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EDITORIAL

I fondly remember the many books and pictures that have accompanied me since my childhood and which have always been a natural part of my everyday environment – my ‘ecosystem’. When I came to Stuttgart and got to know the publishing programme of Mr and Mrs Müller, the founders of the Müller und Schindler publishing house, a new chapter began in my life and in the history of the publishing house.

Title by title, I familiarised myself with the already impressive portfolio of this pioneer in facsimile publishing. Each work opened up a fascinating world of images and history, carefully selected for their cultural significance, beauty and content. Even at that time, the top priority was to publish all works as facsimiles using the most modern techniques of the day in combination with traditional craftsmanship.

In addition, experts in the respective fields wrote scientifically sound yet easily understandable accompanying texts on the manuscripts, which enabled both academics and interested bibliophiles to appreciate the manuscripts’ historical and cultural significance. In addition, experts in the respective fields wrote scientifically sound and easily understandable accompanying texts for the manuscripts, which enabled both scholars and interested bibliophiles to gain valuable insights into the work and its context. We continue this tradition to this day: state-of-the-art technology and masterful craftsmanship combine to make an invaluable contribution to the preservation and publication of our cultural heritage.

For 23 years now, I have been running the publishing house with the mission of publishing unique cultural assets and outstanding works, but also with the aim of innovatively and creatively developing new projects, media and cultural areas. This complements and expands on the original publishing concept and strengthens our international presence. Continuing the legacy and vision of the founders, I have been able to develop the publishing house into the global market leader and largest company in the facsimile sector. My personal conviction is also reflected in the work of recent years: knowledge, professionalism and passion are the prerequisites for long-term success.

With the passion and commitment of our entire team and our partners, we have gained valuable expertise in the protection and publication of unique works over the last 60 years. Through numerous collaborations, acquisitions and the expansion of our activities and publication fields, Müller und Schindler has become one of the most innovative and internationally renowned publishers in the field of facsimiles, as well as a cultural ambassador and guardian of cultural heritage worldwide.

Since 2024, we have also been part of the Universal Art Group, which has given us a stronger and more unified presence in the field of art and culture. Belonging to a larger network of art and culture experts offers new opportunities to further strengthen and disseminate the publishing house’s heritage and expertise.

I invite you to browse through our diverse product portfolio to gain an insight into the publishing house’s extensive work.

Charlotte Kramer, Publisher



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ON PLANTS AND ANIMALS

A MEDICAL MANUSCRIPT FROM THE MIDDLE AGES

London, British Library, Sloane MS 1975; Northern France or England, late 12th century



On plants and animals, a medical compendium created in Northern France or England in the late 12th century, captivates with its abundance of beautiful and accurately executed miniatures – more than 240 illustrations on 95 folios – which form an encyclopaedia of the knowledge of herbal medicine at the time. Based on classical scientific texts, popular medicine and other medical doctrines, such compendia were mainly used as handbooks in hospitals – which until the 13th century were generally in monasteries – for the preparation of medicines.

The British Library, home to one of the greatest manuscript collections in the world, houses an artwork with a very special content: *On Plants and Animals*. The extraordinarily rich and sophisticated execution of this splendid manuscript suggests, however, that it is not likely to have been used as a handbook in this way. The strong stylisation of the images of plants, focusing on artistic expression and purpose rather than the classification of plant types, indicates clearly that the book was created for the extensive collection of a cultured, high-ranking individual.

HERBARIA AND MEDICAL COMPENDIA

This compendium from the British Library includes the three most popular medical texts of

the 12th century: the *Herbarium* of Pseudo-Apuleius, Pseudo-Dioscorides' *De herbis feminis* and Sextus Placitus' *De medicina ex animalibus*, along with other short medical texts. The *Herbarium* of Pseudo-Apuleius probably dates from the 4th century and was originally attributed to the Roman poet and philosopher Apuleius of Madauros (124–170). The text is based on Pliny's *Historia naturalis* and Dioscorides' *De Materia medica*. Each of the approximately 130 chapters describes one plant and its medical indications as well as recipes for its use. Pseudo-Dioscorides' *De herbis feminis* is a popular herbarium from the 5th/6th century, which was much copied and used in the Middle Ages. Placitus of Papyra's *De medicina ex animalibus* was written in the 4th century

and presents a collection of remedies obtained from animals as well as their usage.

AN INCOMPARABLE DOCUMENT OF SCIENTIFIC AND MEDICAL HISTORY

Our manuscript offers a unique testimony of its time, not only from the point of view of medicine, pharmacology and the history of science, but also with regard to the history of mentalities and history of art. More than 240 skilfully executed illustrations, which offer an exceptional insight into the knowledge of the era, display plants, animals and medical treatment methods, converting each image into a little work of art, full of colours and splendidly decorated with gold and silver. The strongly stylised illustrations of plants, some of them almost arabesque-like, are found on nearly



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Experience folio 91v with our Augmented Reality App!
See more on page 49.

12th century

Fol. 91v: The first page of surgical miniatures is divided into four discrete scenes of equal size in two registers. Although the borders are a touch uneven, the rectangle is drawn within the same ruled space (215 x 150 mm), present throughout the entire manuscript. The entire cycle is a riot of colour, mostly in deep jewel tones, and each miniature features a double border, with the inner alternating between gold and silver gilding. The dividing border down the middle of the rectangle is a maroon and pink foliate design, repeated in orange and maroon down the centre right division between the upper and lower registers.



every page of the compendium, and together with the wonderful depictions of animals make this manuscript a unique gem of medieval book art.

A MANUSCRIPT FOR A CLIENT OF HIGH RANK

Unfortunately we do not know who commissioned the manuscript; judging by the exceptionally rich presentation, however, we may assume that it was a wealthy and important person. What we do know for certain is that the codex belonged to the Cistercian monastery Abbaye d'Ourscamp, known for its important infirmary. Page by page, we move through a garden of health, full of wonders, discovering medieval herb lore, pharmacology and surgery in a splendidly executed manuscript.



THE EDITION

95 leaves in the format 30 x 20 cm
244 illustrations of plants and animals,
4 miniature pages

The binding reproduces the cover of the original and is bound in classic black leather with the gilt embossed emblem of the Sloane Collection; the volume has five raised bands.

Commentary volume in English by Taylor McCall (166 pp.)

Cassette: gold-tooled cloth
Limited edition: 900 numbered copies worldwide.

No. 72095

Documentation with four facsimile leaves available (No. 72096)

THE ROYAL PSALTER OF SAINTE-CHAPELLE

A PSALTER FOR SAINT LOUIS AND BLANCHE DE CASTILLE

Paris, Bibliothèque de l'Arsenal, Ms. 1186; Paris, 1230



Psalters were the richest illuminated manuscripts in the history of book art. The *Royal Psalter* (Bibliothèque de l'Arsenal, Ms. 1186), dated 1230 and presumably created for Blanche de Castille, the mother of King Louis the Saint, is no exception in this respect. Produced at a time when Paris was the most important centre of manuscript production in Europe, inspired by the luminosity of Gothic cathedral windows, this codex with its ornate miniatures and luxurious gold decoration is undoubtedly one of the most beautiful creations of French book illumination in the 13th century. For the first time this fascinating artwork is now published as a true-to-the-original Fine Art Facsimile Edition.

Rich gold attachments, beautiful ornaments, innovative drolleries, masterly decorated miniatures: psalters not only contained one of the most popular biblical texts of the Middle Ages, but were also the most richly illuminated manuscripts of their time – especially this masterpiece, richly decorated with gold, whose brilliant colours bear witness to great wealth.

A MASTERPIECE OF FRENCH GOTHIC INSPIRED BY THE SPLENDID CATHEDRALS OF THE TIME

The fantastic pictorial worlds of the Psalter, shining in red, blue and green, are complemented by three-dimensional shimmering gold

leaf. The 27 full-page miniatures of the Psalter are composed with great artistry: the biblical scenes are depicted in medaillons, which are artfully connected to each other. The influence of Gothic architecture on book painting is evident – the decorative composition as well as the colour and the luminosity of the miniatures remind the viewer of the astonishing windows of French cathedrals.

RADIANT MINIATURES OF GREAT VIRTUOSITY

The magnificent Psalter, consisting of 192 folios in the format of 28 x 22 cm, is decorated with 27 full-page miniatures, and in addition

with 24 medaillons in the calendar section depicting the star signs and symbolic scenes for each month. The part depicting the Psalms also contains many richly gilded illuminated initials as well as countless ornaments and drolleries such as small dragons, dogs, birds and other fantastic creatures, which often romp over the text field on the edge of the folios. Precious gold leaf lets almost every folio of the Psalter shine.

The illustrations bear witness to the great virtuosity and innovative power of the artists involved. On the basis of stylistic features, the manuscript can clearly be attributed to the Paris school of book illumination.



Find out more on our website – please scan the QR-Code.



Experience folio 30v with our Augmented Reality App!
See more on page 49.

13th century

Fol. 1v

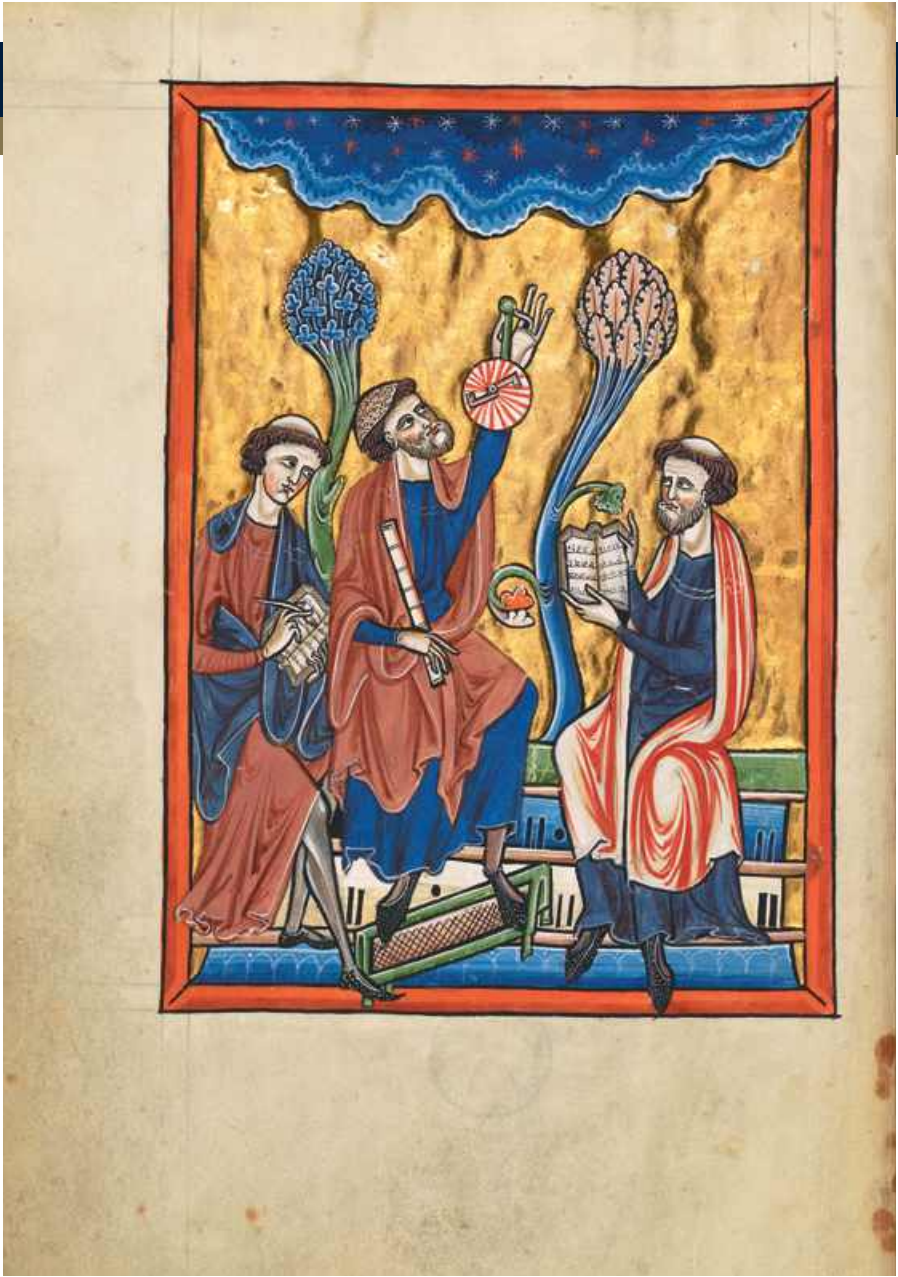
The first miniature of the Psalter is also the most puzzling. Three monks are absorbed in astronomical studies: the middle one holds an astrolabe towards the sky, while his companions perform calculations and record the results. The theme of this miniature is very surprising, especially in the context of a religious manuscript. This miniature could be a kind of author's portrait for the following calendar.

A ROYAL MANUSCRIPT

Based on the abundant decorative features of the Psalter and the opulent use of gold, it can be concluded that the Psalter was made for a lady from the nobility. It is not clear whether the Psalter was originally given to Blanche directly, or if it was passed to her. It was certainly intended for a woman, as indicated in a prayer on folio 190r, with the words *miserrimam peccatricem* ('the very poorest sinner'). The woman, possibly Blanche de Castille, is portrayed on folio 122v in a splendid historiated initial, which shows her praying in front of an altar.

KEPT IN THE SAINTE-CHAPELLE FOR CENTURIES

The importance of this manuscript can be seen in its history and features. From 1335 it was preserved in the treasury of the Sainte-Chapelle and it was brought to the Bibliothèque de l'Arsenal only at the end of the 18th century. In order to protect the cover, a 'chemise' of splendid fabric embroidered with golden fleurs de lys was made, presumably on behalf of Charles V. It is one of the few examples of Romanesque book binding still preserved today. For the first time, such a 'chemise' is reproduced in a facsimile. In the 19th century, a case was also created for storage and display: a perfect replica protects the edition together with the 'chemise'.



THE EDITION

27 full-page miniatures, many figural initials and innumerable drolleries on 192 folios in the format 28 x 22 cm.
Reproduction of the original Romanesque cover with rich blind embossing. The 'chemise' and the 19th-century cassette are also reproduced as authentic replicas to protect the valuable facsimile.
Scholarly commentary by Eberhard König and Dieter Röschel.
Edition worldwide limited to 600 copies numbered by hand. Nr. 72081
Documentation with three facsimile leaves available.

THE CODEX COCHARELLI

A MEDIEVAL HANDBOOK FOR A YOUNG GENOESE MERCHANT

London, British Library, MS Add. 27695 (15 Folios), MS Add. 28441 (7 Folios), MS Egerton 3127 (2 Folios) und MS Egerton 3781 (1 Folio); Firenze Carrand (1 Folio); Cleveland, Museum of Art, Wade Fund, MS n. 1953.152 (1 Folio); Genoa, first quarter of the 14th century



The manuscript's allure lies in its abundant illustrations, particularly the striking portrayal of Queen Accidia (or Sloth), who languidly rests in bed, seemingly disinterested despite the distractions around her. Such depictions highlight the theme of the seven capital vices, emphasizing the moral lessons intended for future generations. The rich color palette and intricate details not only capture the viewer's attention but also reflect a sophisticated understanding of textiles from the Islamic world, showcasing the flourishing trade connections of Genoa.

A UNIQUE GLIMPSE INTO THE ITALIAN MIDDLE AGES

A famous Genoese merchant family has created a marvellous monument to itself in this small booklet. The manuscript is remarkable for its unique artistic quality and its content, which reflects the turbulent political and economic history of Europe. In times of the Mongol and Islamic threat, the fragile inner-European power structure, the end of the Crusader states and the lively trade between Europe and the Far East along the Silk Road, the experiences of this Genoese merchant family illustrate the history of Europe and Italy at that time in an exemplary manner.

A DIDACTIC TEXT ABOUT VICES AND VIRTUES

The text of the codex was probably written in the first half of the 14th century by a grandson of the merchant Pellegrino Cocharelli in Genoa. Pellegrino, originally from Provence, was a wealthy merchant in Acre, Cyprus and France between 1269 and 1307. After the fall of Acre in 1291, he settled with his family in Genoa, from where he continued to trade. The framework text is a didactic text about vices and virtues, with individual examples intended to give the reader a deeper understanding. Most of the examples are events from the time the manuscript was written, making it a great source for history and politics, as well as art and science.

A MANUSCRIPT COMES TOGETHER AGAIN

The Cocharelli Codex was written between 1325 and 1335 and is now preserved in six fragments scattered all over the world, which have now been brought together again in the facsimile edition. The Codex Cocharelli is a unique work that goes beyond the scope of an ordinary moral treatise. It reflects the complex world of the Middle Ages, interweaving economic interests, political intrigues and moral teachings, thus offering us a fascinating window into the world of the 13th and 14th centuries. The artistic execution of the splendid miniatures is again due to Genoa's unique position as an important trading



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14th century

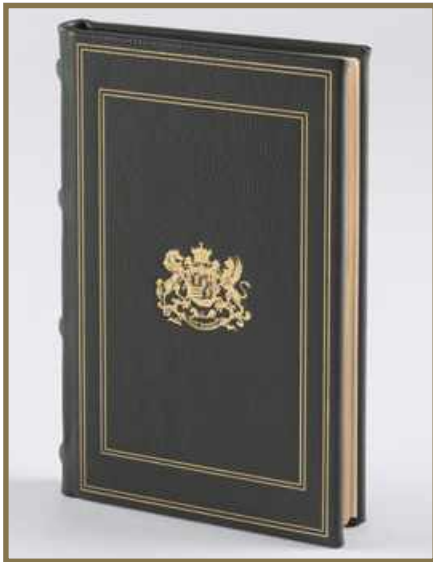
, Museo Nazionale del Bargello, MS inv. 2065

Clev. 1953, 152, fol. 1r
III. De invidia, 79-80
IV. De accidia, index

This almost full-page miniature illustrates the vice of indolence. Between oriental fabrics and Anatolian carpets, cushions and divans, a group of five splendidly dressed ladies from the Occident sit around an octagonal table playing dice. On the left, one of them is holding a small grey parrot in her hand; behind her, an older woman is reading a small book with a precious gold cover and plant motifs. In the centre, little Johanninus is depicted with the goldfinch. Small white dogs run around freely. Further up on the right, next to a large cage, a figure (perhaps the author) holds a falcon in his left hand and stretches out his right hand towards a little dog; an elderly person (the ancestor Pellegrino?) sits leaning against a precious cushion with golden decorations, looks at the viewers and points to the scenes at the top of the page, where some men are busy building arcades with slender double columns, while another figure on the far right is probably trying to pull down the building with a boe.



metropolis in the late Middle Ages, where a wide variety of cultures came together: French, Italian and Oriental elements can clearly be found in the pictures. But also the fascination for the Middle and Far East, the interest in foreign cultures and the burgeoning humanism in Italy, a rapidly developing financial and economic power and the first detailed scientific depictions, which were revolutionary for their time, make this booklet a magical gem of history in many respects. There are numerous details and uniquely colourful miniatures to discover on every page and the magnificent imagery of the Middle Ages is presented to us in the highest quality.



THE EDITION

27 folios in the format 16.3 x 10.3 cm, all pages with impressive miniatures and book decoration.
Leather binding with gold embossing.
Scholarly commentary volume edited by Chiara Maria Concina
Limited to 1000 copies worldwide
Nr. 72104

MARCO POLO – IL MILIONE

THE DISCOVERY OF THE WORLD – THE MOST FAMOUS EUROPEAN TRAVELOGUE OF THE LATE MIDDLE AGES

Paris, Bibliothèque de l’Arsenal, MS 5219; Paris, around 1500



Marco Polo’s travelogue is a unique testimony to the global political and economic players of the time and his unbroken popularity over several centuries can be traced thanks to numerous surviving copies. Marco Polo has left behind a unique testimony to European-Asian history, a work that has retained its fascination for centuries. One of the most beautiful manuscripts of his account is kept in the Bibliothèque de l’Arsenal in Paris: on 168 folios we find 197 enchanting miniatures that not only illustrate the text, but are also a reflection of the times and the mentality of the late Middle Ages.

To mark the 700th anniversary of the death of the great explorer Marco Polo, we have published a facsimile edition of his famous travelogue *Il Milione – Le devisement du Monde* in an extraordinary manuscript from the end of the 15th/beginning of the 16th century. A magnificent document of medieval travelogues in the political, diplomatic and economic context of the time, a unique encyclopaedic account of Asia.

A MEDIEVAL WORLD TRAVELLER

Marco Polo was born in 1254, the son of a noble Venetian merchant. Together with his father and uncle, he explored the land route to China and

became the personal advisor to Khublai Khan, on whose behalf he travelled to almost all of the Chinese provinces. He is even said to have been governor of the city of Yangzhou for three years. In the famous text *Il Milione*, Marco Polo reports on Asia to his fellow prisoner Rustichello da Pisa during his imprisonment in Genoa, giving detailed information on customs, geography, economy and culture, but also describing adventures and fantastic stories that are said to have taken place on this journey. For centuries, this text was the basic source of knowledge for Europeans about Central Asia and China. Christopher Columbus also studied it closely and took it with him on his journey.

A UNIQUE TESTIMONY TO A FANTASTIC JOURNEY

The manuscript MS 5219 from the Bibliothèque de l’Arsenal in Paris is one of the most richly illustrated versions. The workshop in which the text was copied and illustrated clearly intended the book to be a kind of visual translation of the text. On 168 leaves, we find 197 enchanting miniatures that not only illustrate the text, but are also a reflection of the time and mentality of the late Middle Ages. The Paris manuscript contains the French version of the text with a prologue by Robert Frescher, an extravagant, fictitious genealogy of the French kings. The wonderful miniatures



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Fol. 17v

were executed in the Parisian workshop of the Maître des Entrées parisiennes, later identified as Jean Coene IV, and comprise a unique pictorial programme that complements the text. We see the fashion of the 15th/16th century and the imaginative depictions of the distant, unknown worlds in the Far East described by Marco Polo in the text. Curiosities, oriental fables and historical events from Asian history find their place alongside geographical and other practical references. *Il Milione* became one of the most popular texts of the late Middle Ages, was translated into numerous languages and is therefore still available to us today in numerous copies.



THE EDITION

168 folios in the format 29.8 x 20.6 cm,
197 miniatures

Red velvet binding; embedded in a
cloth-covered cassette

Scientific commentary volume edited by
Eugenio Burgio and Antonio Montefusco
Limited to 610 copies worldwide, 299 of
which are reserved exclusively for the
German-speaking area.

Co-edition with TRECCANI, Rome
Nr. 72102

WORDS OF ADVICE FOR A YOUNG HERO

THE LETTER OF OTHEA OF CHRISTINE DE PIZAN

Paris, Bibliothèque nationale de France, Français 606; Paris, 1406/7



The Bibliothèque nationale de France in Paris is home to a precious manuscript, the richly illustrated work of an extraordinary woman: Christine de Pizan’s *Epistre Othea*, the *Letter of Othea*. On the 47 quarto folios of this cimelia, created in Paris in 1406/07, a fascinating pictorial world unfolds in 101 miniatures, dedicated to topics that had hardly ever been illustrated before.

THE LETTER OF OTHEA

Christine de Pizan (1363/64–1430) wrote the *Epistre Othea*, the *Letter of Othea*, as early as 1399/1400, her most celebrated creation. In this work Othea, the goddess of wisdom she invented, gives the fifteen-year-old Hector of Troy a hundred words of advice that would one day transform him into the hero of the Trojan War, who was to be honoured and revered throughout the centuries. A hundred examples taken from mythology, legends and the history of antiquity which Christine de Pizan refers to as *histoires* serve the Trojan prince’s instruction.

A MEDIEVAL POETESS

Christine de Pizan places rhymes (“*texte*”) in the mouth of the goddess Othea, then comments on these and interprets them allegorically. In doing so, she imitates a structure that was familiar to the world of scholarship: a central *texte* – in this case the rhyming words of the goddess – is accompanied by the *glose*, in which Christine de Pizan briefly explains the rhymes and draws conclusions for chivalrous behaviour, and the *allegorie*, in which she interprets the fictitious utterances of the goddess Othea in a Christian sense. In this way, the authoress instructs her

readers and devises recommendations to guide them towards true chivalry and the attainment of salvation. The *Epistre Othea* in the manuscript fr. 606 of the Paris National Library is set out in two columns, with the rhymes of the goddess (*texte*), *glose* and *allegorie* in sequence. Each piece of advice, each *histoire*, is preceded by a miniature. The rectangular pictures in portrait format, which extend over the width of the columns, are all set in frames of gold with tendrils drawn in ink, from which sprout golden thorny leaves ... and in the miniatures we watch Diana bathe, attend the Judgement of Paris, witness the struggle



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See more on page 49.

15th century

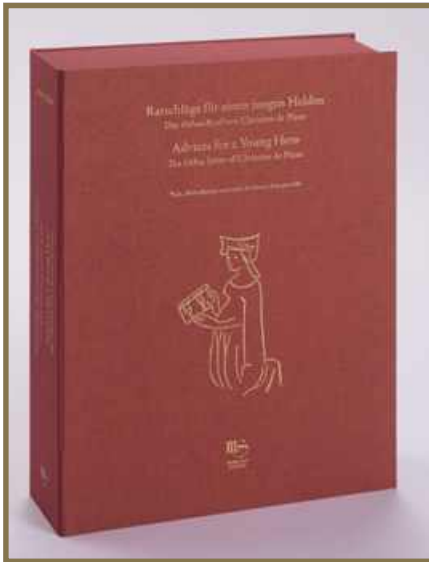
of Hector and Achilles, see Pasiphaë embracing the bull, marvel at Daphne's metamorphosis into a laurel tree and admire Venus, to whom lovers bear their hearts ...

A FASCINATING,
ELUSIVE ILLUMINATOR

Already during the authoress's lifetime, manuscripts of the *Letter of Othea* that included miniatures for each of the hundred stories were produced under her supervision. This work of the resolute poetess is therefore something very special. The miniatures in our manuscript are the oldest surviving examples to accompany all one hundred *histoires*. Most of them are from the hand of an enigmatic illuminator, named the Master of the Letter of Othea after this codex. Others were executed by an artist known as the "Saffron Master" after the distinctive yellow colouring of a number of his paintings, and two are from the Egerton Master. The work of the Othea Master is only clearly identifiable in this manuscript; his hand brings a previously unimaginable dynamism to many of the pictures. Rather than indulging in colour in these depictions, he was driven by an irrepressible desire to charge his miniatures with tension – uniform patterns of ground appear to be suddenly drawn into a maelstrom, the stormy sea immobilised in a single instant. Movements full of dynamism appear frozen at the decisive moment; change makes way for standstill. When Daphne is only half transformed into a laurel tree or Atropos appears menacingly in the sky as an old woman in a dirty brown cloud to bring death to the inhabitants of earth, it is abundantly clear how aware the artist was of the drama of the various situations and how masterfully he was capable of realising them in images. Connoisseurs of calm, static colourfulness will find themselves confronted and enriched by a fascinatingly different form of imagery in the miniatures of this manuscript.



Fol. 40r: Top left: We witness the battle in which Patroclus is killed by Hector.
Bottom right: Echo, rejected by Narcissus, was cursed to only be able to repeat words already spoken. Here she sees her beloved approaching the spring basin, from which he cannot draw himself away until his death. She likewise pays for her love with death, as she is doomed to fade away and only to be heard as an echo.



THE EDITION

47 folios in the format 34.8 x 26 cm with 101 miniatures. Elegant dark brown-red leather binding with lavish gold embossing, reproduction of the original.
Luxury cassette with gold embossing.
The accompanying scholarly volume by Dieter Röschel sheds light on all aspects of the manuscript, traces its fascinating history and explains all the miniatures in detail.
Edition worldwide limited to 900 copies numbered by hand.
Nr. 41030
Documentation with four facsimile leaves available (No. 72108).

THE VIENNA MODEL BOOK

BRILLIANT VIRTUOSITY BY A BOHEMIAN ARTIST FROM AROUND 1400

Kunstammer of the Kunsthistorisches Museum, Vienna, Inv.-Nr. KK 5003/5004; Prague, around 1400/1410



The *Vienna Model Book* is a jewel: a unique and at the same time a truly enigmatic object in its style and artistic form. A total of 56 silver pencil drawings comprise the collection of an unknown Bohemian master. The miniatures are executed with great mastery and delicately refined with colors. In this work, the artist has perfectly realized the fascinating richness of the International Style prevalent in the period around 1400.

MAPLE TABLETS AND A STAMPED LEATHER CASE

This is a truly extraordinary piece, not least due to its outer appearance: a total of 14 small maple tablets lie protected in a valuable, dark stamped leather case. Each of the tablets contains four fine, detailed drawings that are placed in small frames. The tablets were originally arranged in a fanfold, and kept in a leather case designed to protect the valuable contents, with a strap that probably served to carry it around as a bag.

The purpose of this unique piece of art still remains a matter of speculation. Was it a model collection for an itinerant artist, who was as familiar with Bohemian as with French and Italian art, or was it destined for a patron – a gift of thanks or an incentive for the

patron to commission more art in order to secure the artist's livelihood?

ELABORATE PORTRAITS AND MYTHICAL CREATURES

All 56 drawings show the consummate brilliance of the artist: 39 of them present magnificent and highly individualistic portraits reminiscent of the quality of Dürer (two of which were added at a later stage, during the second quarter of the 15th century), 16 are depictions of animals and mythical creatures and an almost Expressionist looking skull. One particularly fascinating feature is the single real-size drawing of a spider which, like all the other depictions of this virtuoso artist, brilliantly emphasises the small pictorial motif against an inexpressive greenish-grey ground. A wide array of different head types underlines

the link with sacral/Christian themes – such as Mary, Mother of God, the Angel of the Annunciation, the Infant Christ, the Crucified, or the Apostles – and the profane world of the court. And between all the unlocated heads and busts the viewer discerns a charming young boy looking into a water basin: it must be Narcissus who due to the beauty of his own reflection was a widely used motif in 15th-century painting. The whole universe of the outstanding “Soft Style” had been especially designed to evoke astonishment in the viewer and to promote the skills of their creator – and so it does today, as it did 600 years ago.

The *Vienna Model Book* is a late testimony to what is now commonly referred to as the King Wenceslas School, and in this capacity it is the sum of what Bohemian art produced from the



Find out more on our website – please scan the QR-Code.

15th century



Above: tablet 2. a. Young man with curly, half-length hair, looking to the left (angel, John). b. Old man with beard and half-length hair, profile to the right, hint of a frame (see Capuchin Cycle). c. Young woman with long hair, three-quarter portrait, looking to the left (young Madonna, possibly Annunciation picture). d. Toddler, down to the elbows, looking to the right (Christ).

Top left: tablet 13. a. Ox or bull, looking to the left. b. Eagle head, sideways, looking to the right. c. Lamb, sideways, looking to the left. d. Monkey, frontal.

Bottom left: tablet 5. a. Man with beard, half-length hair and bald head, looking to the left. b. Man with beard and half-length hair, looking to the left (apostle). c. Young man, bent forward, looking into a well or tank. d. Young man with fur cap, singing, frontal, looking up to the right.

period of Emperor Charles IV and Peter Parler. At the same time it constitutes a link to later paintings of the 15th century.

**A MEDIEVAL ARTIST
AND ILLUMINATOR
PRESENTING HIS SKILLS**

This wonderful masterpiece, unique of its kind, has now been made more accessible in the form of a faithful and genuine facsimile edition. The edition provides a select circle of collectors with the opportunity to experience a great work of art in a small format for themselves. The *Vienna Model Book* formed one of the main attractions at the reopening of the *Kunstskammer* in the *Kunsthistorisches Museum* of Vienna at the end of 2012.



THE EDITION

56 pen drawings on greenish paper, heightened in white and red and mounted on foldable wooden tablets (each 9.5 cm in height and 9 cm in width). Presented in a richly embossed leather case, a faithful reproduction of the original. Scholarly commentary volume by Maria Theisen and Eberhard König. Worldwide limited to 800 hand-numbered copies. Nr. 71001

THE MARVELS OF THE WORLD

THE TRAVELS OF JEAN DE MANDEVILLE

Paris, Bibliothèque nationale, Fr. 2810, Livre des merveilles, fol. 141–225; Paris, 1410–1412



The prospect of distant lands, the unknown and the exotic has always fascinated humankind. Things that lie beyond the horizon are seductive and alluring – and also threatening. The 74 radiant miniatures in this spectacular work show with accomplished artistry the extraordinary and mysterious encounters of the knight Jean de Mandeville during his travels on a voyage which apparently lasted more than 30 years. The scenes portrayed, ranging from the Holy Land to the Far East, bear witness to the astonishing imagination of an author whose identity remains unknown to the present day. This fascinating story – which convinced Christopher Columbus that he would be able to reach Asia while sailing westbound – is now published in a Fine Art Facsimile Edition for the first time.

74 MINIATURES TELL OF THE FASCINATION OF THE ORIENT

The stories of Jean de Mandeville occupy a prominent place, among other important works on the oriental world, in the *Livre des merveilles*, the *Book of Marvels*. This work, dating from the second decade of the 15th century, is regarded as one of the most magnificent manuscripts from a time that was full of precious manuscripts. 74 fascinating miniatures accompany the descriptions of The Marvels of the World. The engaging text is

presented on 40 lines on 84 pages in a generous format (42 x 30 cm). Every page is embellished with gold and rich colours. Each miniature in this precious manuscript offers the reader a new and fascinating view of the Marvels of the World, ranging from sacred places in the Holy Land to exotic scenes from the Far East.

WHO WAS JEAN DE MANDEVILLE?

Readers of this book had no reason to doubt its author's experience of the world. He identifies

himself in the text as Jean de Mandeville, an English knight who set out on his travels in 1322 and returned home in 1356, having travelled the world for over thirty years. Even today, it is not certain who lies behind the pseudonym 'Jean de Mandeville'. The most likely candidate is the Benedictine monk Jean d'Ypres (Jean le Long), who translated into French numerous 13th-century Latin works on holy places of pilgrimage in the Near East and the mysterious and unknown lands of the Far East.



Find out more on our website – please scan the QR-Code.

15th century

Fol. 211v.

„There are animals called Hippotames that live in the river. They are half human, half horse and eat the people who come too close to them. There are also more griffins there than in any other country. Many think that a griffin looks like an eagle in the front and a lion in the back.“

74 MINIATURES CREATED BY GREAT MASTERS

This gorgeous treasury of tales about the lands and marvels of the Far and Near East was completed in Paris between January 1410 and the end of 1412 for John the Fearless, Duke of Burgundy. Some of the most talented and famous illustrators of the era were involved in its creation, including the Master of the Mazarine Hours, the Bedford Master and the Egerton Master. With their innovative talents and exceptional artistry they were able to realize the unusual subjects of the miniatures – marvels and miracles for which there were no visual references – in a time when it was becoming fashionable to reproduce things in a realistic way, and when artists were beginning to convey the idea of three-dimensional space.

IN THE HANDS OF GREAT BIBLIOPHILES

Political circumstances obliged the Duke of Burgundy to part with his beautiful book, which he gave at the beginning of 1413 to his uncle Jean, Duc de Berry. Berry incorporated his own emblem into the book, and honoured it with a special place in his rich collection. His great-grandson Jacques d'Armagnac also added his mark to the book and made the addition of a miniature. The *Book of Marvels* later passed into the ownership of Charles d'Angoulême, and through his son Francis I of France became part of the Royal Library, the basis of today's National Library of France, nowadays held under the shelf-mark Fr. 2810. Two decades ago the portion of the book describing the travels of Marco Polo was published. Now, a facsimile edition of *The Travels of Jean de Mandeville* is being made available for the first time.



THE EDITION

84 folios in the format 30 x 42 cm with 74 miniatures and numerous illuminated initials. Genuine brown leather cover with gold embossing. Two clasps. Scholarly commentary volume by Eberhard König, Dieter Röschel, Gabriele Bartz and Siegbert Himmelsbach. Both volumes in a box with gold embossing. Worldwide limited to 980 hand-numbered copies. Nr. 41038 Documentation with two facsimile leaves available.

THE BERRY APOCALYPSE

85 UNIQUE MINIATURES FOR THE DUC DE BERRY

New York, The Morgan Library & Museum, MS M.133; Paris, around 1415



The Secret Revelation embodies the divine mystery like hardly any other text of the New Testament – and what is recorded in the text transforms into visionary images at the moment of the opening of the seals, telling of the end of the old world and the beginning of the new world. The magnificent *Apocalypse of the Duc de Berry*, shows, on 87 folios, 85 full- and half-page miniatures framed in gold, which illustrate the biblical text in a unique way – a great work of art for one of the most extraordinary patrons of the arts of all time.

The facsimile is protected by an orange velvet binding with four silver corner fittings and a silver clasp – a faithful replica of the original.



85 FASCINATING LARGE-SIZE MINIATURES – A UNIQUE VISIONARY PICTURE CYCLE

This precious *Apocalypse of the Duc de Berry*, the only one of its kind, is protected by a dark orange velvet cover with elaborate silver clasps. Under the signature MS. M133, it is one of the treasures of the Morgan Library. On 87 folios, it shows 85 full- and half-page miniatures in golden frames, illustrating the biblical text in an exceptional way – a sublime work of art owned by one of the greatest of all patrons of the arts.

AN EXTRAORDINARY BOOK FOR AN EXTRAORDINARY BIBLIOPHILE

Millard Meiss, the renowned medieval art historian, stated that the *Apocalypse* is one of the „most impressive manuscripts from the collection of the Duke of Berry“. The picture cycle based on the Secret Revelation from the collection of the Duc de Berry is one of the manuscripts richest in imagery in the important collection of this bibliophile of the late Middle

Ages. The manuscript was probably created in Paris around 1410, and its artist was named after his main work: Master of the Berry Apocalypse. On 87 large-sized parchment leaves, there are 85 lively miniatures, which illustrate and reflect the visionary text with extraordinary dramatic expressiveness. The artistic realization reveals a unique style and iconography and allows the observer to concentrate on the essence of the content. The image scenes focus clearly on characters and events, thus creating a unique picture cycle with extraordinarily visual interpretations of an imaginative iconography and an explicit relationship between text and image. Expressive characters on colourful backgrounds represent the dramatic events and the visionary content in a superb way. The manuscript shows important influence from 13th to 15th century illustration groups, and from which its individual style is developed. The text is written in Middle French and the miniatures, each placed to the left of the matching



Find out more on our website – please scan the QR-Code.



Experience folio 37v with our Augmented Reality App!
See more on page 49.

15th century

Fol. 9v.
The Lamb and the Book,
Revelation 5:7



text leaf, are often illuminated by rubrics in Latin. The biblical text is followed by extracts from Berengaudus' interpretations of the Secret Revelation.
On folio 86v, an inscription indicates the noble owner of this manuscript, probably the most famous bibliophile of the Middle Ages, Jean Duc de Berry: „Ce livre est au Duc de Berry Jehan“.

THE COLLECTION OF THE DUC DE BERRY – A LIBRARY OF TREASURES

The manuscript of the Secret Revelation by the Berry Master was part of probably the most important library of the late Middle Ages: the collection of the art lover and bibliophile Jean Duc de Berry. His library comprised more than 300 manuscripts, whose most famous is undoubtedly the *Très Riches Heures*, today kept in the Musée Condé in Chantilly. The life of the Duc de Berry was determined by three big events: the plague in his youth, the Hundred Years' War and the Papal Schism. Like no other manuscript from his library, the Apocalypse fits these troubled times, and it surely served him, especially at the end of his life, as a consolation as well as antithesis and redemptory parousia for the apocalyptic time he was living in.



THE EDITION

87 folios in the format 30.2 x 20.8 cm with 85 miniatures and numerous initials. Orange velvet cover with elaborately engraved silver fittings and finely engraved silver clasp in the shape of the French lily. Luxury case.
Scholarly commentary volume by Richard K. Emmerson.
Worldwide strictly limited to 900 hand-numbered copies.
Nr. 41040
Documentation with four facsimile leaves available.

THE STARS OF SAMARKAND

ULUGH BEG'S BOOK OF THE FIXED STARS BY AL-SUFI

Paris, Bibliothèque nationale, MS arabe 5036; Samarkand, around 1430



The *Almagest* of Ptolemy was authoritative in astronomy for centuries. Numerous manuscripts of the Occident bear witness to this. However, the heavens and their empirical observation have fascinated people worldwide – and this manuscript gives us a glimpse of fabled Samarkand, mythical center of the Silk Road in the 15th century and synonymous with oriental splendour under the Timurids. Ulugh Beg, a scientist on a ruler's throne, had the famous 10th-century text of Al-Sufi calligraphed and painted as a magnificent manuscript for his library.

Fol. 109. The constellation of Capricorn



ANTIQUITY AND THE ARABIC TRADITION OF ASTRONOMY

One of the earliest known writers on astronomy is Ptolemy (100–160), the ancient philosopher, mathematician and astronomer from Alexandria, whose writings were regarded as the standard scientific work on celestial science up to the early modern age. His *Almagest* is a systematic guide to mathematical astronomy, the contents of which would remain definitive for centuries to come. The *Almagest* is also the basis for Al-Sufi's 10th-century work on the fixed stars. The Persian astronomer Abd al-Rahman Al-Sufi (903–986) studied Ptolemy's work in detail and combined it with the scientific Arab tradition and the empirical observations of pre-Islamic cultures such as the Bedouins. In his text, Al-Sufi corrects numerous statements by Ptolemy and supplements them with

his own empirical observations. He merges all the star names mentioned in Arabic literature with Ptolemy's catalogue of stars and quotes their ecliptic coordinates and magnitudes. In his observations he even describes the Large Magellanic Cloud (which he names al-Bakr) and the Andromeda Galaxy. All the mythological figures of the constellations are depicted twice, once as an image as seen in the sky and once projected onto a sphere. Thanks to this, his impressive work served for many centuries as a model for numerous celestial globes. Over a long period of time, Al-Sufi's text was the most important guide to the stars not only in the Islamic world, but also in the Christian world.

THE MANUSCRIPT OF A PRINCE

The manuscript from Paris, reproducing the text of the *Book of the Fixed Stars*, captivates



Find out more on our website – please scan the QR-Code.



Experience folio 93v with our Augmented Reality App!
See more on page 49.

15th century

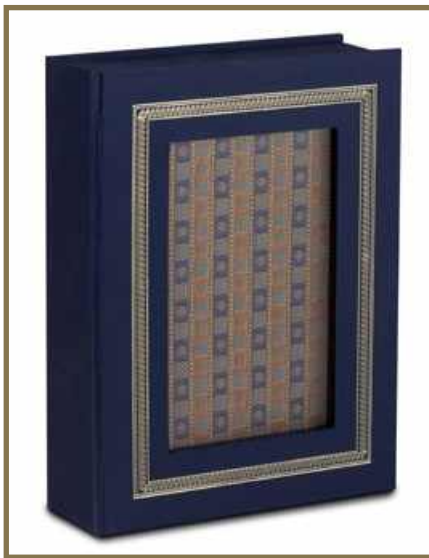
Fol. 93v.
The constellation of Pegasus

Left: the open book shows fols. 224v and 225r: *The constellations of Hydra, Crater and Corvus*

with its magnificent illustrations, meticulously executed, detailed depictions of the constellations and celestial bodies described in the text. With 74 large-format miniatures, the codex is undoubtedly one of the richest and most beautifully decorated versions of Al-Sufi's famous astronomical text. In addition, the codex is of outstanding historical importance: the manuscript was created at the court of the Timurid ruler Ulugh Beg – a scholar on a prince's throne, famous for his great cultural and scientific activities and achievements.

A SCIENTIST IN THE SEAT OF POWER
Ulugh Beg (1394–1449) is still known today for his achievements in the fields of art, education and science. He was a grandson of the conqueror Timur Leng (Tamerlane). Appointed governor of Samarkand at the age of 15 by his father, the Timurid ruler Shah Rukh, Ulugh Beg immediately began to transform the city into a centre of Islamic culture. He was responsible for the construction of the famous Ulugh Beg madrasa on the Registan in Samarkand (around 1417), and of an astonishing observatory (1424 onwards), which was not discovered and excavated until 1908.

A DEFINITIVE WORK FOR CENTURIES
Even today, we are impressed by the precision of the measurements made at the observatory in Samarkand, on the basis of ancient texts and empirical observations. This precision made it possible to measure the stars exactly and to define their luminous intensity. Ulugh Beg was even able to calculate the sidereal year to an accuracy of 58 seconds, and his manual of astronomical tables – the star catalogue *Zij-i-Sultani*, giving the positions of 1018 stars, created between 1420 and 1437 – was unsurpassed in accuracy until Tycho Brahe's time.



THE EDITION

247 folios in the format 24.5 x 18.5 cm with 74 miniatures and countless golden calligraphies. Leather binding with gold embroidered fabric inlays, mirror in gold embossed leather with flap. Deluxe case. The scholarly commentary volume illuminates all aspects of the manuscript as well as its cultural environment and explains all the miniatures and constellations in detail. Worldwide limited to 600 hand-numbered copies. Nr. 72090 Documentation with four facsimile leaves available.

THE HOURS OF ÉTIENNE CHEVALIER

JEAN FOUQUET'S MASTERPIECE AS A SYMBIOSIS OF EUROPEAN ART

Musée Condé, Chantilly and single leaves (Bibliothèque nationale de France (Paris), n.a. lat. 1416; Louvre (Paris), Département des Arts graphiques, (London), Add. 37421; Upton House (Warwick, England), Collection Lord Bearsted; Collection De Kesel (Deurle, Belgium) and Metropolitan Museum



The 47 miniatures from the hand of Jean Fouquet – originally forming a complete book of hours – were recognized very early as one of the greatest masterpieces of occidental book illumination. Due to its disassembly, probably in the 18th century, this masterpiece is only fragmentarily preserved. Especially impressive is the astonishingly skilful execution of the miniatures where Italian and Flemish influences merge to an inimitable work of art.

A NEW CONCEPT OF MINIATURES

Each of the 47 miniatures is a world of its own. A number of innovations demonstrate Fouquet's sublime inspiration. The layout of the pages proves his outstanding skills, enabling him to reinterpret the scenes in an unprecedented way – some scenes familiar to his contemporaries, and others rarely used. Fouquet also introduces elements inspired by contemporary events and the life of his time. Thanks to their grand conception, the miniatures appear as monumental paintings; and yet the delicately finished images fit within the golden frames that are richly decorated with

floral elements. Fouquet succeeded in getting the most out of the limited space in order to make precisely the statement that his artistic eye had already conceived; he also did this by using the space reserved for the initials and the first lines of text. Thus the texts are included in signs in the trompe-l'œil style, or red and blue ribbons at the bottom of the miniature.

THE HISTORY OF A REDISCOVERY

The history of this famous manuscript remains obscure even today. We do know for certain, however, the identity of the person who commissioned it: Étienne Chevalier, treasurer

of France during the reign of King Charles VII (1422–1461). We may assume that the masterpiece remained in the family until the last descendant of Étienne: Nicolas Chevalier, Baron of Crissé (1562–1630).

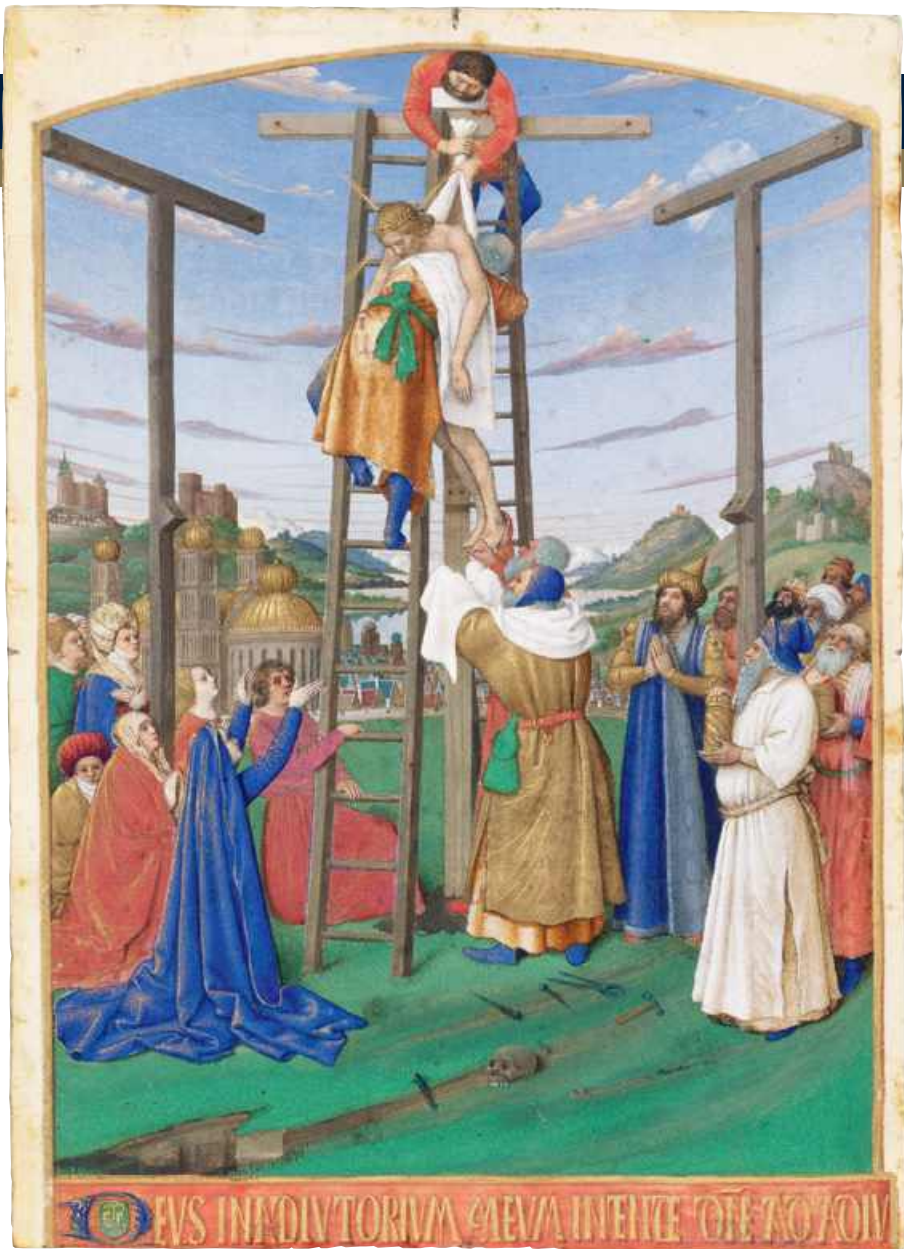
At that point the trace vanishes and by the end of the 17th century the owner is already unknown. However, we can reconstruct the remounting of the images on oak panels, since on some of the panels we can still find the label of the Parisian carpenter and frame-maker Basset who was active at the end of the 18th century. A total of 40 miniatures are preserved under passepartout and mounted on



Find out more on our website – please scan the QR-Code.

15th century

R.F. 1679; Musée Marmottan (Paris); British Library (New York). Paris, after 1452



24.19, *Descent from the Cross (Office of the Holy Cross)*.

panels. After the turmoil of the French Revolution, the series ended up in the hands of the banker Georg Brentano of Frankfurt; the folios were purchased from his heirs by the Duke of Aumale (a great patron of the arts and also a French General and son of the “Citizen King” Louis Philippe) in 1891. Since then, the 40 “pictures” have been exhibited in the Château de Chantilly.

UNITED AGAIN THANKS TO THE FACSIMILE EDITION

Other single folios that are attributable to the manuscript have been rediscovered bit by bit in several collections or at auctions. However, the former whereabouts of these folios are unknown. Today these single folios are located in different libraries all over the world – only with this facsimile edition has it been possible to reunite them. In 1981, in a sensational discovery, the manuscript expert of Sotheby’s, Christopher de Hamel, identified two folios as the only surviving examples of original text pages of the *Hours of Étienne Chevalier* that were believed to be lost forever.

A MASTERPIECE OF FRENCH BOOK ILLUMINATION

This magnificent masterpiece was recognized as such very early on. The unique miniatures have been scattered around the world since the 18th century. Only the perfect, faithful Facsimile Edition brings together all the pages known today of the *Hours of Étienne Chevalier*.



THE EDITION

47 folios in the format of between 16.5 and 19.7 x 12 and 15.2 cm.
Four miniature pages under one passepartout respectively (as in its original state today).
Luxury box in real leather with the replica of a coin bearing the portrait of Jean Fouquet.
Scholarly commentary volume by Eberhard König and Christine Seidel.
Worldwide limited to 1000 hand-numbered copies.
Nr. 71004

THE ARATEA VATICANA

A DAZZLING TRIP TO THE STARS

Vatican, Biblioteca Apostolica Vaticana, Barb. lat. 76; Naples, 2nd half of 15th century



From time immemorial, the starry sky has fascinated and excited mankind. For this reason, astronomy is one of the oldest sciences of all – myths, rites, ruler cults, cultic worship of the stars, the development of calendar systems and more generally the determination of time were linked to this science, which was also always accompanied by a mystical component. One of the most beautiful astronomical manuscripts is the *Aratea Vaticana*, which shows star constellations and images in 40 magnificent golden miniatures.

42 FASCINATING STAR CONSTELLATIONS

The manuscript was commissioned at the court of King Ferdinand I in Naples. It is particularly colourful and richly decorated and contains 40 miniatures on 100 pages. The work came into the collection of Cardinal Maffeo Barberini in the 16th century and was subsequently incorporated into the holdings of the Biblioteca Apostolica Vaticana – of which it still forms the core – along with the entire Barberini collection under Pope Leo XIII in 1901. The noble original manuscript was made on the best parchment, on which in dark ink and single-column in humanistic cursive the text is found with numerous decorated and gilded initials.

A PANOPTICON OF THE STARRY SKY

The *Aratea Vaticana* contains several texts: a short Vita of Arat, substantial parts of the *Aratea* of Germanicus written in hexameters, interspersed with sections of a prose commentary, at the end of which are extracts from Pliny's *Naturalis historia*, and sections from Hygin's

The edition in the luxury cassette, giving view on the true-to-the-original reproduction of the front cover, a richly embroidered velvet binding. The border encloses a representation of Mary with the Child Jesus and a Saint kneeling in front of them. On the right side is the back cover with the famous coat of arms of the Barberini.





Find out more on our website – please scan the QR-Code.



Experience folio 3r with our Augmented Reality App!
See more on page 49.

15th century

Fol. 3r.
The famous planisphere.

Left: the open volume shows folios 57v and 58r. The constellation of Cetus (the Sea Dragon) is represented as a winged dragon; it contains 14 stars, six of them on the body and eight on the tail. On the right page appears the constellation of Eridanus. It consists of 18 stars, distributed between the head (seven), the right arm (six), as well as one on the hip, and one each on knees and feet. Both constellations are visible in the southern sky.

De astronomia. It begins with a frontispiece, followed by a magnificent pictorial page with a map of the heavens. Subsequently, the entire work shows detailed and lovingly executed miniatures throughout, framed and separated from the text. In these miniatures, the celestial bodies are colourfully and expressively depicted. The influence of Arabic and Greco-Roman iconography is clearly evident in the manuscript's magnificent depictions. The codex is undoubtedly a gem of Italian Renaissance art and a quite exceptional masterpiece of book art.

A FAMOUS TEXT THAT HAS BEEN STUDIED FOR CENTURIES

The teaching poem of Aratos of Soloi, written around 270 BC, was for centuries one of the most popular texts in the field of astronomical understanding and knowledge transmission. His text *Phaenomena*, written in hexameters, describes the starry sky, the planets and weather signs and links them to the myths of the stars. Its popularity can be seen in its reception and commentary; for example, the text was translated into Latin by Cicero and then again by Germanicus and Avienus, which shows its unbroken impact throughout the Middle Ages. However, it reached the peak of its dissemination in the process of the writing of numerous manuscripts during the Italian Renaissance in the 15th century. One of these magnificent manuscripts is the *Aratea Vaticana*, in which the famous text is particularly richly illustrated.



THE EDITION

100 folios in the format 23.1 x 15.1 cm with 40 miniatures and numerous decorative initials. The richly embroidered velvet binding with the Barberini coat of arms is faithfully reproduced. A magnificent case protects the valuable facsimile volume.

The commentary volume illuminates all aspects of the manuscript and explains all miniatures and initials in detail.

Limited to 900 numbered copies worldwide.

Nr. 72087

Documentation with three facsimile leaves available.

ENGELBERT OF NASSAU'S BOOK OF HOURS

Oxford, Bodleian Library, MSS. Douce 219/220; Burgundy, 1470s



This gracefully elegant Book of Hours, a very extensive work comprising almost three hundred folios and divided here into two volumes, brings together all the beauty to which visual art had ascended during the reign of the last Duke of Burgundy from the House of Valois, Charles the Bold (r. 1467–1477). 293 folios in the delicate format of 13.7 x 9.5 cm, owe their unique charm to seven full-page and 31 half-page miniatures, but above all to its overwhelming diversity of flowers and birds.

THE VIENNESE MASTER OF MARY OF BURGUNDY – AN INGENIOUS BOOK ILLUSTRATOR

The pictures are from the hand of one of the most enigmatic and at the same time magnificent artists of this genre, the Viennese Master of Mary of Burgundy, to whom we owe a small number of unforgettable pictures in the so-called *Book of Hours of Mary of Burgundy* in the Austrian National Library in Vienna (Cod. 1857). Here, however, in the *Book of Hours of Engelbert of Nassau* – one of the greatest treasures of the Bodleian Library in Oxford, rich in cimelia, listed under the shelfmark MSS. Douce 219/220 – the master presents us with images that he adeptly fills

with atmosphere, with figures that seemingly float through enticingly beautiful landscapes, borne along by their apparent lightness.

FILIGREE GRACEFULNESS AND COURTLY SPLENDOUR

In the miniatures, intensity of colour appears reduced in favour of an almost grisaille-like reticence. It is as if the intention was to achieve noblesse through restraint, and to express the kind of aristocracy in form and guise that the Burgundian dukes sought to display at their courts – inferior in rank to kings and the emperor, but surpassing them in sheer presence and demeanour. The elegance and refinement of the decoration, dominated by

delicate tendrils and enlivened by hundreds of birds, on many pages gave way in the course of the modification to the radiant beauty of luminous backgrounds strewn with flowers and tendrils. Two series of drolleries tell stories – one of a courtly setting, the other of an imaginary parallel world inhabited by hybrid creatures. In both of these, the connection with a noblewoman whom we can no longer name today plays the decisive role.

CALLIGRAPHY AS AN EXPRESSION OF COURTLY ELEGANCE

Not only the miniatures are of overwhelming charm. Nicolas Spierinc, the most celebrated scribe of his day among the entourage of the



Find out more on our website – please scan the QR-Code.

15th century

Fol. 132v:

Here we are witnessing a fantastic tournament: the monkey riding the unicorn with the “E” of Engelbert of Nassau on its saddlecloth is jousting with another contestant on horseback. A fox on a ram and a wild man riding a stag are blowing trumpets adorned with flags – that on the left bears the subsequently added coat of arms of Duke Philip the Handsome. Four squires – wild men and monkeys – are excitedly attending the joust on foot and have further lances at the ready in case the first two should splinter.



Burgundian court, created elegant, imaginative cadellās – pen strokes extending from the shafts and bows of the letters and intertwining to yield intriguing patterns. Depending on how he applied the pen, he executed fine lines and slender bands that form loops, intertwine and occasionally seem to have pierced through the parchment. Some of the inner fields are coloured in yellow; time and again, the pen strokes terminate in tendrils, and occasionally in faces, birds’ heads or banderoles – the calligrapher’s imagination was seemingly inexhaustible. With the exception of the very last page and the blank pages, resulting from the insertion of folios with miniatures into the original, not a single page in *Engelbert von Nassau’s Book of Hours* was left without embellishment.



THE EDITION

293 folios in the format 13.7 x 9.5 cm. Seven full-page and 31 half-page miniatures, and an overwhelming diversity of flowers and birds.

Both volumes are bound in a magnificent leather cover with lavish gold embossing, an exact replica of the original. Each volume is stored in a luxury etui, which both are preserved in a luxury cassette with gold applications.

Scholarly commentary volume by Eberhard König and Dieter Röschel

Worldwide limited to 900 hand-numbered copies.

Nr. 71007

ALLEGORIES OF LIFE

THE PICTORIAL TABLET OF CEBES

London, British Library, Arundel MS 317; Paris, 1506/7



Created 1506/1507 in Paris, Arundel MS 317 is a precious gem among the works of the Arundel Collection in the British Library. The splendid Renaissance manuscript is an impressive testimony to the influence of humanistic thinking and the spirit of the Renaissance that spread from Italy throughout Europe. The codex, written in pleasingly readable Humanistic cursive, contains 30 folios with seven full-page miniatures and numerous initials. Two pages are decorated with full borders.

POETIC DESCRIPTION OF A PICTURE

At the time of the Roman Empire, a writer called Cebes created an imaginary painting in words for the inner eye of his readers, showing the journey of humankind on the path of life. This 'allegory of life', written in Greek, became known under the rather more prosaic title *Kébetos Pímax*, the *Tablet of Cebes*.

Around 1506, the Mantuan humanist Filippo Alberici wrote the *Tabula Cebetis*, a Latin version based on the Greek text and composed in hexameters. It is the description of a fictitious painting in an ancient temple that shows the journey of mankind on the path to a virtuous life, that harbours many perils,

symbolized in the shape of personified bad qualities and behaviours. Man encounters the figures of *Luxuria* (Lust), *Instabilitas* (Instability), *Falsa Disciplina* (False Education) etc., but also finds support in *Promissio* (promise), *Spes* (Hope), *Constantia* (Constancy) and many more. In Arundel MS 317, a precious manuscript in octavo format, seven charming and vivid miniatures illustrate the stages of the journey.

MANTUA – PARIS – CAMBRIDGE

At the beginning of the 16th century, Filippo Alberici spent some years in Paris. He planned a trip to Cambridge for the summer of 1507, hoping to meet the English king, Henry VII

and to obtain a position at court. In late 1506 or early 1507, he prepared a worthy gift for the proposed meeting: an illuminated book, containing a text written by himself – his version in hexameters of the *Tablet of Cebes*, the *Tabula Cebetis*, introduced by a panegyric to Henry VII. This was how the beautiful little manuscript Arundel MS 317 came into being. The author wanted to include six miniatures, which would introduce the respective sections of the *Tabula Cebetis*. For this, he turned to a Parisian illuminator whom he trusted to follow his instructions regarding the subject matter of the images. This painter was Jos Coene, Jean Coene IV, who also worked for the French court.



Find out more on our website – please scan the QR-Code.



Experience folio 2v with our Augmented Reality App!
See more on page 49.

16th century

Fol. 6v:

Naked, small and unsuspecting, man sets out on the path of life. He receives good advice from Genius, but the beautiful lady Deceptio (Deceit) offers him the drink Error. Within the enclosing wall, Fortuna awaits the young man with her temptations, along with Instabilitas (Instability), who is balancing on a sphere. Luxuria (Lust) is not forgotten; the Virtues, however, appear as mere wallflowers.



FAILURE OF AN AMBITIOUS PLAN

Alberici then travelled to England with the aim of presenting the king with the book in Cambridge. Probably after his arrival in the country, perhaps when he was already in Cambridge, he decided to add an additional poem, in praise of Henry VII, to his book. He may have been influenced in this by the honours that scholars there offered to the monarch.

However, Alberici's optimistic plans were shattered. He was probably never granted the hoped-for audience with the King, and in the years that followed he was never invited to the English court.

Having failed with the dedication of the book to Henry VII, he then decided, in the summer of 1507, to dedicate it to a person with whom he had often been in contact in Cambridge: Joachim Bretoner, seneschal of King's Hall. For that purpose, he added another text of his own, *De mortis effectibus* (*On the Effects of Death*), treating the subject of the inevitable end of human life. This text is also preceded by an opening miniature, commissioned by Alberici to a book illuminator in Cambridge.



THE EDITION

30 folios in the format 20.5 x 14 cm. Seven full-page miniatures and numerous initials. Two pages are decorated with full borders.

The leather cover in rich brown has superb gold embossing – making it a real bibliophile masterpiece. A magnificent box protects the precious facsimile volume.

The scholarly commentary by Dieter Röschel describes all aspects of the manuscript, traces its fascinating history and explains all the miniatures and initials in detail.

Worldwide limited to 1500 hand-numbered copies.
Nr. 72100

THE BOOK OF LOVERS

THE MOVING STORY OF LOVE WITHOUT WORDS

Musée Condé in Chantilly, Ms. 388; France , Beginning of 16th century



The *Book of Lovers* (*L'Histoire d'amour sans paroles*), ms. 388 of the Musée Condé in Chantilly, is a touching gem of the late era of French book painting, which beautifully and without words – but nonetheless with great eloquence – recounts the tale of two lovers while also providing a unique insight into the feelings and courtly life of the time.

This mysterious and charming book was produced at the beginning of the 16th century in France. The manuscript depicts episodes of a moving love story in 15 full-page illustrations. Joyous dance scenes are shown along with the shared walk through the woods, the lovers in conversation or in an intimate embrace. One image depicts the adored woman showing herself to her lover with loose hair; the sensuality of this gesture moves us even today.

A PICTURE BOOK WITHOUT TEXT

Twelve ornamental pages richly embellished with decoration and symbols complete the picture cycle and make clear its meaning. The most unusual feature of this manuscript, however, is the fact that the artists strictly

avoided the use of text – except for two sentences in the marginal borders and an enigmatic letter sequence in the book.

A COMPLEX PICTORIAL LANGUAGE

The scenes fascinatingly describe the behaviour of lovers and their attention to each other, against the background of the courts of Western Christianity, leading us into the pre-modern world through symbols and allegories that establish a dialogue with the viewer.

The painter intentionally chooses colour to convey a specific message and appoints plants and animals as representatives of certain qualities and persons, while seemingly trivial objects are used to disclose special meanings. The vivid pictorial vocabulary eludes any

obvious interpretation and leaves abundant space for the imagination. The artist of this picture sequence must have perfectly known how to express the loving intimacy a couple feels for one another. The focus lies on the narrative and the finely drawn lineaments of the two lovers, whereas the architectural perspective and the carefully modelled figures provide the background. This is the secret of illustrations that radiate a serene elegance that superbly fits the unspoken narrative.

A MYSTERIOUS ORIGIN

It has so far been impossible to assign the manuscript to a particular illuminator; its provenance from France, more precisely from the environment of the Brosse family, has however been secured.



Find out more on our website – please scan the QR-Code.

16th century

Fol. 13r.
The Embrace
Red and green dominate the picture; these colours are reminiscent of the alchemical double meaning of the colour sinople: both red (for male virility) and green (for female fertility). Jean holds Louise in his arms as she takes off his hat and strokes his hair. The chambermaid withdraws discreetly to the right.



THE EDITION

30 pages. Format: 20.2 x 13.4cm. Bound in green leather with gold tooling, following the original 19th-century binding. Academic commentary volume by Dieter Röschel, Michael Zink and Patricia Stirnemann.

Both volumes in cloth box.

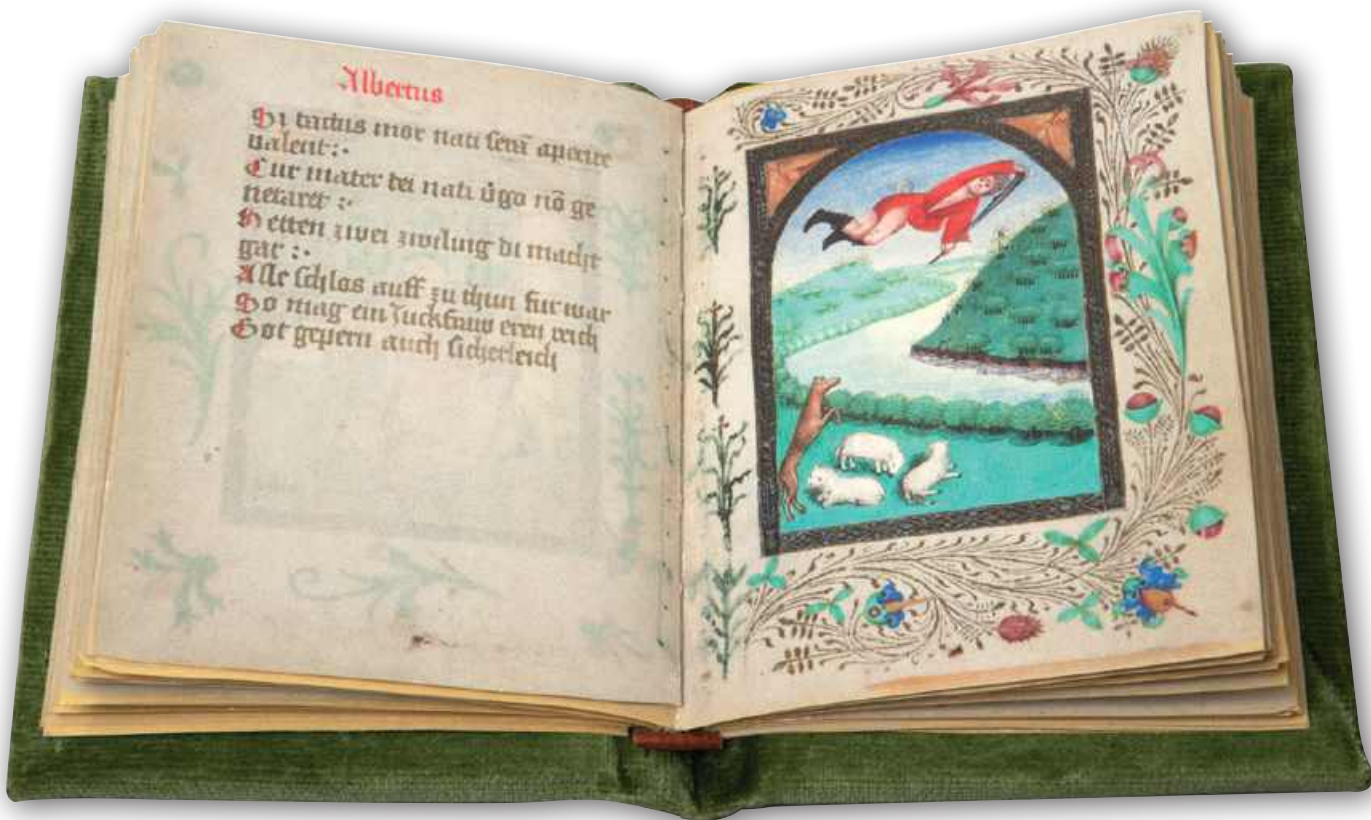
Worldwide limited to 500 hand-numbered copies.

Nr. 41030

THE BOOK OF WONDERS

THE ILLUSTRATION OF THE INCONCEIVABLE

National Library of Ireland, Dublin, Ms 32, 513; Germany, Beginning of 16th century



Glittering golden decoration frames the beautiful, almost romantic pictures of a hitherto anonymous 15th century German artist, images created to prove the existence of inconceivable things: birds that grow on trees; water that a virgin can carry in a sieve; as well as other, better known myths like the phoenix rising from the ashes; Circe turning humans into animals; or the lion who brings his cubs to life with a roar. All that just to prove that Mary's virginity is part of a series of unbelievable but true occurrences.

SEVENTY-FOUR PAGES OF LATE MEDIEVAL IMAGINATION IN IMAGES WITH COMMENT

This delicate German manuscript makes the impossible possible and also credible for the 15th-century reader. 37 leaves are decorated with delicate full-page miniatures on the right, complete with short verses of an emblematic nature in German and Latin on the left.

These gold-heightened visual gems of illumination are juxtaposed with explanatory texts. The reasoning in picture and text follows a particular logic. If the gods of pagan antiquity are thought to have worked miracles, how much more credible are the

miracles of the Christian world? How can anyone possibly doubt Mary's virginity? If it is true that in Cappadocia mares are impregnated by the wind, then the Lord's maid may also have conceived as a virgin. If Jupiter made Danae pregnant by a golden rain, then no one can doubt that Mary had a virgin birth. If the oil lamp in a temple of Venus never goes out, this is a sure sign of Mary's eternal virginity.

ENCHANTING MINIATURES OF THE COLOGNE SCHOOL

The miniatures were painted in an enchanting style by an unknown artist who obviously took particular joy in this unusual text. He loves

genre painting and dealing with antique figures that he outfits, however, with the clothing and appearance of his own day. Impressive interiors and atmospheric landscapes of a refreshing colourfulness are distinguishing features of his style, as is the love for details, which requires calm and patient contemplation by the viewer. It is truly amazing how well he manages to illustrate the inconceivable.

The provenance from Cologne is furthermore underpinned by the marginal decoration: it shows the golden panicles so typical of the cathedral city on the Rhine, twigs and foliage of gold, thickly applied to the parchment, with exquisite flowers in delicate colours.



Find out more on our website – please scan the QR-Code.

16th century

Fol. 8r: The Selenite, which decreases and increases like the moon.

One of the most impressive images of the manuscript. Surrounded by borders drawn from nature, but from the imagination as well, a deep landscape opens up. The head of the scholar rises above the horizon, thus emphasizing – as well as the clothing – the great importance of the depiction. The Selenite stone in his hands is a reflection of the moon standing in the sky (in ancient tradition, the shine of the Selenite stone in Persia diminishes with the moon, according to Augustine in De Civitatis Dei).



MEDIEVAL IMAGES OF THE UNIMAGINABLE

It is actually quite amazing that even experts of the medieval mind discover ever-new ideas and thoughts in this book. Wonders of antiquity, conceptions taken from the Bible or the Apocryphal writings, and selected ideas of Albertus Magnus or Isidore of Seville are all woven into a Marian vision of the world, which in this book is aimed only at one thing: proving the virginity of the mother of God. The entire book is based on simple, but frequently also enigmatic thoughts. The author of the text, a Dominican monk in Vienna named Franz von Retz (1343–1427), created a particular form of late medieval typology and emblemology, which due to its vividness could only be transposed and explained in painting.



THE EDITION

38 Folios in the format 9x7.5 cm.
Green velvet binding with gold embroidery. Scholarly commentary volume by Eberhard König. Both volumes in red leather box.
Worldwide limited to 800 hand-numbered copies.
Nr. 41031

THE STEIN QUADRIPTYCH OF SIMON BENING

A FLEMISH ALTAR WITH 64 BRILLIANT MINIATURES OF CHRIST'S LIFE

Walters Art Museum, Baltimore, W 442; Flanders, 1523–1526



When people talk of miniatures, we inevitably tend to think of the astounding images in manuscripts which European art has created over the centuries. This is why we feel all the more amazed and fascinated the first time we see the masterpiece whose physical embodiment has nothing at all to do with a book – and yet is now considered one of the greatest works by probably the most famous illuminator in art history: the *Stein Quadriptych* by Simon Bening.

Four pictorial panels, each with a gold-plated wooden frame measuring 33.8 x 27 cm, comprise a total of 64 superb miniatures by the great master in a format of 7.2 x 5.3 cm. In this compactness, the *Stein Quadriptych* has remained unique right through to the present day. Across a tiny area, it reveals Bening's entire panoply of skills – a man revered even during his lifetime as “Europe's unrivalled master illuminator”.

SIMON BENING – THE APOTHEOSIS OF ILLUMINATION

Bening can indisputably be seen as a synonym for illumination. No one else comes close to him in this regard. His clients and customers included secular and clerical rulers, kings and

emperors who regarded the Ghent-Bruges School as the apogee and inimitable guarantor of supreme book painting – at a time when handwritten books were already being superseded by Gutenberg's printing press. Illumination reached its apotheosis with Simon Bening.

AN EPIC ACCOUNT OF THE LIFE OF CHRIST IN PICTURES

The first panel begins with an illustration of the legend of the Virgin Mary before going on to describe the birth and childhood of Jesus. The subsequent panel presents 16 paintings, heightened with gold, which lead us from Christ's baptism in the River Jordan to his being mocked in the events leading to the

Crucifixion. The viewer then experiences the Passion and Death on the Cross in bold, very lurid colours. The pictures on the final panel begin with Christ being taken down from the Cross and continue through until the miracle of Pentecost before returning, almost as a bookend to the life of the Blessed Virgin, to Mary's death and her ascension into heaven. The cycle concludes with the Last Judgement.

64 IMAGES FULL OF EMOTION

The 64 miniatures are full of iconographic subtleties and ambiguities. They point to a painstaking representation of objects taken from daily life. Above all, the miniatures represent a striking form of vivacity and liveliness conveyed in powerful emotions, in



Find out more on our website – please scan the QR-Code.

gestures and facial expressions. The story of Jesus is told so expressively that its visual composition leads the viewer to a deeper understanding of the miracle of Christ's resurrection. What's more, Bening's hand is clearly also able to express the human aspect underpinning the story of Jesus' life and the self-sacrifice of the Passion.

FOR WHOM WAS IT CREATED – AND FOR WHAT PURPOSE?

The 64 magnificent single pictures were painted on parchment between 1523 and 1526, but the origin and passage through history of these images and their four splendid altarpiece panels remain obscure. Were the pictures initially conceived as illustrations for a prayerbook or devotional volume? However, no suitable text of that time is known. Or might these little works of art have been intended to be collected as loose leaves in an album – which would confirm this very unusual state of preservation?

OUT OF THE DARK ...

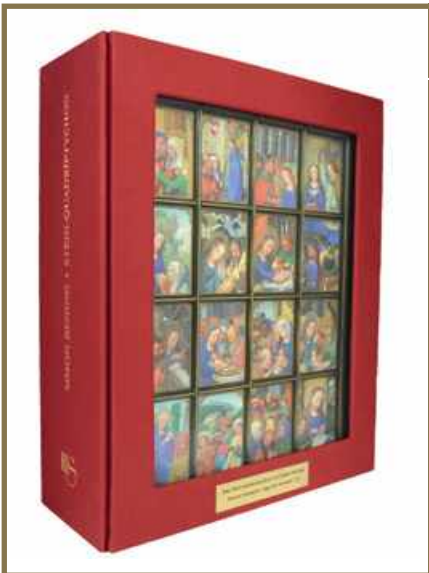
The only certainty is that the panels – already in their present form – emerged from the darkness of history in 1886, when the collection of the Paris art dealer Charles Stein was sold. The date when the panels were assembled in the way they are today, is still unknown; but they were probably not compiled like this originally. Studies have shown that the wooden frames around the miniatures were made using a technique that became possible only towards the end of the 19th century.

In 1888, the miniatures were shown in a Brussels exhibition. They then disappeared again from the public eye. Probably they came into the possession of a private collector. It was only in 1913, on April 13, that they reappeared in the possession of the railroad magnate Henry Walters in Baltimore.



Panel D

I.1 The descent from the Cross; I.2 The Lamentation of Jesus Christ; I.3–4 The Entombment of Jesus Christ; II.1 The return from Golgotha; II.2 Mater dolorosa; II.3 The descent to hell; II.4 The Resurrection; II.1 Noli me tangere; III.2 Christ appears to his mother; III.3 Doubting Thomas; III.4 The Ascension; IV.1 The Pentecost miracle; IV.2 The death of Mary; IV.3 The Assumption of the Virgin Mary; IV.4 The Last Judgment.



THE EDITION

4 tables with 16 miniatures respectively (each table 33.8 x 27 cm, each miniature 7.2 x 5.3 cm). Each table in gilded wooden frame.

Commentary volume in English by Lynn Ransom (Rare Book & Manuscript Library, Van Pelt-Dietrich Library Center, University of Pennsylvania).

Limited edition: 800 numbered copies worldwide.

Nr. 71002

SELECTED MASTERPIECES OF MICHELANGELO

THE MOST BEAUTIFUL DRAWINGS BY THE FAMOUS RENAISSANCE PAINTER

Drawings from Graphische Sammlung Albertina, Vienna; Gallerie degli Uffizi, Florence; British Museum, London; Teylers Museum, Haarlem; Casa B
J. Paul Getty Museum, Los Angeles; Metropolitan Museum of Art, New York; Biblioteca Reale, Turin; Ashmolean Museum, Oxford; Collection of His M



Drawing 22: Archers Shooting at a Herm. Windsor Castle, Collection of His Majesty King Charles III, RCIN 912778. 219 × 323 mm, red chalk



**Left: Drawing 35
Project for the Porta
Pia**

Florence, Casa
Buonarroti, 106A
442 × 282 mm,
comprising five pieces
of paper glued together
Black chalk with wash
and generous use of
opaque paint



**Right: Drawing 1: Three
Standing Male Figures,
after Masaccio.**

Vienna, Graphic Art
Collection of the Albertina,
Inv. 116. 290 × 200 mm,
pen and ink



Find out more on our website – please scan the QR-Code.

Buonarroti, Florence; Musée du Louvre, Paris; Majesty King Charles III, Windsor Castle

He is without doubt the most famous Renaissance painter and one of the world’s best-known artists of all time: Michelangelo Buonarroti. To mark the 550th anniversary of his birth, we have published a selection of the most beautiful and famous sketches in an exclusive special edition that provides an overview of this unique artist’s magnificent œuvre.

Selected Masterpieces of Michelangelo offers a collection of 36 facsimile reproductions of the most impressive and significant drawings by this Renaissance genius. In unique quality, these works bear witness to Michelangelo’s extraordinary talent and his unparalleled ability to capture on paper emotion, movement and his artistic vision.

The renowned art historian and Michelangelo expert Paul Joannides guides you through this volume with well-founded, stimulating commentaries. You will gain insights into Michelangelo’s creative process, his techniques, the artistic challenges he faced and his development through the decades.

Michelangelo’s drawings not only served as preparation for his celebrated sculptures and frescoes; they also stand as masterpieces in their own right. From early sketches and anatomical studies to his famous presentation drawings, this book shows the full gamut of his ingenious drawing skills.

A MUST FOR ART LOVERS AND COLLECTORS

Selected Masterpieces of Michelangelo is a tribute to one of the greatest artists of all time.



Drawing 20: Study for the head of Leda (Florence, Casa Buonarroti, 7F; 355 × 269 mm)
This head’s purity and perfection of modelling are beyond the human. The drawing is often called a portrait, but while it may have had a starting-point in an exceptionally handsome model, with finely chiselled features, it is evidently idealised, the lightly drawn lines to the left of the head serving Michelangelo as a guide to regularising the profile. In the study at lower left, Michelangelo turned the head a little and redrew the eyelid and eye-socket, concentrating, with extreme tenderness, on the eyelashes and eyebrow.



THE EDITION

36 drawings attached to be removed in a luxury book bound in white luxury leather with gold embossing.
 Format 49 x 36 cm. Delivered in a luxury cassette with gold embossing.
 Commentary volume in English by Paul Joannides.
 Limited edition: 900 numbered copies worldwide.
 Nr. 72106

WOLFRAM VON ESCHENBACH: WILLEHALM

13th century

THE OLDEST ILLUSTRATED FRAGMENT OF THE GERMAN EPIC

Eleven known surviving fragments of the manuscripts Cgm 193, III, Bavarian State Library, Munich, and Hz 1104–1105 Kapsel 1607, Graphische Sammlung of Germanisches Nationalmuseum, Nuremberg; around 1270

Written between 1215 and 1218 for the Landgrave Hermann of Thuringia, *Willehalm* constitutes the significant later work of Wolfram, the greatest poet of the Staufer period. The small number of partly fragmentary single pages that survive were produced in 1260 and represent the oldest copy of *Willehalm* known to us.

Panel 3 (Cgm 193, III, Bl. 1r)
In the palace indicated by an arc, Irmenschart stands to the left of her son Willehalm. The helmet and shield to the right of Willehalm symbolize Willehalm's rejection of his mother's urging that he arms himself, while the discs on the left symbolize money that Willehalm accepts.
Wolfram von Eschenbach himself is shown in the other two pictorial stripes. In the middle, the poet tells of the queen's willingness to help. At the bottom, the lady only visible to her shoulders symbolizes Willehalm's wife Gyburg, in his castle in Orange, who he is thinking of sadly now.



Find out more on our website – please scan the QR-Code.

THE LATE WORK OF WOLFRAM VON ESCHENBACH

The *Willehalm*, written between 1215 and 1218 for the Landgrave Hermann of Thuringia, is the significant late work of the great poet of the Staufer period, Wolfram von Eschenbach. Wolfram wrote this comprehensive epic of 13,988 double verses after a model given to him by Landgrave Hermann. An essential source for Wolfram's epic poem was the French *Chanson d'Aliscans*, written in 1185, which recounted the story of a battle between pagans and Christians. However, he also based his poem on the legends around William of Toulouse, grandson of Charles Martel. Following the understanding of literary creation at the time, Wolfram adopted the story very much as tradition handed it down to him, although in some instances he considerably changed details and the manner of presentation according to his own ideas.

Thanks to the artistry of such changes in detail and to his skilful rewriting and interpretation to suit the taste of the German courtly public, *Willehalm* is considered a linguistically particularly sophisticated work.

A UNIQUE MANUSCRIPT

The few individual pages, created in 1260 – some of them only fragmentarily preserved – represent the oldest known illustrated copy of the *Willehalm*. The manuscript originally included about 224 leaves and would have been provided with the astonishing number of about 1300 miniatures. What remains still gives an impression of the beauty of the manuscript: coloured pen drawings accompany the scene descriptions of the text column on each page and show figures that hold a unique position within the illustrations of German courtly epics due to their wealth of gestures and symbolism.

THE EDITION

Faithful facsimile plates including all eleven fragments of the manuscript known to us (Cgm 193, III, Bayerische Staatsbibliothek, Munich, and Hz 1104–1105 Capsula 1607, Graphische Sammlung des Germanischen Nationalmuseums, Nuremberg, produced around 1270). 52-page introductory text by Ulrich Montag and 20 facsimile plates, in the format 25 x 32cm. Limited to 950 numbered copies worldwide. Green half leather cover. Nr. 51028

The Documentation Kit: An excellent example of Wolfram von Eschenbach's poetry is given in our documentary folder containing 2 original facsimile leaves from *Willehalm* and *Parsifal* (facsimile edition out of print) and a commentary text. Limited to 176 numbered copies.

EMPEROR MAXIMILIAN: THEUERDANK

16th century

A PIECE OF WORLD LITERATURE BY THE "LAST KNIGHT"

Fine Art Facsimile Edition of the First Edition by Schönsperger; Augsburg, 1517



Find out more on our website – please scan the QR-Code.

Theuerdank is received by Ehrenreich.
The picture shows the moment when Maximilian meets his future wife Mary of Burgundy. The emperor is depicted in knightly armour as a mythical prince.

The *Theuerdank* edition from the printing works of Hans Schönsperger in Augsburg, appointed by Maximilian himself as Imperial Court printer for life, is among the most significant works of German Renaissance art. The masterly woodcut illustrations of Hans Burgkmaier, Hans Leonhard Schäufolein, Leonhard Beck and a number of other artists, as well as the type font, specially designed for this purpose, justify the reputation of this imperial work as the ‘first bibliophile book of Germany’.

MAXIMILIAN I, ALSO CALLED THE “LAST KNIGHT”

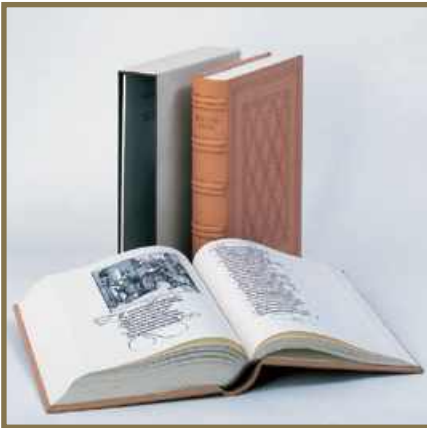
Maximilian I (1459–1519) was one of the most important rulers at the turning point from the Middle Ages to modern times. He is seen as someone who strove to uphold medieval traditions while attempting to create reforms as the basis for a comprehensive centralized order. His predilection for luxurious court life, hunting and tournament games earned him the sobriquet “the last knight”. His marked need for recognition and representation is reflected in the patronage of several works of art and literature, giving us an authentic image of the Emperor’s life and personality.

KNIGHT THEUERDANK’S SUCCESSFUL FORMAL VISIT TO HIS BRIDE

This epic verse is one of the earliest German autobiographic romans à clef. It describes, in

allegorical form, Maximilian’s first formal visit to Mary of Burgundy, the beautiful daughter of Charles the Bold. Numerous adventures and the struggle against mysterious adversaries form the contents of this captivating work. With the help of God as well as his knightly virtues the hero finally wins the beloved bride.

In this epic Maximilian wished to convey a meaningful interpretation of his own life. For this reason each chapter narrates one aspect of the “last knight’s” imaginative world: in particular, Maximilian’s passions for hunting and tournaments are reflected in ever-new experiences.



THE EDITION

Faithful facsimile edition of Schönsperger’s first edition published in Augsburg in 1517. 580 pages with 118 woodcut illustrations. Format: 25 x 35.5 cm. 40-page academic commentary volume by Heinz Engels, Elisabeth Geck and H. Th. Musper.
Limited edition of 250 copies in leather binding. Nr. 31015
Textile binding edition Nr. 31016

CIVITATES ORBIS TERRARUM – CITIES OF THE WORLD

THE MOST FAMOUS IMAGES OF THE WORLD IN THE 16TH CENTURY

Six volumes from originals in German libraries; Germany, 1574–1618



The *Civitates Orbis Terrarum* is the most comprehensive and best-known book of city views of the 16th century. In six handsome and precious volumes, this is a collection of engravings and city maps providing information about the then known world – including the hitherto unknown lands and peoples discovered by the Spaniards and the Portuguese. The historical and artistic significance of this work remains outstanding to this day.

THE WORLD AS KNOWN IN THE LATE 16TH CENTURY

Two generations before Matthäus Merian, the Cologne theologian Georg Braun and the Flemish copper-engraver Franz Hogenberg, together with other experienced artists, created large-scale city vedutas which became increasingly famous over the centuries. Their work comprises views and maps of cities from around the then known world – hence the title of the first of six volumes, which was published in 1576: *Civitates Orbis Terrarum*. The elaborately designed and lavishly coloured large-format images that accompanied the anecdotal descriptions were intended to convey a new image of the world to all those who enjoyed a humanist education.

REALISTIC CITY VEDUTAS AS HISTORICAL DOCUMENTS

These fine etchings are of tremendous importance to our knowledge of medieval cities

before their destruction in the Thirty Years' War and their ensuing reconstruction in Baroque style, particularly since they provide not only detailed depictions of towns and landscapes but also a great deal of additional information: coats of arms, popular genre scenes of the life of farmers and fishermen, local customs and fashion, vessels, carts and carriages of all kinds, and much more. In the accompanying text Georg Braun describes the geographical situation, the historic development and the economic circumstances of each city, in an instructive and amusing style.

THE OPUS MAGNUM

The whole edition of *Civitates Orbis Terrarum* includes over 600 realistic cityscapes and city maps with a total size of approximately 1600 pages in the format 280 x 410 mm. They were published in six volumes between 1574 and 1618, and showed all the major cities in Europe, Africa, Asia and even America.

GEORG BRAUN AND FRANZ HOGENBERG

The publisher of *Civitates Orbis Terrarum* was the German theologian Georg Braun, a highly educated man who cultivated contacts far beyond his home town of Cologne. Braun, born in 1541, was a clergyman in various churches in Cologne from about 1570. Travels, mostly ecclesiopolitical missions, took him to Flanders, France and Italy. His great interest was topography. He was the initiator of the *Civitates*, in a position thanks to his good contacts, to ask the cities for templates. Famous artists, such as Georg Hoefnagel, contributed drawings to this great work. The technical implementation was the responsibility of Franz Hogenberg, an expert in engraving, who had to implement the very different templates in a single scheme. Hogenberg was born in 1540 in Mechelen, the son of an etcher and early in his career worked in England and Flanders, including on maps for Ortelius.

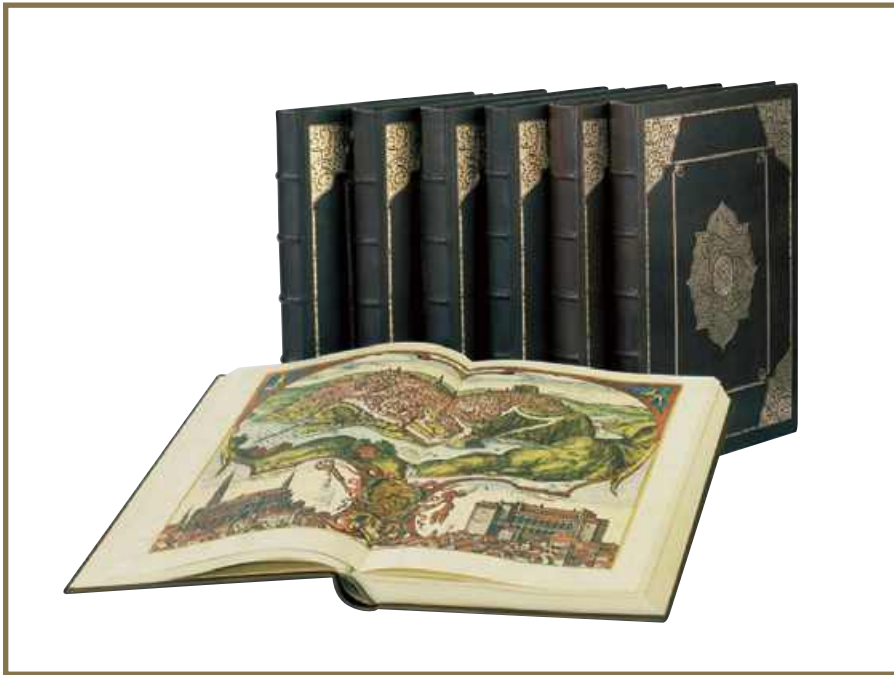


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16th/17th century



(38)
Mainz: Mainz, a celebrated German capital, on the banks of the Rhine; shines through the large number of merchants, the clergy and the university. Cityscape from the Maaraue peninsula in a strikingly deep view, so that the city appears entirely as a silhouette.
Würzburg: Herbipolis, commonly Würzburg, capital of East Franconia. The city appears in low bird's-eye view, the district with the the Fortress Marienberg on the opposite bank as a cityscape.
Sitten: Sitten (Sion), first city and capital of Valais, famous for frequent visits of Germans and French. View from the west from an ideal point of view, as no elevation was available from this direction in the Rhone valley.



THE EDITION

Faithful facsimile edition of all six volumes from German libraries.

Format: 28 x 41 cm, totalling approx. 1600 pages with more than 600 coloured etchings.

The 40-page academic commentary text of Volume I by Max Schefold contains an introduction to the entire work as well as a catalogue explaining all vedutas of Volume I. Volumes II to VI are each complemented by accompanying books containing source references and translations of the inscriptions.

Nr. 62012–62017

Full leather cover with gold embossing and edge gilding.

CASPAR VOPELIUS: MAP OF THE RHINE FROM 155516th century

THE ENTIRE COURSE OF THE RHINE IN LANDSCAPE FORMAT

Herzog August Bibliothek, Wolfenbüttel, HAB R 9; Cologne, 1555

This monumental chart is among the greatest and finest works of 16th-century cartography. It shows the entire course of the River Rhine and the adjacent regions in landscape format. Countless place names, various coats of arms and numerous explanatory notes make this map an item of unique documentary value – it even includes the names of the tribes that colonized the Rhine valley in Roman times.

THE EDITION

Faithful facsimile edition of the map kept under the shelf mark HAB R 9 in the Herzog August Bibliothek, Wolfenbüttel. Format: 155 x 55cm. 16-page academic introduction by Traudl Seifert.

Map in a display roll.

Nr. 61027



THE ENTIRE COURSE OF THE RHINE IN LANDSCAPE FORMAT

For important places, the Latin names were added to the German names as well as the names of the tribes who settled in the Rhine area during the Roman era.

The *Map of the Rhine* also contains a precise description of Lake Constance, the High Rhine and the Upper Rhine. For the Upper and Middle Rhine, the sources are unknown; for the mouth of the Rhine, Vopelius referred to Dutch sources.



PRECURSOR OF 150 YEARS OF CARTOGRAPHY OF THE RHINE

Vopelius' *Map of the Rhine* was to determine the character of all subsequent maps of the Rhine valley and was used for surveying the area until a new survey was done for political and military purposes in the 18th century.

SCHWEICKHER ATLAS FROM 1575

THE EARLIEST ATLAS OF WUERTTEMBERG

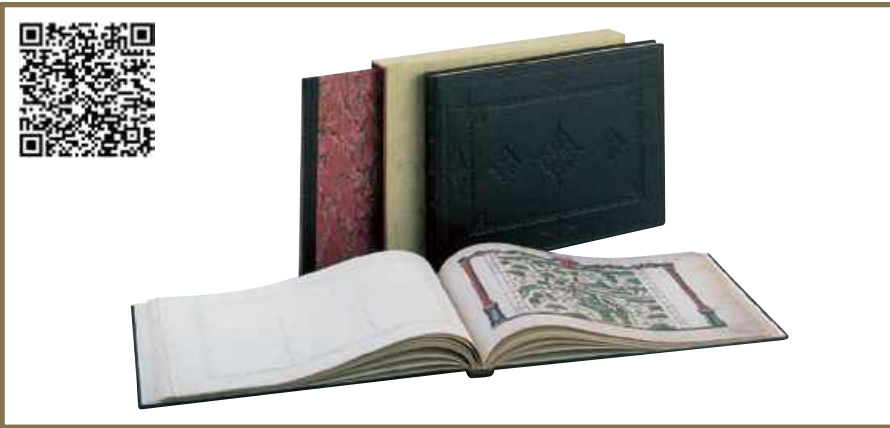
Württembergische Landesbibliothek Stuttgart, Cod. hist. 4° 102; 1575, Württemberg

The manuscript comprises the oldest know atlas of the former Duchy of Wuerttemberg. Its 52 minutely designed and lavishly coloured charts depict the districts of Wuerttemberg, then under ecclesiastical or secular administration, leaving out, however, the imperial free cities.

THE LAND FROM ABOVE

The maps are drawn in bird's-eye perspective; towns and villages, hamlets and farmsteads, rivers and woods, valleys and hills are characterized in outline. Like other charts of the time the *Atlas of Wuerttemberg* displayed, the world to a different orientation to the one used today, with north at the foot

of the page, south at the top, west on the right and east on the left. The work of the bailiff for orphanages from southern Wuerttemberg, Heinrich Schweickher (1526–1579), the manuscript is an outstanding achievement of its time. All later maps and charts of the region go back to this foundational work.



THE EDITION

Faithful facsimile edition of the manuscript Cod. Hist. 4° 102 in the Württembergische Landesbibliothek, Stuttgart. 114 pages. Format: 38 x 25.5cm. Dark leather binding with blind tooling. 48-page academic commentary volume by Wolfgang Irtenkauf.

Both volumes in a slip case.

Nr. 61024

THE CHANTILLY CASSETTE

SINGLE LEAVES FROM MASTERPIECES OF THE LIBRARY IN CHANTILLY



Musée Condé in Chantilly, different manuscripts

For the first time, this edition enables you not only to experience the fantastic variety and fine art of one of the world's most magnificent and important manuscripts, but also allows you to possess 10 superb leaves produced in a strictly limited edition of only 1000 copies worldwide, enjoying the masterpieces of the Limbourg brothers and Jean Fouquet.

The Château de Chantilly houses probably one of the most impressive and beautiful libraries in the world – it contains around 700 manuscripts and 12,000 valuable books. Ten individual leaves now appear in a facsimile edition drawn from the most beautiful and most important manuscripts of this incredible collection. The leaves are reproduced under a passepartout in a magnificent leather case embellished with the coat of arms adorning the entrance gate of the castle. The edition contains a large-format booklet with a detailed commentary on the history of the collection and the castle and including descriptions of the individual leaves.



THE LEAVES

1. Très Riches Heures (1410/16, after 1485, France), fol. 5v: Calender page May
2. Ingeborg Psalter (around 1200, Northern France), fol. 14v: Tree of Jesse
3. Hours of Étienne Chevalier (after 1452, Paris), 24.2: Adoration of the Magi
4. Book of Lovers (Beginning of 16th century, France), fol. 14r: Future Plans
5. Fragment of a Registrum Gregorii, so-called Otto Folio (after 983, Trier): Enthroned Emperor Otto II.
6. Traité de fauconnerie et de vénerie (15th century, France), fol. 1v: Hunting scene
7. Hours of Anne de Montmorency (1549, France), fol. 40v: Susanna and the Elders
8. Flavius Josephus, Antiquitates Judaicae (12th century, Flanders), Initial IN (Creation of the World)
9. Description de Venise (15th century, France), fol. 4v: St Mark's Square in Venice
10. Le livre de bonnes mœurs (15th century, France), fol. 99r: Diogenes and Crates of Thebes

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Muhāmmad
from: *Mirāj Nāmeḥ*, Herat, 839 AH/1436 CE. Paris, BnF, Suppl. Turc. 190, folio 42v

City view of Medina
from: *Dalā'il al-ḥayrāt* ("Guide to Good Deeds"), Ottoman Empire, 13th century AH/19th century CE. Paris, BnF, Arabe 6055, folio 71r

The Great Mosque of Mecca
from: *Futūḥ al-Ḥaramayn* ("The Triumph of the Holy Places"), Mecca, late 10th century AH/16th century CE. Dublin, Chester Beatty Library, Per 249, folio 19b

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The Prophet in a Mountain Landscape with two Followers
from: *Siyar-i Nabi* ("The Life of the Prophet"), Istanbul, c. 1002–03 AH/c. 1594–95 CE. Dublin, Chester Beatty Library, T. 419, folio 189b

Khosrow in front of Shirin's Palace
Khosrow and Schirin (from a Shāhnāmeḥ), Iran, 11th century AH/17th century CE. Paris, Musée du Louvre, MA 1036

Leaf from the Blue Qur'an
Versets 60 and 61 from Surah II
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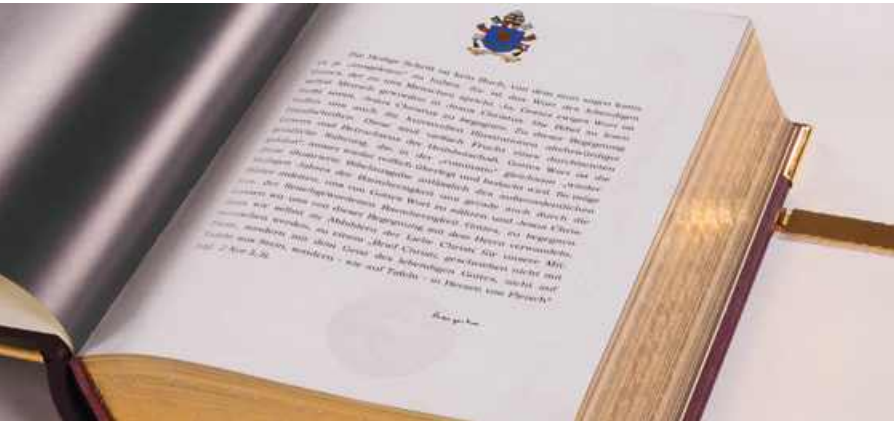
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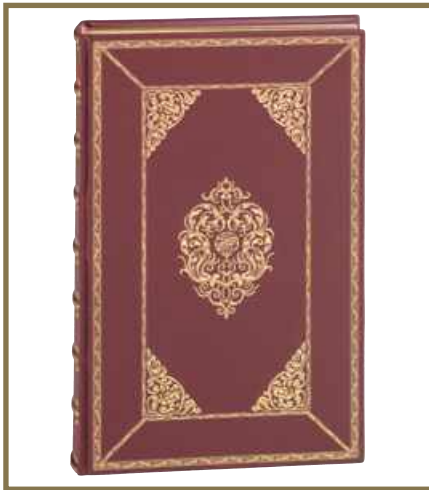
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used the verse scheme *terza rima*, creating lines of eleven syllables, with these lines forming tercets in turn. The total number of syllables in each tercet is thus 33, the same as the number of *cantos* in each *cantina*. The poem is

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Blue Koran. Dublin, Chester Beatty Library, CBL Is 1405A, folio 1a



Tabula Cebeitis. London, British Library, Arundel MS 137, folio 2v

Parisian Sketchbook *Manuscript A* by Leonardo da Vinci. Paris, Institut de France, fol. 58r



Ulugh Beg's Star Constellations (*Al-Shāfi: Kitāb ṣuwar al-kawākib al-tābita*). Paris, BnF, Arabe 5036, fol. 93v



Of Plants and Animals. London, British Library, Sloane MS 1975, fol. 91v



Aratea Vaticana. Vatican, Biblioteca Apostolica Vaticana, Barb. lat. 76, fol. 3r



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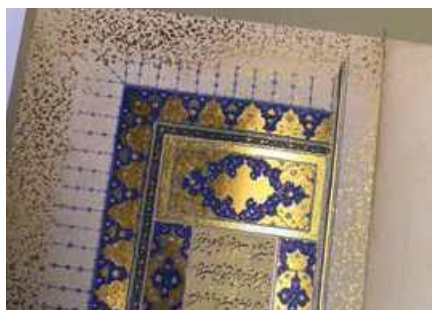
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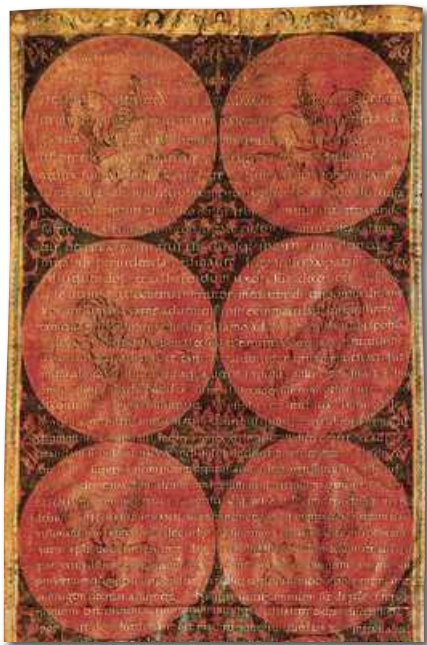


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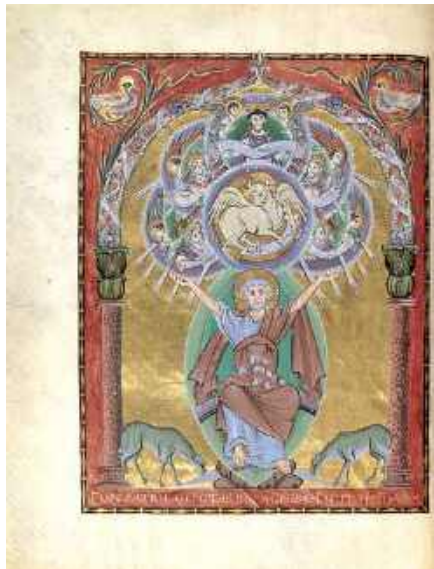
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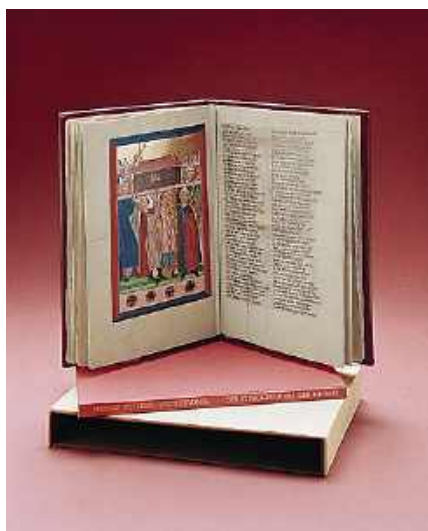
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