697 (=alfa W.8.20)]
 [88-86251-39-4] Ars Illuminandi. Modena, 2000. 22 x 30 cm, 76, 126 pp.

The "Liber Physiognomiae", consisting of a miscellany of medieval astrological treatises, was compiled in northern Italy around 1440. Written in round Gothic script and decorated with wonderful delicate watercolors, it starts with a general astrological discussion followed by a display of horoscopes for the twelve signs of the Zodiac. The codex turns out to be a real encyclopedia of astrological knowledge, with significant cross-disciplinary treatment, including charts for medical applications of astrological calculations, interpretations of the biblical dreams of prophet Daniel, and other medical astrology essays that can be ascribed to Pietro d'Abano, teaching at the University of Padua in the early 14th century. This connection, together with other historical and cultural clues, and the style of the illustrations recalling both Pisanello and Paduan astrological-type frescoes, suggest that this codex was created in the environs of Padua and Ferrara, perhaps on the behest of the Marquis Leonello d'Este. The facsimile, following the original, also reproduces the two "astrolabes"—rotating dials with moving pointers—allowing us to recreate the same calculations made at the time of the "Liber". Commentary by Daniele Bini, Paola Di Pietro Lombardi, & Leandro Ventura. Limited edition of 999 copies, bound in full leather, with clamshell case. € 1100



11th c. **Rabanus Maurus. De universo. Casin, 132, secolo XI. Archivio dell'Abbazia dei Montecassino.**

[Montecassino, Archivio dell'Abbazia, casin, 132]

Scarmagno, 1996. 35 x 49 cm, 530, 216 pp

The archive of the Montecassino Abbey, the religious community founded by St. Benedict in the 6th century that was the hub of medieval monastic life, boasts the invaluable Rabanus Maurus Cassinese MS, which was produced at Montecassino during the time of Abbot Theobald (1022-35) and contains the great encyclopedic dictionary *De Universo*, or *De rerum naturis*, which Rabanus Maurus (780-865), a monk from Fulda who became Bishop of Mainz, wrote in the 9th century, at the zenith of the Carolingian epoch. This large-format codex consists of 530 pages in Beneventan script, splendidly illustrated with over 360 miniatures with lively figures and colors. The true importance of the codex goes beyond its artistic merit, since *De Universo* is one of the leading medieval encyclopedias and the first one compiled after two centuries of silence, that is, after St. Isidore of Seville's *Etymologies*. And although Rabanus drew inspiration from this latter work, *De Universo* surpasses it for the grandiosity of its concepts and its noble aim of spreading knowledge. The work is like an immense library of knowledge that covers the entire Middle Ages, a combination and cross-section of various aspects: the historical and biblical tradition of the Church, books and culture, the animal and plant worlds, descriptions of human life, the nature of the soul and body, monsters and miracles, celestial phenomena and the calculation of time, weights and measures, minerals and metals, the organisation of states, music, medicine, agriculture, the science of war, manual labour, diet, everyday tools and objects. There is no facet of the Middle Ages that is not discussed in this encyclopedia, which mirrors the entire civilisation of the time. Furthermore, the miniatures, which illustrate every subject in marvellous scenes, faithfully follow the style and aim of the text, making the codex a grand fresco of the universal order. Commentary (It-Eng), edited by Guglielmo Cavallo. Limited edition of 500 copies. bound in quarter brown calfskin, with wooden boards and tie-strings.

€ 8450



7th c. **Dioskurides (Codex Neapolitanus, Biblioteca Nazionale, Ms. ex Vindob. gr.1).**

[Naples, Biblioteca Nazionale, Ms. ex Vindob. gr.1]

[3-201-01417-6] *Codices Selecti*, LXXXVIII (= *Codices Mirabiles*, 2). Graz, 1988. 25 x 29.5 cm, 344 pp + commentary.

€ 4800

7th c. **Dioskurides (Codex Neapolitanus, Biblioteca Nazionale, Ms. ex Vindob. gr.1).**

[Naples, Biblioteca Nazionale, Ms. ex Vindob. gr.1]

Codices Mirabiles, 2 (= *Codices Selecti*, 88). Rome, 1988. 25 x 29.5 cm, 344 pp + commentary.



Dioscurides. *De materia medica (Facsimile Edition).*

[Naples, Biblioteca Nazionale]

Athens, 1999. 27 x 32.5 cm. 360 pp + commentary.

Full-color facsimile of the Naples copy of “De materia” which contains on every page an elaborate miniature of the medicinal plants. An indispensable handbook for doctors and pharmacologists. Bibliophile edition of 3000 copies. Clamshell case.
€ 400



15th-
16th c.

The Drawings of Leonardo da Vinci and His Circle in the American Collections. Arranged and Introduced by Carlo Pedretti. Catalogue by Patricia Trutty-Cookhill.

[New York, NYPL; Metropolitan Museum of Art; et al]

[16154-L] Florence, 1993. 34 x 49 cm, 81, 115 pp.

This collection of drawings in facsimile, arranged and introduced by Carlo Pedretti and catalogued by Patricia Tutty-Cookhill, is particularly important for the amount of unpublished material. It contains the complete series of caricatures in the Spencer Collection of the New York Public Library consisting of 104 copies made in the 16th century directly from Leonardo originals (mostly lost) and as such represents first-hand documents for the study of the complex problem of Leonardo’s preoccupation with physiognomy at the time of his studies for the “Last Supper”, c.1495. The publication also includes 15 autograph drawings, 8 of which are preserved in the Metropolitan Museum of Art in New York. Altogether about 200 drawings are reproduced arranged on 80 plates. Limited edition of 998 copies supplied with leather covered clamshell case.
€ 4000



14th c.

Gaston Phoebus—The Master of Game.

[New York, Pierpont Morgan Library, M. 1044]

Luzern, 2007. 28.6 x 38.5 cm, 256 pp + commentary.

Gaston III, Count of Foix and Béarn (called "Phoebus"—after the Sun god— because of his golden blond hair) composed his Livre de chasse between 1387-1389. Organized in 4 parts and written in a clear narrative voice, the work not only depicts the multi-faceted forms of hunting, but presents an impressive knowledge of the natural sciences—long before the age of modern empirical science—with detailed observations on the various animal species. Livre de chasse has become the most famous hunting book of the middle ages (altogether 46 copies of the work have survived). The Pierpont Morgan Library's presentation manuscript—created in the atelier of the "Master of Bedford" and commissioned by Philip the Bold (1342-1404)—is one of the most beautiful of them all, with its clear French "textura" hand (written in a Gasconian dialect), 87 precious miniatures and 126 large-format initials. Commentary by Yves Christe, William Voelke and François Avril. Limited edition of 980 copies bound in quarter vellum.
sFr 10800



12th c. **Bestiarium (Bodleian Library, Oxford, Ms. Ashmole 1511). [standard edition].**
 [Oxford, Bodleian Library, Ashmole 1511]
 [3-201-01218-1] Codices Selecti, LXXVI. Graz, 1982. 18 x 28 cm, 2 vols, 244 pp + commentary.

Bestiaries, illustrated books of animals, whose moralising contents related to select biblical texts, were highly popular in the late 12th century. This Oxfordian MS probably ranks among the finest examples of its kind. The magnificent codex, richly embellished with gold leaf, not only excels in its marvellous luminous opaque color painting and clear depiction of animals, plants and human beings, but also in its predilection for serene symmetry, refined ornament and frequent use of carefully executed diaperwork backgrounds. The pictures are irregularly dispersed throughout the text. According to our modern conception, the animals often show a quite strange view of nature: a crocodile with a serpent's head and bird's feet, a horned panther and rather arbitrary coloring are only a few selected examples of a somewhat astonishing iconography which, far from naturalistic sketches, was based on the free interpretation of literary models. The book contains an incredible wealth of animal depictions, ones that speak for their nature and qualities as well, including those of mankind; of special interest is the illustration of Genesis, with particularly large and strongly narrative painted scenes at the beginning of the book. Commentary and transcription of the text by Franz Unterkircher. Limited edition of 450 copies, bound in leather in the style of the current 19th-c. binding.
 € 1280

12th c. **Bestiarium (Bodleian Library, Oxford, Ms. Ashmole 1511). [deluxe edition].**
 [Oxford, Bodleian Library, Ashmole 1511]
 Codices Selecti, LXXVI. Graz, 1982. 18 x 28 cm, 2 vols, 244 pp + commentary.

(same as above, but edition of c.100 copies with deluxe binding)



1577

Splendor solis. Tratado de alquimia.

[Paris, Bibliothèque Nationale, allem. 113]

Valencia, 2009. 21 x 30 cm. 100 pp + commentary.

The Splendor Solis, an important treatise on alchemy written at the dawn of modern science, consists of text accompanied by a series of 22 elaborate images set in ornamental borders and niches similar in style to the decorative borders used in book of hours of the period. The book's symbolic process follows the alchemical death and rebirth of the King, followed by a series of 7 flasks, each associated with one of the planets. Within the flasks a process is shown involving the transformation of bird and animal symbols into the Queen and King, represented by white and red pigment. Elements of the work can be found in the Pretiosissimum Donum Dei sequence (15th c.) and the writings of Saloman Trismosin, possibly the teacher of Paracelsus. MS allem. 113 of the Bibliothèque Nationale—the basis of this deluxe facsimile edition—is a beautiful parchment manuscript of 50 folios, sumptuously illuminated in gold and silver; the MS is one of just seven early surviving mss sources of this fascinating text. List of illuminations: 1) The Arms of the art; 2) Philosopher with flask; 3) The Knight on the double fountain; 4) Solar King and Lunar Queen meet; 5) Miners excavating hill; 6) Philosophers beside tree; 7) Drowning King; 8) Resurrection out of the swamp; 9) Hermaphrodite with egg; 10) Severing the head of the King; 11) Boiling the body in the vessel; 12) Saturn – Dragon and child; 13) Jupiter – Three birds; 14) Mars – Triple-headed bird; 15) Sun – Triple-headed dragon; 16) Venus – Peacock's Tail; 17) Mercury – The White Queen; 18) Moon – The Red King; 19) The dark sun; 20) Children at play; 21) Women washing clothes; 22) Sun rising over the city. Limited edition of 999 copies.

€ 4000



1198

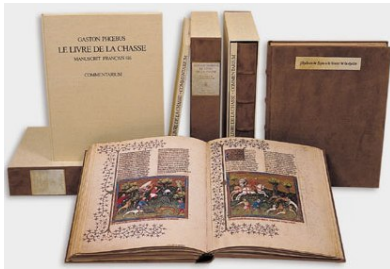
Kitâb al-Diryâq (Thériaque de Paris).

[Paris, Bibliothèque Nationale, arabe 2964]

Sansepolcro, 2009. 28.5 x 37 cm, 2 vols, 72 , 272 pp

The most important surviving manuscript of the Kitâb al-Diryâq, painted in the “Mosul School” style developed in northern Iraq in the late 12th to early 13th century under the patronage of the Zangid dynasty (1127-1222). Another copy of the work is preserved in the Österreichische Nationalbibliothek, Vienna, however, the Paris copy—the basis of this facsimile edition—is in better condition. Commentary: Oleg Grabar, Françoise Micheau, Jaclynne Kerner, Anna Caiozzo, Marie Genèviève Guesdon. Deluxe limited edition of 999 copies, bound in goatskin with gold stamping; slipcase covered with red silk with embossed reproduction from the MS.

€ 2980



15th c.

Gaston Phoebus – Livre de la chasse (Paris, Bibliothèque Nationale, Ms. fr. 616).

[Paris, Bibliothèque Nationale, fr. 616]

[3-201-00932-6] Codices Selecti, LIII. Graz, 1976. 28 x 37 cm, 2 vols, 275, 76 pp.

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

15th c.

Livre de la chasse, by Gaston Phoebus.

[Paris, Bibliothèque Nationale, fr. 616]

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

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



15th c.

Tacuinum Sanitatis.

[Paris, Bibliothèque Nationale, lat. 9333]

Barcelona, 2008. 22.5 x 35.5 cm. 216 pp + commentary.

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



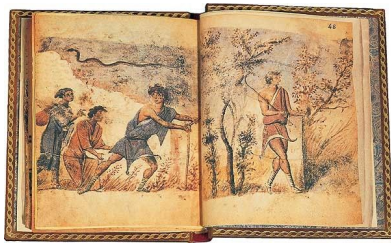
16th c.

Grandes horas de Ana de Bretaña.

[Paris, Bibliothèque Nationale, lat. 9474]

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

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



10th c.

Theriaka y Alexipharmaka de Nicandro.

[Paris, Bibliothèque Nationale, suppl. gr. 247]

[84-88526-30-X] Barcelona, 1997. 12.4 x 16 cm, 96, 370 pp.

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



15th-
16th c.

I disegni di Leonardo da Vinci e della sua cerchia nelle collezioni pubbliche in Francia. Ordinati e presentati da Pietro C. Marani / [The Drawings of Leonardo da Vinci and His Circle in the Public Collections in France. Arranged and Presented by Pietro C. Marani].

[Paris, Musée de Louvre, & 7 other institutions]

[78301-P] Florence, 2008. 33.5 x 49 cm, 114 plates, 280 pp.

NEW. The Department des Arts Graphiques at the Musée du Louvre in Paris conserves what is possibly the most important collection of drawings by Leonardo and his circle in Europe, after that housed in the Royal Library at Windsor. Considered together with the other French collections, that of the Louvre, begun by the King of France Louis XIV and augmented over the centuries, offers an unrivalled overview of Leonardo's graphics, highlighting all the techniques and all the various stylistic changes. They range from the first brush drawings executed on superfine linen cloth recalled by Vasari, the pen and ink drawings relating to the Adoration of the Magi and the Madonnas of his early maturity, the drawings in red chalk of the early Milan period, right through to the celebrated drawing, colored using mixed technique, with the Portrait of Isabella d'Este and the studies for Saint Anne. The collection presents all Leonardo's scattered drawings conserved in the following French museums: Musée de Louvre, École Nationale Supérieure des Beaux-Arts, Institut Néerlandais, Fondation Custodia, Collection Frits Lugt, Musée Bonnat (Bayonne), Musée des Beaux-Arts (Rennes). Limited edition of 998 copies, supplied with leather covered clamshell case for the facsimiles and text volume in half leather. (only available with purchase of entire set of the Edizione Nazionale) € 6000



12th c.

Il libro del Maestro - Piacenza, Biblioteca Capitolare, C.65.

[Piacenza, Biblioteca Capitolare, 65]

Piacenza, 1997. 34 x 51 cm, 2 vols, 904, 273 pp.

Fine color halftone of a rare 12th-c. manuscript from the Cathedral of Piacenza. One of the first "encyclopedias" of Western Europe, with great historic, paleographic, liturgical and artistic significance, touching the history of music, theater, miniature production, medicine, agriculture and the esoteric sciences. The codex consists of a calendar, psalter, divine office, gradual (with proper-sequentiary), antiphony, and obituary. With commentary by Brian Møller Jensen and congress proceeding edited by Pierre Racine. Deluxe binding in full leather, with tooling and brass bosses.

\$ 3995



1805 ***Libro de las setas de Robert Wilson.***
[private collection]
978-84-935459-3-2 Burgos, 2007. 10.3 x 16.3 cm, 622 pp.

Deluxe facsimile of the unique manuscript, 1805, from a private collection. Limited edition of 898 copies.



14th c. ***Historia plantarum.***
[Rome, Bibl. Casanatense, ms. 459]
Modena, 2001. 32 x 46 cm. 590 pp + commentary.

This precious MS, an encyclopedia of the natural sciences, describes plants, minerals, and animals with particular reference to their medicinal and therapeutic properties. The codex dates from the late 14th century and was produced at the court of Gian Galeazzo Visconti, who presented it to Wenceslas IV, king of Bohemia and Germany. The contents of the *Historia Plantarum* are arranged alphabetically. The opening page of each section is richly decorated with architectural motifs, especially gothic pinnacles, interwoven with curious ramage dotted with gold. The initials often enclose a half-bust of a doctor or man of letters. The 295 folios include more than 500 illustrations of plants, and reflect a detailed and impressive knowledge of plants in Italy in the late middle ages. In addition to the botanical illustrations there are more than 80 of animals from which healing substances can be obtained, and more than 30 of mineral derivatives. Other sections of the text are illustrated with scenes and figures reflecting diverse aspects of daily life. Such a rich and complex codex required the work of a number of miniaturists who had to be carefully monitored and coordinated. As early as 1912, Pietro Toesca attributed the codex to Lombard workmanship, to the circle of Giovannino de' Grassi, indicating the varied quality of the illustrations. Among the many marvellous illustrations in the *Historia Plantarum*, outstanding are the quality and decorative exuberance of the 24 frontispieces accompanying every letter of the alphabet. The imaginative richness and variety of the decorative motifs applied with a delicacy of color and execution give these miniatures a distinct and quite unmistakable quality. Commentary edited by Vera Segre, with digital translation of the texts. Limited edition of 750 copies, bound in green velvet over wood, with metal trimmed clasps and bosses of burnished brass on front and back boards.



14th c. ***Theatrum sanitatis.***
[Rome, Bibl. Casanatense, ms. 4182]
[84-88526-45-8] Barcelona, 1999. 22 x 32.8 cm, 214 pp + commentary.

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



15th c. **Turnierbuch für René d'Anjou (Le pas de Saumur)**
 [St. Petersburg, Russian National Library, Fr. F. XIV. Nr.4]
 [3-201-01674-8] Codices Selecti, CIV. Graz, 1998. 2.5 x 3.7 cm, 108 pp + commentary.

€ 1980



14th c. **Libro de los Tesoros.**
 [St. Petersburg, Russian National Library, ФР.Fv.III,4]
 [84-88526-52-0] Barcelona, 1999. 25 x 34 cm, 300 pp + commentary.

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



15th c. **Libro de los medicamentos simples.**
 [St. Petersburg, Russian National Library, ФР.Fv.VI #1]
 [84-88526-69-5] Barcelona, 2000. 27 x 37 cm, 340 pp + commentary.

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



12th c. ***The Guta-Sintram Codex.***
 [Strasbourg, Bibliothèque du Grand Séminaire, ms. 37]
 Luzern, 198?. 26 x 35 cm, 326 pp. + commentary.

This codex is one of the most valuable manuscripts from Alsace; due to its exceptional Romanesque illuminations and content it ranks as one of the greatest art treasures in Europe. It is a book of requiems, medicine, rules and customs as well as a collection of sermons. Joint work of the Augustinian Canoness Guta von Schwarzentann and the Augustinian Canon Sintram of Marbach. Completed in 1154. Original at the Library of the Grand Séminaire in Strasbourg. Commentary in French and German. Limited edition of 930 copies. Binding in cowhide is a faithful rendition of the present binding done in the 17th century.



15th-
16th c. ***I disegni di Leonardo di Vinci e della sua cerchia nella Biblioteca Reale di Torino. Ordinati e presentati da Carlo Pedretti. Con la riproduzione integrale dell'opera inedita Disegni d'architettura militare di Leonardo da Vinci (Ms. Saluzzo 312).***

[Turin, Biblioteca Reale]
 [16153-K] Florence, 1990. 23, 138 pp.

A definitive edition of all the Leonardo material assembled by Carlo Alberto of Savoy about 1840, including the famous self-portrait and the study for the angel of the "Virgin of the Rocks". Also included is a reproduction in the original size of Codex Saluzzo 312 which is an unpublished collection of Leonardo's studies of military architecture compiled about 1840. Arranged and introduced by Carlo Pedretti. Limited edition of 998 copies supplied with leather covered clamshell case. (only available with the purchase of the complete set of the Edizione Nazionale dei Manoscritti e dei disegni di Leonardo da Vinci) € 6000



c.1505 ***Leonardo da Vinci. Il codice sul volo degli uccelli nella Biblioteca Reale di Torino.***

[Turin, Biblioteca Reale]
 [16166-Q] Florence, 1976. 25 x 36 cm, facsimile + 90 pp.

Compiled between 1505 and 1506, Leonardo's Codex on the Flight of Birds, reflects his preoccupations as a painter at the height of his powers. The emphasis on precise observation, and the conception of natural phenomena as dynamic and complex processes—involving wind, motion, and anatomy—are readily apparent in Leonardo's painting of this period. The codex also contains notes on mechanics as well as botany, architectural plans and water studies. Accompanied by a text volume by Augusto Marinoni containing introduction, diplomatic and critical transcriptions. Limited edition, supplied with deluxe leather covered clamshell case. € 1600

c.1505 **Leonardo da Vinci. Il codice sul volo degli uccelli nella Biblioteca Reale di Torino.**

[Turin, Biblioteca Reale]

[16179-V] Florence, 1976. 25 x 36 cm, facsimile + 90 pp.

Same as above but French edition ("Manuscrit sur le vol des oiseaux") co-published by Éditions Les Incunables, with standard case.
€ 1200

c.1505 **Leonardo da Vinci. Il codice sul volo degli uccelli nella Biblioteca Reale di Torino.**

[Turin, Biblioteca Reale]

[16176-J] Florence, 1976. 25 x 36 cm, facsimile + 90 pp.

Same as above but English edition ("Codex on the Flight of Birds") co-published by Johnson Reprint Corporation, with standard case.
€ 1200



16th c. **Atlas de historia natural de Felipe II (Códice Pomar. C. XVI.).**

[Valencia, Biblioteca General e História de la Universidad]

Valencia, 1990. 23.5 x 33.6 cm, 468 pp + commentary.

Pictorial manuscript composed of 218 color illustrations painted on recto sides only, the first 47 concerning animals and from 48 onwards plants. Latin titles in 16th-c. humanistic script. Although none of the illustrations are signed, a significant number of the illustrations show features of Jacobo Ligozzi from Verona, one of the most famous plant and animal artists of the 16th century. The rest of the Atlas illustrations are drawings of American plants and animals carried out in what is considered to be the first modern scientific expedition, the one sent by Philip II to research "the history of natural things in our Indies". Directed by Francisco Hernández, this famous expedition studied Mexican nature from 1571 to 1577. The MS constitutes a source of exceptional importance of Renaissance botanical and zoological iconography. The provenance of the MS has important historical significance: it was given by Philip II to Jaime Honorato Pomar, Professor of medical botany of the University of Valencia, the first chair dedicated to this subject in the Kingdom of Spain and one of the earliest in Europe. Commentary by José María López Piñero. Deluxe edition of 3,000 copies, bound in full parchment.



15th c.

Dioscórides Latino.

[Vatican, Bibliotheca Apostolica, Chig. F. VII. 158]

[84-95767-42-2] Colección Scriptorium. Madrid, 2003. 440 pp + commentary.

Codex Chigi F VII.158 is richly illustrated with images of grasses, trees, plants, animals, amphibians and insects. This encyclopedic herbarium with notes about food, balsams, poisons and cosmetic products derived from various animals was an example and model both in the Orient and the Occident and enjoyed a great reputation from the medieval to the renaissance periods. The MS is the work of Dioscórides-Pedanio, the Greek doctor and naturalist born in the 1st century A.D. He was active as the military doctor for Emperor Claudio and Neron. Dioscórides understood the gathering and systemization of all that the empirical practice and popular medicine knew regarding the plants and their use. This treatise is a marvel in medieval pharmacopeia and tells in simple terms the normal use of medicinal plants, known as "medicamentum simplex" as opposed to "medicamentum compositum", one that is prepared unifying several substances. Drawings have the stigma of Cardinal Fabio Chigi and Pope Alexander VII stamped in gold.

€ 1850



15th c.

El Dioscórides Greco-latino del Papa Alejandro VII.

[Vatican, Bibliotheca Apostolica, Chig. F. VII. 159]

[84-88829-73-6] Colección Scriptorium, 16. Madrid, 1999. 19.8 x 28.3 cm 484 pp + commentary.

This Greek Dioscorides, from the exceptional library of Cardinal Fabio Chigi (becoming Pope Alexander VII in 1655), follows the general format of the pharmacopoea as used in the Greek, Roman and Arab worlds from the 2th c, until modern times. It gets its name from Pedacius Dioscorides Anazarbeus, a Greek doctor in the service of the Roman legions, who, in his "De Materia Medica", listed 600 plants, 90 minerals and 30 animal products, with a drawing of each one and a note of its therapeutic properties. This particular MS was originally conceived as a series of drawings only, with no explanatory text. It was compiled, in alphabetical order, around the middle of the 15th c. in the Monastery of St. John the Baptist in Constantinople, and was modelled on a famous Dioscorides (now in Vienna) which had been given in 512 to Juliana Anisia, daughter of the emperor Anisius Olibira and Placidia, daughter of Valentinian III. A cleric in the Monastery of St Demetrius, called Isidore Ruthenus, was charged with writing in the Greek names of the plants in very small letters on the tops of the folios. Five other hands are present, adding other names for the plants in Greek, Latin and also some Romance languages. The quality of the drawings and the accuracy of the color used are so remarkable that botanists describe this as a unique work of art among manuals of ancient and medieval pharmacopoea and botany. Limited edition, bound in full leather.

€ 2600



13th c.

El arte de la cetrería de Federico II (siglo XIII).

[Vatican, Bibl. Apost., pal. lat. 1071]

[84-95767-51-1] Colección Scriptorium, 25. Madrid, 2005. 25 x 36 cm, 220 pp + commentary.

The art of falconry, one of the oldest sports, consists in the use of birds of prey trained to hunt birds of a larger size like cranes, bustards, geese, and other species they wouldn't normally hunt. These hunting techniques arrived in Europe around the 5th century and were introduced by the Germanic invaders. The mosaics of the Halconero Villa in Argos, Greece, showed for the first time what this art is. After its introduction in Europe falconry rapidly spread there, becoming the favorite sport of kings and princes. During the Renaissance when firearms were perfected, falconry declined and almost disappeared. Falconry gave rise to a very abundant literature; the first work in Europe is a 10th c. tract by the "Anonymous de Vercelli". Frederick II von Hohenstaufen, a passionate hunter and especially interested in falconry and the natural sciences spent more than 30 years gathering information and experiences to write the master work of the Western art of falconry: *De Arte Venandi cum avibus* (The Art of Falconry). This erudite emperor considered all previous literature in this area poor and insufficient. Frederick's work is transmitted in Codex ms. pal. lat. 1071, preserved in the Biblioteca Apostolica Vaticana. This 2-column 111 folio parchment manuscript is the most famous and best known of all the works of Frederick II because of its incredibly beautiful illustrations. The marginalia has 170 human figures, more than 900 species of birds, 12 horses and 36 other animals plus all the paraphernalia needed for falconry. Commentary by José Manuel Fradejas Rueda. Bound in full leather. € 2550



1615

Turnierbuch aus der Kraichgauer Ritterschaft. Ross. 711.

[Vatican, Biblioteca Apostolica, Rossi 711]

Codices e Vaticanis Selecti, LVII. Zürich, 1983. 19 x 31 cm, 80, 110 pp.

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



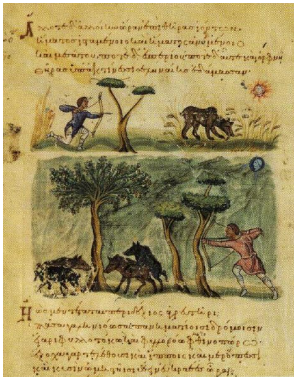
15th-16th c.

Das Tierbuch des Petrus Candidus. Urb. lat. 276.

[Vatican, Biblioteca Apostolica, Urb. lat. 276]

[5004] Codices e Vaticanis Selecti, LX. Zürich, 1984. 20 x 27 cm, 2 vols, 472, 216 pp.

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



11th c. ***Tratado de caza y pesca. Oppiano. Cynegetica.***
 [Venice, Bibl. Naz. Marciana, gr. z. 479 (=881), Oppiano. Cynegetica]
 Valencia, 1999. 23.5 x 19 cm, 150 pp + commentary.

Didactic poem about the techniques of hunting with hounds, written in the 3rd century by Oppiano of Apamea in Syria, for the Roman emperor Caracalla. It contains the most extensive illustrative scheme of the late Macedonian age. The ms, written in Greek minuscule and decorated with miniatures in Byzantine style, comes from 11th c. Constantinople. Limited edition of 999 copies.
 € 2400



15th-
16th c. ***I Disegni di Leonardo da Vinci e della sua cerchia nel Gabinetto dei Disegni e Stampe delle Gallerie dell'Accademia a Venezia.***
 [Venice, Gallerie dell'Accademia]
 [55028-L] Florence, 2003. 33 x 48 cm, 72 plates, 220 pp.

26 (6 attributed) drawings from Leonardo's own hands, among these 4 studies to the Battle of Anghiari, 2 each to Natività, Sant' Anna (Louvre), Ecce Homo, Uomo Vitruviano, 3 attributed studies to Cenacolo as well as technical drafts. In addition 33 works by Ambrogio De Predis, Giovanni Antonio Boltraffio, Francisco Napoletano (published for the first time), Marco da Oggiono (2 of them for the first time), Giampietrino, Agostino da Vaprio, Andrea Solario (1 of them for the first time), Cesare da Sesto. Francesco Melzi, as well as two anonymous copies from the Anatomical Studies. Finally 13 (9 first time) mostly anonymous sheets by copyists, imitators and followers of Leonardo's from the 16th through the 19th centuries. Arranged and introduced by Carlo Pedretti. Limited edition of 998 copies supplied with leather covered clamshell case.
 € 4000



13th c. ***Medicina antiqua (Codex vindobonensis 93).***
 [Vienna, Österreichische Nationalbibliothek, 93]
 [3-201-00738-2] Codices Selecti, XXVII. Graz, 1971. 18.6 x 27.5 cm, 2 vols, 322, 80 pp.



16th c. **Reiner Musterbuch (Codex vindobonensis 507). [standard edition].**
 [Vienna, Osterreichische Nationalbibliothek, 507]
 [3-201-01087-1] Codices Selecti, LXIV. Graz, 1979. 15.8 x 24.1 cm, 2 vols, 26 pp + commentary.

Commentary by Franz Unterkircher. Limited edition, bound in full leather.
 € 160

13th c. **Reiner Musterbuch (Codex vindobonensis 507). [deluxe edition].**
 [Vienna, Osterreichische Nationalbibliothek, 507]
 Codices Selecti, LXIV. Graz, 1979. 15.8 x 24.1 cm, 2 vols, 26 pp + commentary.



15th c. **Tacuinum sanitatis (Codex vindobonensis 2396).**
 [Vienna, Osterreichische Nationalbibliothek, 2396]
 [3-201-01258-0] Codices Selecti, LXXVIII. Graz, 1984. 17.5 x 26.5 cm, 2 vols, 82, 184 pp.

Codex Vindobonensis 2396, compiled in Venice around 1490, is categorized as a Tacuinum Sanitatis MS, a book on health arranged in tabular form. This book form goes back to the so-called Taqwin As-Sihha, a medicinal work written by the Arab physician Ibn Bôtlan who lived and worked in the mid-11th century in Baghdad. The Arabic original version was later translated into Latin, probably on the request of King Manfred of Sicily (r. 1258–1266). This Tacuinum Sanitatis is the most extensive and neatly arranged collection of recipes for domestic use. Each of its 82 pages displays 4 miniatures which accompany and illustrate the text. In addition to some highly interesting methods of curing that are still in use today, the reader will also find extremely amusing passages. Based on the classical wisdom of Plato and Aristotle, matter was thought to consist of four elements, the equivalent of the states of aggregation we talk about in physics today. These four elements were assigned different qualities: Earth: dry and cold (solid); Water: wet and cold (fluid); Air: wet and warm (gaseous); Fire: dry and hot (plasm). This theory evolved into the theory of the four humors according to which an illness was assumed to be the result of a disturbance in the fluids of the body, and the curing methods aimed at re-establishing the humoral balance in order to restore health. The modern reader will encounter the origins of the means and methods for leading a healthy life, still in use today. Commentary by J. Rössl, with translations by H. Konrad. Limited edition of 980 copies, bound in full leather and housed in a cloth covered slipcase.
 € 580

- 10th c. ***Abu Mansur Muwaffak ibn `Ali al-Harawi. Das Buch der Grundlagen über die wahre Beschaffenheit der Heilmittel (Codex Vindobonensis A.F. 340). [standard edition].***

[Vienna, Österreichische Nationalbibliothek, A.F. 340]

[3-201-00788-9] Codices Selecti, XXXV. Graz, 1972. 15 x 19 cm, 116, 438 pp.

Complete facsimile edition of the 438 pages (219 folios) in original size; 16 pages in color. Reprint and translation in English of the text originally published by F.R. Sligmann, Codex Vindobonensis sive Medici Abu Mansur Muwaffak Ibn Ali Heratensis liber fundamentorum pharmacologiae, pars I (Vienna 1859), and a modern introduction by Dr. C.H. Talbot. Numbered edition, bound in half leather.
€ 390

- 10th c. ***Abu Mansur Muwaffak ibn `Ali al-Harawi. Das Buch der Grundlagen über die wahre Beschaffenheit der Heilmittel (Codex Vindobonensis A.F. 340). [deluxe edition].***

[Vienna, Österreichische Nationalbibliothek, A.F. 340]

[3-201-00789-7] Codices Selecti, XXXV. Graz, 1972. 15 x 19 cm, 116, 438 pp.

(same as above, but with deluxe binding)

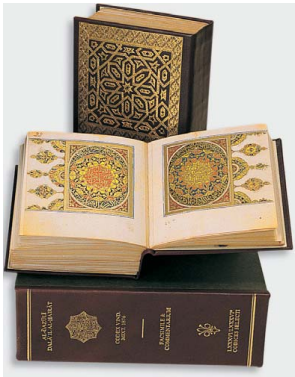
€ 262



- 6th c. ***Dioscurides (Codex vindobonensis Med. gr. 1).***

[Vienna, Österreichische Nationalbibliothek, med.gr.1]

[3-201-00732-3] Codices Selecti, XII. Graz, 1965-70. 31 x 38 cm, 2 vols, 984, 84 pp.



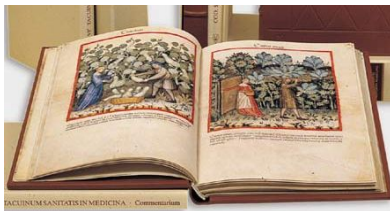
- 17th c. **Abu Abdallah Muhammed ibn Abi Bakr ibn Sulayman al-Gazuli. Dala'il al'Hayrat. Hinweisungen zur Wohltätigkeit (Österreichische Nationalbibliothek, Wien, Codex Vindobonensis Mixt. 1876).**
 [Vienna, Österreichische Nationalbibliothek, mixt. 1876]
 [3-201-01325-0] Codices Selecti, LXXXVI. Graz, 1987. 11.4 x 11.4 cm, 318, 68 pp.

The prayer-book Dala'il al'Khayrat ("Guidelines "to the blessings and the shinings of lights, giving the saying of the blessing prayer over the chosen Prophet") by the Moroccan mystical activist Abu 'Abdallah Muhammad bl Sulayman al-Jazuli is one of the best known books in Sunni Islam. There are thousands of MSS of it all over the world and many hundreds of printed versions. The subject material—essentially a long litany of blessings over the Prophet Muhammad—vouches for a luxurious execution of the MSS, and the skills of Qur'anic calligraphers, especially in the Maghrib and in Istanbul came to full fruition. The extraordinary high quality of ÖNB mixt. 1876 with its Maghribi text and rich oriental-islamic decoration make it one of the masterpieces of arabic calligraphy. Commentary by T. al Samman. Limited edition of 980 copies bound in leather with oriental patterns; clamshell case covered in cloth.
 € 1500



- 14th c. **Abu'l Qasim Halaf Ibn'Abbas al-Zahraui – Chirurgia (Codex Vindobonensis S.N. 2641).**
 [Vienna, Österreichische Nationalbibliothek, ser.nov.2641]
 [3-201-01116-9] Codices Selecti, LXVI. Graz, 1970. 28 x 40.5 cm, 2 vols, 156, 70 pp.

Deals with medicine and plant cures.



- 14th c. **Tacuinum sanitatis in medicina (Codex vindobonensis S.N. 2644).**
 [Vienna, Österreichische Nationalbibliothek, ser.nov.2644]
 [3-201-01311-0] Codices Selecti, VI. Graz, 1966. 23 x 33 cm, 2 vols, 214, 148 pp.

€ 976

- 14th c. ***Tacuinum sanitatis in medicina (Codex vindobonensis S.N. 2644).***
 [Vienna, Osterreichische Nationalbibliothek, ser.nov.2644]
 Rome, 1966. 23 x 33 cm, 2 vols, 214, 148 pp.

The identical edition, as offered by the co-publisher (Rome, 1966).
 € 1171



- 1456 ***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.***
 [Würzburg, Universitätsbibl., M.ch.f.150]
 [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



- 15th c. ***Vom Einfluß der Gestirne***
 [Zürich, Zentralbibliothek, C 54]
 Luzern, 1983. 20 x 29 cm, 124, 198 pp.

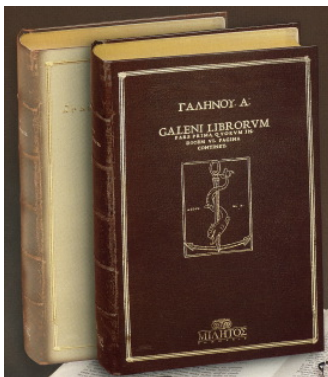
Lavishly illustrated. Contains a number of the most important and informative treatises from two central areas of late medieval healing practice: medical astrology and hygienics. Emphasis on influence of the sun on its course through the zodiac and on the moon and planets on man's health and character. It also provides valuable evidence on urban culture in the 15th century. Prepared in Nuremberg around mid 1400s for the Schuntas dynasty. Commentary edited by Gundolf Keil, with contributions by Friedrich Lenhardt, Christoph Weisser & Huldrych M. Koelbing. Limited edition of 980 copies.



15th c. **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.**
 [Zürich, Zentralbibliothek, C 102b]
 [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

INCUNABULA, PRINTS, MAPS & DOCUMENTS



16th c. **Galenus librorum. Pars I-II.**
 [Manutius, Aldus, printer]
 [960-8460-63-8] Athens, 2005. 21 x 29.5 cm. 2 vols, 1002 pp.

Facsimile of the first edition—Venice, 1525—of the celebrated work of Galen by Aldus Manutius, the greatest publishing enterprise of the Aldine house and a monument to the greatest physician of all antiquity. This authoritative treatise was accomplished through the collaboration of a most distinguished group of medical scholars who edited and collated the manuscripts brought together by Aldus. Included were Giovanni Batista Oppozzoni, John Clement, Edward Wotton, William Rose, Thomas Lupset, Thomas Linacre, and George Agricola. The numerous editions and translations of Galen’s works that were published later in the 16th century were based on the Aldine Greek text. Hardbound.
 € 220



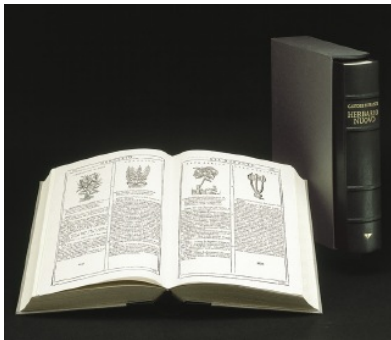
1613

Hortus Eystettensis.

Besler, Basilius.

Scarmagno, 2007. 43.5 x 52 cm. 4 vols, 367 pp; 286 pp.

Deluxe facsimile of the Eichstatt, 1613 edition. Basilius Besler (1561-1629), a Nuremberg apothecary, was in charge of the gardens of Prince Bishop of Eichstatt. They were probably the first comprehensive botanical gardens devoted to flowering plants, many of which were imported from the Americas and the Ottoman Empire. Besler began work on a simple herbal devoted to plants of medicinal value, however with the patronage of Prince Bishop he was able to expand his work into a massive herbal—the Hortus Eystettensis (The Garden of Eichstatt). In this first large-folio natural history botanical, taking 16 years to complete, Besler documents the vast garden at Eichstatt, depicting each plant as it bloomed throughout the seasons. Over 1,000 varieties of flowers are depicted in 367 beautifully engraved and colored plates. The principal engraver was Wolfgang Kilian (1581-1662), but as many as 10 other artists may also have been involved. The Hortus Eystettensis is the first botanical in history to portray flowering plants as objects of beauty. Experts point out its special seminal importance, both deviating from the non-esthetic and awkward representations of preceding publications which focused on herbal subjects and setting the standard for all great flower books of the following centuries. Commentary by A. Menghini, D. Contin, K. Littger, W. Dressendorfer, & W.D. Müller Jahnce. Limited edition of 1500 numbered copies bound in full leather. € 9600



1717

Herbario nuovo di Castore Durante.

Durante, Castore.

Scarmagno, 2000. 23 x 33 cm, 640 pp.

The Herbario Nuovo or New Herbal by Castore Durante attracts enthusiasts and specialists alike for its botanical and medical-pharmacological content, as well as for its intrinsic historic-literary importance. This book was first published in 1585 and from that time until 1718 it was reprinted eight times. The distinguishing feature of the 1717 edition—the basis of this facsimile edition—is that it was not listed in the botanical bibliographies of the time, perhaps because only a few copies were printed, and is therefore a rarity in Italian and European libraries. It includes all the corrections and addenda made in the previous editions, an up-dating procedure that resulted from the inclusion of descriptions of exotic species that were used as pharmacological and nutritional products only after 1585. The work contains more than 900 species presented in alphabetical order according to their common name, which is followed by their scientific names in Greek and Latin, as well as some of their common names in Arabic, French, Spanish and German. Although they adhere to 16th-century criteria, the morphological descriptions tend to provide all the information needed to identify the species. But it is the illustrations that accompany and complete each individual entry which fascinate readers, as they are both essential and thorough: this is a book whose illustrations were chosen by the author not as mere "decoration", but above all as active – and still valid – complements to the description of the various species. And the fact that they are woodcuts lends the patina of age to the volume. The Herbario Nuovo is organized much like a handbook: it is easy to find the individual entries and the information regarding the properties and uses of each plant and the descriptions are written fluently. Introduction by Giuliana Forneris, Annalaura Pistarino, Pierangelo Lomagno, and Paola Lanzara. Deluxe bibliophile edition of 1299 copies, bound in calfskin, with raised bands and gilding on the spine and a handmade slipcase.



16th c. ***De historia stirpium di Leonhart Fuchs, 1542.***

Fuchs, Leonhart.
Scarmagno, 2003. 28.5 x 35 cm. 898 pp.

Facsimile, co-produced with the Aboca Museum, of the Michael Isingrin edition, Basel, 1542. Includes 517 xylographic illustrations, 343 species (stirpi), accompanied by 125 glossary terms and analytical indices in Greek, Latin, German. Limited bibliophile edition, bound in leather with blind stamping.
€ 480



16th c. ***New Kreuterbuch im Jar MDXLIII. Erstmaliger Faksimiledruck des wohl schönsten und berühmtestes Kräuterbuches aus dem 16. Jahrhundert mit über 500 zeitgenössisch kolorierten Holzschnitten. Kommentiert und mit einem modernen Pflanzenregister herausgegeben von Dr. Peter Amelung.***

Fuchs, Leonhart.
Dietikon-Zürich, 1985. 28 x 40 cm, 888 pp.

This volume consists of an atlas of 520 illustrations of mainly Old World plants, with a few American ones. They are the most beautiful and exact xylographs of the whole botanic theme printed in 16th-c. Europe.



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

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

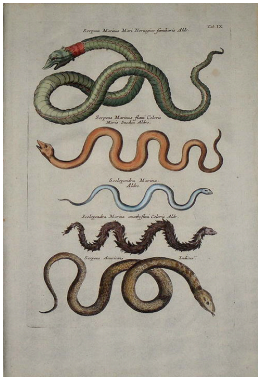
€ 36



1657 ***Historia naturalis de avibus. Libro VI. Cum aeneis figuris Johannes Jonstonus, Medicinae Doctor. [private collection].***

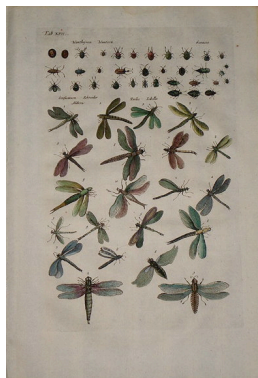
Jonston, John.
978-84-932294-5-0 Burgos, 2004. 22 x 38 cm, 300 pp.

Deluxe facsimile of the Schipper edition, Amsterdam, 1657. Beautiful hand-colored copperplate engravings. Limited edition of 898 copies.



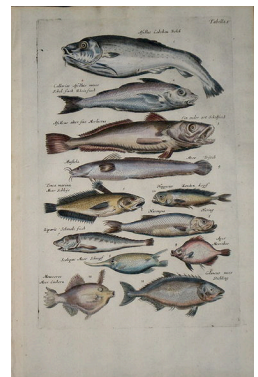
1650 ***Historia naturalis de exanguibus acuaticis [et serpentibus]. Libri IV. Cum figurie aeneis. Joannes Jonstonus, Med. D. concinnavit. [private collection].***
 Jonston, John.
 Burgos, 2007. 22 x 38 cm, 204 pp.

Deluxe facsimile of the Merian edition, Frankfurt & Munich, 1601 edition. Beautiful hand-colored copperplate engravings. Limited edition of 898 copies.



1653 ***Historia naturalis de insectis de Johannes Jonstonus.***
 Jonston, John.
 Burgos, 22 x 38 cm, 268 pp.

Deluxe facsimile of the Frankfurt, 1653 edition. Beautiful hand-colored copperplate engravings. Limited edition of 898 copies.



1649 ***Historia naturalis de piscibus et cetis. Libro V. Cum aeneis figuris Johannes Jonstonus, Med. Doctor concinnavit. [private collection].***
 Jonston, John.
 Burgos, 2008. 22 x 38 cm, 314 pp.

Deluxe facsimile of the Merian edition, Frankfurt, n.d. Beautiful hand-colored copperplate engravings. Limited edition of 898 copies.



1652 ***Historia naturalis de quadrupedibus de Johannes Jonstonus.***
 Jonston, John.
 Burgos, 2005?

Deluxe facsimile of the Frankfurt, 1652 edition. Beautiful hand-colored copperplate engravings. Limited edition of 898 copies.



1622 ***Uccelliera ovvero discorso della natura e proprietà di diversi uccelli (1622).***
 Olina, Giovanni Pietro.
 [88 222 4910 4] Florence, 2000. 21.5 x 30 cm, xiv, 218 pp.

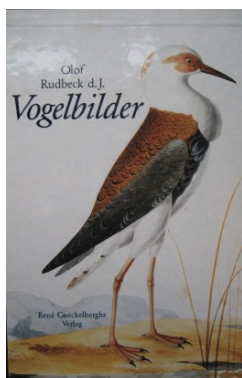
Splendidly illustrated with plates by Antonio Tempesta, Francesco Villamena and Vincenzo Leonardi, this facsimile of the *Uccelliera* (Rome, Andrea Fei 1622) is accompanied with an outstanding study of the rare and precious ornithological repertory created by the erudite art lover Cassiano dal Pozzo. Signed by his house master Giovanni Pietro Olina and destined to the naturalistic research of the Accademia dei Lincei, primary European scientific institution; the *Uccelliera* is Cassiano dal Pozzo's first editorial work. Hardbound, in silk.
 \$ 140



18th c. ***Insecten-Belustigung. Vollständige Faksimile-Ausgabe in sieben Teilbänden. Einführung von Erich Bauer.***
 [Rosenhof, August Johann Roesel von]
 Stuttgart, 1975. 17 x 22 cm, c.3000 pp + commentary.

Insecten Belustigung (Insect entertainment) is among the most famous and charming scientific works of the 18th century. The first volume of this large-scale project was published in 1740, when the Nuremberg miniaturist Roesel (1705-1759) set out to produce colored engravings of the diverse development stages of insects, thereby creating luxurious illustrations and comprehensive descriptions. Facsimile of all 7 volumes totalling c.3000 pages in the original format. Approximately 300 full-page color plates with over 2000 individual depictions. Hardbound, with slipcase.

Le livre des oiseaux.
 [Rudbeck, Olaf (the Younger)]
 Stockholm, c.1986. 28 x 48 cm, 166 pp + commentary.



Vogelbilder. Einleitung von Hans Krook; Kommentar von Jean-Pierre Biber.
 [Rudbeck, Olaf (the Younger)]
 Stockholm, c.1986. 28 x 48 cm, xxxi, 232 (166 plates).

German language edition. Hardbound with slipcase.
 \$ 145

Le portefeuille.

[Rudbeck, Olaf (the Younger)]

Stockholm, c.1986. 65 x 90 cm, 35 pp + commentary.