

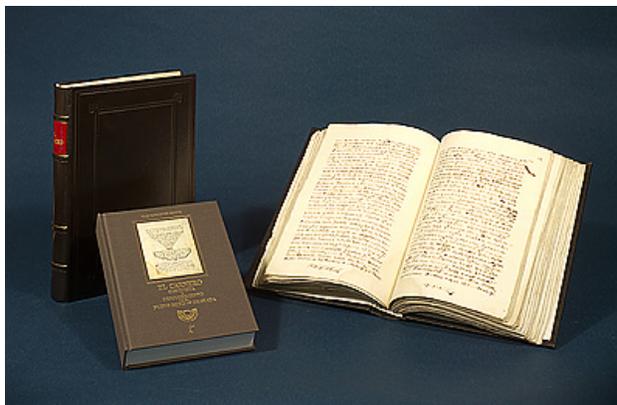
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MANUSCRIPTS (by location)

16th c. ***El carnero. Conquista y descubrimiento del nuevo reino de granada.***

[Bogotá, Biblioteca Nacional de Colombia, ms. 291 (Palomino 807)]
 [84-95767-54-6] Colección Thesaurus Americae, 2. Madrid, 1994. 21 x 31 cm, 180 pp + commentary.

El Carnero is not only a historical chronicle and witchery breviary, but an anthology of picaresque tales written by a pre-Voltairian priest, Juan Rodríguez Freyle in the city of Sante Fé de Bogotá. The writer was born in 1566 in Bogotá and died there in 1640. He was in Spain for six years and then returned to the New World where he married and searched continuously for treasures. It was the search for El Dorado which spurred on the conquistadors, but Rodriguez Freyle, after many failed adventures found his promised land in the pages of this book which has become more and more valuable with the passing of time. The magic of El Carnero captivates the reader with all the fantasies of the mestizo culture and the strength of a language, anachronistic but alive, which recreates a world permanently in a trance of adventure, fusion and change. Transcription by Delia Palomino Urbano, commentary by R.H. Moreno-Durán. Limited edition of 980 bound in full leather with generous tooling. € 775



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>



c.1590

Códice Murúa.

[Dublin, private collection Sean Galvin]
 [84-95767-27-9] Colección Thesaurus Americae, [5]. Madrid, 2004. 20 x 30 cm, 290, 277 pp.

At the end of the 16th c. a set of chronicles appeared in Perú which had as its central theme the cultures of the prehispanic and autochthonous populations. These chronicles had two authors: Fray Martín de Murúa, a priest, and Felipe Guaman Poma de Ayala, an indigene, who included in their works a great number of illustrations. There is evidence that the two authors knew each other and a great number of the illustrations in the priest's work were executed by Felipe Guaman Poma de Ayala. The work of the latter "El Primer Nuova Cronica y Buen Gobierno" (c.120 pages) has 399 drawings. The priest is the author of two codices, one—presented here for the first time in facsimile—is known as the Galvin Manuscript—named after its owner and is kept in Dublin, Ireland. It dates from 1590 and has additions that go as far back as the beginning of the 16th c. Its title "Historia y Genealogía Real de los Reyes Incas del Perú, de sus hechos, costumbres, trajes y manera de Gobierno" tells us about the history, genealogy of the Inca Kings and of their customs, temples, cities, prisons, costumes, dresses and ways of government. The drawings show both an European and an indigene artist. As mentioned, this work had never been published but its text was known thanks to a copy made in 1890, known as the Loyola Ms. That copy did not reproduce the 113 watercolors of the original displayed now faithfully in this fantastic facsimile. The other codex of Fray Martín de Murúa was discovered in the 1940s, disseminated in two editions and known as the Wellington Manuscript. Commentary by Juan Ossio. Limited edition of 980 copies, bound in full vellum with leather ties after the original.

€ 1700 <http://www.omifacsimiles.com/brochures/murua.html>



10th c.

Beato de Liebana de la Biblioteca Escorialense.

[Escorial, Biblioteca del Monasterio, &.II.5]
 [84-86290-92-9] Colección Scriptorium, 6. Madrid, 1994-95.
 22.5 x 39.5 cm, 304, 876 pp.

The commentary on the Apocalypse by the Asturian monk, Beato, written in 776, was considered in Catholic Spain a major sacred text. Numerous copies of the Beato original were created by Spanish miniaturists from the 10th to the 13th c. They all came to be known by the name "Beato de Liebana" (The Blessed of Liebana). More than 20 different Beatos have been preserved, each presenting Beato's text in a uniquely different manner depending on the influence of different styles (Mozarabic, Romanesque, Gothic). This MS version, from the 10th c. and now preserved in the Escorial but originally believed to be from the scriptorium at San Millán de la Cogolla (Rioja), is written in visigothic script and is magnificent for its color scheme, the grace and delicacy of its strokes, and its fantastic artistic imagination displayed in the moving and vibrant scenes. The work may be the work of Florencio and Sancho, two well-known miniaturists. Commentary by Juan Manuel Ruiz Asencio. Limited edition of 980 copies, with primitive Mudéjar-style binding featuring wooden covers lined with goatskin.
 € 4500



16th c. **Corán de Muley Zaidán.**

[Escorial, Biblioteca del Monasterio, 1340]
 [84-88829-23-X] Colección Scriptorium, 8. Madrid, 1996. 19 x 28 cm, 532, 46 pp.

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



16th c. **Relación de Michoacán o Códice de Michoacán.**

[Escorial, Biblioteca del Monasterio, Ç.IV.5]
 [84-88829-99-X] Colección Thesaurus Americae, 3. Madrid, 2001. 15 x 21 cm 2 vols, 306, 606 pp.

Michoacán (“place of the fish”) is a territory in the middle western part of México which belonged to the Tarasco or Purepecha Kingdom. This codex, copied in the years 1539-1540, contains the narration of a Franciscan monk, whom the American historian Dr. Benedict Warren identified as Fray Gerónimo de Alcalá. The period covered by his relation goes from the beginning of the XIII century to the XVI century. The narration is in 3 parts: I (now lost) - dealt with the gods and main religious feasts of the people of Tarasco. II - consists of 35 chapters and relates the wars and settlement in Michoacán. III - 29 chapters, deals with the forms of government, marriage celebrations and the arrival of the Spaniards. The codex is an exceptional document, a testimony of the old, courageous and invincible people of Tarasco. The relation of their settlement, wars, customs, religion and forms of government, accompanied by their illustrations is an invaluable treasure not only for México but for America. Only now with this facsimile, taking advantage of the best technology of today, do we have a reproduction so close to the original to allow us to fully appreciate and study the codex. Commentary by Armando Mauricio, María del Carmen Hidalgo, Vicenta Cortés, Benedict Warren, Francisco Miranda, Juan José Batalla & Gerardo Sánchez. Full leather.
<http://www.omifacsimiles.com/brochures/micho.html>



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



15th c.

Biblia Hebraea, G-II-8.

[Escorial, Biblioteca del Monasterio, G.II.8]
 [84-88829-37-X] Colección Scriptorium, 9. Madrid, 1995-2000. 20 x 27.5 cm, 2 vols, 772, 128 pp.

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



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.1 ("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>



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



1486

Liber horarum de Gerard David.

[Escorial, Biblioteca del Monasterio, vitr. 12]
 [84-88829-61-2] Colección Scriptorium, 14. Madrid, 1998-2003.
 11 x 15 cm, 2 vols, 470, 204 pp.

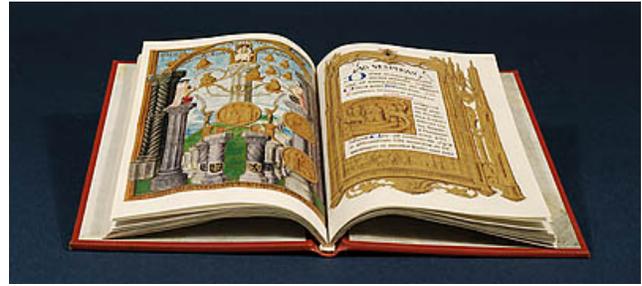
This small Book of Hours contains 15 full-page illuminations attributed to the Flemish master Gerard David (1460-1523). The most beautiful among them is the Virgin with Child at the beginning of the manuscript which exhibits the same characteristics of altar pieces of the period. Other illuminations also resemble altar pieces but also incorporate designs of the distinguished Bruges school, such as the Master of the Dresden Book of Hours and the Master of Edward IV of England. Towards the end of the book a page bearing the date 1486 in the margin surrounding a miniature of St. Lazarus, which if trusted, allows us to identify this Book of Hours as one of the earliest examples of David’s period in Bruges which dates from 1484 onwards. Bound in full leather with generous tooling and metal clasp.
 € 1950



16th c. **Libro de horas de Carlos V.**

[Escorial, Biblioteca del Monasterio, vitr. 13]
 Colección Carlos V, 3. Madrid, 2000. 18 x 27 cm, 74 pp + commentary.

From the collection of Charles V. An unusual book of hours created especially for the occasion in 1520 of the voyage by sea of Charles I from Spain to Germany where he was crowned Holy Roman Emperor. It uses an abbreviated format, featuring only three of the canonical hours: matins, for the departure from the port of Corunna, vespers, to pray for a safe journey, and compline, as preparation for building the house of God. The author of the book was Robert de Keyser of Gent and the decoration, consisting 12 masterly miniatures, mostly portraying the emperor, are attributed to his sister, Clara. There are also illuminations of biblical figures (a Solomon sitting in judgment and a Moses), and the ships themselves that carried the Spanish King (with St. James unfurling the sails, St. Nicholas at the tiller with St. Livinus, the patron saint of Flanders, as passenger). Limited edition of 980 copies, bound in full leather with generous tooling.
 € 1550

11th c. **Códex Aureus Escorialensis.**

[Escorial, Biblioteca del Monasterio, vitr. 17]
 [84-88829-08-6] Colección Scriptorium, 5. Madrid, 1995-2003.
 33.5 x 50.7 cm, 342 pp + commentary.

Codex Aureus (or Golden Codex) is one of the outstanding MSS of the post Carolingian period, probably produced around 1035 (reign of Emperor Conrad II) in the scriptorium at Echternach, a Benedictine monastery which enjoyed the direct protection of the Ottonians. It was actually commissioned by Henry III, and both Emperors as well as their wives, Gisela and Agnes, appear in several places in the codex. The MS is written entirely in Carolingian minuscule (in thickly applied gold ink) arranged in two columns; its magnificent size—33.5 x 50.7 cm—made it an ideal candidate for some really extraordinary decoration and illumination. The way in which certain parts of the written text are decorated, using large letters with a predominantly ornamental value to make them stand out, and the extension of this ornamentation to a large variety of frames or borders around the letters, make this codex an exquisite example of its genre. The miniatures are undoubtedly among the most beautiful works of the German school. The most outstanding is the almost primitive portrait of the Virgin, seated on a Byzantine chair, receiving the Codex Aureus from the hands of Henry III, while his consort Agnes receives the Virgin's blessing. There are other remarkable pages, for example the portraits of the four Evangelists which appear just before the texts of their respective Gospels. Before it passed to the Escorial Library it was owned by Marguerite of Austria, and while in her possession, it was consulted by Erasmus of Rotterdam for his work on the *Novum Testamentum*. Commentary by Hans Rathofer. Limited edition of 980 copies, bound in goatskin with gold stamping and gold-plated metalwork.
 € 14800



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



15th c.

Libro de horas de Rouen. Devocionario mariano del s. XV.

[Lisboa, National Library, Illum. 42]

[84-88829-9] Colección Scriptorium, 11. Madrid, 1997. 15 x 21 cm, 2 vols, 146, 65 pp.

This 15th-c. Marian Book of Hours—recently attributed to the Master of the Rouen Echevinage—bears all the characteristics of the golden age of French book painting, as is shown in its masterly execution of the landscapes and perspectives, the light and color of the draperies with details highlighted in gold, and gold backgrounds of the borders. The rich decoration of the margins includes not only foliage—some stylized, some naturalistic—but also a variety of fruits and flowers, animal and human figures, with an obvious flair for nature. The lower parts of the calendar pages, typical of many 15th-c. books of hours, depict country scenes and activities appropriate to the corresponding months. Commentary by Marin Cortereal de Albuquerque. Bound in full leather with sumptuous tooling and two metal clasps.
€ 1550

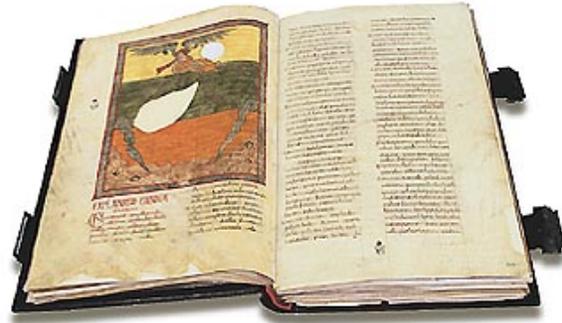


10th c. **Beato de Tábara.**

[Madrid, Archivo Histórico Nacional, 1097B]
 [84-95767-45-7] Colección Scriptorium. Madrid, 2003. 25.5 x
 36 cm, 332 pp + commentary.

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

€ 4300

c.810 **Códice de Metz.**

[Madrid, Biblioteca Nacional, 3307]
 [84-86290-72-4] Colección Scriptorium, 2. Madrid, 1993. 23.5 x
 30.3 cm, 152 pp + commentary.

This MS was written in Metz and is the copy of a work compiled at the Court of Charlemagne towards the year 810 on the order of Drogón, Archbishop of Metz, the illegitimate son of the Emperor. It contains a summary of calculation and astronomical treatises used to establish the reform of the calendar and it is arranged as follows: 1) astronomical & liturgical calendar; 2) patterns of 56 cycles of 19 years corresponding to the years 1 to 1063; 3) diagrams of weights and measures & concurrent tables of liturgical festivals; 4) compilation of calculation & astronomy; 5) extracts of the “Astrology” of Arato; 6) astronomical fragments taken from various authors. The MS is in Carolingian script of the early 9th c. with the titles in uncial. The end of the work incorporates a fragment from a biblical MS of the 8th c. in pre-Carolingian script. Commentary: Manuel Sánchez Mariana. Limited edition with binding in embossed leather executed in a 15th-c. “Mudéjar” style.

€ 2850



16th c. ***El catecismo de Fray Pedro de Gante.***

[Madrid, Biblioteca Nacional, vitr. 26-9]
 [84-86290-69-4] Colección Thesaurus Americae, 1. Madrid,
 1992. 6 x 7.5 cm, 83, 152 pp.

Beautiful little book belonging to the genre “manuscritos testerianos” which include the pictorial catechisms produced in the New World by the Franciscans and Dominicans with the purpose of “converting the natives”. Some 25 of these catechisms are catalogued around the world. One of the oldest seems to be Fray de Gante’s, produced between 1525 and 1528 (the first printing press came into operation in the New World in 1539). The pictures which are very primitive in appearance are not only illustrations of a text (memory aids) but have incorporated characters of a script which is read in the Nahuatl language (the language of the Aztecs). This system of writing is the direct descendant of the pictographic script of the natives, and comprises multipurpose elements that can be iconic, symbolic and phonetic in character. Commentary: Manuel Sánchez Mariana. Limited edition with beautifully tooled brown leather binding with geometric designs and hand-made gold clasp.
 € 675

15th c. ***Libro de horas de Isabel la Católica (Madrid, Bibl. del Palacio). [deluxe edition].***

[Madrid, Biblioteca del Palacio Real, w/o sign]
 [84-86290-32-5] Colección Scriptorium, 1. Madrid, 1992. 14 x
 20 cm, 730 pp + commentary.

This magnificent Book of Hours dating from the 15th c. is attributed to William Vreland, a Dutch master craftsman born in Utrecht and active in Bruges. It was a gift of Juana Enriquez, mother of King Ferdinand, to her daughter-in-law Queen Isabella. The codex is written in Gothic script in red and black ink and contains a total of 3,487 miniatures of which 72 are full page, and 59 illustrate the main and secondary texts arranged into 10 headings: calendar, extracts from the four Gospels, Hours of the Holy Ghost, Mass & Hours of Our Lady, Hours of the Passion of Christ, Office of the Dead, Penitential Psalms, & various prayers and Intercession of the Saints. Other miniatures accompany additional themes and there is an abundance of borders with acanthus leaves, flowers, fruits, birds, animals, etc. The book is a masterpiece of Netherlandish book art with its wealth of detail. A predominant feature is the use of perspective, clearly influenced by the Siena school of the trecento. Many figures are seen within architectural frameworks, a common feature of French miniatures of the time of the Duke of Berry. These backgrounds play an important part in the work, and—whether landscapes or abstract compositions—are very elaborate. Commentary by Ana Domínguez Rodríguez. Limited edition of 980 copies, in eleven-color offset, bound in blue leather with gold-plated metalwork and enamelled Coat of Arms duplicating the original.
 € 6200



15th c. **Libro de horas de Isabel la Católica (Madrid, Bibl. del Palacio).** [standard edition, without metal work].

[Madrid, Biblioteca del Palacio Real, w/o sign]
 [84-86290-32-5] Colección Scriptorium, 1. Madrid, 1992. 14 x 20 cm, 730 pp + commentary.

€ 5250



18th c. **Codice Veitia. Biblioteca del Palacio Real, Madrid.**

[Madrid, Biblioteca del Palacio Real]
 [84-86290-08-2] Colección Tabula Americae, 4. Madrid, 1986. 14 x 22 cm, 2 vols, 138, 165 pp.

One of the few Mexican codices saved from destruction. Codex Veitia dates from 1755 and tells us the ways in which the Indians celebrated their festivals. It is one of the last in a large important family of Mexican codices known as the Magliabecchiano group, which includes codices Magliabecchiano, Tudela, and Ixtlilxochitl. Codex Veitia takes its name from the scholar who commissioned it, Don Mariano Fernández de Echevarría y Veytia. 22 pages of colored drawings make up the codex proper, with additional texts explaining various themes in Aztec culture. The ms consists of six parts: 1) Mexican counting system; 2) The way in which Indians celebrated their feasts; 3) The gods and the Main Temple of Mexico City; 4) Chronology of the foundation of Mexico City; 5) Ixtlilxochitl calendar; 6) Notes on the calendar. Commentary: José Alcina Franch.
 € 1475



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



16th c.

Book of Hours of Lorenzo de Medici the Younger.

[Madrid, Lázaro Galdiano Fundación, Ms 13312]
 [84-86290-95-3] Colección Scriptorium, 3. Madrid, 1994. 4 x 6 cm, 2 vols, 332, 266 pp.

This fantastic book of hours, in miniature 4 x 6 cm format, is believed to have been commissioned by Pope Leo X as a wedding present for his nephew Lorenzo II and Magdalena of Tour in 1518. The book was created in Florence, possibly by Boccardino the Elder, Boccardino the Younger and Stefano di Tommaso (Florentine Miniature School), and contains 11 miniatures and 16 pages with ornamental borders. Among the highlights of the work is the architectural perspective achieved in the miniature of the the Annunciation and the vista of the city of Florence in which the dome of the Duomo can be seen. The borders are decorated with the famous “Candelieri”, jewels and other delightful images as well as animals of a clearly Flemish influence. Commentary by Juana Hidalgo Ogayar. Limited edition of 980 copies, bound in leather with silver metalwork, after the original.
 € 975 <http://www.omifacsimiles.com/brochures/medici.html>



15th c.

Códice Trocortesiano.

[Madrid, Museo de América]
 [84-86290-35-X] Colección Tabula Americae, 12. Madrid, 1991. 12 x 22 cm, accordion of 108 panels, 136 pp.

This codex is one of the four extant Mayan sources in the world and an essential reference work for any study of the Mayan culture. It dates from the 15th c. and came to Spain in two parts, one with Cortés himself and one with Juan de Tro. Drawn on both sides of a 6.83 meter long piece of fig-bark paper, and folded like an accordion, it includes divinatory almanacs on a number of themes (information on the gods of the days and which are unfavorable or unfavorable for the sowing crops or hunting; there are also passages on astronomical matters). This deluxe facsimile captures every nuance of the original including the texture of the unusual writing material. Commentary by Manuel Ballesteros Gaibrois & Miguel Rivera Dorado. Limited edition of 980 copies, with display case.
 € 2650



16th c.

Códice de Tudela.

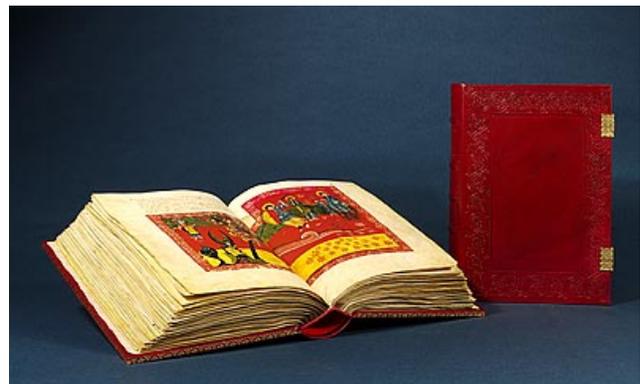
[Madrid, Museo de América]

Colección Thesaurus Americae, [4]. Madrid, 2002. 16 x 22 cm.
125 pp + commentary

The Tudela Codex, also called Codex of the America Museum, was executed in the middle of the 16th c. in central Mexico during the early years of the Conquest. The book has 3 other manuscripts attached to it: The Indigeneous Book, The European Painted Book and The European Written Book. The first one (fol. 11-25) was painted c.1540 in a prehispanic style and contains iconographic information and writings about Mexican or Aztec religion: calendaries, rituals, gods, death, etc. The European Painted Book was attached to the Codex in 1554, (fols. 1-10; only 4 survive) and portrays different groups of indigenes paired in couples, man/woman in a European renaissance style. The European Written Book from around 1553-1554 gathers commentaries on the paintings by an anonymous author. The Tudela Codex is of great importance not only as a primary source for the knowledge of Aztec religion but because it originated, through the Indigene Book, another set of nine documents known as the Magliabechiano Group. In this manner Codex Tudela, besides its valuable religious and ethnographic contents, shows through its relationship with the Magliabechiano Group the changes or deteriorations that occurred in the copying of paintings from one to another source taking those of the Tudela Codex as the point of departure. Commentary by Juan Jose Batalla. Limited edition of 980 copies bound in full leather with generous tooling.
€ 1400

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



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. Boud in full leather with generous tooling, and metal bosses and two clasps.



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.

[Simanacas, 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>



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. Bounded in full leather with 2 metal clasps and generous tooling.
 € 4500



10th c. **Beato de Valcavado.**

[Valladolid, Universidad de Valladolid, Bibl. de Santa Cruz, 433]
 [84-88829-79-5] Colección Scriptorium, 15. Madrid, 2000-2002.
 24.5 x 35.5 cm, 460 pp + commentary.

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



1434 **Biblia de Nicolas III d'Este.**

[Vatican, Biblioteca Apostolica, Barb. lat. 613]
 Colección Scriptorium. Madrid, [in prep]. 26.6 x 36 cm, 636 pp
 + commentary.

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



15th c. ***Dioscórides Latino.***

[Vatican, Bibliotheca Apostolica, Chig. F. VII. 158]
[84-95767-42-2] Colección Scriptorium. Madrid, 2003. 440 pp
+ commentary.

Codex Chigi F VII.158 is richly illustrated with images of grasses, trees, plants, animals, amphibians and insects. This encyclopedic herbarium with notes about food, balsams, poisons and cosmetic products derived from various animals was an example and model both in the Orient and the Occident and enjoyed a great reputation from the medieval to the renaissance periods. The MS is the work of Dioscórides-Pedanio, the Greek doctor and naturalist born in the 1st century A.D. He was active as the military doctor for Emperor Claudio and Neron. Dioscórides understood the gathering and systemization of all that the empirical practice and popular medicine knew regarding the plants and their use. This treatise is a marvel in medieval pharmacopeia and tells in simple terms the normal use of medicinal plants, known as "medicamentum simplex" as opposed to "medicamentum compositum", one that is prepared unifying several substances. Drawings have the stigma of Cardinal Fabio Chigi and Pope Alexander VII stamped in gold. € 1850 <http://www.omifacsimiles.com/brochures/dios.html>

15th c. ***El Dioscórides Greco-latino del Papa Alejandro VII.***

[Vatican, Bibliotheca Apostolica, Chig. F. VII. 159]
[84-88829-73-6] Colección Scriptorium, 16. Madrid, 1999. 19.8
x 28.3 cm 484 pp + commentary.

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

€ 2600



15-
16th c.**Libro ilustrado de oraciones códice Vat. lat. 3768.**

[Vatican, Biblioteca Apostolica, lat. 3768]

Colección Scriptorium. Madrid, 2009. 338 pp + commentary.

A magnificent Book of Hours copied towards the end of the 15th or beginning of the 16th c, associated with the scribes and artists of Ghent and Bruges (Robert Campion, Jan van Eyck, Hugo van der Goes, Gerard David). Each page has margins illuminated with flowers and fruit, insects, flies and other animals, presented as 3-dimensional images; numerous miniatures (some filling an entire page, others half a page) illustrate sections of the manuscript. Some seem so special that one might think them unique or extremely rare, for example, the one illustrating the sacrament of confession or penitence framed within a great Gothic church, or another with the prayer to a saint with a surprising background: a beautiful landscape where two young men are sailing in a boat, entertaining themselves with music and song. Commentary by Jorge Cardenal Mijia. Limited edition of 980 copies bound in full leather with generous blind stamping.
€ 1450



16th c.

Códice Borgia.

[Vatican, Biblioteca Apostolica, mess. 1]

Colección Thesaurus Americae, [6]. Madrid, 2009. 27 x 26.5 cm. 78 pp + commentary

Codex Borgia (= Codex Borgianus or Ms Velletri), once belonging Cardinal Stefano Borgia in Rome from whom it takes its name, is one of the most beautiful of the few surviving pre-Columbian painted mss. It is a ritual and divinatory ms written possibly in the zone of Puebla-Tlaxcala-Cholula. The codex is executed on deer leather with a coat of stucco. The format is a folding screen of 39 sheets or 78 pages (c. 27 x 26.5 cm per page) and extends more than 10 meters unfolded. The codex has been painted on both sides of each sheet with the exception of the first and last sheet. The ms describes the indigenous calendar (260 days) of the ritual cycle and predictive, connecting the different names of days, deities and rituals with a favorable destiny depending on the birthday, names and other factors. Used by palace diviners and curers as a means of invoking the prophecies of the gods. Deluxe edition in the original format and recreating the tactile experience of the original; with portfolio and box.
€ 2800



13th c. ***El arte de la cetrería de Federico II (siglo XIII).***

[Vatican, Bibl. Apost., pal. lat. 1071]
 [84-95767-51-1] Colección Scriptorium, 25. Madrid, 2005. 25 x 36 cm, 220 pp + commentary.

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

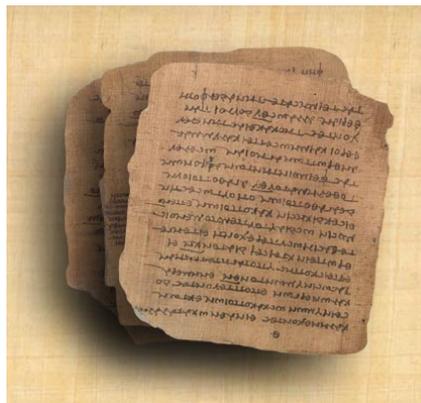
€ 2550 <http://www.omifacsimiles.com/brochures/fed.html>

3rd c. ***Epistolae de San Pedro — Papiro Bodmer 8.***

[Vatican, Bibl. Apost., Papiro Bodmer VIII; P72]
 [84-95767-38-4] Colección Scriptorium, 24. Madrid, 2003. 142 x 155 cm, 36 pp + commentary.

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

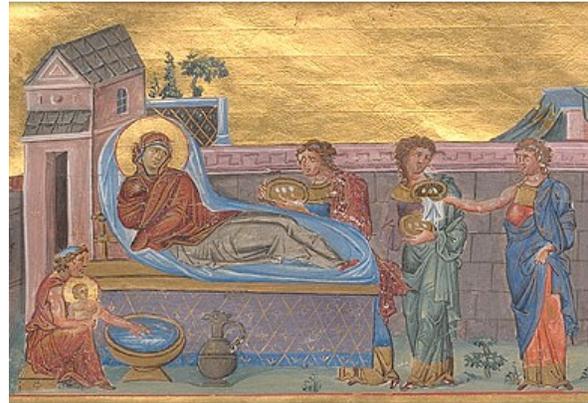
€ 775



10th c. **The "Menologion", Book of Saints of Emperor Vasilius II.**

[Vatican, Biblioteca Apostolica, vat. graecus 1613]
 Colección Scriptorium. Madrid, 2006.

Commissioned by the emperor Vasilius II (976-1025), the "Menologion" is considered the most prominent masterpiece of illustrated Greek MSS to survive. It represents a culmination of the artistic trends of the Constantinople court c.1000. The MS contains in its present form the first six months of the Byzantine liturgical year, from September through February. The MS is essentially a Book of Saints, a liturgical book of the Orthodox Church containing abridged information on the Saint of the feast day commemorated, read in the morning during matins. In this exquisite luxurious edition that was made for the last great emperor of the Maddedon dynasty, the short texts dedicated to the Saint or the feast of that day are accompanied by a miniature (430 in all), portraying the respective commemoration. We see in front of our eyes the unfoldig series of Saints, Martyrs, Confessors, Hierarchs and Ascetics, all illustrated standing in dignified solemnity, along with architectural monuments, landscapes, etc. One unique aspect of the MS is that one can discern next to every illustration the name of the hagiographer that painted it, allowing us access to the artistic trends of the era, as well as to the personal characteristics of each of the eight artists that are involved in this work: Pantoleon, Georgios, Michael the Younger, Michael of Vlachernae, Simeon, Simeon of Vlachernae, Menas and Nestor.
 € 7675



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.

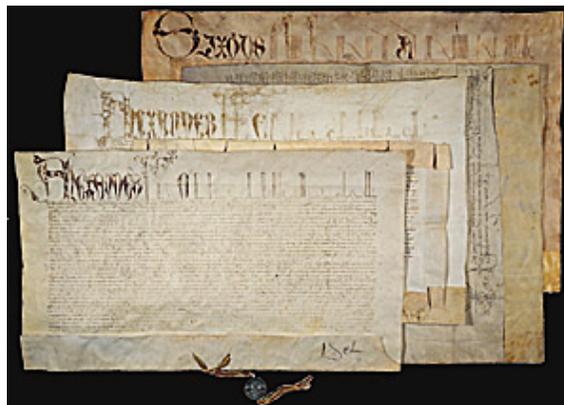
The Tordesillas Treaties were signed in 1494 by the Catholic Monarchs and John II of Portugal, and established demarcation lines for the New World. The originals are conserved in the National Archive at Torre do Tombo in Lisbon, and the Indies Archive in Seville. The facsimile consists of eight pages, 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



18th c. ***Credencial Presidente Washington.***
 [Age of Discovery, misc. documents]
 Mapas. Madrid, 2001. 43.5 x 32 cm. 1 leaf.

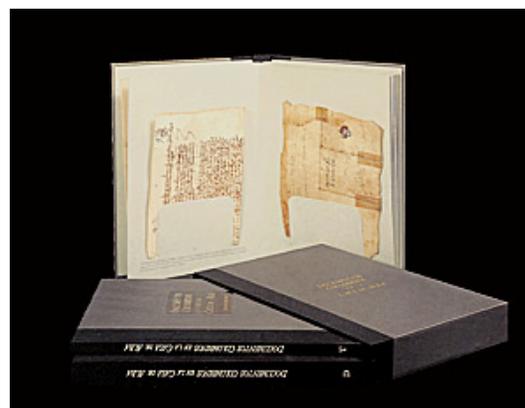
A credential of President George Washington to William Short, ambassador at the Court of Madrid. Documents the first steps that led to the Treaty of Saint Lorenzo that would shield the friendship between the United States and Spain. Accompanying text by María Concepción Contel Barea. Portfolio.

€ 95



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).



18th c. ***Estampas de Palenque. [Biblioteca del Palacio Real & Real Academia de la Historia, Madrid].***

[Age of Discovery, misc. documents]
 [84-86290-75-9] Colección Tabula Americae, 24. Madrid, 1993.
 26 x 36 & 22 x 32 cm, 20 plates, 22, 236 pp.

At the end of the 18th century the ruins of the great Mayan city of Palenque were discovered by chance. Captain Antonio del Río was sent by the Governor of Guatemala to survey them and sent back a report with several drawings. Later on the ruins were visited by Bernasconi, an engineer, who captured them in several watercolors. Commentary by Manuel Ballesteros Gaibrois. Limited edition of 980 copies, bound in full leather. € 1575



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 Asencio. Limited edition of 500 copies, in presentation case. € 725



16th c. ***Libro copiador 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.



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 matrimonial. [Archivo General, Simancas].

[Age of Discovery, misc. documents]
 [84-86290-63-5] Colección Tabula Americae, 21. Madrid, 1992.
 21 cm, 28, 96 pp.

€ 1275



1504-1506

Los últimos días de Cristóbal Colón y sus testamentos. [Archivo General, Simancas, & Archivo General de Indias, Seville].

[Age of Discovery, misc. documents]
 [84-86290-44-9] Colección Tabula Americae, 16. Madrid, 1992.
 17 x 23 cm.

This fascinating collection is comprising documents dating from the time of Columbus' return from his last voyage in 1504, to his death two years later in Valladolid. Study and transcription (in Spanish) by Demetrio Ramos. Commentary by Demetrio Ramos Pérez. Limited edition of 980 copies. Presentation case.
 € 1775



15th c. **Imago mundi. [Seville, Biblioteca Capitulare y Colombina].**

[Ailly, Pierre d']
 [84-86290-15-5 Colección Tabula Americae, 11. Madrid, 1991.
 21 x 28 cm, 288 pp.

Published in Louvain in 1480 by Pierre d'Ailly, "Imago Mundi" is a résumé of known cosmographies of the period especially those in the tradition of Ptolemy. The incunabulum comprises 18 tracts including beautiful illustrations, colored in the style of the last decades of the 15th c. This facsimile reproduces the exemplar formerly owned by Columbus and it contains 898 manuscript notes by Almirante and Columbus' son Hernando. Translation and commentary (in Spanish) by Antonio Ramírez de Verger and Juan Pérez de Tudela. Limited edition of 1480 copies, bound in full leather in Mudéjar style. (Winner of the Ministerio de Cultura Prize for best publication, 1991).

€ 2150

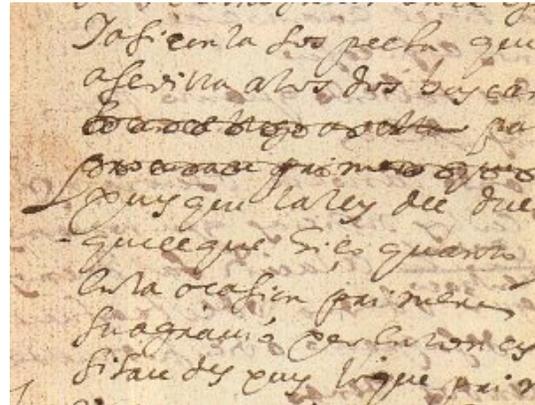


17th c. **Calderón de la Barca: "La Desdicha de la Voz".**

[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



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 Garcia]

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 presentd in a handsome linen-bound portfolio. € 325



18th c.

Paisajes urbanos y arquitectura en el Chile colonial.

[maps, Chile]

Mapas. Madrid, 2001.

Urban drawings of La Serena de Coquimbo (1743), drawing of Concepcion de Chile (1752), and views of the Church and Convent of the Carmelitas de la Cañadillas de Santiago de Chile (1763). Accompanying text by María Antonia Colomar. Portfolio. € 350



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).



16th c. **Costa Rica testimonios gráficos.**

[maps, Costa Rica]
Mapas. Madrid, 2001.

Drawings of the Province of Nicaragua (1716), Rio Mantina (1738-55), and Province of Telesmanca (1781). Commentary by Purificación Medina Encina. Portfolio.
€ 350



16th c. **Mapa de Mexico.**

[maps, Mexico]
Mapas. Madrid, 2002.

€ 500

1629 **Mapa Mississippi.**

[maps, Mississippi River basin]
Mapas. Madrid, 2001. 74.5 x 52.5 1 map.

Map produced between 1682 and 1684 showing the basin of the Mississippi River and its tributary, and all the Indian village settlements. It was dedicated to the Duque de Jovenazo by Armando Arce, Baron de Lohantan. Accompanying text by María Concepción Contel Barea. Portfolio.
€ 140



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



16th c.

Atlas de Oliva de Juan Riczo. [Madrid, Biblioteca del Palacio].

[maps, Riczo]

[84-86290-15-5] Colección Tabula Americae, 6-7. Madrid, 1987. 43 x 29 cm, 38, 96 pp.

Published in Naples in 1580, this famous atlas by Juan Riczo comprises 19 portulans on parchment, each measuring approximately 43 x 29 cm. It is a perfect and beautiful illustration of the geographical knowledge known up to that time. With accompanying study by María Luisa Martín-Merás (available in Spanish or French). Limited edition of 980 copies. Portfolio. (Winner of Ministerio de Cultura Prize for best publication, 1987). € 1650



17th c.

Mapa de Santo Domingo.

[maps, Santo Domingo]

Mapas. Madrid, 2000. 81 x 41 cm. 1 map.

Drawing of the 16th-c. Spanish fortification of the city of Santo Domingo, part of a series of drawings and maps of the island that are conserved in the General Indies Archive. The presence of enemy English and French corsairs in Caribbean waters forced the Spanish monarchy to embark on an expensive fortification project to protect their population. Portfolio, with accompanying text. € 225



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 Colombiana, 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



15th c. ***Historium rerum ubique gestarum.***
 [Piccolomini, Eneas Silvio]
 [84-86290-41-4] Colección Tabula Americae, 15. Madrid, 1991.
 20 x 30 cm, 300, 386 pp.

Written by Aeneas Silvio 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



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

