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c.1200

MANUSCRIPTS (by location)

**Biblia de Pamplona.**

[Augsburg, Universitätsbibliothek, I.2.4° 15]

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

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

€ 5286



14th c.

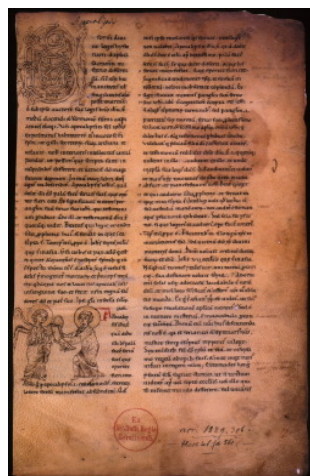
**Tablas de las constelaciones de Alfonso X el Sabio.**

[Berlin, Staatsbibliothek Preuß. Kulturbesitz, Kupferstichkabinett, 78 D 12]

Valencia, 2006. 24 x 38 cm, 100 pp + commentary.

A catalogue of stars, constellation by constellation, based on the astronomy of Ptolemy as edited by King Alfonso of Castile. Known as the "Alfonsine Tables", it was once considered a translation, however new research has identified it as an original Alfonsine work, widely disseminated throughout Europe as of the 1320s. It is the first European MS to cite the Andromeda Nebula, unknown by Ptolemy. Alfonso X stands out in history as the patron of the first European program of investigation in applied astronomy. The analysis of his body of work makes sense only if one considers that the monarch was interested in this science due to its practical applications (astrology and talismanic magic) and did not attempt to cultivate it as a pure science. The Ms includes 50 full-page miniatures adorned with gold and silver. Limited edition of 999 numbered copies bound in leather over wooden boards.

€ 3700

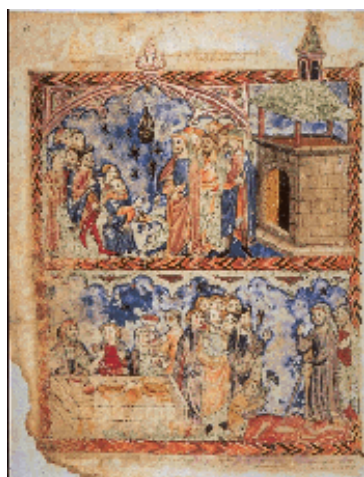


11-  
12th c.

**Beato Liébana Códice de Berlin.**

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

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



c.1360

**The Kaufmann Haggadah. Facsimile Edition of Ms. 422 of the Kaufmann Collection in the Oriental Library of the Hungarian Academy of Sciences.**

[Budapest, Hungarian Acad. of Sciences, Oriental Libr., 422]  
Publications of the Oriental Library of the Hungarian Academy of Sciences, 1.  
Budapest, 1990. 20 x 26 cm, 2 vols, 120, 23 pp.

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



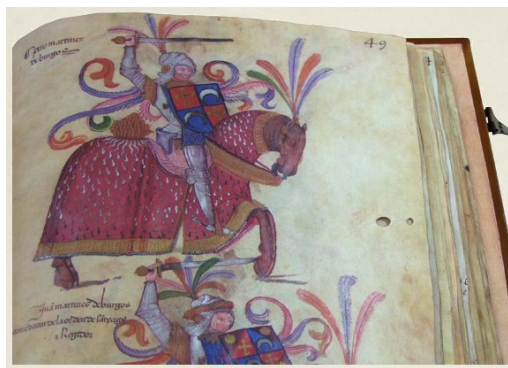
14th c.

***Códice musical de las Huelgas Reales de Burgos. [Códice de canto polifónico].***

[Burgos, Monast. de las Huelgas, without signatur (olim No. IX), "Hu"]  
[84-88829-40-X] Colección Scriptorium, 9. Madrid, 1997-2005 18 x 26 cm, 2 vols, 340, 205 pp + 2 CDs.

Codex Las Huelgas is a magnificent "Notre Dame" motet source copied between 1300 and 1325, and preserved in the Cistercian convent of Las Huelgas founded by Alfonso VIII, in Burgos, Spain. This MS is regarded as one of the most important sources of medieval music and a unique witness in cultural history, as it is thought to have been written for, and possibly used by, nuns. Although archival evidence shows that professional musicians from Paris performed for the nuns, a portion of the repertory, especially the pieces of local character, may have been sung by the nuns themselves, who were known to be highly cultivated. The MS contains 45 monophonic sequences, conductus, Benedicamus tropes, and 145 polyphonic conductus, motets, tropes and sequences, written in Franconian or quasi Franconian notation. More than half of the pieces in Codex Las Huelgas are unica. Limited edition of 980 copies, bound in leather and tooled in a 13-15th c. Moorish-Gothic style. Commentary by Nicolas Bell.

€ 2900 <http://www.omifacsimiles.com/brochures/huelgas.html>



14-  
17th c.

***Libro de Caballeros de la Cofradía del Santísimo y Santiago.***

[Burgos, Archivo de la Catedral]  
978-84-923812-6-5 Burgos, 2001. 27 x 37 cm, 146 pp.

Limited edition of 898 copies.



15th c.

***Regla de la creación.***

[Burgos, Archivo de la Catedral]

Burgos, 2001? 21.6 x 30.7 cm.

Limited edition of 898 copies.



14-  
16th c.

***Vita adelelmi (Vida de San Lesmes).***

[Burgos, Monasterio de Cistercienses Calatravas de San Felices]

Madrid, 2004. 28 x 37 cm, 158, 236 pp.

Deluxe full-color facsimile of a codex containing the Vita adelelmi and the official liturgy and music chants for San Lesmes, patron Saint of Burgos. As Burgos is one of the stops of the Camino de Santiago de Compostela, this work nicely dovetails with Codex Calixtinus (transmitting the equivalent rite for Saint James). Commentary by Ángeles García de la Borbolla García de Paredes, Víctor Márquez Paillo, Rafael Sánchez Domingo, Clemente Serna González, & Miguel C. Vivancos Gómez. Limited edition of 230 copies bound in full leather with generous tooling and linen covered slipcase. (first added to OMI's offerings in 2012)

€ 2586 [http://www.omifacsimiles.com/brochures/san\\_lesmes.html](http://www.omifacsimiles.com/brochures/san_lesmes.html)





c.1570

***Bestiario de Don Juan de Austria.***

[Burgos, Montasterio de Santa María de la Vid]

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

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



1482-  
1502

***Rimado de la conquista de Granada. Edición facsímil integra del manuscrito 604 (1339) XIV-D-14 de la biblioteca del Museo-Condé, castillo de Chantilly (Francia).***

[Chantilly, Musée Condé, Ms. 604 (1339) XIV-D-14].

[84-85197-44-5] Colección Artísticos, 12. Madrid, 1995. 15 x 22 cm, 336, 453 pp.

Commentary by Estrella Ruiz-Gálvez Priego. Limited numbered edition of 1500 copies, bound in full leather.



10th c.

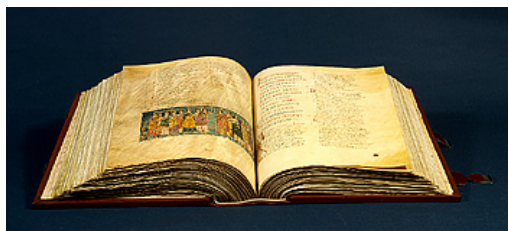
***Beato de Liebana de la Biblioteca Escorialense.***

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

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

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

€ 4500



10th c.

***Códice albeldense seu vigilanus.***

[Escorial, Biblioteca del Monasterio, D.I.2]

[84-88829-87-6] Colección Scriptorium. Madrid, 2000. 32.5 x 45.5 cm, 848 pp + commentary.

Large luxurious MS in visigothic script, considered a monumental compendium of canon and civil law. The main corpus comprises complete accounts of all the general councils, to which were added a selection of canons and decrees by popes up to St. Gregory the Great, a contemporary of St. Isidore. Embellished with 82 miniatures in brilliant colors, some of them covering a whole folio.

€ 9100



13th c.

***Lapidario de Alfonso X el Sabio. Edición facsímil del primer lapidario del cédice escurialense h.l.15. Estudio lingüístico con la transcripción actualizada del text castellano de José Luis Amorós.***

[Escorial, Biblioteca del Monasterio, H.l.15]

[84-85197-24-0] Madrid, 1982. 29 x 40 cm, 256 pp + commentary.



c.1280

***Cantigas de Alfonso X El Sabio, deluxe facsimile.***

[El Escorial, Bibl. del Monasterio, T.j.1 "E2"]

Colección Scriptorium. Madrid, 2010. 35 x 50 cm, 512 pp + commentary.

El Escorial Ms. T.j.I ("E2")—also known as "Códice Rico"—is the third of four surviving manuscripts that preserve the Cantigas repertoire, settings in a narrative format relating to Marian miracles and festivities. Although incomplete "E2" is considered the most important from the point of view of the miniatures. It is made up of 256 folios of parchment in the elegant French script of 13th-c. codices. Originally it contained 200 cantigas, but the loss of some folios has reduced the count to 196. This codex was lavishly illustrated with 1,257 miniatures on 210 of its folios and depicts a vast array of human typology in Spain during the 13th c. Deluxe, totally new, full-color facsimile in the original format, limited to 980 copies, bound in full leather with tooling.

€ 8000 <http://www.omifacsimiles.com/brochures/cantigas.html>

- 13th c. ***Cantigas de Santa María [de] Alfonso X el Sabio. Edición facsímil del códice T.I.1 de la Biblioteca de San Lorenzo el Real de El Escorial, siglo XIII.***

[Escorial, Biblioteca del Monasterio, T.j.1 "E2"]  
[84-85197-13-5] Madrid, 1979. 35 x 50 cm, 512 pp.

Deluxe full-color facsimile in the original format. Known as "Códice Rico"—the "rich codex", the most sumptuous of the four surviving cantigas. Limited edition of 2000 copies, bound in full leather with tooling.



- 16th c. ***Libro de horas de Felipe II, s.XVI.***

[Escorial, Biblioteca del Monasterio, vitr. 2]  
Valencia, 1996. 21.5 x 30.5 cm, 320 pp + commentary.

Executed in the scriptorium of the Royal Monastery of El Escorial, this lovely MS was written and illuminated by the friars Andres de León, Julián de la Fuente el Saz and Martín de Palencia who were inspired by the Italian mannerist style of Giulio Clovio. Limited edition of 979 copies.  
€ 3100





16th c.

***Capitulario Felipe II. [deluxe edition].***

[Escorial, Biblioteca del Monasterio, vitr. 9]

[84-88829-17-5] Colección el Mundo de Felipe II, 1. Madrid, 1996. 23 x 33.5 cm, 324 pp + commentary.

Also known as the Prayer Book of Philip II, this luxurious large-format baroque MS consists of the customary calendar and prayer book, including additional prayers for deceased members of the king's family. It features magnificent full-page illuminations executed by Andrés de León and Julián de la Fuente el Saz, both influenced by Guilio Clovio, another great miniaturist of the period. "The Burial of Our Lord" is particularly striking, and well as other pages showing beautifully constructed borders adorned with architectural, floral, animal and other motifs. Commentary by José Manuel Ruiz Ascencio. Limited edition of 980 copies, bound in velet with metalwork, following the original.

€ 6125

16th c.

***Capitulario Felipe II. [standard edition].***

[Escorial, Biblioteca del Monasterio, vitr. 9]

[84-88829-17-5] Colección el Mundo de Felipe II, 1. Madrid, 1997. 23 x 33.5 cm, 324 pp + commentary.

€ 2975



15th c.

***Libro de horas de los Zúñiga "breviario".***

[Escorial, Biblioteca del Monasterio, vitr. 10]

[84-95767-34-1] Colección Carlos V, 7. Madrid, 2003. 19 x 56 308 pp + commentary.

This wonderful Book of Hours was commissioned by Juan de Zúñiga, member of a noble family from Castile. Unlike many of the books collected by the noble families of Castile in the 15th c. typically created in the Netherlands and Italy, this one was written and illuminated by a Spaniard from Castile. The author was obviously familiar with Flemish techniques, and also with certain French elements, but in terms of the representation of landscapes, the decoration of borders with Toledo Mudéjar techniques and the inclusion of inscriptions in imitation Arabic lettering, he clearly embraces Spanish features. The manuscript, written in Gothic script, contains 19 full-page miniatures representing the major events in the life of Christ. The frames around the illuminations are all unique, with remarkably rich color. From fol. 223 onwards, the capitals, which up to this point had only consisted of ornamental letters, begin to enclose fine vignettes, tiny complete pictures. In the calendar which begins the work each month has on the top half a reproduction of the work traditionally associated with that time of year, while on the bottom half the corresponding sign of the zodiac. Bound in full leather with generous tooling.

€ 4700



16th c.

***Historia genealógica y heráldica de los emperadores, reyes y nobles de europa.***

[Escorial, Biblioteca del Monasterio, vitr.21-23 (28.i.11 / 28.i.10 / 28.i.12)]

[84-88829-45-0] Colección Carlos V, 1. Madrid, 1997-2004 35.2 x 50 cm. 3 vols, 454, 436, 404 pp + commentary.

One of the jewels of the Royal Monastery of San Lorenzo is the luxurious three-volume history: "Book of Dynasties", written in 1547-48 and dedicated to Philip II. The texts, in Latin and German, describe the world from biblical times until the middle of the 16th c., with its historical perspective being Charles V, whose universal empire is seen as the result of a historical process which started with Noah. Volume I—"Historia originis et successionis regnorum et imperiorum a Noe ad Carolum"—, provided with 227 miniatures, covers the history in terms of Old Testament prophecy. Volume II—"Historia originis et nobilitatis Hispaniae et Germaniae"—, with 137 miniatures, takes the form of a hierarchical presentation of European countries and their possessions, beginning with the Kingdom of Spain, following with principalities and counties, to independent feudal states like Russia and Switzerland, listing their sovereigns from as far back as mythical and legendary times. Volume III—"Historia nobilitates et torneamentorum"—, decorated with 31 miniatures, concentrates on the nobility, its origins back to mythology, and its rights from moral and political viewpoints. Bound in full leather, with generous tooling.

€ 11275



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.



16th c.

**Bernardino de 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.



15th c.

***Tratado de aritmética de Lorenzo el Magnífico, s.XV.***

[Florence, Biblioteca Riccardiana, Ricc. 2669]

Valencia, 2002. 12 x 17 cm, 240 pp + commentary.

This codex, with 230 miniatures by the Spanish master Pedro Berruguete, court painter to Queen Joanna the Mad and King Philip the Handsome, and by the workshop of Sandro Botticelli, was commissioned by Lorenzo de Medici for the education of his son Giovanni in the arts of banking and commerce. Giovanni later became Pope Leo X. Limited edition of 999 copies. € 3700



11th c.

***Beato de Ginebra.***

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

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

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

€ 4575



10th c.

***Beato de Liébana de Girona.***

[Girona, Museo Diocesano, núm. inv. 7 (11)]

[84-88526-86-5] Barcelona, 2003. 26 x 40 cm, 568 pp + commentary.

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





12th c.

***Beato de Liébana. Códice del Monasterio de San Pedro de Cardena.***

[Girona, Museo Diocesano, núm. inv. 47]

[84-88526-66-0] Barcelona, 2000. 30 x 44.5 cm, 290 pp + commentary.

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



14th c.

***Raimundus Lullus – Thomas le Myésier. Electorium parvum seu breviculum. Faksimile-Ausgabe des Cod. St. Peter perg. 92 der Badischen Landesbibliothek Karlsruhe. [deluxe edition].***

[Karlsruhe, Badische Landesbibliothek, St. Peter perg. 92]

[978-3-89500-184-0] Wiesbaden, 1988. 29 x 37 cm, 90, 140 pp.

The significance of this MS, compiled c.1322 by Thomas le Myésier, lies not only in its illuminations, but also in the extensive texts preserved within these illuminations. A fantastic series of 12 full-page miniatures describes the life of the great Spanish philosopher Lull (died c.1315/16) and presents in allegorical form the content of his work. These miniatures, extraordinary for their artistic merit and originality have texts arranged in various shapes, some of them in gloses that could suggest a precursor of the modern "comic strip". Commentary: Gerhard Römer, Gerhard Stamm, Walburga Büchel, Rolf Hasler, Felix Heinzer, Charles Lohr, & Theo Pindl-Büchel. Limited edition of 600 copies, bound in full leather. € 980

- 14th c. **Raimundus Lullus – Thomas le Myésier. *Electorium parvum seu breviculum. Faksimile-Ausgabe des Cod. St. Peter perg. 92 der Badischen Landesbibliothek Karlsruhe. [stadard edition].***

[Karlsruhe, Badische Landesbibliothek, St. Peter perg. 92]

[978-3-88226-374-9] Wiesbaden, 1988. 29 x 37 cm, 90, 140 pp.

(idem, but binding in linen).

€ 658



- 960 ***Biblia Visigótica Mozárabe: Codex Biblicus Legionensis, año 960.***

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

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

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

€ 9000 [http://www.omifacsimiles.com/brochures/bib\\_leon.html](http://www.omifacsimiles.com/brochures/bib_leon.html)



1344

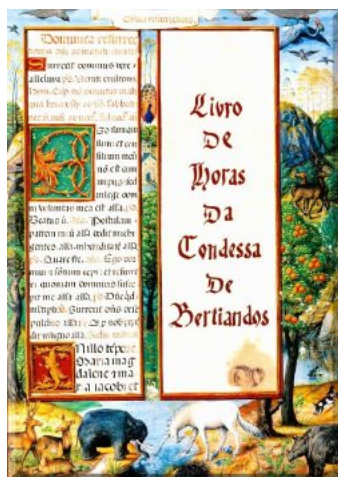
***Crónica geral de Espanha de 1344.***

[Lisbon, Academia das Ciências, MS 1-A-L]

A Coruña, 2007. 31.5 x 44.5 cm, 2 vols, 648 pp + commentary.

The miniatures of this exceptional illuminated Codex, dated in 1344 and written in Galician & Portuguese, are without paragon among other Portuguese and Castilian manuscripts. The abundance and richness of its over 1300 illuminations, the ornaments, colors and gold of the initials are stunning. The beautiful gothic handwriting in two columns with 42 or 43 lines is very similar to MS "Leal Concejero" and the "Libro de la Enseñanza del Bien Cabalgar" kept at the Bibliotheque National in Paris. MS 1-A-L Blues Series, kept at the Academy of Sciences of Lisbon, has been attributed to D. Pedro, Count of Barcelos, son of King D. Dinis and great grandson of Alfonso X El Sabio. He revived and revised the cronicle of his great grandfather which had been forgotten for close to three centuries. Commentary by Luis Filipe Lindley Cintra. Limited edition of 999 copies bound in full parchment. with deluxe clamshell case.

€ 5940



16th c.

***Libro de horas da Condessa Bertandoss.***

[Lisbon, Academia das Ciências, MS azul nº 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



12th c.

**Beato de Liébana. Lorvao, s.XII.**

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

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

Portuguese MS dated 1189 and copied by the scribe Egeas in the Abbey of San Mamede in Lorvao. It contains 88 miniatures and displays a style based on line-drawing and a great degree of abstraction. Limited edition of 999 copies. € 6000



11th-  
12th c.

**Beato de Liébana. Códice del Monasterio de Santo Domingo de Silos.**

[London, British Library, Add. ms. 11695]

[84-88526-77-6] Barcelona, 2004. 25 x 38 cm, 560 pp + commentary.

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



14th c.

***The Barcelona Haggadah.***

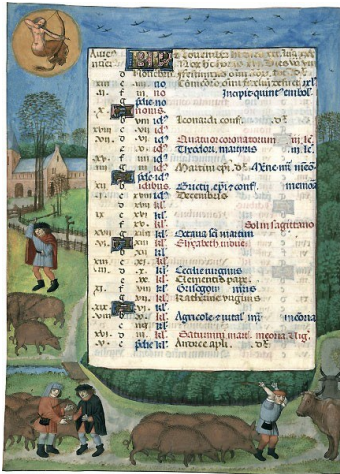
[London, British Library, Add. 14761]

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

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

\$ 4810





15th c.

***Breviario de Isabel la Católica.***

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

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

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



10th c.

***Beato de Tábara.***

[Madrid, Archivo Histórico Nacional, 1097B]

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

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

€ 4300



15th c. ***Notitia dignitatum. El libro de las claves del poder politico.***

[Madrid, Biblioteca Nacional, res. 36]

Barcelona, 2009. 20.8 x 28.8 cm, 336 pp + commentary.

Limited edition of 995 copies, bound in leather.

€ 4750



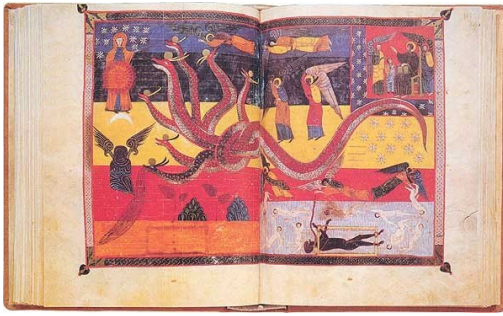
10th c. ***Beato Emilianense de la Biblioteca Nacional.***

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

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

MS vitr. 14-1. preserved in the Biblioteca Nacional in Madrid, is considered the oldest of the surviving Beatus sources, probably copied between 930-950 in the southeast of the kingdom of León. Although it was housed in the Monasterio of San Millán de la Cogolla in the 12th and 13th centuries, its miniatures are attributed to another scriptorium. It is the only Beato, together with the San-Sever MS, that contains the text of the oldest commentary version of the Beato, dated 776.

According to José Camón Aznar it is strongly autochthonous and is characterized by an elementality so intense that borders on exoticism. Once having around 60 miniatures, only 27 survive (there are indications of the cutting out of at least 30 miniatures). Commentary by Rosa Regàs and Peter Klein. Limited edition of 898 copies bound in leather with brass clasps, with case.



11th c.

***Beato de Liébana. Códice de Fernando I y Doña Sancha.***

[Madrid, Biblioteca Nacional, vitr. 14-2]

[84-88526-03-2] Barcelona, 1994. 26.8 x 36 cm, 624, 244 pp.

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



c.1290

***Castigos e documentos del rey don Sancho.***

[Madrid, Biblioteca Nacional, vitr. 17.8 (= cod. 3995)]

[Madrid], 2000. 26 x 37 cm, 170, 195 pp.

Deluxe facsimile of a manuscript from the scriptorium of Alfonso X. Commentary by Juana Hidalgo Ogáyar. Limited edition of 500 copies, bound in full leather. € 1950



16th c.

***Libro de horas de Doña Mencía de Mendoza.***

[Madrid, Biblioteca del Instituto de Valencia de Don Juan Guarda, 26-III-41]  
[84-95767-24-4] Colección Scriptorium, 19. Madrid, 2002. 6 x 8.5 cm, 2 vols, 404, 117 pp.

This very small Book of Hours—measuring 6 x 8.5 cm—ordered by Doña Mencía de Mendoza presents 17 full-page miniatures with their corresponding prayers. Limited edition, bound in full leather (decorated in the middle with a heart from which rays arise); with deluxe wooden box covered with red velvet and fitted with silver plated clasps.  
€ 2175



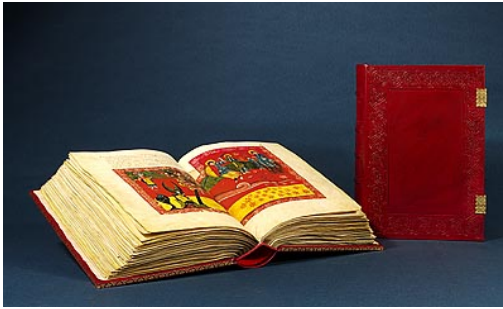
1594

***El libro de retratos, letreros e insignias reales de los Reyes de Oviedo, León y Castilla.***

[Madrid, Museo del Prado]  
[84-85197-33-X] Códices Artísticos, 8. Madrid, 1985. 23 x 34 cm, 128, 21 pp.

Commentary by Fernando Collar de Cáceres. Limited numbered edition of 1000 copies.





10th-  
11th c.

***Beato de San Millán de la Cogolla.***

[Madrid, Real Academia de la Historia; Simancas, Archivos Generales, Emil. 33]

[84-95767-16-3] Colección Scriptorium. Madrid, 2002-2005 24 x 35.5 cm, 564, 138 pp.

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

€ 4300



12th c.

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

[Manchester, John Rylands University Library, lat. 8]

[3-89219-016-X] Codices Illuminati Medii Aevi, 16. Munich, 1990. 17 x 25 cm, 41 pp, 9 fiches.

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

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





12th c.

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

[Manchester, John Rylands University Library, lat. 8]

Valencia, 2001. 31.5 x 45 cm, 510 pp + 322.

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

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



c.1300

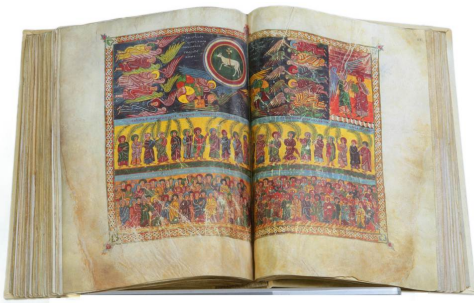
**Prato Haggadah.**

[New York, Jewish Theological Seminary]

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

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

€ 5000



1220

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

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

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

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



10th c.

***Apocalipsis de San Juan Beato Liébana.***

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

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

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

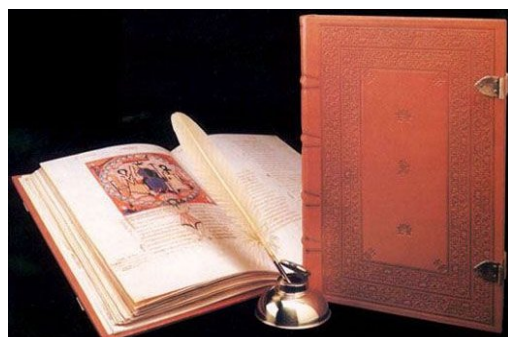


11th c.

***El Beato de Burgo de Osma.***

[Osma, Archivo de la Catedral de El Burgo de Osma, 1]  
Valencia, 1992. 25.5 x 37 cm, 334, 174 pp.

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



12th c.

***Liber testamentorum ecclesiae ovetensis.***

[Oviedo, Archivo de la Catedral]  
[84-88526-06-7] Barcelona, 1995. 24 x 36.4 cm, 228, 824 pp.

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



1476

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

[Oxford, Bodleian Library, Kennicott 1]

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

The Kennicott Bible is named after Benjamin Kennicott (1718-1783), the English Christian Hebraist who was educated and worked most of his life in Oxford. A Canon of Christ Church, Oxford, he continued the English tradition of studying the Hebrew bible. His pioneering work, comparing text variants of hundreds of Hebrew MSS worldwide, was published in his *Dissertatio Generalis*. In the course of his work he acquired this MS for the Radcliffe Library from where it was transferred to the Bodleian in 1872. In 200 years, only 30 art historians and scholars have been privileged to study the Kennicott Bible, one of the Bodleian's greatest treasures. The Bible, together with Rabbi David Kimchi's grammatical treatise, was copied by the scribe Moses Ibn Zabara in 1476 at the commission of Isaac, the son of Don Solomon di Braga of La Coruña in northwestern Spain. Executed almost 20 years before the final expulsion of the Jews from Spain in 1492, at a time when they were already being harassed by the Spanish Inquisition, this MS shows what great importance the Jewish communities attached to the perpetuation of their heritage by investing in the production of an accurate and beautifully adorned Bible. From its inception the MS was planned as a lavish work as is witnessed in its 238 pages of illuminations, adorned with lively colors, burnished gold and silver leaf. The highly stylized figures—almost modern in their abstract rendering—delight the eye with the richness of their colors and varied compositions. The zoomorphic and anthropomorphic letters in the artist's colophon are a manifestation of his rich imagination. Joseph Ibn Hayyim created in his own individual and distinct style a unique masterpiece. King David on his throne, Jonah being swallowed by a fish, or Balaam as an astrologer consulting an astrolabe, are but a few of the text illustrations in the Kennicott Bible. Even Rabbi David Kimchi's grammatical treatise *SEFER MIKHLOL* was not copied as an austere text, but written within magnificently decorated arcaded pages, placed at the beginning and end of the Bible, possibly because the MS was commissioned for the youth, Isaac, in the hope that it might encourage his interest. Commentary by B. Narkiss & A. Cohen-Mushlin. Limited numbered edition of 500 copies, bound into a morocco goatskin box binding embossed on all sides. \$ 9625



15th c.

***Le petit Ptolomeo. Cosmografía de Claudio Ptolomeo.***

[Paris, Bibliothèque Nationale]

Burgos, 2005. 14.5 x 26.7 cm, 600 pp.

Deluxe facsimile of the only Ptolomeo easy to hold in the hands. Limited edition of 898 copies.





15th c.

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

[Paris, Bibliothèque Nationale, español 36]

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

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



10th-  
11th c.

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

[Paris, Bibliothèque Nationale, lat. 6; Vatican, Biblioteca Apostolica, lat. 5729] Vic, 2002- 2010. 2° & 24 x 17 cm, 3 vols, 266, 318, 404 pp.

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





13th-  
14th c.

***Salterio glosado (Salterio Anglo-Catalán).***

[Paris, Bibliothèque Nationale, lat. 8846]

[84-96400-07-7] Barcelona, 2004. 32.5 x 48 cm, 356 pp + commentary

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



11th c.

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

[Paris, Bibliothèque Nationale, lat. 8878]

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



11th c.

***Beato Liébana Código de Navarra.***

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

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

Paris BN nouv. acq. lat. 1366, a beautiful manuscript of 314 pages with 63 splendid illuminations, was created in Navarre in the 11th century. The facsimile edition represents the pinnacle of an ambitious project to reproduce all of the Beato manuscripts—the commentary on the Apocalypse written by Beatus of Liébana in the 8th century—this codex being the final witness that completes the corpus of the hispanic illustrated manuscripts of this genre. A 17th-c. catalog suggests that the MS once belonged to the library of the Catedral of Pamplona; its Navarre origins is also indicated by a document affixed inside the binding. Limited edition of 995 copies, bound in leather with clasps and case.  
€ 5330



c.1220

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

[Paris, Bibliothèque Nationale, nouv. acq. lat. 2290]

[84-88526-42-3] Barcelona, 1999. 30 x 45.7 cm, 334 pp + commentary.

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



7th c.

***Biblia de Tours. Ashburnham Pentateuch.***

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

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

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

€ 7200



1090-  
1100

***Parma Ildefonso.***

[Parma, Biblioteca Palatina, 1650]

Modena, 2010. 15.8 x 23 cm, 222 pp + commentary.

The Parma Ildefonso is an illuminated manuscript on parchment made in Cluny 1090 to 1100. A copy of “De Virginitate Sanctae Mariae” written by Saint Ildefonsus (c.610-667), it is an impassioned theological work railing against heretics who doubt the purity of the Virgin Mary. The text may be a transcription of a Spanish copy destined for Bernardo de la Sauvetat, formerly a monk in Cluny and later Bishop of Toledo. (As Toledo had just been liberated from infidel occupation the text is connected to the reconquering of the Iberian peninsular.) The system of illustration is very complex: each one of the 222 pages is decorated with frames, painted in gold, silver or purple, with geometrical shapes or stylized leaves; inside the frames are the pictures or the text. Moreover there are 9 full-page illuminations, 16 half pages, 8 smaller illuminations representing the prophets, 9 big capital letters, 28 golden smaller letters and many other decorations. Deluxe limited edition of 499 copies. Full leather binding with slipcase covered with linen.

€ 4750 <http://www.omifacsimiles.com/brochures/ildefonsus.html>



c.1325

**Codex Calixtinus de Salamanca.**

[Salamanca, Archivo de la Catedral, ms 2631]

Burgos, 2012. 27 x 37 cm, 246 pp + commentary.

Students and scholars of the camino are now fortunate to have a second facsimile of Codex Calixtinus, based on the Salamanca copy. Known as Ms. S, and copied around 1325 in Santiago de Compostela, this counts as one of four complete (long) versions of the Jacobus compilation and at the same time one of four that are illustrated. According to M. Alison Stones the meagerness of Jacobus transmissions is a bit baffling—compared to about 200 sources for the Historia Turpini (Book IV), so the facsimile of the Salamanca source is all the more welcome. Telltale aspects of Ms. S show it has a slightly different lineage from Ms. C, and in that way the text and illustrations offer the historian new insights and challenges. Salamanca comes down to us without title page and the initial portrait of Pope Calixtus has been vandalized, however, other than this the manuscript is beautifully executed and adorned with 5 stunning illuminations, 1 of them a whole page. Although Salamanca provides full texts for the chants for the office and mass of St. James, the compiler didn't get around to enter the pitches for the chant around the a single reference line (usually C or F). Limited edition of 898 copies. Artisan binding in full leather with gold decoration on spine, pasted etikette and buckram-leather covered slipcase.

€ 2982 [http://www.omifacsimiles.com/brochures/calix\\_s.html](http://www.omifacsimiles.com/brochures/calix_s.html)

15th c.

**Libro de buen amor. Reproducción facsímil del código 2.663 de la Biblioteca Universitaria de Salamanca.**

[Salamanca, Biblioteca Universitaria, 2663]

[84-85197-00-3] Madrid, 1975. 21 x 28 cm, 110 pp + commentary.

Transcription and commentary by César Real de la Riva.





12th c.

***Jacobus: Codex Calixtinus de la Catedral de Santiago de Compostela.***

[Santiago de Compostela, Archivo de la Catedral]

Madrid, 1993. 21 x 29.5 cm, 450+ transcription/translation pp.

Deluxe full-color facsimile. This MS, compiled around 1160, also known as the Book of St. James, is a jewel in medieval bibliography and one of the richest sources for historians, geographers, musicologists, sociologists, ethnologists, art historians and linguists. Consists of five “books”: I) sermons, texts and homilies for the liturgy of St. James; II) Book of Miracles, a collection of 22 miracles credited to St. James; III) narration of the moving of St. James’ body from Palestine to Compostela; IV) history of Charlemagne and Roland; V) “Liber Peregrinationis” (Guide to the Pilgrim)—the oldest touristic guide of Europe. Musical settings include plainsong and polyphonic conducti, tropes, and organa. Limited edition of 845 copies, bound in full leather with matching slipcase.



11th c.

***Libro de horas de Fernando I de Leon. Estudios de Manuel C. Díaz y Díaz & Serafín Moralejo.***

[Santiago de Compostela, Bibl. Universitaria, 609 (Res.1)]

[84-453-1472-6] Colección Scriptorium, 8. Madrid, 1995. 22 x 27 cm, 2 vols, 448, 202 pp.

This important 11th-c. visigothic manuscript—variously referred to in the literature as the Prayer Book of Ferdinand I and the Book of Hours of Ferdinand I—has served as a basis for biblical and liturgical studies and has always been seen as a bench mark for artistic standards for codices from the mid 11th century. Commentary by Manuel C. Díaz & Díaz. Bould in full leather with generous tooling, and metal bosses and two clasps.





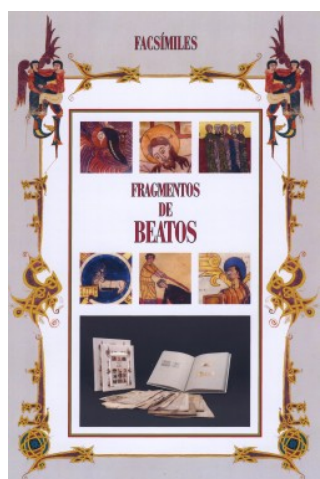
c.1350

***Die Haggadah von Sarajevo.***

[Sarajevo, National Museum of Bosnia & Herzegovina]

Leipzig, 1963. 8°, 155, 65 pp.

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



9th-  
12th c.

***Fragmentos de Beatos.***

[Silos, Monasterio de Santo Domingo de Silos, & 8 other locations]

[978-84-95767-84-4] Colección Scriptorium. Madrid, 2009.

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



16th c.

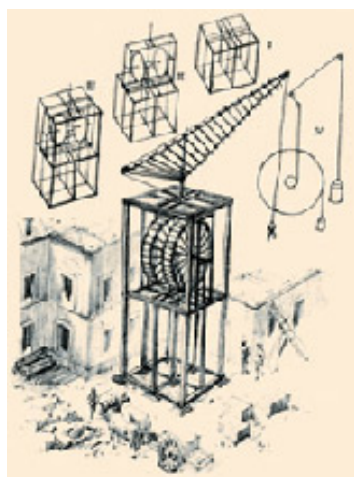
***Siete piezas en cifra entre los papeles de Isabel de Valois. Original conservado en el Archivo General de Simancas. Transcripción por Antonio Baciero.***

[Simancas, Archivo General]

[84-88829-59-0] Colección el Mundo de Felipe, II, 2. Madrid, 1998. 21 x 31 cm, 6, 66 pp.

Deluxe full-color facsimile, in the original format, of a 16th c. ms in tablature notation found among the papers of Isabel de Valois. Suitable for vihuela (or keyboard instrument). The titles of the pieces are “Ribera berde umbrosa”, “Guárdame las vacas”, “Contrapunto sobre el Conde Claros”, “Pabanilla”, “Por unos ojuelos negros”, “Falsa m’ es la spiga”, “La moreta”. With CD recording played by Antonio Baciero on harpsichord. Edition of 980 numbered copies, with deluxe portfolio in silk.

€ 300 <http://www.omifacsimiles.com/brochures/isabelvalois.html>



16th c.

***Tratado de arquitectura y máquinas de Juan de Herrera, s.XVI.***

[Simancas, Archivo General, Leg. 258, fol. 488]

Valencia, 1996.

The only autograph treatise by the architect who built most of the Monastery of El Escorial. It concentrates on the principles of motion for the cranes that were used in the erection of the monastery. With commentary by Luis Cervera Vera.

€ 500



1422

***The Alba Bible.***

[Toledo, Liria Palace, private collection, Duke of Alba]

[84-60418-650] London, 1992. 1030 pp.

The Alba Bible is not merely a superb example of Spanish book illumination, it is all that remains of one of the last attempts by intellectual Jews and Christians to heal the rifts that finally led to the calamity of expulsion. This facsimile was published as a tribute to and celebration of the reconciliation and renewal of understanding taking place in our own time. In 1422, during a lull in the often intensely anti-Jewish feeling in Spain, Don Luis de Guzmán, Grand Master of Calatrava, arrived at a decision that only by commissioning a Castilian Bible, translated by someone able to refer to the Hebrew and to compile a commentary reflecting the Jewish understanding of the texts, would Christians comprehend the differences between Christian and Jewish attitudes, and come to tolerate the other's views. Don Luis entrusted the work to Rabbi Moses Arragel who at first refused. By exposing the Jewish view he feared he might fuel antagonism towards Jews, and himself in particular. His protest sparked off a lively correspondence: the first 25 folios of the Alba Bible contain transcriptions of the detailed exchanges between the two men, documenting their negotiations up to the moment when the Rabbi finally agreed to take on the task. A number of Christian artists were employed to illustrate the text. What emerged is no less than a masterpiece. Known as the Alba Bible, after its eventual owner, it is the most important MS to have survived from the reign of King John II. Its 513 folios and 334 miniatures make it a powerful work of visual art but equally significant is the vast commentary it contains. Rabbi Moses showed great independence and courage, and his translation and commentary make few concessions to Christian thinking. It is rich in extracts not only from rabbinical writings such as the Targumim, Midrashim and Talmud, but also from later works such as the Zohar—the source book of Jewish mysticism. Rabbi Moses may well have given the artists detailed instructions on the illustrations, furnishing them with specifically Jewish interpretations of biblical scenes. The resulting images are also very important as cultural records, since contemporary weapons, musical instruments, furniture and costumes are all depicted. The cooperation between the Christian customer and the Jewish author-translator makes the Alba Bible a vital element in the ancient and troubled Christian-Hebraic tradition. Limited numbered edition of 500 copies, bound in tooled leather. \$ 32500



12th c.

***Beato de Turín.***

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

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

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



10th c.

***Beatus de Liebana Codex Urgellensis.***

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

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

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



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. **Virgilio. Opera de Publio Virgilio Marón.**  
[Valencia, Biblioteca General e Histórica de la Universidad, ms. 837]  
Valencia, 1999. 22.2 x 31.4 cm, 552 pp + commentary.

One the important illustrated Virgil manuscripts from the 15th century, MS 837 from the University of Valencia contains many allegorical illustrations, as well as capitals illuminated in gold and color. The distinctive codex, bound in patterned leather with a bust of the poet in relief, wreathed with laurels and gold was originally from the Napolitan library, Duques de Calabria and San Miguel de los Reyes. Commentary in Sp-Eng by María Cruz Cabeza Sánchez-Albornoz. Limited edition of 1380 copies, bound in tooled leather on wooden boards.



13th c. **Els Furs de València.**  
[Valencia, Biblioteca Municipal]  
Valencia, 1976. 30.5 x 42.5 cm, 248, 238 pp.

Els Furs de València contains the Charters of King James I and Alphonse II of Valencia. This took place in April 1261, in which evidence is shown of the celebration of the first Valencian "Corts", in which king James swore in the "Furs" and the "Costumes" of Valencia. Commentary by Arcadi Garcia i Sanz. Limited edition of 2.000 copies, bound in hand-dyed goatskin.





15th c.

***Libre del Consolat de Mar.***

[Valencia, Biblioteca Municipal]

Valencia, 1977. 30.5 x 42.5 cm, 248 pp + commentary.

This book achieved such authority that its decrees became the common law of maritime commercial issues throughout the Mediterranean. For this reason many translations of it appeared, in Italian, Spanish, French, Dutch, and English. The Valencia MS, copied in 1407, originates from a manuscript from the 13th century, prior to 1283. The first references come from an unknown text almost certainly written in Latin, and known by the name of "Consuetudo Maris". The first printed editions date from 1847. Commentary by Antoni Ferrando Francés. Limited edition of 3000 copies, bound in parchment.



10th c.

***Beato de Valcavado.***

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

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

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

€ 4800

10th-  
11th c.

**Les bibliés de Ripoll. Vol. I (Edició facsimil - Biblioteca Apostòlica Vaticana Ms. lat. 5729); Vol. II (Edició facsimil - Biblioteca Nacional de França, Paris, BnF lat. 6); Vol. III (Estudii Dr. Anscari M. Mundó).**  
[Vatican, Biblioteca Apostolica, lat. 5729; Paris, Bibliothèque Nationale, lat.6]  
Vic, 2002- 2010. 2° & 24 x 17 cm, 3 vols, 266, 318, 404 pp.

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



13th c.

**“Tratado de astrología y magia” de Alfonso X El Sabio.**

[Vatican. Bibl. Apotolica, Reg. lat. 1283a]  
Valencia, n.d. 24 x 33 cm, 2 vols, 70, 318 pp.

Commentary by Carlos Alvar and Alfonso D’Agostino. Deluxe facsimile edition, bound in full leather.  
€ 2400



14th c.

***La Entrada en España "El Cantar de Roldán". Poema épico del siglo XIV en franco-italiano.***

[Venice, Bibl. Naz. Marciana, fr.z.21 (=257)]

Valencia, 2003. 19 x 29 cm, 2 vols, 608, 318 pp.

Commentary by Carlos Alvar. Deluxe edition of 591 copies, bound in full leather. € 3800



14th c.

***Libro de horas de la reina Maria de Navarra.***

[Venice, Bibl. Naz. Marciana, lat. I 104 / 12640]

[84-88526-20-2] Barcelona, 1996. 11.3 x 17 cm, 704 pp.

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



15-  
16th c.

***Libro de horas del Obispo Morgades.***

[Vic (Catalunya), Biblioteca Episcopal, ms. 88]

Barcelona, [in prep]. 10.3 x 14.2 cm. 110 pp + commentary.

€ 2300



9th c.

***Wiener "Hispana"-Handschrift (Codex vindobonensis 411).***

[Vienna, Österreichische Nationalbibliothek, 411]

[3-201-00831-1] Codices Selecti, XLI. Graz, 1974. 21 x 31 cm, lxxii, 634 pp.

€ 390



15th c.

***Libro de horas de los Escolapios.***

[Zaragoza, Biblioteca del Colegio de las Escuelas Pías]

978-84-934894-4-1 Burgos, 15 x 22 cm, 400 pp.

Limited edition of 898 copies.



16th c.

INCUNABULA, PRINTS, MAPS & DOCUMENTS

***Tratados de Tordesillas I-II. [Archivo General de Indias, Seville]***

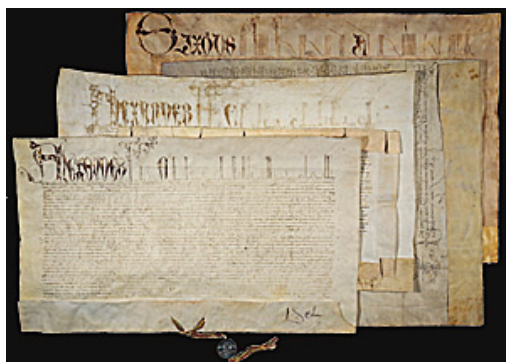
[Age of Discovery, misc. documents]

[84-86290-34-1] Colección Tabula Americae, 3. Madrid, 1985. 23 x 32 cm, Various sized documents, 140 pp.

The Tordesillas Treaties were signed in 1494 by the Catholic Monarchs and John II of Portugal, and established demarcation lines for the New World. The originals are conserved in the National Archive at Torre do Tombo in Lisbon, and the Indies Archive in Seville. The facsimile consists of eight pages, c.32 x 23 cm, with reproductions of the royal seals. Transcription and commentary (in Spanish or English) by Tomás Marín Martínez and José Manuel Ruiz Asencio. Limited edition of 980 copies, in folder.

€ 1025





15th c.

***Bulas de Alejandro VI. [Archivo General & Archivo de Indias, Simancas; Archivo Nacional de la Torre do Tombo, Lisbon]***

[Age of Discovery, misc. documents]

[84-86290-52-X] Colección Tabula Americae, 22. Madrid, 1992. 24 cm, 5 documents, 328 pp.

Consists of the five papal Bulls issued in 1493 at the request of the Catholic monarchs establishing the rights of Spain and Portugal with regard to the New World and the areas in which they might undertake new voyages of discovery. Three of the documents are in the Indies Archive in Seville, one is in the Simancas National Record Office and three in the Torre do Tombo National Record Office in Lisbon. Transcription and commentary (in Spanish) by Alfonso García Gallo de Diego. Limited edition of 980 copies, in folder.

€ 1125



15th-  
16th c.

***Documentos colombinos en las casa de Alba [Casa Ducal].***

[Age of Discovery, misc. documents]

[84-86290-13-9] Colección Tabula Americae. Madrid, 1987. 21 documents + commentary.

These 21 Columbian documents belonging to the house of Alba undoubtedly constitute the best and most varied collection of Columbian originals in any one archive: the documents range from letters with petitions to simple receipts. The earliest of them dates from 1493, the latest is a letter written in February 1505, fifteen months before Columbus' death, to his son Diego.

Limited edition, in special display case. (Winner of Ministerio de Cultura Prize for best publication, 1987).



16th c.

***La explotación del éxito Colombino. [Archivo General, Simancas].***

[Age of Discovery, misc. documents]

[84-86290-57-0] Colección Tabula Americae, 17. Madrid, 1992. 24 cm, Documents, 308 pp.

This collection of letters—entitled "Columbus' Success and the Discovery and Exchange System"—and consisting of permits, ordinances, capitulations, contracts and other documents from a number of archival collections, reveals the policy of the Spanish Crown in allowing the process of discovery begun by Columbus to be opened up to others; it becomes apparent that the continuing process of discovery was carried out not by the Castilian aristocracy but rather by professional navigators with the skills needed to open up other worlds. Transcription and commentary (in Spanish) by Demetrio Ramos. Limited edition of 980 numbered certified copies, in presentation case.

€ 1800



16th c.

***Leyes de Burgos. [Archivo General, Simancas].***

[Age of Discovery, misc. documents]

[84-86290-37-6] Colección Tabula Americae, 14. Madrid, 1991. 22 x 30.5 cm, 28, 104 pp.

Ordinances established in 1512 by King Ferdinand, in the name of his daughter Joanna, after consultation with members of the Royal Council and legal and other experts; the documents relate to the rule and treatment of Indians on the island of Hispaniola. Introduction and transcription by Manuel Ballesteros Gaibrois and José Manuel Ruiz Ascencio. Limited edition of 500 copies, in presentation case.

€ 725



16th c.

***Libro copiator de Cristóbal Colón. [Archivo General de Indias, Seville].***

[Age of Discovery, misc. documents]

[84-86290-20-1] Colección Tabula Americae, 8-9. Madrid, 1989. 23 x 33 cm, 72, 424, 176 pp.

Facsimile of a MS of 38 folios recently acquired by the Archivo General de Indias de Sevilla. It comprises six navigational maps and personal maps of the Catholic Monarchs, the first of which is dated 1493. Commentary (2 vols) by Antonio Rumeu de Armas. Limited edition of 980 copies, bound in full leather.

€ 1150



15th c.

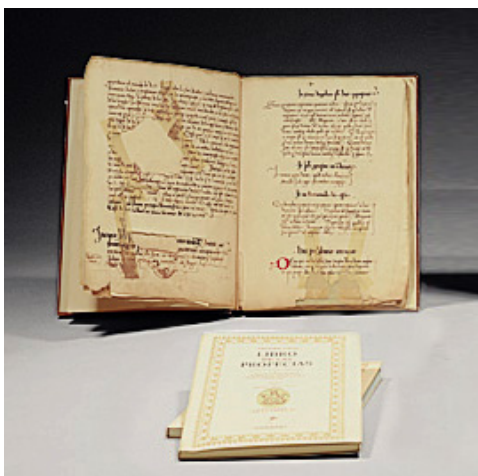
***Libro de la primera navegación. [Biblioteca Nacional, Madrid].***

[Age of Discovery, misc. documents]

[84-86290-00-7] Colección Tabula Americae, 1. Madrid, 1984. 20 x 32 cm, 150, 282 pp.

This is the famous account by Fray Bartolomé de las Casas (in manuscript), reproducing Columbus' own account; the original is preserved in the National Library in Madrid. It provides details of the voyage of discovery which began on 3 August 1492 and ended on 15 March 1493 with stops in the Canary Islands, the Bahamas, Hispaniola, the Azores, and Lisbon. Transcription and commentary (in Spanish) by Manuel Alvar and Francisco Morales Padrón. Limited edition of 980 numbered certified copies, bound in full leather.

€ 1150



16th c. ***Libro de las profecías. [Biblioteca Capitular y Colombina, Seville].***  
 [Age of Discovery, misc. documents]  
 [84-86290-03-1] Colección Tabula Americae, 2. Madrid, 1985. 22 x 30 pp. 140, 120 pp.

MS of 70 folios (originally 84) written between 1502 and 1504, containing those passages from the Scriptures which Columbus felt were related to himself and his mission and revealing his considerable knowledge of the Bible. Transcription and commentary (in Spanish) by Francisco Álvarez Seisdedos. Limited edition of 980, bound in full leather.  
 € 1250



16th c. ***Libro de los privilegios. [Archivo General de Indias, Seville, ms. 295].***  
 [Age of Discovery, misc. documents]  
 [84-86290-60-0] Colección Tabula Americae, 20. Madrid, 1992. 21.5 x 30.5 cm, 38 pp, 184 pp.

Facsimile of the "Vergara Codex" consisting of 2 + 36 folios on paper and 4 folios on parchment, containing the titles and privileges granted to Columbus by the Catholic Monarchs. The documents were assembled by Columbus himself, thus allowing some insight into his personality. Transcription and commentary (in Spanish) by Ciriaco Pérez Bustamante. Limited edition of 980 copies.

€ 1625





15th c.

***Memorial portugués. [Archivo General, Simancas, Estado, leg. 367, doc. 142].***

[Age of Discovery, misc. documents]

[84-86290-02-7] Colección Tabula Americae, 27. Madrid, 1994. 23 x 33 cm, 50 pp + commentary.

Reproduction of the 1494 memorial sent by a Portuguese nobleman to Queen Isabella urging her to send expeditions to Africa rather than to the Indies. This important document had lain unnoticed in the General Record Office in Simancas since the 16th century, until its discovery by Itsvan Szaszdi León-Borja and Katalin Klimes Szmik, also the joint authors of the accompanying commentary volume. Limited edition of 980 copies.

€ 750



16th c.

***La primera vuelta al mundo protagonistas, génesis y desarrollo a través de los documentos. [Archivo General de Indias, Seville; Archivo General, Simancas; Archivo in Torre do Tombo, Lisbon].***

[Age of Discovery, misc. documents]

[84-88829-55-8] Colección Carlos V, 2. Madrid, 1998. 2 vols.

It was the Portuguese who first sailed around Africa and realised Columbus' dream of reaching the Far East by sea. But this route was forbidden to the Spanish as stipulated in the famous Treaty of Tordesillas, limiting them to Cape Bojador. Starting at the beginning of the 16th c., the Spanish monarchy intensified efforts to find a strait dividing the continent of America which would allow passage to what would be called the Pacific and further east, the Moluccas, or Spice Islands. The Crown assembled a flotilla of five vessels to pursue this goal under the command the Portuguese Ferdinand Magellan; it was he who persuaded Spain that the project was feasible, and to discover the strait at the southern tip of America (which would subsequently bear his name), and carry on to the Moluccas, where he in fact died. It was Juan Sebastian Elcano, who with just one ship, went on around the world for the first time, returning to Spain along the Portuguese route. It is proof enough of the exceptional difficulty of this crossing that only 18 men out of the 285 who had set out came back in the "Victoria". This facsimile edition consists of all the key documents regarding the preparation and progress of the Magellan-Elcano voyage allowing the reader to follow all the stages of the expedition: the agreements between Magellan and Faleiro and the Crown, the discussions with an official of the Casa de Contratación, appointments of the officers of the fleet, incidents arising during the launch of the ships, peace treaties with the kings of Molucca, statements by survivors about incidents during the voyage, etc. Of special scientific interest is the log kept by Francisco de Albo, recording daily the number of leagues covered, the direction and position (latitude and longitude) of the ships. Also included is later document but a very pertinent one: the will of Juan Sebastián Elcano, which was actually written during his second passage over the Pacific, shortly before the death. Limited edition of 980 copies.

€ 1550



15th c.

***La realidad de las capitulaciones de Santa Fe y el carácter que tuvo la expedición Colombina.***

[Age of Discovery, misc. documents]

[84-86290-53-8] Colección Tabula Americae, 18. Madrid, 1992. 33 cm, 72 pp.

This collection of documents dating from the late 15th c. includes capitulations, deeds, letters of accreditation and appointment, memorials and others papers from the archive collection of the Kingdom of Aragon in Barcelona, as well as the Simancas Record Office and the Indies Archive in Seville. The facsimiles are presented in a special file in a presentation case. Commentary by Demetrio Ramos. Limited edition of 980 copies.

€ 1275



15th c.

***Testamento de Hernando Colón.***

[Age of Discovery, misc. documents]

[84-86290-83-X] Colección Tabula Americae, 28. Madrid, 1995. 22 x 32 cm, 50 pp + commentary.

Ferdinand Columbus, the Admiral's "Spanish son", collected books from all over Europe, at a time when printing was still in its infancy. He built up an amazing library of 15,000 books which he donated to the city of Seville. The original of the deed of the gift is in the Protocols Archive in Seville. Study and transcription (in Spanish) by José Manuel Ruiz. Limited edition of 980 copies, bound in full leather. (Ministerio de Cultura Prize for best publication, 1994; Second Prize in "Juan Pablos" Latin-American Graphic Arts Competition, 1994).

€ 800



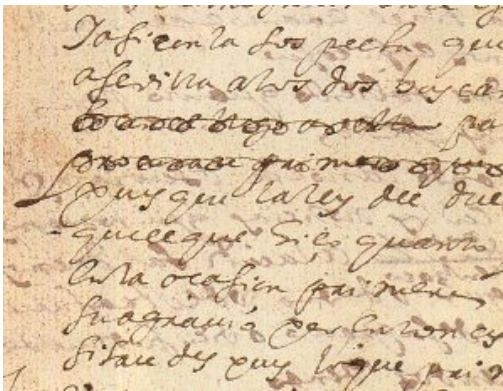
15th-  
16th c.

***Testamento de Isabel la Católica y actas matrimoniales. [Archivo General, Simancas].***

[Age of Discovery, misc. documents]

[84-86290-63-5] Colección Tabula Americae, 21. Madrid, 1992. 21 cm, 28, 96 pp.

€ 1275



17th c.

***Calderón de la Barca: "La Desdicha de la Voz".***

[Calderón de la Barca, Pedro]

[84-95767-20-1] Colección Scriptorium. Madrid, 2002.

"La Desdicha de la Voz", reproduced here in a deluxe facsimile edition from Pedro Calderón de la Barca's autograph manuscript, is one of the most important and well known comedies of the great Spanish dramatist. This publication commemorates the fourth centenary of the playwright's birth. Commentary and edition by José María Díez Borque. Limited edition of 980 copies, bound in full leather with generous tooling.

€ 650



17th c.

**Calderón de la Barca: "El secreto a voces".**

[Calderón de la Barca, Pedro]

[84-95767-02-3] Colección Scriptorium. Madrid, 2000.

Another one of Pedro Calderón de la Barca's great intrigue comedies, reproduced in a deluxe facsimile edition from his autograph manuscript. Published on the occasion of the fourth centenary of the playwright's birth. Commentary and edition by José María Díez Borque. Limited edition of 980 copies, bound in full leather with generous tooling.

€ 650



1604

**El ingenioso Hidalgo Don Quijote de la Mancha.**

[Cervantes Saavedra, Miguel de]

[84-86290-89-9] Colección Scriptorium. Madrid, 2005.

Special commemorative facsimile edition celebrating the 400th anniversary of the first edition of this enormously important milestone in Spanish literature. Deluxe limited edition of 980 copies, bound in full leather with generous tooling.





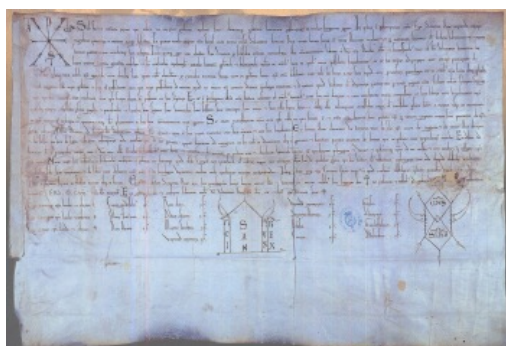
1604

**2º parte del ingenioso caballero Don Quijote de la Mancha.**

[Cervantes Saavedra, Miguel de]  
Colección Scriptorium. Madrid, 2005.

Part II of the first edition.

€ 1050



11-  
13th c.

**Documentos del Cid en el Archivo Histórico Nacional.**

[Vic (Catalunya), Biblioteca Episcopal, ms. 88]

Colección Grandes Documentos Históricos. Barcelona, 2007. 10 documents, various sizes.

A portfolio of documents issued on the 800th anniversary of the poem of El Cid.  
Limited edition of 995 copies.

€ 1475



1825

***Los toros de burdeos. 4 Litografias.***

[Goya, Francisco de]

[84-88829-20-5] Arte. Madrid, 1997. 54 x 45 cm, 4 pp.

Besides being one of the greatest painter of all time, Goya was one of the best Spanish engravers, a prolific and expert craftsman comfortable using a wide variety of techniques (etching, aquatint, drypoint, burin, & lithography). These magnificent lithographs from 1825 —"The Bordeaux Bulls"—come from the end of the artist's career when he was already 79 years old and living in Bordeaux. They are a wonderful nostalgic reminiscence, an echo of scenes witnessed by him in Spain. Cloth-covered portfolio.

€ 625



1927

***Dibujos de Federico García Lorca. Abanicos.***

[Lorca, Federico García]

Arte. Madrid 1991. 45 x 65 cm, 6, 165 pp.

The poet Federico García Lorca used all the means he could find to manifest his extraordinary artistic personality. While he was very young, music was the basis of this artistic initiation, and very early in his career he also developed a great interest for the plastic arts. The first exhibition of his drawings was organized in Granada in 1925, and in 1927 an exhibition, prepared and backed by the painter Salvador Dalí, took place at the Dalmau Gallery in Barcelona. Since then there have been many exhibits of Lorca's drawings. Referring to this side of his creativity the poet from Granada tells us: "These drawings are pure poetry or pure plasticity at the same time. I feel clean, comforted, happy, like a child when I draw them". Salvador Dalí said: "The poetic system of Lorca's drawings tends towards an organic lack of materiality, preceded by the finest physiological calligraphy. Lorca purely Andalusian, has a most ancient sense of the relationship between colors and architectures, bases on the uncontrolled and harmonic asymetry which characterizes the purest plastic arts of the East". Fine bibliophile edition of six drawings of Lorca presented in a handsome linen-bound portfolio.

€ 325



1519

***Atlas Miller. [Bibliothèque Nationale, Paris].***

[maps, "Atlas Miller"]

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

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



1472

***Carta del Cantino. Charta del navichare per le isole novament trovate in la parte de l'India.***

[maps, Cantino]

Ars Illuminandi. Modena, 2004. 105 x 220 cm.

Manufactured and illuminated in Portugal in 1502, this is one of the most beautiful geographical maps created in the Renaissance bearing witness to the discovery of America. The original consists of 6 sheets of vellum joined to make up a single 105 x 220 cm sheet. Limited edition of 750 exemplars, numbered and certified, presented in a handsome archival box covered in blue linen.

€ 1500



1525

***Planisfero Castiglioni. Carta del navigare universalissima et diligentissima.***

[maps, Castiglioni]

[88-86251-46-7] Ars Illuminandi. Modena, 1998. 815 x 2140 cm.

The Castiglioni World Map is a large nautical map dated 1525, drawn on four sheets of vellum joined together to make up a single 81.5 x 214 cm sheet. Originally titled “Carta del navigare universalissima et diligentissima” (the most universal and accurate navigational map), the word “universalissima” refers to the whole hitherto-known world, and “diligentissima” the particular technical care employed by the cartographer. The map, crossed by lines defining nautical routes and forming rhombic patterns, is considered to be of great historical and cartographic interest in that it gives visual and documentary support to the theories of the curvature of the Earth. It has been attributed to Diego Ribeiro, head cartographer (‘piloto maior’) of the Casa de Contratacion in Seville (the government office of the Spanish royal family authorised to compile innovations in official nautical maps deriving from geographic discoveries). The Castiglioni World Map displays the world immediately after the discoveries made by Magellan and Pigafetta, during their circumnavigation of the globe, and from the explorations of the North American coast by Estevan Gomez. Presented in a display box.

€ 1000



c.1450

***Mapamundi Catalán Estense. Escuela Cartográfica Mallorquina.***

***Comentario: Ernesto Milano. Transcripción del texto original: Annalisa Batini. [Modena, Bibl. Estense, C.G.A.I].***

[maps, Catalán]

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

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





c.1492

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

[maps, Columbus]

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

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



16th c.

***Mapa de Juan de la Cosa. [Madrid, Museo Naval].***

[maps, Cosa]

[84-86290-56-2] Colección Tabula Americae, 19. Madrid, 1992. 133 x 70 cm, one map, 32 pp.

Juan de la Cosa was a mariner and cartographer who made seven voyages to America, two of them with Columbus. On his return from Columbus' third voyage, he drew this famous map which showed the discoveries of Columbus' first three voyages; executed in 1510 it is considered to be the first representation of the American continent. Accompanying text by José Luis Comellas. Limited edition of 600 copies. Portolio. (reproduced 75% of original).



1593

***Carta dell'Europa di Gerard e Cornelio de Jode 1593.***

[maps, De Jode]

Scarmagno, c.2004. 330 x 440 mm.

Limited edition of 999 copies.

€ 290



1564

***"Atlas Universal" Diego Homem. [St. Petersburg, Russian National Library, fonds 342].***

[maps, Homem]

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

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



1593

***Carta tolemaica dell'Italia di Gerardo Mercatore 1578.***

[maps, Mercator]  
Scarmagno, 2004.

Limited edition of 1999 copies.  
€ 290



1472

***Collezione Portolani. Antiche carte nautiche della Biblioteca Estense Universitaria. [deluxe version].***

[maps, Modena, Bibl. Estense]  
Ars Illuminandi. Modena, 2004.

A collection of 3 portulans preserved in the Biblioteca Estense in Modena (maps CGA5b, CGA5c, CGA5d). These ancient nautical maps, provided with a wealth of geographical coastal names, were conceived for being used by seafarers. Map "b": Mediterraneo a dell'Europa nord-occidentale, 1460; Map "c": Atlantiche, 1472; Map "d": Mediterraneo a dell'Atlantico occidentale, 1450-60. With commentary and certificate of authenticity. Presented in a walnut showcase, sized 67 x 45 x 14 cm.  
€ 2400



1472

***Collezione Portolani, Antiche carte nautiche della Biblioteca Estense Universitaria. [standard version].***

[maps, Modena, Bibl. Estense]

Ars Illuminandi. Modena, 2004.

(Each portulan of this version is stored in a tube with commentary and certificate of authenticity).

€ 1400



1460

***Portolano CGA5b. Carta nautica del Mediterraneo a dell'Europa nord-occidentale, 1460.***

[maps, Modena, Bibl. Estense]

Ars Illuminandi. Modena, 2003. 90 x 61 cm.

Stored in a tube with commentary and certificate of authenticity.

€ 520





1472

***Portolano CGA5c. Carta nautica della atlantiche, 1472.***

[maps, Modena, Bibl. Estense]

Ars Illuminandi. Modena, 2004. 60 x 73 cm.

Stored in a tube with commentary and certificate of authenticity.  
€ 520



1450-  
1456

***Portolano CGA5d. Carta nautica del Mediterraneo a dell'Atlantico occidentale, 1450-60.***

[maps, Modena, Bibl. Estense]

Ars Illuminandi. Modena, 2003. 90 x 61 cm.

Stored in a tube with commentary and certificate of authenticity.  
€ 520



15th c.

***Atlas de Claudio Ptolomeo. [Valencia, Biblioteca General e Histórica de la Universidad].***

[maps, Ptolemy, Valencia]

Valencia, 1983. 30.5 x 44.1 cm, 228, 208 pp.

This atlas was copied and illustrated by Alphonse the Magnanimous from the library owned by the King in Castel Nuovo of Naples and was passed on to the library of San Miguel de los Reyes. The University of Valencia's MS—copied on vellum, with borders illuminated in gold and color, with an angel holding a crown with a space for a coat of arms, capital letters in gold and color, red titles and catchwords every ten leaves—is of special beauty. Its 216 pages are arranged, with one exception, in 2 columns and 57 lines and it contains the geographic and mathematical study of Ptolemy's observations, twenty-seven maps, of which 26 are on two pages and the last on 1 page. Commentary in Eng-Sp by Víctor Navarro Brotons. Limited edition of 3000 copies, bound in patterned leather on wooden boards and with gilt edges, after the original.



15th-  
16th c.

***Tolomeo Vaticano. [Biblioteca Apostolica Vaticana, Urb. lat 174].***

[maps, Ptolemy, Vatican]

Colección Scriptorium. Madrid, 2006. 29.9 x 44.4 cm 266 pp + commentary.

This splendid MS preserved in the Biblioteca Apostolica Vaticana once belonged to Pope Alexander VII, whose coat of arms appears embossed in gold on the binding. The codex, written in round humanist script and executed in Florence during the 15th c., belongs to that genre of geographical works called "Ptolemys"—a series of maps encompassing the whole known world (named after the famous Egyptian geographer Claudius Ptolemaeus), and is a product of a period when maps were particularly vital for travel and trade. It is a masterpiece in every regard, ranging from the quality of the text, the accuracy of the maps, to the highest quality of dyed parchment—done in a variety of colors—and lavish use of gold leaf for titles, frames and the representation of winds using human and other faces. It includes altogether 30 maps: 1 of the Old World, 13 of Europe (including modern Spain, Northern Europe, modern Italy), 4 of Africa and 12 of Asia, with maps often covering several pages. Sometime in the 16th c. the codex was enlarged with a second map of the world which included the recently discovered continent of America. Deluxe facsimile edition, bound in tooled leather with accompanying commentary.

€ 4850



1634

***Atlas de Pedro Texeira. [Österreiche Nationalbibliothek, cod. min. 46]***  
[maps, Texeira]

978-84-932294-9-8 Burgos, 2004. 34.8 x 44.6 cm, 200 pp.

Limited edition of 898 copies.



1547

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

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

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

1439

***The 1439 Portolan Chart by Gabriel de Vallseca.***

[maps, Vallseca]

Barcelona, 2010. 75 x 112 cm + 355 pp.

Gabriel de Vallseca, was the most important cartographer of the first half of the fifteenth century and his chart, The 1439 Portolan Chart by Gabriel de Vallseca, is now unanimously regarded as a historic monument of Mediterranean culture. Critical study (Cast-Eng) by Ramon J Pujades. Limited numbered edition of 950 copies. € 958



15th c.

***Libro de Marco Polo o libro de las maravillas del mundo. [Biblioteca Capitular y Colombiana, Seville].***

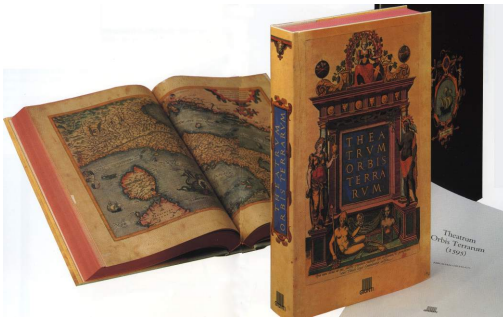
[Marco Polo]

[84-86290-09-0] Colección Tabula Americae, 5. Madrid, 1986. 15 x 20 cm. 148, 472 pp.

Marco Polo's "Book of Wonders", first appearing in 1298, was one of the works which inspired Columbus to set out on his voyages. This facsimile is based on the copy preserved in the Biblioteca Capitular y Colombina, Seville; printed in Antwerp in 1485, it bears Columbus' own handwritten annotations. Commentary by Juan Gil Fernández (available in Spanish or English). Limited edition of 980 certified copies, bound in full leather.

€ 1150





1535

**Abraham Ortelius. *Theatrum orbis terrarum* (1595). [Istituto Geografico Militare, Florence].**

[Ortelius, Abraham]

[16157-P] Florence, 1991. 29.5 x 45 cm, 656 pp.

Ortelius (1527-1598), the great Dutch cartographer and geographer, published his great “Theatrum orbis Terrarum” in 1570 with the prestigious Plantin printing house in Antwerp. Taking advantage of all the geographic and map-making knowledge of his day the work captures with its 147 spectacularly engraved tables the faithful image of the world as it was known. To this Ortelius added some remarkable “historic maps”, showing districts and itineraries from literature, mythology and tradition. It met with great editorial success, not only due to the plates, but also to the text which is an authentic geographic and cartographic encyclopedia including technical information regarding the methods of projection and names of the distinguished map makers. Limited edition of 998 numbered copies, hardbound, with slipcase.



15th c.

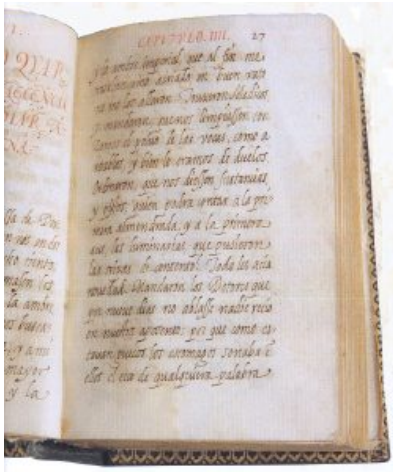
***Historium rerum ubique gestarum.***

[Piccolomini, Eneas Silvius]

[84-86290-41-4] Colección Tabula Americae, 15. Madrid, 1991. 20 x 30 cm, 300, 386 pp.

Written by Aeneas Silvius Piccolomini, later Pope Pius II, and published in Venice in 1477, this work is a compendium of the scientific and geographical knowledge of the time. This facsimile is based the exemplar used personally and annotated by Columbus for the preparation of his voyages; it is now kept in the Columbian and Chapter Library in Seville Cathedral. Two accompanying text volumes by Antonio Ramírez de Verger and Juan Pérez de Tudela provide respectively a translation (into Spanish) and a study. Limited edition of 980 copies, bound in full leather. Winner of the Ministerio de Cultura Prize for best publication, 1991.

€ 1900



c.1604

***El Buscón de Don Franciso de Quevedo y Villegas. [Fundación Lázaro Galdiano, Madrid, ms. 15513].***

[Quevedo, Francisco de]

Barcelona, 2002. 7 x 10.5 cm.

Ms "B" of this seminal work from the Spanish literary Golden Age. Limited edition of 995 copies.

€ 900



16th c.

***Privilegios de Carlos V, s.XVI. [Seville, Archivo General de Indias, I-5-99]***

[Seville]

Valencia, 2001. 27 x 36.2 cm, 12 pp.

Document from the Emperor and King Charles I ordering the Royal Chancery of Granada to respect the traditional judicial privileges of the city of Seville. Dated Valladolid, 16th July 1549. Limited edition of 450 copies.

€ 900



17th c.

***Dibujos de Velázquez. 6 dibujos de Diego Velázquez.***

[Velázquez, Diego]

[84-88829-82-5] Arte. Madrid 1999.

Special commemorative publication celebrating the 400th anniversary of the artist's birth. Consists of a portfolio of four drawings of Velázquez in facsimile using a special continuous tone process. The four works are: "Portrait of Cardinal Borja" (Gallery of the San Fernando Royal Academy of Fine Arts); "Bust of a Girl", "Head of a Girl", and preliminary sketches of "The Lances and the View of Granda" (all from the National Library). Cloth covered portfolio.

€ 1175