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MANUSCRIPTS (by location)

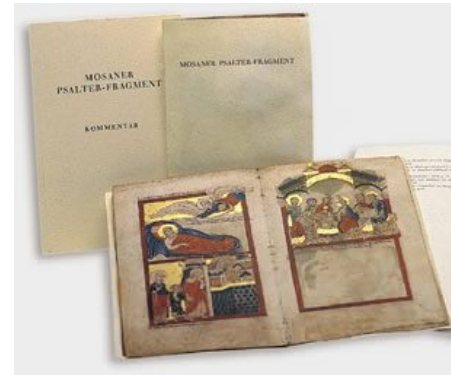
- 8th c. ***Sammelhandschrift Diez. B Sant. 66. Grammatici latini et catalogus librorum.***
 [Berlin, Staatsbibliothek Preuß. Kulturbesitz, Diez.B.Sant.66]
 Codices Selecti, XLII. Graz, 1973. 16 x 24 cm, 364 pp.

- 11th c. ***Reichenauer Evangelistar (Kupferstichkabinett der Staatlichen Museen Preußischer Kulturbesitz, Berlin, Codex 78 A 2).***
 [Berlin, Staatsbibliothek Preuß. Kulturbesitz, Kupferstichkab., 78 A 2]
 Codices Selecti, XXXI. Graz, 1972. 21 x 28 cm, 182, 97 pp.

The Gospel Lectionary of Reichenau was made over 900 years ago in the scriptorium of Reichenau Abbey, then the most important painting school of the West, and is considered the key work for the evaluation of Reichenauian book painting. All 91 folios of this Lectionary present the central lessons of the history of Salvation to the reader. The miniatures, inserted sometimes as full pages, sometimes as strips, are lavishly embellished with gold and silver in the tradition of Ottonian art. These miniatures enchant the reader with their characteristic delicate charm. The fixed order of the pictorial arrangements, a heritage of Ottonian art, unexpectedly combines with an expressive figurative style to overcome the statuary stiffness, long before Romanesque tradition was born. Wide swinging gestures lend a strong momentum to the pictures and the enhancement of mimic expression provides the Biblical narrative with emotion and vividness. The close juxtaposition of different style elements—traditional as well as new ones—suggests that the Gospel Lectionary of Reichenau is a transitional work. The text of the Gospel Lectionary is written in Carolingian minuscule, decorated with a great wealth of luxurious initials. It starts with one of the four prefaces to the Gospel Book, the third preface of Hieronymus, which is followed by the four prologues introducing the individual Gospels. The Gospel Pericopes start with the lecture *In vigilia nativitate domini* and continue with lectures of the ecclesiastical year, from Christmas to Easter and the 26th Sunday after Pentecost, to end with the four Sundays of Advent, the feast days of the saints and a series of votive masses. The overall character of the MS is that of an unfinished MS. Some pictures are missing and the miniature of the birth of St. John the Baptist remained unfinished. This is all the more surprising as it was conceived as a gift for a high-ranking personality: the dedication picture shows a crowned sovereign, in his left hand an orb with an eagle. A monk to his left hands him a book, no doubt the Gospel Lectionary of Reichenau. Besides Henry IV, Henry III has been suggested to be the intended receiver of the MS. Commentary by Peter Bloch. Limited edition, bound in full leather.



- 12th c. **Mosaner Psalter-Fragment.**
 [Berlin, Staatsbibliothek Preuß. Kulturbesitz, Kupferstichkab., 78 A 6]
 [3-201-00919-9] Codices Selecti, L. Graz, 1974. 15.6 x 24.9 cm, 20, 32 pp.



- 4th c. **Vergilius Augusteus (Staatsbibliothek Preußischer Kulturbesitz, Berlin, Codex lat. fol. 416 et Codex Vaticanus lat. 3256).**
 [Berlin, Staatsbibliothek Preuß. Kulturbesitz, lat. 4° 416; Vatican, Bibl. Apost., lat. 3256]
 [3-201-00969-5] Codices Selecti, LVI. Graz, 1976. 34.5 x 42 cm, xxxii, 28 pp.

The codex dates from the second half of the 4th century. Complete color facsimile edition of 3 folios from the Staatsbibliothek Preußischer Kulturbesitz, Berlin and 4 folios from the Biblioteca Apostolica Vaticana. 14 ornamental letters, text in capitalis quadrata. Commentary in Ger-Eng by C. Nordenfalk.
 € 290



- 14th c. **Berlinki Sbornik. (Staatsbibliothek Preußischer Kulturbesitz, Berlin, Ms. slav. Wuk 48).**
 [Berlin, Staatsbibliothek Preuß. Kulturbesitz, slav. Wuk 48]
 [3-201-01477-X] Codices Selecti, LXXIX. Graz, 1988. 114 x 19.5 cm, 276, 81 pp.

Commentary by Heinz Miklay and Vjaceslav M. Zagrebin. Linen.
 € 98

11th c.

Vita sancti Liudgeri (Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Ms. theol. lat. fol.323).

[Berlin, Staatsbibliothek Preuß. Kulturbesitz, theol. lat. 4° 323]

[3-201-01586-5] Codices Selecti, XCV. Graz, 1993. 12.5 x 30 cm, 68 pp + commentary.

This rare document of medieval history, culture and religion, provides an illustrated biography of Saint Liudger. Born around 742 in the environs of Utrecht, Saint Liudger attended courses in theology at the cathedral school of York where he was a student of Alcuin. Around 790 Charlemagne appointed Liudger head of the mission in East Friesland. In 791 he sailed to Helgoland from where he was expelled in 792 during a rebellion. In the same year, Charlemagne entrusted him with the mission in western Saxony. Liudger is credited with founding a monastery in the settlement of Mimigernaford in 793 (later to become the city of Münster; after its elevation to an Episcopal see, Liudger was ordained as its first bishop in 805). He went on to found a Benedictine monastery at Werden in 799. Saint Liudger died in 809 in Billerbeck and was brought back to Werden where his body rests today. The 68-page MS, copied around the end of the 11th c. in Werden Abbey, contains 23 miniatures on gold and silver grounds. The style of the painting, use of colors and the forceful expression of the figures clearly place it in the tradition of late Ottonian book illumination. Commentary by Eckhard Freise. Limited edition of 450 copies, bound in full leather, with slipcase.

€ 1480



11th c. **Werdener Psalter. Vollständige Faksimile-Ausgabe im Originalformat von Ms. Theol. lat. fol. 358 aus dem Besitz der Staatsbibliothek Preussischer Kulturbesitz, Berlin. Kommentar: Hermann Knaus. [standard edition].**

[Berlin, Staatsbibliothek Preuß. Kulturbesitz, theol. lat. 4° 358]
[3-201-01078-2] Codices Selecti, LXIII. Graz, 1979. 17.4 x 25.4 cm, 2 vols, 238, 54 pp.

This "Luxury Psalter", one of only a few of its kind, was made at Werden where Saint Liudger, Bishop of Münster, had founded an abbey around the year 800. The Benedictine abbey had its heyday in the 11th century and the Werden Psalter may be looked upon as the artistic expression of a proud monastery. Its outstanding miniatures, which have always been an object of admiration, its marvellous initials of great importance in the art of book illumination, the ornamental pages and titles as well as the script, are all important features of this unrivalled and perfectly harmonious work. Preceding the psalms is a portrait depicting the biblical King David in his two functions, as sovereign and as a composer of the psalms. This topic returns in two further episodes with the decollation of Goliath and the presentation of his head to King Saul. The third full-page miniature shows Christ having won the fight against the dragon and the lion. The strictly formal, symmetrical structure and balanced coloring of the title illustrations convey a feeling of peace and dignified gravity, thus forming a charming contrast to the elaborate ornamental decoration of initials. The initial pages following the miniature pages introduce each subsequent psalm with gold and silver interlace, initials on purple ground and gold and silver colored capitals. Furthermore, all 150 psalms as well as the subsequent cantica start with large initials composed of gold and silver interlace. They are complete with particularly elaborate ornamental lines on purple ground with alternating gold and silver majuscules. The text is written without paragraphs in an even, elegant late Carolingian minuscule script; the verse incipits are marked with small purple squares containing gold and silver letters. A total of 190 interlaced initials consist of geometrically arranged bands, many of them enriched with floral elements. Architecture, dragons, birds, dogs and depictions of humans, embellish the bands in the ornamental letters, making them resourceful miniatures in their own right. The MS concludes with a comprehensive calendar and two calculation tables for the feast of Easter and the moon dates required for this purpose. Commentary by Hermann Knaus. Limited edition of 765 copies, bound in full leather. € 1380



11th c. **Werdener Psalter. Vollständige Faksimile-Ausgabe im Originalformat von Ms. theol. lat. fol. 358 aus dem Besitz der Staatsbibliothek Preussischer Kulturbesitz, Berlin. [deluxe edition].**

[Berlin, Staatsbibliothek Preuß. Kulturbesitz, theol. lat. 4° 358]
[3-201-01078-2] Codices Selecti, LXIII. Graz, 1979. 17.5 x 25.4 cm, 2 vols, 238, 54 pp.

(same as above but edition of c.100 copies with deluxe binding in full leather with ornate trim, a faithful reproduction of the 16th-c. binding that survives with the MS today)



17th c. **Codex Cospi. Calendario Messicano, 4093, Biblioteca Universitaria Bologna. Einleitung und Summary: K.A. Nowotny.**

[Bologna, Bibl. Universitaria, Cod. 4093]

[3-201-00762-5] Codices Selecti, XVIII. Graz, 1968. 18 x 18 cm. 49, 32 pp.

Codex Cospi, consisting of a series of beautifully executed pictures painted on deer skin forming a religious calendar, belongs to the “Borgia” group of Mexican codices. Cospi provides insight on the fantasy and cults of the old priestly class, its religious world view and temple rituals. The artistic style relates to the art of painted ceramics from Nochistlan in Mixteca Alta and also Cholula Tlaxcala. Commentary by Karl A. Nowotny. Full-color facsimile of the 20 double-sided pages, presented in clamshell case covered in half leather.

€ 290



1574 **Kostümbuch des Lambert de Vos. Staats- und Universitätsbibliothek Bremen, Ms. or.9.**

[Bremen, Universitätsbibliothek, or.9]

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

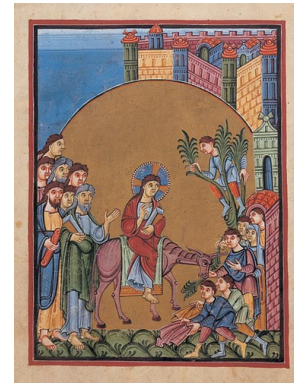
Costume books are among the most interesting documents showing the encounter of the Orient and the Occident, as they present the subjects in their elaborate and distinct dress. This particular exemplar—representing the glory of the Osmanic Empire in 103 large-format illustrations—was made in 1574 by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

€ 690



- 11th c. ***Evangelienharmonie des Eusebius.***
 [Brescia, Biblioteca Civica Queriniana, cod. F.II.1]
 Studien zur Bibliotheksgeschichte, 6. Graz, 1991. 25.5 x 35 cm, 84, 131 pp.

This rare MS, from the second quarter of the 11th-c., is attributed to the “Reichenau School” and is considered one of the finest examples ever created by artists of the Ottonian period. The codex is introduced by 19 leaves, portraying 19 architectural, artfully executed canon arches that frame the Gospel Harmony created by Eusebius, Court Bishop of Constantine and Bishop of Caesarea in Palestine in the 4th century. All folios are ornate with a variety of luxurious decorations with none of the colorful columns being identical; architectural gables and arches, inspired by the classical style, alternate to form a perfectly harmonious composition. This first section is followed by the Gospel Pericopes and includes 11 full-page miniatures as well as 12 luxury initials facing each other and introducing the different feast day readings. The solemn character of the book is further underlined by a number of initials set on purple ground and preceding the individual readings. The vivid orange fillings further enhance the colorfulness so typical of Ottonian illumination from Reichenau. Included in the commentary are 31 halftones plates from related MSS. Commentary by Satoko I. Parker & Wolfgang Milde. Limited edition, bound in half leather, with linen case.
 € 990



- 15th c. ***Les basses danses de Marguerite d'Autriche (Bruxelles, Bibliothèque Royale Albert Ier, Ms. 9085).***
 [Brussels, Bibl. Royale Albert I, 9085]
 [3-201-01383-8] Codices Selecti, LXXXVII (= Musica Manuscripta, V). Graz, 1987.
 Oblong, 21 x 13 cm, 2 vols, 56, 76 pp.

Beautiful 4- and 5-color facsimile in the original format of a ms once belonging to Marguerite of Austria. This unusual ms, transmitting mostly basses danses from the Dufay-Binchois period, features black pages with notes and decorations in gold and silver. Separate historical commentary in Fr-Eng by Claude Thiry, Victor Gavenda & Claudine Lemaire. Limited edition of 500 numbered copies. Luxurious binding in quarter leather and wooden coverboards. Handsome clamshell case in vellum paper.
 € 780



- 15th c. ***Das Jagdbuch des König Modus (Le livre du roi Modus). Bruxelles, Bibliothèque Royale Albert Ier, Ms. 10.218-19.***
 [Brussels, Bibl. Royale Albert I, 10218-19]
 [3-201-01489-3] Codices Selecti, XCI. Graz, 1989. 20.5 x 29.5 cm, 210, 120 pp.

€ 990



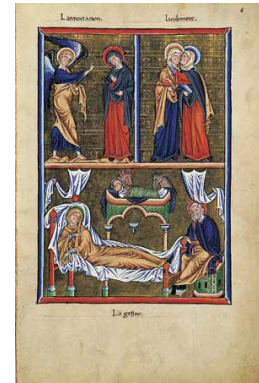
13th c. **Ingeborg-Psalter (Chantilly, Musée Condé, Ms. 9 olm 1695).**

[Chantilly, Bibliothèque de Musée Condé, 9, olim 1695]

[3-201-01274-2] Codices Selecti, LXXX. Graz, 1985. 20.4 x 30.4 cm, 2 vols, 400, 218 pp.

The Ingeborg Psalter, a most significant and splendid MS, was created c.1200 in northern France. The last decades of the 12th century were a time that achieved a high flourishing of artistic production in Paris and its surrounding provinces. The richly decorated Psalter contains the text of 150 psalms; historically this type of MS forms the preliminary stage to the “Livre d’heures” (Book of Hours) of the Flemish paintings of the 14th and 15th centuries. The psalms and other texts start with distinctive initials, most of them beautifully decorated. The 51 glittering gold miniatures are especially important because of their new stylistic development from their Romanesque predecessors and because they shape the outstanding role in the future Gothic book painting. On 27 miniature pages, which mostly show 2 scenes one above the other, important events from the lives of Abraham and Moses are represented. The House of Isaiah, stressing the connection between the Old and New Testament follows and finally the miniatures with events in the life of Jesus are depicted. Commentary by F. Deuchler. Limited edition of 500 copies bound in leather, with slipcase.

€ 7900

16th c. **Tuti-Nama /Tales of a Parrot. Muhammed A. Simsar. The Cleveland Museum of Art.**

[Cleveland, Cleveland Museum of Art]

[3-201-00958-X] Codices Selecti, LV. Graz, 1977. 14 x 20.4 cm, 684, 224 pp.

Tales of a Parrot are a collection of stories told by a wise bird who—by means of his tales—prevents the beautiful wife of a travelling merchant from deceiving her husband. The codex dates from 1560 to 1568. Includes edition and translation into English. Commentary by Pramod Chandra, foreword by Sherman E. Lee.

€ 790

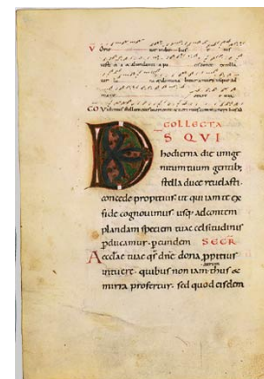
11th c. **Echternachter Sakramentar und Antiphonar (Hessische Landes- und Hochschulbibliothek Darmstadt, Hs. 1946).**

[Darmstadt, Hessische Landes- & Hochschulbibliothek, 1946]

[3-201-01166-5] Codices Selecti, LXXIV. Graz, 1982. 17 x 24 cm, 278 pp.

Deluxe full-color facsimile of complete ms, copied and illuminated in Echternach, 1030. St. Gall-type music notation. Commentary by K. H. Staub, P. Ulveling & F. Unterkircher. Limited edition of 500 numbered copies. Full leather, with slipcase.

€ 1580



18th c. ***Pessach-Haggadah. Codex orientalis 7 der Hessischen Landes- und Hochschulbibliothek in Darmstadt.***

[Darmstadt, Hessische Landes- & Hochschulbibl., orient.7]

[3-201-01463-X] Codices Selecti, LXXXIX. Graz, 1989. 25 x 34 cm, 52 pp + commentary.

This MS was written and illuminated in Copenhagen in 1769 by Yeduda Leib ben Eliyah Ha-Cohen from Lissa (Poland). It contains biblical texts, hymns, psalms, verses and other religious texts written in German square Hebrew script with annotations in Rabinic cursive. These texts were read aloud on the first the second Pessach evenings. The illuminations show the influence of certain contemporary works such as Matthäus Merian's "Icones Biblicae" the Amsterdam Haggodot and the etchings of Daniel Nikolaus Chodowiecki. Leib's miniatures are like tiny canvases; his landscapes are similar to works of the French classicists, his architecture suggests Copenhagen's Baroque buildings, and house scenes, with varied shadings and lighting effects, are very Rococo in style. Commentary by U. Haxen. Limited edition of 730 copies, bound in half leather and marbled boards. € 790



14th c. ***Dresdner Sachsenspiegel. Dresden, Sächsische Landesbibliothek- Staats- und Universitätsbibliothek.***

[Dresden, Sächsische Landesbibliothek, ms. M 32]

[3-201-01773-6] Codices Selecti, CVII. Graz, 2002. 26 x 33 cm, 184 pp + commentary.

The Dresdner Sachsenspiegel, one of the most important collections of legal texts of the Middle Ages, was presumably copied between 1347 and 1363 in Meissen, possibly at the request of Margrave Frederick III. With its 924 picture strips on 92 leaves illustrating the German legal system in the Middle Ages, the Dresdner Sachsenspiegel not only constitutes a unique work of art but also reflects the culture of the German Middle Ages: no less than 4,000 different persons appear; domestic utensils, tools, vestments and articles of daily use make the MS an indispensable source for historians. The basis of the Dresdnersachsenspiegel is Eike von Repkow's "Sachsenspiegel" written more than a century before. Born around 1180 near Dessau, Eike von Repkow was a witness at the court and advisor of several rulers. In the face of their power struggles, particularly between the Guelf and Hohenstaufen dynasties, and before the background of the German colonization in the regions east of the rivers Elbe and Saale, he set out, between 1220 and 1235, to create a secure legal framework for the courts of justice. Eike von Repkow's text enjoyed widespread use: more than 400 MSS or fragments survive and bear testimony to the great importance of this text. It informs us about the legal status of nearly all groups of persons and classes of society. The Sachsenspiegel is divided into two parts: Landrecht, or territorial law, and Lehnrecht, a section made up of feudal regulations. The prologue speaks of the close relationship of God and mankind and warns all human beings to respect these laws that allegedly were decreed by the Roman emperor Constantine and Charlemagne. Among the 400 surviving copies of the Sachsenspiegel, 4 illuminated luxury MSS stand out: our Dresden codex (artistically speaking the most precious and most richly illuminated), the Heidelberg Sachsenspiegel (c.1300) containing 310 picture strips, the Wolfenbüttel Sachsenspiegel (c.1365) with 776 picture strips, and the Oldenburg Sachsenspiegel (1336) with 578 picture strips. Commentary by Heiner Lück. Limited edition of 580 copies, bound with wooden boards and half leather, in the exact style of the original binding. € 2750



16th c. **Codex Dresdensis (Sächsische Landesbibliothek Dresden Mscr. Dresd. R 310).**

[Dresden, Sächsische Landesbibliothek, R 310]

[3-201-00960-1] Codices Selecti, LIV. Graz, 1975. 205 x 90 cm, 78 (accordion format), 93 pp.

The most important of three surviving Mayan codices, consisting of a series of 78 pictograph pages (3.56 meters long), mostly with explanatory hieroglyphs. Although imperfectly understood, they have added considerably to our knowledge of the Mayan deities. Commentary by F. Anders & H. Deckert. Limited edition, encased in a clamshell box with leather spine.



11th c. **Koran des Ibn al-Bawwab.**

[Dublin, Chester Beatty Library]

[3-201-01190-8] Graz, 1981. 12 x 14 cm, 564, 130 pp.

Complete facsimile edition of this MS from the beginning of the 11th century. Scholarly volume by D.S. Rice. In leather with half-leather case.



16th c. **Rosarium. Chester Beatty Library Dublin, MS Western 99.**

[Dublin, Chester Beatty Library, Western 99]

[3-201-01289-0] Codices Selecti, LXXXII (= Studies and Facsimiles of Netherlandish Illuminated Manuscripts, 1). Graz, 1985. 8.4 x 12.4 cm, 106, 222 pp.

This MS, a little book with miscellaneous prayers, dates from the first half of the 16th c. All of its miniatures can be attributed to the last and greatest Flemish book illuminator, Simon Bening (1483-1561). The Rosarium contains 33 full-page miniatures illustrating the lives of Mary and Christ, all but one of which are executed in a consistent style, and of the extraordinarily fine quality typical of Simon's best work.



16th c. **Codex Magliabechiano Cl. XIII. 3 (B. R. 232). Anon. Vida de los Indios.**
 [Florence, Biblioteca Nazionale Centrale, CL. XIII.3 (B.R. 232)]
 [3-201-00763-3] Codices Selecti, XXIII. Graz, 1970. 15.5 x 21.5 cm, 186, 78 pp.

From the library of Antonio de Marco Magliabechi from which it gets its name, this Codex is a post pre-Columbian witness to Mexican Aztec religious ritual with generous commentaries in Spanish, although it preserves the native technique. The early colonial period work, copied on paper, consists of divine mantles, a series of day signs, a 52-year cycle, including vivid depictions of the gods of the veintenas, movable feasts, pulque gods, gods of sickness, death and funerary rites—in all a treasure of ethnographic information. Commentary (in German, with summaries in English & Spanish) by F. Anders. Full-color facsimile edition, in handsome clamshell case bound in half leather.
 € 390



9th c.;
 11th c. **Lorsch Rotulus (Stadt- & Universitätsbibliothek, Frankfurt/Main, Barth. 179).**

[Frankfurt, Stadt- & Universitätsbibliothek, Barth. 179]
 [3-201-01622-5] Codices Selecti, IC. Graz, 1994. Roll, 257 x 23.5 cm; commentary.

This MS, a truly extraordinary document—being the only liturgical book roll that has come down to us from the Carolingian period—dates from the 3rd quarter of the 9th century and was produced in the scriptorium of Lorsch. Evidence of its origin is not only found in the style of the extremely decorative and colorful interlaced ornament running along the borders over the entire length of the parchment roll, but also in the emphasis the Litany places on Nazarius, the local patron saint of Lorsch. This sequence of Saints was written across the entire front side of the Rotulus in three columns, with gold and silver letters enhancing the importance of certain names. The four texts placed on its reverse side (a Votive Mass, prayers intended for Mass, a directory listing treasures and books of the Abbey dedicated to the Redeemer, and an Officium Stellae) were added in the mid-11th century. The viewer is fascinated not only by its roll format but also by the absolutely unusual number of Saints mentioned in the Litany (534), and finally by its exquisite decorative apparatus. The MS has special significance for the city of Frankfurt: Charlemagne's son, Louis II the German, and his family are listed in the Litany, and Louis was founder of the Abbey of the Redeemer (a Carolingian Palatinate abbey in Frankfurt), where it is quite possible that the Rotulus once belonged, perhaps originally commissioned by Louis the German. Commentary by H. Schefer. Limited numbered edition of 980 copies, housed in a case.
 € 390



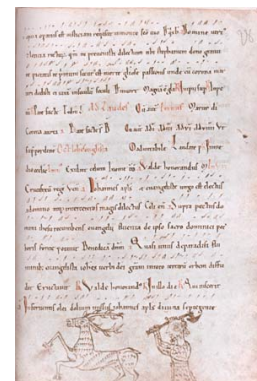
13th c. **Goslarer Evangeliar.**
 [Goslar, Stadtarchiv, B 4387]
 [3-201-01526-1] Codices Selecti, XCII. Graz, 1991. 25 x 33.5 cm, 258 pp + commentary.

The Goslar Evangeliar, named after its probable place of origin in Lower Saxony, is one of the most exquisite creations that survive from the Staufer period. Copied around 1240 and adorned with altogether 30 illustrations of biblical scenes, it was meant to instruct both educated and lay readers in the Word of God. While the structure of the codex follows the usual Gospel tradition, the Goslar Gospels stand apart in the way different elements of the most diverse styles are combined in a wonderful new harmony. The prologue which contains epistles and a preface by St. Hieronymus (among them a typology of the Gospels and an explanation of the symbols attributed to the four Evangelists), a letter of Saint Eusebius (on the origins of the harmony of the Gospels) and a prologue on the Gospels by an anonymous writer, is followed by the four gospel texts which are in turn each introduced by a table of contents ("capitula") and a prologue ("argumentum"). This sequence of texts and their inner structure also determines the decorative pattern of the Goslar Gospels. The full-page miniatures and initials that introduce each Gospel are made to give the beholder an overall impression of the text that follows. The richly gold embellished miniature pages each display two or more scenic illustrations which, like the episodes inserted into the initial pages, are illustrations of the four Gospels. The imaginative and inventive decoration with initials lend the text pages of the Gospel Book a very special charm, the initials being ornate in a different manner, according to the function they fulfil. Some of them are decorated with colorful rançons and small inserted drolleries on a gilded ground, but there are also finely outlined initials filled with gold rançons, and also golden letters on colored grounds, interlaced with fine scrollwork. The scribe used a Gothic minuscule (textura), typical of the 1st half of the 13th century. Commentary by Renate Kroos, Frauke Steenbock, Wolfgang Milde & Dag-Ernst Petersen. Limited edition of 300 copies. € 5900



12th c. **Codex Albensis. Ein Antiphonar aus dem 12. Jahrhundert von Z. Falvy-L. Mezey.**
 [Graz, Universitätsbibliothek, 211]
 [3-201-07755-2] Monumenta Hungariae Musica, 1. Graz, 1963. 19 x 28 cm, 175, 321 pp.

Beautiful 2-color facsimile of the oldest antiphonary from Hungary, copied c.1125. 8 pages in 4 colors. Historical introduction, inventory and critical commentary in Ger, summary in Eng. Handsome binding in quarter leather with linen boards (last copies). \$ 295



10th c. ***Kilians- und Margaretenvita. Passio Kiliani/Ps. Theotimus: Passio Margaretae/orationes.***
 [Hannover, Niedersächsische Landesbibliothek, I 189]
 [3-201-01357-9] Codices Selecti, LXXXIII. Graz, 1988. 15 x 20.6 cm, 80, 382 pp.

€ 490



14th c. ***Oldenburger Sachsenspiegel (Niedersächsische Sparkassenstiftung, Hannover, Codex picturatus Oldenburgensis).***
 [Hannover, Niedersächsische Sparkassenstiftung, cod. picturatus Oldenburgensis]
 [3-201-01623-3] Codices Selecti, CI. Graz, 1995. 22.8 x 32.8 cm, 544, 352, 324 pp.

One of the most important books of German law from the Middle Ages. Commentary by Ruth Schmidt-Wiegand.



1141-1151 ***Hildegard von Bingen. Liber scivias. [standard edition].***
 [Heidelberg, Universitätsbibliothek, cod. Sal.X 16]
 Codices Selecti, CXX. Graz, 2013.

Hildegard's first comprehensive theological work, created between 1141 and 1151, was inspired by her visions related to the performance of sacred history from the Apparition of God, the Appointment of the Holy Church, the Day of Revelation and finally the time of the New Heaven and New Earth. Special subscription price for prepaid orders valid until 10/31/12.

€ 6980



1141-
1151 **Hildegard von Bingen. Liber scivias. [deluxe edition].**

[Heidelberg, Universitätsbibliothek, cod. Sal.X 16]
Codices Selecti, CXX. Graz, 2013.

Same as above but special edition reproduced in 23k gold. Special subscription price for prepaid orders valid until 10/31/12.
€ 11500

15th-c. **Codex rotundus.**

[Hildesheim, Dombibliothek, Hs. 728]
Codices Selecti, CXIX. Graz, 2012. Round, 10 cm, 2 vols, 532, 137 pp.

Deluxe full-color facsimile of a manuscript book of hours produced in Bruges, ca. 1475-1480. The manuscript is circular in shape, and contains 3 full-page miniatures and 30 historiated initials. It was first owned by Duke Adolph III of Cleves. Issued in full gilt leather with 3 brass clasps; housed in a plexiglas box. Commentary by Bodo Brickmann. Limited numbered edition of 480 numbered copies.
€ 2980



15th c. **Sammlung kleinerer deutscher Gedichte.**

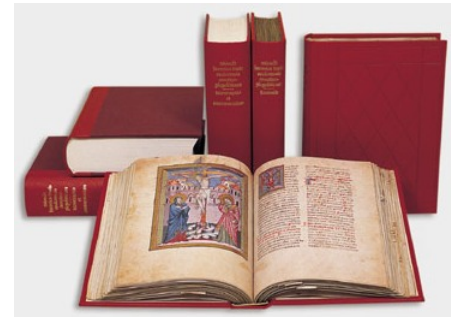
[Innsbruck, Landesmuseum Ferdinandeum, FB 32001]
[3-201-00751-X] Codices Selecti, XXIX. Graz, 1972. 21 x 30 cm, 228 pp.

€ 190



15th c. ***Missale hervoiae ducis spatatensis croatico-glagoliticum (Topkapi Sarayi, Istanbul).***
 [Istanbul, Topkapi Sarayi Müzesi]
 [3-201-00830-3] Codices Selecti, XXXIV. Graz, 1973. 23 x 30.6 cm, 494, 566 pp.

€ 2400



15th c. ***Siyah Qalem (Istanbul, Topkapi Sarayi Müzesi, ex Hazine 2153, Hazine 2160; Freer Gallery of Art, Washington D.C.).***
 [Istanbul, Topkapi Sarayi Müzesi, ex Hazine 2153, Hazine 2160]
 [3-201-00997-0] Graz, 1976. 28 x 38 cm, 48, 16 pp.

This particular group of 79 paintings in the Saray Albums of the Topkapi Museum in Istanbul was, until not long ago, almost unknown among art historians. It contains folios attributed to “Ustad Muhammad Siyah Qalem”. The clumsy manner in which the attributions are affixed, often even upside down, as well as the inclusion of title and nickname, make it obvious that they are later additions; the reason for the name itself remains unknown; in spite of the reference to black-and-white drawings implied by the words "Black Pen", the work assigned to the artist consists almost entirely of colored paintings. The whole group, though varied, is so well defined, however, that this attribution has become generally accepted. It is more difficult to establish the place of origin of these paintings, which has been localized in places as far apart as the Crimea and Transoxiana, with datings ranging from before 1200 to the second half of the 16th century. It is clear that they are not Persian, as nothing like them has been found in Iran, nor is there anything related to them among the academic paintings from the well-known centers further to the east such as Herat, Samarkand and Bukhara. Judging from the nature of the figures and their activities they must come from a non-urban hinterland, a region accessible to Chinese influence, which is evident from their coloring and many stylistic and iconographic features.



13th c. ***Worms Mahzor. Jüdische National- u. Universitätsbibliothek Jerusalem, MS 4° 781/1.***
 [Jerusalem, Jewish National & University Library, 4° 781/1]
 London, 1985. 32 x 45 cm, 450 pp + commentary.

The Worms Mahzor, among the oldest known Ashkenazi prayer books for high holidays in existence, is believed to have been written in its entirety during the Middle Ages. It was completed in 1272 in the Rhine area of Germany and was in the possession of the cantors of the famous Worms Synagogue (Rashi Sahul) for more than 650 years. It is written on large sheets of parchment in square, calligraphic Ashkenazi script with vowels. The pages are illustrated with the spectacular characteristics of the South German style of the period. Commentary volume by a team of experts in Judaic studies. Limited edition of 330 copies, bound in full leather with wood boards, after the original.



- 12th c. **Millstätter Genesis- und Physiologus-Handschrift.**
[Klagenfurt, Kärnten Landesarchiv, Sammelhs. 6/19]
[3-201-00744-7] Codices Selecti, X. Graz, 1967. 13 x 20 cm, 2 vols, 334, 52 pp.

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

€ 240



- 14th c. **Speculum humanae salvationis (Codex Cremifanensis 243).**
[Kremsmünster, Stiftsbibliothek, 243]
[3-201-00776-5] Codices Selecti, XXXII. Graz, 1972. 124 pp + commentary.

One of the most beautiful and ancient MSS of the Speculum Humanae Salvationis or "Mirror of Human Salvation" is Codex Cremifanensis 243, preserved today in the Benedictine Abbey of Kremsmünster in Austria. Its 192 miniatures, all feather drawings outlined by a sure hand and with a great feel for the use of space, are sparsely colored in red and blue. This Codex is not only the oldest illustrated MS of the Speculum text but also its first bilingual edition, containing the original Latin text and a somewhat abridged German version. It is a sort of picture Bible containing systematically compiled reports from both the Old and the New Testaments, forming an extensive synthesis of the Christian history of salvation. The true value of the Kremsmünster MS resides in its numerous miniatures: blue and red backgrounds alternate while the figures before them emerge in the natural color of the parchment. Their faces are generally lit with friendliness, charm and a sympathetic mood. Evil faces, in contrast, are smeared in black. The objects of daily use represented, architecture and vestments provide an interesting insight into the culture of the early 14th century, making the MS a true treasure trove for the cultural history of this period. The Speculum shows the close relation between the New and the Old Testaments, in a number of archetypal series, each of which treats four episodes in both picture and text. A so-called anti-typus opens the series with an event of salvation taken from the canon of the New Testament, thus determining the subject being treated. This is followed by three relevant preview scenes from the Old Testament. The interrelation of these four events allows the reader to apprehend the inner context of the salvation topic treated. The presentation offers a synthetic view of God's plan of salvation, as declared both in the Old and in the New Union, though the latter is always preferred as the greater achievement. The great number of biblical scenes shown, and not least its extensive illustration cycle, have made the Speculum Humanae Salvationis the most popular book of religious edification and one of the most widespread works of the Late Middle Ages. Commentary by W. Neumüller. Limited edition bound in full leather.



- 9th c. **Codex Millenarius (Stift Kremsmünster Cim. I).**
 [Kremsmünster, Stiftbibliothek, cim.1]
 [3-201-00902-4] Codices Selecti, XLV. Graz, 1974. 23 x 34 cm, 700, 40 pp.

€ 1180



- 13th c. **Ramsey-Psalter**
 [Lavanttal, Stiftsbibliothek St. Paul, Cod. 58/1; New York, Pierpont Morgan Library, M.302]
 [3-201-01661-6] Codices Selecti, CIII. Graz, 1996. 17 x 26.5 cm, 346 pp + commentary.

The Benedictine Abbey of Ramsey founded in 969 by Ailwyn was one of the great centers of scholarship in the English speaking countries for many centuries. In this abbey an elaborate codex known as the Ramsey Psalter was produced for the monastic community's own use at the end of the 13th century. In the course of its turbulent history, the Ramsey Psalter experienced the same destiny as many other medieval MSS: five folios—nearly a complete illustrated cycle preceding the psalms—was at some stage separated from the original binding and finally found its way to the Pierpont Morgan Library in New York. The larger portion remained in the library of the Benedictine Abbey of Sankt Paul in Lavanttal (Carinthia, Austria). 12 deluxe figural initials complete with perfectly inserted individual scenes; stylised floral marginal illustrations populated with tiny creatures; countless line endings, enlivened predominantly with grotesques, are all elements bearing testimony to the sheer inexhaustible imagination of master who created this MS and who, unfortunately, remains anonymous. More than any other section, the illustrated cycle preceding the psalms deserves special mention. Its 12 miniature pages are filled with 40 episodes taken from the Old and the New Testaments to form a homogenous illustrated ensemble. Both these miniatures and the decorative apparatus of the Ramsey Psalter as a whole, are of outstanding quality. The zestful movements of figures, their evocative gestures and facial expressions as well as the strong interaction between the individual protagonists lend the narrative a liveliness that is unparalleled in book production. In addition, the book is lavishly decorated with exuberant gold: the gold leaf grounds which are frequently further enlivened with linear chasing and scattered elements are not limited to the miniatures alone, as is the case in other MSS, but are also found in the initials, in marginal decorations and even in the shortest line endings. This exquisite decoration makes the Ramsey Psalter one of the finest surviving examples of Gothic book illumination. Commentary by Lucy Freeman Sandler and Sr. Maria Caritas Kreuzer. Limited edition, bound in full leather.



16th c. **Codex Fejérváry-Mayer (Museum of the City of Liverpool).**
 [Liverpool, Museum of the City]
 [3-201-00764-1] Codices Selecti, XXVI. Graz, 1971. 17 x 17 leporello folding cm,
 46 (accordion format), 48 pp.

Codex Fejérváry-Mayer is one of the best preserved of all the religious Mexican codices; its line drawings and symbols are of the highest quality, and the colors exactly to fill the spaces allotted for them. Commentary by C.A. Burland. Limited edition, presented in a clamshell case covered in half leather.
 € 390



13th c. bc **Papyrus Ani (London, British Museum, Nr. 10.470).**
 [London, British Library, 10470]
 [3-201-01048-0] Codices Selecti, LXII Graz, 1978. 38 x 70 cm (average), 37
 segments.

The papyrus of Ani, consisting of 37 segments, was found at Thebes, and was purchased by the Trustees of the British Museum in 1888. It measures 78 feet by 1 foot 3 inches, and it is the longest known papyrus of the Theban period. Commentary (in German) by E. Dondelinger.
 € 567



16th c. **Codex Zouche-Nuttall (British Museum, London, Add. Mss. 39671).**
 [London, British Library, Add. 39671]
 [3-201-01350-1] Codices Selecti, LXXXIV. Graz, 1987. 24.5 x 19.1 cm, 96 pp
 (accordion format), 60 pp.

Codex Zouche-Nuttall takes its name after the English bibliophile Robert Curzon (Lord Zouche) and the American anthropologist Zelia Nuttall. The 11.22 meter-long accordion-format document, together with MSS Vienna ÖNB Mex. 1 and Bibl. Apost. Vat. mes. 1 ("Codex Borgia") form an important trio of old Mexican sources, and as such are an indispensable resource for the study of the Mayan people, their history, culture, art, and religious rites. Preface by F. Anders and introduction by N.P. Troike. Limited edition with clam shell case in half leather.
 € 790



16th c. ***Codex Egerton 2895 (Codex Waecker Götter).***
 [London, British Library, Egerton 2895]
 [3-201-00758-7] Codices Selecti, VII. Graz, 1965. 21 x 27 cm, 32 folios (4.42 meters long), 30 pp.

First complete facsimile edition (the Berlin, 1890 edition of Antonio Penafiel made by colored lithography from drawings of Domingo Carral, did not transcribe the important glosses in the MS). The glosses represent important examples of how the non-European languages of the New World were "written" in the native pictorial tradition—in other words, the glosses in Codex Egerton are "recordings" of Mixtec in European writing. Commentary by C.A. Burland. Limited edition, presented in clamshell case with leather spine.
 € 490



15th c. ***Codex Tro-Cortesianus (Codex Madrid).***
 [Madrid, Museo de América]
 [3-201-00759-5] Codices Selecti, VIII. Graz, 1967. 12.5 x 23 cm, 112 pp (in folded format), 54 pp.

This codex is one of the four extant Mayan sources in the world and an essential reference work for any study of the Mayan culture. It dates from the 15th c. and came to Spain in two parts, one with Cortés himself and one with Juan de Tro. Drawn on both sides of a 6.83 meter long piece of fig-bark paper, and folded like an accordion, it includes divinatory almanacs on a number of themes (information on the gods of the days and which are unfavorable or unfavorable for the sowing crops or hunting; there are also passages on astronomical matters). Commentary volume with contributions by F. Sauer, J. Stummvoll & F. Anders. Limited edition in the original accordion format, with clamshell case in half leather.
 € 590



16th c. ***Matrícula de Tributos (Códice de Moctezuma).***
 [Mexico City, Museo Nacional de Antropología, Cod. 35-52]
 [3-201-01130-4] Codices Selecti, LXVIII. Graz, 1980. 29 x 42 cm, 46 pp, 16 plates.

Color facsimile, reproduced to 7/10s of the original size. Along with Codex Mendoza the most important surviving pictographic record of the towns and tribute goods of the 33 provinces comprising the central Mexican empire in the early 16th century. None of the pictographic content or style betrays any European influence. It does not employ, like other indigenous Mesoamerican codices, the screen-fold style. The document's potential in resolving research problems is great: it could provide important clues to the nature of Aztec writing, especially through intensive study of the numerous place-glyphs. Contains the most important surviving documents concerning the sources, types, amounts, and periodicity of payments of the vast quantities of tribute which sustained México-Tenochtitlán, the capital of the Aztecs at the time of the conquest. Introduction by J. de Durand-Forest & Frances F. Berdan.
 € 190



11th-c.

Das Goldkoran / The Golden Koran.

[Munich, Bayerische Staatsbibliothek, cod. arab. 1112]
Codices Selecti, CXVIII. Graz, 2011. 18 x 26 cm, 368 pp + commentary.

Deluxe full-color facsimile of Bayerische Staatsbibliothek ms. Cod. arab. 1112, produced in Iran or Iraq in the 11th century. The manuscript, from the school of the calligrapher Ibn al-Bawwāb, is written in black naskhi script on gilt paper. Edition of 480 numbered copies.
€ 5480



7th c.

Dioskurides (Codex Neapolitanus, Biblioteca Nazionale, Ms. ex Vindob. gr.1).

[Naples, Biblioteca Nazionale, Ms. ex Vindob. gr.1]
[3-201-01417-6] Codices Selecti, LXXXVIII (= Codices Mirabiles, 2). Graz, 1988.
25 x 29.5 cm, 344 pp + commentary.

€ 4800



16th c.

Codex Tulane. Latin American Library at Tulane University.

[New Orleans, Tulane Univ. Library]
[3-201-01547-5] Graz, 1991. 25 x 377 cm, 1 roll, x, 142 pp

A richly illuminated Mixtec MS written in the form of a scroll, 3.77 meters long. Copied in the middle of the 16th century in the environs of South Puebla, the MS contains 50 line drawings with genealogical and historical significance. Commentary (in English) by M.E. Smith and R. Parmenter. Limited edition of 200 copies, with deluxe clamshell box.
€ 290



16th c. ***Farnese Stundenbuch (Pierpont Morgan Library, New York, MS. M69). [standard edition].***

[New York, Pierpont Morgan Library, M.69]

[3-201-01745-0] Codices Selecti, CVI. Graz, 2001. 11 x 17.3 cm, 228 pp + commentary.

The Farnese Hours is the most significant MS of Italian Renaissance and Mannerist art. It was made around 1546 in Rome, world capital of the arts, where such incomparable masters as Raphael and Michelangelo introduced a new artistic epoch. The most famous and eminent illuminator of the period was Croatian born Giulio Clovio who animated the Farnese Hours with his unique miniatures which appear at once monumental and delicate. Clovio created this very intimate prayer book for the famous cardinal Alessandro Farnese, one of the greatest art patrons of the 16th century. Cardinal Alessandro Farnese (1520–1589), member of one of the most powerful dynasties in Italy, descended in direct lineage from Pope Paul III and administered the priceless art collections of his family. In the Farnese Hours a total of 26 full-page, monumental facing miniatures show a unique and perfect amalgamation of Renaissance and Mannerist elements. Exquisite gold applications and luminous colors combine to create a magnificent holistic work of art. The miniatures are paired according to the same typology—each time a scene from the Old Testament is faced with an episode of the New Testament. A further fascinating aspect of the Farnese Hours is its elaborate borders that frame the 37 decorated text pages with atmospheric landscapes, naturalistic still lifes, impressive portraits and the best of grotesque motives. Limited edition, bound in leather.
€ 1980



16th c. ***Farnese Stundenbuch (Pierpont Morgan Library, New York, MS. M69). [deluxe edition].***

[New York, Pierpont Morgan Library, M.69]

[3-201-01746-9] Codices Selecti, CVI. Graz, 2001. 11 x 17.3 cm, 228 pp + commentary.

(same as the above, but edition of c.100 copies with deluxe binding in full leather with ornate trimming, a faithful reproduction of the original)

13th c. ***Bibel Ludwigs des Heiligen. [standard edition].***
[New York, Pierpont Morgan Library, M.240]
[3-201-01634-9] Codices Selecti, CII. Graz, 1995. 26.2 x 37.5 cm, 20, 100 pp.

€ 690



13th c. ***Bibel Ludwigs des Heiligen. [deluxe edition].***
[New York, Pierpont Morgan Library, M.240]
[3-201-01648-9] Codices Selecti, CII. Graz, 1995. 26.2 x 37.5 cm, 20, 100 pp.

€ 2480

1515

Das Da Costa-Stundenbuch [standard edition].

[New York, Pierpont Morgan Library, M.399]

Codices Selecti, CXVI. Graz, 2010. 12.5 x 17,2 cm. 776 pp + commentary.

The Da Costa Hours is one of the first manuscripts to have been created by Simon Bening. The coat of arms on folio 1v has been ascribed to a member of the Sá family from Portugal. The emblem which has been painted over the coat of arms, however, refers to the man after whom this particular book of hours has come to be named: Don Alvaro da Costa, armorer and treasurer to Manuel I, the King of Portugal who ruled from 1495 to 1521 and founded the Portuguese colonial empire. According to a history of the Da Costa family the manuscript was given as a present by Pope Leo X to King Manuel I who subsequently passed it on to Don Alvaro. Bening's profound knowledge of pictorial language was enormously important for the way he decorated the Da Costa Hours. The incredible number of miniatures required a large number of compositional models. For instance, the codex required two cycles of pictures illustrating the Passion of Christ; the first 8 for the office of the Passion and a further 4 to depict the Passion by the Evangelists. The Evangelists appear twice, the first time as authors of the passion texts and then again in conjunction with their symbols. To meet these iconographic and compositional requirements Bening drew upon models dating back to the time of Charles the Bold, the Last Duke of Burgundy, for example, by painters such as the Viennese Master of Mary of Burgundy. Yet Bening didn't simply copy them: by completely redeveloping this material he created a special mastery which not even the original creators could have dreamed of. Bening's impressive landscape panoramas are captured in the 12 full-page calendar miniatures which are probably some of the most famous and best examples of book illumination. The codex remained in the possession of the Da Costa family for four centuries. It eventually was sold by the London-based antiquariat Bernard Quaritch to George C. Thomas of Philadelphia, later to be sold to John Pierpont Morgan in 1910. Commentary by Gregory T. Clark. Limited edition bound in full leather. € 9980



1025

Das Sakramentar von Beauvais [standard edition].

[Santa Monica, J. Paul Getty Museum, Ms. Ludwig V 1]

Codices Selecti, CXVII. Graz, 2011. 17.8 x 23.2 cm, 20 pp + commentary.

The Sacramentary of Beauvais in the collection of the J. Paul Getty Museum is one of a pair of lavish liturgical manuscripts almost certainly produced in northern France by an Italian scribe, who also may have illuminated the volumes. Only ten leaves of the original book have survived, those leaves clearly preserved because of their beauty and the generous use of gold and—more remarkably—silver. Included among the surviving leaves are three pages of text written in gold on painted purple grounds, a stunning full-page Crucifixion scene and a nearly full-page initial in gold and silver, as well as smaller painted initials. The complete manuscript was known to the 17th-c. canons of Beauvais cathedral as the “Missal of Roger of Champagne,” and indeed, the sacramentary most probably was created at the behest of Roger of Champagne (d. 1016), the first count-bishop of Beauvais who was named in an inscription on an early binding. Roger was renowned for having endowed the cathedral with precious goods, including the sacramentary and two other sumptuous liturgical books. Limited edition of 444 copies with parchment cover; deluxe slipcase covered in leather. € 1380



1025

Das Sakramentar von Beauvais [deluxe edition].

[Santa Monica, J. Paul Getty Museum, Ms. Ludwig V 1]

Codices Selecti, CXVII. Graz, 2011. 17.8 x 23.2 cm, 20 pp + commentary.

(Same as above but special edition of 111 copies reproduced in 23k gold and silver)

€ 2480

1515

Das Da Costa-Stundenbuch [deluxe edition].

[New York, Pierpont Morgan Library, M.399]

Codices Selecti, CXVI. Graz, 2010. 12.5 x 17,2 cm. 776 pp + commentary.

Same as above but special edition of 99 copies with binding in green velour leather with two silver clasps, and red leather case.

€ 13800



13th c.

Berthold-Sakramentar. [deluxe edition].

[New York, Pierpont Morgan Library, M.710]

[3-201-01633-0] Codices Selecti, C. Graz, 1996. 20 x 29 cm, 2 vols, 330, 288 pp.

There are only very few books which stand out from the relatively large medieval production of prime quality MSS, one of them being the Berthold Sacramentary. It was commissioned by abbot Berthold, probably immediately after the fire of 1215 which severely damaged the library of the monastery, and surpasses all comparable books of the late Romanesque period in both formal and material aspects. The MS contains 21 full-page miniatures, 7 historical paintings, 6 full-length, 12 half-length and 52 smaller decorated initials, 18 figural initials and 12 calendar plates. They are the work of an anonymous miniaturist, referred to as the Berthold Master, who was obviously far ahead of his time, characterized by a vigorous and dramatic representation of the narrative, a new plasticity achieved by modelling color application, and an inexhaustible decorative proficiency. While many miniatures and initials are set against gold and silver grounds thus enhancing the luminescence of colors, there are also numerous miniatures and initials on burnished golden grounds. Six pictures are set against golden backgrounds which were additionally ornamented with clearly elevated relief in an expensive technical process. The Berthold master reserved this ultimate level of decorative luxury for the illustration of the principal feast days in the Church year. The book was written out by three different scribes, in calligraphic perfection befitting the quality of the pictorial decoration, thus making it a holistic work of art which is unrivalled in the history of book illumination. Limited deluxe edition of 280 copies, bound in full leather embellished with silver ornamental bands and housed in a slipcase with edges in leather.

€ 12500



13th c.

Hainricus Sacramentary (Pierpont Morgan Library, New York, MS. M711).

[New York, Pierpont Morgan Library, M.711]

[3-201-01746-9] Codices Selecti, CX. Graz, 2005. 17.2 x 24.2 cm, 296 pp + commentary.

The "Hainricus Sacramentary"—consisting of calendar, gradual-antiphony, sequentiary & sacramentary—was written and illuminated at the Abbey of Weingarten, a Benedictine house in Württemberg, Germany, ca. 1225-1250. Under Welf IV and his wife Judith, Weingarten became an imperial abbey. The manuscript was commissioned by Hainricus sacristan, a monk at Weingarten Abbey, who is represented on the cover and in 4 miniatures (it has been suggested that Hainricus may have been also the illuminator, but no documentary evidence has been found). Decoration: 5 full-page miniatures, 2 illuminated text pages, 24 calendar medallions, 35 historiated initials. Music: the gradual-antiphony and sequentiary parts of the manuscript are notated with non-diastrumatic neumes; the rite accords with the Hirsau tradition. Limited edition of 280 copies bound in full leather with clamshell box.

€ 10500



16th c. ***Der Rosenroman für François I. M.948 aus dem Besitz der Pierpont Morgan Library in New York.***

[New York, Pierpont Morgan Library, M.948]

[3-201-01607-1] Codices Selecti, XCVII. Graz, 1993. 19.5 x 27 cm, 2 vols, 420, 188 pp.

In its own epoch, the Roman de la Rose—an allegorical poem of love—constituted one of the most frequently read books of secular and vernacular poetry. The text is thought to be a unique creation of allegoric poetry in general and Old French literature in particular. The work, which was written by two authors, Guillaume de Lorris and Jean de Meun, owes its popularity to its straightforwardness, its sense of humour and the complexity of the world of thoughts dealt with in this epic poem. One night in the month of May, a young man of twenty years dreams of a paradisiacal garden. He is admitted to the prettiest part of it and finds a rose, symbol of his beloved maiden. Immediately, an untameable desire overwhelms him and the dreamer turns into a man in love. The courting of his rose is only the beginning of a long journey which leads him through the highs and lows of a love affair. The states of heart he experiences on his way, confusion and pleasure, appear to him as allegorical figures. Some help him to feel ultimate happiness while others plunge him into deep despair before he achieves his heart's desire and wins the rose. Among the many copies of the Roman de la Rose, the magnificent example now in New York occupies a special position. This MS copied by Girard Acarie around 1519 for his king, Francis I of France, and flawlessly illuminated in Rouen boasts extraordinarily lavish decoration. All 107 radiant miniatures, finely embellished with gold, enhance important moments of the narrative in delicate pictorial language. The illustrations, which are set in architectural frames and on backgrounds painted with great love of detail, break with formal medieval traditions and move toward a more expressive Renaissance style—an unusual feature, even for the famous School of Rouen. The elaborate decoration is a pleasure to the eye and makes this edition of the Roman de la Rose an exquisite jewel, a picture book that fascinates with or without reading the text. Commentary by William Voelkle and Margareta Friesen. Limited edition of 480 copies, beautifully bound in red velvet.



15th c. ***Breviarium novi II (Archiv der Pfarre Novi Vinodol).***

[Novi Vinodol, Pfarre Archiv, II]

[3-201-01029-4] Codices Selecti, LXI. Graz, 1977. 21 x 28 cm, 1000 pp.

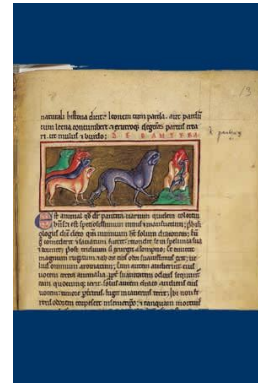
€ 390

12th c. ***Bestiarium (Bodleian Library, Oxford, Ms. Ashmole 1511). [standard edition].***

[Oxford, Bodleian Library, Ashmole 1511]

[3-201-01218-1] Codices Selecti, LXXVI. Graz, 1982. 18 x 28 cm, 2 vols, 244 pp + commentary.

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



12th c. ***Bestiarium (Bodleian Library, Oxford, Ms. Ashmole 1511). [deluxe edition].***

[Oxford, Bodleian Library, Ashmole 1511]

Codices Selecti, LXXVI. Graz, 1982. 18 x 28 cm, 2 vols, 244 pp + commentary.

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

13th c. ***Apokalypse (Bodleian Library, Oxford, Ms. Douce 180).***

[Oxford, Bodleian Library, Douce 180]
 [3-201-01182-7] Codices Selecti, LXXII. Graz, 1981. 20.3 x 31.1 cm, 2 vols, 168, 284 pp.

King Edward I and his spouse Eleanor of Castilia-León had commissioned this Apocalypse—now preserved in the Bodleian Library under call number MS Douce 180—before their ascent to the throne in 1272, probably with the court school of Westminster. It ranks among the most significant English MSS of the 13th century. Alone the sheer number of its miniatures, 97 in total, earns it a foremost position among all other illuminated works of this period. The artistic decoration and composition of the MS betray the strong personality and individuality of the artist who painted it. The use of landscape as a new element of miniature design lends the illustrations a fascinating, albeit peculiar liveliness. In all, 97 miniatures accompany the Latin text of the Revelation of Saint John, the mysterious book of the New Testament. The glorious framed miniatures are more than just mere additions to the text, indeed they are of central importance. Little is known about the MS's later provenance, only that it belonged to Francis Douce before being passed to the Bodleian Library in Oxford in 1834. The deluxe full leather binding in which the MS is currently bound was produced around 1600 by an Oxfordian artist. Commentary by Peter Klein. Limited edition of 1000 copies, bound in full leather, a faithful reproduction of the current binding; housed in solid slipcase.
 € 1380



17th c. ***Codex Laud (Ms. Laud Misc. 678, Bodleian Library).***

[Oxford, Bodleian Library, Laud, Misc. 678]
 [3-201-00761-7] Codices Selecti, XI. Graz, 1966. 16 x 17 cm, 48 pp, 4 plates, 42 pp.

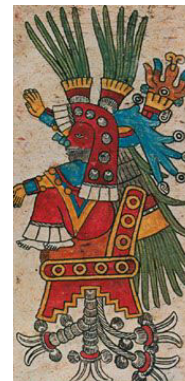
Important pre-columbian codex (named after its former owner, the Archbishop of Canterbury William Laud, d.1645), with depictions of gods belonging to the Nahuatl-speaking people and later Aztec civilisation of southern Mexico. The MS bears striking similarities with Codices Fejérváry-Mayer and Cospi, especially in terms of size, format, and coloring. Commentary by C.A. Burland. Limited edition, housed in clamshell case in half leather.
 € 390



16th c. ***Codex Borbonicus (Bibl. de l'Assemblée Nationale, Paris).***

[Paris, Bibl. de l'Assemblée Nationale]
 [3-201-00901-6] Codices Selecti, XLIV. Graz, 1974. 39 x 40 cm 38, 40 pp.

A colonial document—38 pages in accordion format—which follows its pre-Spanish prototype almost exactly and which depicts Aztec deities and ritual. Commentary (in German) by Karl A. Nowotny and Jacqueline de Durand-Forest, with summaries in English, French & Spanish. Limited edition, presented in clamshell case with leather spine.
 € 790



16th c.

Codex Peresianus (Codex Paris).

[Paris, Bibliothèque Nationale]

[3-201-00760-9] Codices Selecti, IX. Graz, 1968. screenfold, 12.5 x 25 cm, 22 pp.

The Paris MS—known as “Peresianus” after the name “Perez” written on it—has suffered significantly with flaking of the plaster at the edges of each page. Its rich but “crowded” illustrations, offer two contrasting scales of large and small figures surrounded by a mosaic of pebble-like glyph forms. Reprint of the color facsimile first published by Léon de Rosny, but bound in the original screenfold format.

Commentary by F. Anders (in German with English summary), includes photographs of the 1864 edition and two color photographs of the first two pages of the original.

Limited edition, encased in handsome clamshell case covered in half leather.
€ 290



15th c.

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

[Paris, Bibliothèque Nationale, fr. 616]

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

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



9th c. ***Sakramentar von Metz / Le Sacramentaire de Metz (Bibliothèque Nationale, ms. lat. 1141).***

[Paris, Bibliothèque Nationale, lat. 1141]

[3-201-00998-9] Codices Selecti, XXVIII. Graz, 1972.



9th c. ***Drogo-Sakramentar / Le sacramentaire de Drogon (Paris, Bibliothèque Nationale, ms. lat. 9428).***

[Paris, Bibliothèque Nationale, lat. 9428]

[3-201-00903-2] Codices Selecti, XLIX. Graz, 1974. 21.5 x 26.5 cm, 2 vols, 260, 32 pp.

This splendid Carolingian illuminated MS was written in Metz and painted for the personal use of Charlemagne's son Drogo, bishop of Metz. The book contains all the prayers spoken by the officiating priest during the course of the year. It is the product of a court scriptorium, and includes only those liturgical sections that the bishop spoke. The MS's style is considered to show the patron's influence and introduces a new iconographic type. For example in the depiction of the Crucifixion for Palm Sunday, the usual triumphant Christ on the Cross (christus triumphans) is replaced by an image of Christ (christus patiens), a dead and tortured body spouting water and blood which are collected by a female figure recognizable as Ecclesia, the Church, in a chalice, that would become entangled with the Holy Grail legend in the future. The Serpent entwines the base of the cross and figures representing the Sun and Moon witness the event from above. Commentary by Wilhelm Köhler. Deluxe limited edition, bound in vellum with slipcase covered in linen. € 1180



13th c. ***Psautier de Saint Louis. Psalter Ludigs des Heiligen. (Bibliothèque National, Paris, Ms. lat. 10535).***

[Paris, Bibliothèque Nationale, lat. 10525]

[3-201-00786-2] Codices Selecti, XXXVII. Graz, 1972. 14.5 x 21 cm, 184 pp.



6th c. ***Codex purpureus rossanensis (Museo dell'Arcivescovado, Rossano Calabro).***

[Rossano Calabro, Museo dell'Arcivescovado]

[3-201-01273-4] Codices Selecti, LXXXI (= Codices Mirabiles, 1). Graz, 1985. 30.7 x 26 cm, 2 vols, 386, 213 pp.

Executed nearly 1500 years ago, Codex Purpureus is one of the oldest illustrated MSS in the world. It enchants the viewer with the perfect execution of its 15 miniature pages which constitute an invaluable and irreplaceable testimony to Byzantine art in the 6th century. Its outer appearance exhibits sheer royalty and the purple colored parchment—it is one of the few surviving purple codices executed in the late classical period illustrated with pictures—has made it famous all around the globe. The Greek text stretches over 386 pages and is written in silver and golden majuscules throughout. Unfortunately the MS is today incomplete, as half of its original 800 pages have been lost over the ages (the current version encompasses a complete Gospel of Saint Matthew and a nearly complete Gospel of Saint Mark). Some of its luxurious miniatures, which were created by the most talented artists of the time, cover a full page, others are set above or within the flowing text in frieze-like scenes. Both motives and style are derived from earlier models, probably from monumental wall paintings. Of particular interest is the portrait of Saint Mark, as it constitutes the oldest representation of an Evangelist in the history of illumination. Codex Rossanensis stands out among older MSS of the same kind due to a curious new stylistic development. The miniatures manifest a strong inclination toward Byzantine art and fascinate the viewer due to their representative and monumental expression. In this codex, however, the classical way of painting was abandoned for the first time and a step was taken toward a more abstract early Byzantine art. This makes the MS one of the most significant documents of Eastern illumination. Commentary (in English and Italian, with German summary) by G. Cavallo and W.C. Loerke. Limited edition of 750 copies, bound with wooden boards and half leather, after the original.
€ 5800



11th-
15th c.

Goldenes Buch von Pfäfers. "Liber aureus". Codex Fabariensis 2 aus dem Besitz des Stiftsarchivs Pfäfers im Stiftsarchiv St. Gallen.

[St. Gall, Stiftsarchiv, cod. Fabariensis 2]

[3-201-01587-3] Codices Selecti, XCIV. Graz, 1993. 18.8 x 28.1 cm, 2 vols, 212, 220 pp.

The "Liber aureus" or "Golden Book" gets its name from the rich gold work of its miniatures and initials, and also from the gold plated clasps on its Renaissance binding. The book was copied around 1070 at the Benedictine Abbey of Pfäfers, Canton St. Gall, and began its life as a magnificent Evangelistarium. 31 gold initials and 4 full-page miniatures adorn the Ms, the latter introducing the Evangelists. The art work is reminiscent of the Ottonian style that characterizes the famous school of illumination from the island cloister of Reichenau. This includes the use of loose architectural backdrops, wonderful marbled purple backgrounds, plant-like ornamental borders, tilted stylized heads and the physiognomy of the figures. A further common trait is the sensitive harmonic coloring, reduced to a few tones which can be accentuated through the addition of gold. But the "Golden Book" goes much further than a mere Evangelistarium: although this book was used for more than 2 centuries exclusively for liturgical use, the monks began, starting at the beginning of the 14th c., to fill up its free spaces and empty pages with elements usually found in the Carolingian "Liber viventium" (lists of ownership, legal documents, list of abbots, a catalog of administrators). The decisive enlargement came in the 14th and 15th c. when 2 complete independent parts were added to the original book (fols.29-40 & fols.41-52). Sometimes the listings are organized into double columns, framed by soft delicately painted arcades and pillars. The "Liber aureus", along with the "Liber viventium", forms a corpus that belongs to the most important memorial books of the Middle Ages, a living document of medieval art and cultural history spanning the lives of the monks at Pfäfers. Commentary by Anton von Euw & Werner Vogler. Limited edition of 480 copies, bound in velvet.



15th c.

Turnierbuch für René d'Anjou (Le pas de Saumur)

[St. Petersburg, Russian National Library, Fr. F. XIV. Nr.4]

[3-201-01674-8] Codices Selecti, CIV. Graz, 1998. 25 x 37 cm, 108 pp + commentary.

€ 1980



10th c. ***Lektionar von St. Petersburg (Russische Nationalbibliothek St. Petersburg, Codex gr. 21, 21a).***

[St. Petersburg, Russian National Library, gr. 21, 21a]
[3-201-01613-6] Codices Selecti, XCVIII. Graz, 1995. 25.5 x 33 cm, 30, 60 pp.

One of the great treasures of Byzantine art, also known as the Gospel of Trebizond.
Commentary by Elena Schwarz.
€ 2100



15th c. ***Liber precum (Russische Nationalbibliothek, St. Petersburg, Signatur: Ms. Lat. O.v.I.206).***

[St. Petersburg, Russian National Library, lat. Q.v.I. 206]
[3-201-01807-4] Codices Selecti, CVIII. Graz, 2003. 19 x 27 cm, 198 pp + commentary.

This codex, created between 1480 and 1490 in Cologne, is a true masterpiece of the late medieval book painting. It contains the most complete and richest iconographic picture cycle of the life and Passion of Jesus with altogether 41 full-page miniatures. The executing artist was a leading protagonist of the Cologne School under Master Stephan Lochner. The most important achievement of the Cologne style—a mixture of gracefulness of the Delicate style and the new realistic view—is revealed particularly in the full-page miniatures. The Master of the St. Petersburg's Liber Precum created a fantastic work which enriched the scope of variations and added a glittering facet to the late medieval book painting in German. Commentary by James Marrow with an additional contribution by Margarita Lugutowa. Limited edition of 580 copies, bound in leather in the style of the present (16th c.) binding; with clamshell case.
€ 2380



8th-13th c. ***Das Verbrüderungsbuch von St. Peter in Salzburg (Archiv von St. Peter in Salzburg, Hs. A 1).***

[Salzburg, Stiftsbibl. St. Peter, A 1]
[3-201-00918-0] Codices Selecti, LI. Graz, 1974. 25 x 36 cm, 80, 40 pp.

The codex dates from about 784, Salzburg, but work continued on it until the middle of the 13th century. Complete facsimile edition of the 39 pages and of all parchment insertions. Every page doubly reproduced (from UV-photos and daylight photos). Altogether 80 facsimile plates (2 in color). Commentary by K. Forstner; introductory remarks by K. F. Hermann. Linen.
€ 290



9th c. ***Psalterium sancti Ruperti [deluxe edition].***
 [Salzburg, Stiftsbibl. St. Peter, a I 0]
 [3-201-01877-7] Codices Selecti, CXII. Graz, 2007. 3.1 x 3.7 cm, 117 pp +
 commentary.

This rare miniature psalter—measuring just 31 by 37 mm and with a text size of just 1.5 mm—is believed to have been compiled in the period between 850 and 875 in northeast part of France. The note of possession “Manuale psalterii sancti Rudberti episcopi” found on the first page of the codex is a later (15th c.) inscription and the first indication of its location in the monastery of St. Peter in Salzburg. The small booklet, written in Carolingian minuscule, begins with an introduction of the holy Hironymus from the edition of his Gallicanum and the Prologue “Origo prophetiae Regis David” which explains the development of the psalms. On fol. 2r a portrait of King David with his harp is featured; much of the text is written in gold against a crimson background. A unusual feature of the book is its upon back style with exposed spine—faithfully reproduced in this facsimile edition—a design which obviously allowed the user greater ease in paging through the miniature book. Limited edition of 980 copies, bound in leather with wooden box.
 € 2980



9th c. ***Psalterium sancti Ruperti [standard edition].***
 [Salzburg, Stiftsbibl. St. Peter, a I 0]
 [3-201-01877-7] Codices Selecti, CXII. Graz, 2007. 3.1 x 3.7 cm, 117 pp +
 commentary.

This rare miniature psalter—measuring just 31 by 37 mm and with a text size of just 1.5 mm—is believed to have been compiled in the period between 850 and 875 in northeast part of France. The note of possession “Manuale psalterii sancti Rudberti episcopi” found on the first page of the codex is a later (15th c.) inscription and the first indication of its location in the monastery of St. Peter in Salzburg. The small booklet, written in Carolingian minuscule, begins with an introduction of the holy Hironymus from the edition of his Gallicanum and the Prologue “Origo prophetiae Regis David” which explains the development of the psalms. On fol. 2r a portrait of King David with his harp is featured; much of the text is written in gold against a crimson background. A unusual feature of the book is its upon back style with exposed spine—faithfully reproduced in this facsimile edition—a design which obviously allowed the user greater ease in paging through the miniature book. Limited edition of 980 copies, in the standard edition.
 € 1380



13th c. ***Der Landgrafenpsalter. Stuttgart, Württembergische Landesbibliothek, HB II 24.***

[Stuttgart, Württembergische Landesbibl. HB II 24]

[3-201-01558-X] Codices Selecti, XCIII. Graz, 1992. 17 x 23.3 cm, 2 vols, 768, 80 pp.

The Landgrave Psalter, one of the finest examples of early Gothic illumination, takes its name from the person who commissioned it, Landgrave Herman I of Thuringia and Hesse, who is mentioned more than once in the book, above all in the litany and in the intercessory prayers. His portrait and that of his second spouse, Sophie of the Wittelsbach dynasty, both occupy a prominent place within the princely gallery contained in the Litany. Herman of Thuringia (r. 1190–1217) was considered to be a ruthless politician but also a generous patron of the arts and sciences, a man of great culture who maintained a court in Eisenach. The significance of this sovereign is underlined by this Psalter which may be referred to as a true chef-d'œuvre both from an artistic and a technical point of view. Both layout and structure of the text comply with the usual layout of Psalter MSS. The central piece—a Psalterium Gallicanum—is accompanied by a Calendar, Canticles, a Litany of all Saints and an Office of the Dead. Virtually all initials are executed as golden majuscules and further enriched with blue foliage-like pen drawings. Certain psalms are additionally highlighted by artfully interlaced initials which may even reach the length of half a page. In addition to this extremely varied initial decoration—all initials differ from each other and each form seems to have been invented from anew—the opulence and preciousness of the Landgrave Psalter lie above all in its eight full-page miniatures. The lavishly decorated Calendar is equally impressive as the miniatures themselves. The monthly pages enrich the actual Calendar with nearly full-length depiction's of the Apostles of the months. Above them, genre scenes of pastoral life help to identify the month in question. The meticulously drawn figures, their bodies finely modelled in different shades, the decorative play of color, and the exuberant use of gold, are all aspects which make the decorative apparatus of the Landgrave Psalter appear so luxurious. Commentary by F. Schwind and V. Trost. Limited Edition of 480 copies, bound in full leather.

€ 3400



9th c.

Trierer Apokalypse (Stadtbibliothek Trier, Codex 31).

[Trier, Stadtbibliothek, 31]

Codices Selecti, XLVIII. Graz, 1974. 21.6 x 26.2 cm, 2 vols, 148 pp + commentary.

The Trier Apocalypse, copied around 800 in the environs of Tours, is the first illustrated version of the Revelation of St. John that we know of, and at the same time the most comprehensive illustrated cycle of this biblical book which has survived from the Early Middle Ages. What makes the MS particularly special is its unique painted decoration which is unparalleled in contemporary Carolingian illumination. Its 74 full-page miniatures in red frames, each ornamenting a sequence of text from the book of Revelations betray Paleo-Christian, presumably Roman origins, making the Trier Apocalypse one of the few testimonies reflecting late classical tradition. The miniatures of the Trier Apocalypse are colored pen drawings, many of them covering a full page, regularly inserted into the text, to illustrate the preceding section. The illuminations illustrate the text in a narrative form and offer no interpretation of the text. Many of the illustrations show obvious parallels to classical motives. One of them is the goat-headed figure of Satan (fol. 66r and 67r) which goes back to the Greek idea of a deity called Pan and represented with the head of a goat. However, this depiction of Satan in the Trier Apocalypse was made at a time when the antique image of Pan was no longer known and the relation between the Greek goat god and the Christian Satan had fallen into oblivion. What remained in collective memory was Satan's representation as a goat-like figure. The illustration cycle of Trier holds numerous other motives of antique origin, such as the angel on fol. 19v who so stunningly resembles the figures of Nike, the antique goddess of victory. These obvious parallels lead us to assume that the cycle of the Trier Apocalypse goes back to a late antique sequence of images. The Latin text of the Trier Apocalypse follows an early Italian Vulgate and is written in a very readable Carolingian minuscule script with an amazingly large portion in half-uncial. The text was erased and corrected in many places by a later hand, at the end of the 11th century. Commentary by Peter Klein and Richard Laufner. Limited edition, bound in full parchment.

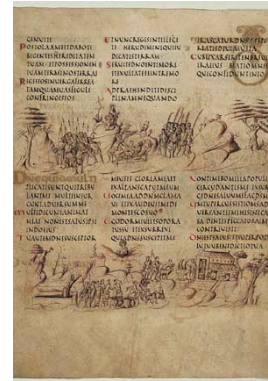


9th c. **Utrecht Psalter. Bibliotheek der Rijksuniversiteit te Utrecht, Handschrift 32.**

[Utrecht, Rijksuniversiteitbibliothek, 32]

[3-201-01207-6] Codices Selecti, LXXV. Graz, 1982. 25.6 x 33 cm, 2 vols, 222, 116 pp.

This sumptuous illuminated work of the Carolingian period is the earliest surviving example of an illustrated Psalter in Western book production. It was compiled between 820 and 840 in the Benedictine abbey of Hautvillers near Rheims, on the initiative of Ebbo, archbishop of Rheims, foster brother of Emperor Louis the Pious. All 150 psalms are illustrated with magnificent pen drawings covering the whole width of a page and densely populated with tiny figures. In accordance with the beauty of the text, they are executed in unprecedented perfection. The creative power of the artist has led many renowned art historians to place the master of these pages on equal footing with the great artists of the western world, like Leonardo da Vinci, Rembrandt or Vincent van Gogh. In addition to the extraordinary expressive power of the drawings, we are impressed with the artist's constant effort to follow the text as closely as possible and marvel at the sheer wealth of symbolism in his illustrations. The Utrecht Psalter has influenced the evolution of European art throughout the ages, not only in the field of illumination but also in other areas of Carolingian art. It was, above all, the expressive nature and at the same time refined character of the drawings which enriched European art before the first millennium with fresh and spirited elements. Around the year 1000, the MS was brought to England. After the dissolution of English monasteries, the Codex passed into private hands, entering the possession of Sir Robert Cotton who had the book bound in the present day red leather binding. Commentary by K. van der Horst. Limited edition of 980 copies, bound in gold-tooled red leather, a faithful reproduction of the 16th-c. binding. € 2480

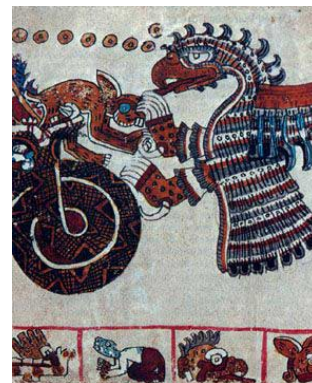


16th c. **Codex Vaticanus 3773 (Codex Vaticanus B).**

[Vatican, Biblioteca Apostolica, 3773]

[3-201-00780-3] Codices Selecti, XXXVI. Graz, 1972. 14 x 16 cm, 96 pp (in folded format, 48 pp).

A small rustic manuscript, consisting of long strips of deer skin joined and folded and then coated with a smooth white lime pigment. This has been carefully planned out so that each page contains its picture of ritual or magic in an exact space. The outlines of the figures are drawn in black and the details filled in with colors derived from natural ochres. The MS is of the same nature as Codex Borgia dealing with the complexities of fortune-telling. Less ornate than Borgia, it contains enough materials for use by a diviner of a high level, concerned with more than the day-to-day business of telling fortunes. Commentary by F. Anders. Full-color facsimile edition, with clamshell case bound in half leather. os 390



4th c. ***Vergilius vaticanus (Codex Vaticanus lat. 3225).***

[Vatican, Biblioteca Apostolica, lat. 3225]
 [3-201-01147-9] Codices Selecti, LXXI (= Codices e Vaticanis Selecti, 40). Graz,
 1980. 22 x 22.5 cm, 2 vols, 156, 108 pp.

Vergilius Vaticanus is the best preserved example of a book illustrated in the Greco-Roman tradition and constitutes one of the oldest sources of Virgil's great epic poem Aeneid. Made in Rome around 400 A.D., it also is the oldest of only three surviving classical MSS containing illustrated classical literature. The text is interspersed with 50 vivid miniatures which make the MS a sumptuous codex of the highest artistic value. Its exuberant color illustrations show stunning parallels to Pompeian wall paintings which were derived from Greek models. On 76 preserved leaves, Vergilius Vaticanus contains both fragments of Georgics, a didactic poem on agriculture, and of Aeneid and is considered to be one of the most authentic sources of Virgil's texts. The scriptorium where Vergilius Vaticanus was made united the most excellent experts in their field. The master scribe first copied the full text in an elegant version of capitales rusticae (a script frequently used for luxury codices of this epoch), leaving space for a number of illustrations. The miniatures were later inserted by three different painters who worked after iconographic copybooks. However, they not only copied these models but also completed them with ornate golden frames, artful landscape paintings as well as architectural and other details. The natural proportions and vivacity of the figures impress the reader as much as the relations in which they stand to each other. The book originally contained—as was common practice at this time—all canonical works of Virgil and must have counted approximately 440 leaves of text in all, interspersed with about 280 illustrations. In spite of this great number of illustrations, the codex had a handy format and constituted a most precious edition of Virgil's work. Although Virgil was also admired by and popular with Christian readers, Vergilius Vaticanus was probably commissioned by a member of a circle of pagan noblemen who wished to preserve the old tradition, a connoisseur whose pleasure in reading great literature was increased by the illustrations provided by the artists. Commentary by David H. Wright. Limited edition of 750 copies, bound in gold-tooled red leather binding, after the original.
 € 1280



4th c. ***Vergilius Augusteus (Staatsbibliothek Preußischer Kulturbesitz, Berlin, Codex lat. fol. 416 et Codex Vaticanus lat. 3256).***

[Vatican, Biblioteca Apostolica, lat. 3256; Berlin, Staatsbibl., lat. 416]
 [3-201-00969-5] Codices Selecti, LVI. Graz, 1976. 34.5 x 42 cm, 2 vols, 20, 32 pp.

€ 290



16th c.

Codex Vaticanus 3738 (Cod. Vat. A, Codex Ríos).

[Vatican, Biblioteca Apostolica, 3738]

[3-201-01107-X] Codices Selecti, LXV. Graz, 1979. 26 x 34 cm, 192 plates, 14 pp.

Copied between 1570 and 1589 either in the highlands of Mexico or in Italy this MS contains miniature paintings with Italian notes. The most interesting part of the document is its unique style of handwriting, featuring the cosmogonic-mythological and ethnographic sections of the hypothetic MS which served as a model. For a serious student of the pre-conquest, conquest and early post-conquest periods this codex would likely be the most valuable work from which to work. More information is available here about these periods than in any other illustrated work known. Color facsimile, reproduced to 7/10s of the original size, presented in a clamshell case bound in half leather.

€ 690



10th c.

Exultet-Rolle (Codex Vaticanus lat. 9820). Wissenschaftlicher Kommentar: P. Dr. H. Douteil and P. F. Vongrey.

[Vatican, Biblioteca Apostolica, lat. 9820]

Codices Selecti, XLVII (= Codices e Vaticanis Selecti, 35). Graz, 1974. Roll, 71 x 28 cm.

Full-color facsimile of the entire scroll in its original format. Copied c.981 in Benevent. 14 miniatures framed with ornamental work. Numerous initials. Palimpsest script with neumes.



16th c.

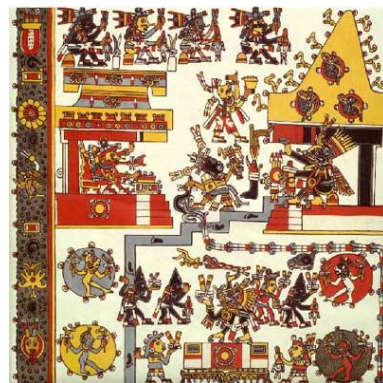
Codex Borgia (Codex Vaticanus mess. 1). [Biblioteca Apostolica Vaticana].

[Vatican, Biblioteca Apostolica, mess. 1]

[3-201-00964-4] Codices Selecti, LVIII. Graz, 1976. 27 x 26.5 cm. 78, 52 pp.

Codex Borgia certainly constitutes the finest of all surviving ancient Mexican MSS that boast precious illumination. A major portion of the text deals with matters of “calendarmancy”, the study of time and the seasons by scholars of the temple. Groups of fantasy figures and mysterious gods animate the 78 painted pages of the MS. In addition, it illustrates the most stunning rituals of the great Aztec culture, especially interesting because these rituals reveal an essentially private and very personal character. A truly unique feature in the surviving group of old Mexican MSS, however, is the description of the great state temple rituals in Codex Borgia. The spiritual doings shown here bear testimony to the hitherto unknown and curious world of ancient Mexico before it was destroyed by the Spanish conquistadors. The wealth of topics presented in the pages of this sumptuous MS is nearly inexhaustible. It not only shows the wisdom of the ancient priest-scholars in unparalleled perfection but also reflects the astute conception and artistic mastery of the painters who produced these ancient Mexican illuminated MSS, thus encouraging us to partake in a great culture that is now lost. Commentary by Karl A. Nowotny. Summaries in English, French and Spanish. Limited edition, presented in a clamshell case with leather spine.

€ 890



10th c.

Josua-Rolle.

[Vatican, Biblioteca Apostolica, pal. graec. 431]

[3-201-01240-8] Codices Selecti, LXXVII. Graz, 1983. 1 roll, (32 cm x 10.6 m), 90 pp.

One of the most magnificent surviving MSS of the Imperial Court School of Byzantium is the Joshua Roll now kept in the Biblioteca Apostolica Vaticana in Rome. It was made in the 10th century, at the time of the so-called Macedonian Renaissance, and presents the Old Testament Book of Joshua in an illustrated cycle resembling a frieze, executed in grisaille painting. These illustrated book rolls consisting of 15 segments could well have been derived from classical triumph columns whose artistic contents were rediscovered at the time when the MS was made. The Joshua Roll is generally thought to go back to Greco-Roman forms and painting. It was executed in two or three stages; both drawings and paintings contained in the book are the work of different hands, and it can be assumed that the coloring was added at a later stage. The text is a mixture of Greek majuscule and minuscule forms, containing extracts from relevant Bible scenes as well as some additions to ensure a better understanding of the individual episodes. The Joshua Roll is absolutely unique in its kind and unrivalled in the whole world. Although little is known about the occasion for which it was made, it seems likely that the codex was intended to glorify the military success of the Byzantine people in the Holy Land—for the first time after an extended period of defence, they were finally able to reassert themselves against the Arabs in the 10th century. Although a small part is missing at the beginning of the Book of Joshua, the central piece of this sixth book of the Old Testament (according to the current counting method) has survived in a complete version. Its Greek Bible texts correspond to the Septuagint. For this facsimile edition all 15 segments of the MS are faithfully reproduced and pasted together to form a roll which is mounted on two wooden supports. The roll comes in a solid, cloth-covered case which can be folded open for easy use. Commentary by Otto Mazal. Limited edition of 800 numbered copies.

€ 1680



7th c.

Sacramentarium Leonianum (Cod. veronensis LXXXV, olim 80).

[Verona, Biblioteca Capitolare, LXXXV (olim 80)]

[3-201-00741-2] Codices Selecti, I. Graz, 1960. 24 x 18 cm, 286 pp.

€ 220



16th c. **Codices Becker I/II.**

[Vienna, Museum für Völkerkunde, 60306-07]
 [3-201-00756-0] Codices Selecti, IV. Graz, 1961. Accordion format, 20 pp.

Two Mexican history manuscripts from the Mixtec region consisting of 20 pictograph pages with Leporello folding. Commentary by K.A. Novotny. Limited edition, with portolio in half leather.
 € 190



16th c. **Hamza-Nama (Hamza Roman).**

[Vienna, Österreichische Museum für Angewandte Kunst]
 [3-201-00788-9] Codices Selecti, LII/1. Graz, 1974. 37 x 47 cm, 147 pp.

Complete color facsimile of all the known and accessible folios from the Austrian Museum of applied Arts, Vienna (vol. I), from the Victoria and Albert Museum, London (vol. II), and from other public and private collections. Only full page miniatures. Li amza passed into the world of legend after his death and became the central figure of a popular romance to whom were attributed fantastic adventures. From Persia the Romance of Hamza spread to India and achieved great popularity at the Mughal court. The story was much embroidered at this period and it became a favorite subject for the miniature painter.
 € 490



16th c. **Hamza-Nama (Hamza Roman).**

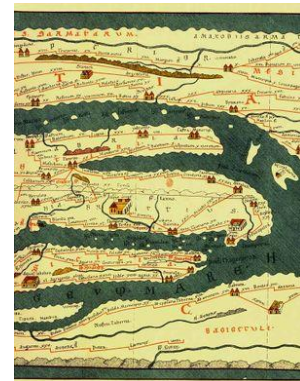
[Vienna, Österreichische Museum für Angewandte Kunst]
 [3-201-01200-9] Codices Selecti, LII/2. Graz, 1974. 37 x 47 cm, 54 pp.

€ 290

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



- 13th c. ***Tabula Peutingeriana (Codex vindobonensis 324).***
 [Vienna, Österreichische Nationalbibliothek, 324]
 [3-201-00975-X] Graz, 1976. 11 sections, 675 x 34 cm,



- 15th c. ***Die Goldene Bulle.***
 [Vienna, Österreichische Nationalbibliothek, 338]
 Codices Selecti, LX. Graz, 1977. 30 x 42 cm, 160 pp.

One of the greatest achievements in book art of the Middle Ages. Created around 1400 in the court workshop of King Wenceslas IV of Bohemia, the “Golden Bull” is—in artistic terms—the most valuable version of the famous Constitution (Reichsgrundgesetz) adopted by Emperor Charles IV in the year 1356. A particularly sumptuous frontispiece, 48 colorful miniatures on richly gilded grounds depicting scenes of the election of the emperor and of the execution of his Constitution, as well as numerous initials of variable complexity, form the decoration of this extraordinary volume. In addition to its outstanding historical significance (the Constitution remained in force for more than 500 years until the decline of the Holy Roman Empire in 1806) it is, above all, the excellent quality of its decoration which gives the MS of King Wenceslas such prominent stature. Limited edition of 500 copies. Commentary by Armin Wolf. Limited deluxe edition, bound in full leather.



14th c. **Krumauer Bildercodex (Codex vindobonensis 370).**
 [Vienna, Österreichische Nationalbibliothek, 370]
 [3-201-00733-1] Codices Selecti, XIII. Graz, 1967. 25.3 x 34.5 cm, 2 vols, 172, 136 pp.

€ 390



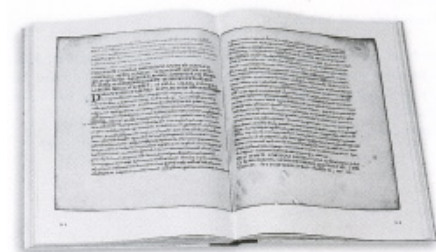
9th c. **Wiener "Hispana"-Handschrift (Codex vindobonensis 411).**
 [Vienna, Österreichische Nationalbibliothek, 411]
 [3-201-00831-1] Codices Selecti, XLI. Graz, 1974. 21 x 31 cm, lxxii, 634 pp.

€ 390



8th c. **Codex Epistolaris Carolinus. Österreichische Nationalbibliothek Codex 449. Einleitung und Beschreibung: Franz Unterkircher.**
 [Vienna, Österreichische Nationalbibliothek, 449, jur. can. 83]
 [3-201-00743-9] Codices Selecti, III. Graz, 1962. 29 x 37 cm, xxvii, 198 pp.

Duotone halftone facsimile. Binding in quarter leather.
 € 300



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

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



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

8th c. ***Fragment der Lorscher Annalen (Codex vindobonensis 515).***
 [Vienna, Österreichische Nationalbibliothek, 515]
 [3-201-00745-5] Codices Selecti, XV. Graz, 1967. 27 x 18 cm, 16, 50 pp.

Although this MS consists now of only 8 leaves, it is of utmost value because of its early date and the texts contained in it. The most important text in the Lorsch Annals is the large fragment of the Annales Laureshamenses, beginning with the year 794 and ending in 803: it is the original MS of this capital source of the history of Charlemagne; the important facts of the reign are filled in year by year. Its author probably was Richbod, bishop of Trêves, who was abbot in Lorsch from 784 until 791/2; he died in 804, which fits in with the annal's ending in 803; the inferior Latin text makes it impossible for the MS to have been written or dictated directly by him. It was not written in Lorsch, but in a scriptorium of southwest Germany, perhaps Trêves. Later the MS went to Reichenau, where the Old High German poem was written in a blank space and where the first apograph of the annals was made. The last text in the MS has recently been recognized as an important fragment of the Instructio ad competentes of Niceta Remesiana, a contemporary of Ambrosius, whose works are nearly completely lost.

- 9th c. ***Einhard: Vita caroli magni aus Codex Vindobonensis 529***
 [Vienna, Österreichische Nationalbibliothek, 529]
 [3-201-01533-4] Graz, 1991. 16.6 x 22.5 cm, 26, 90 pp.



- 9th c. ***Hrabanus Maurus—Liber de laudibus sanctae crucis (Codex vindobonensis 652).***
 [Vienna, Österreichische Nationalbibliothek, 652]
 [3-201-00784-6] Codices Selecti, XXXIII. Graz, 1972. 30.7 x 40.3 cm, 2 vols, 100, 32 pp.

Codex ÖBN 652 (Fulda, after 844) is among many copies of the Liber de laudibus Sanctae Crucis which had achieved widespread distribution throughout the Carolingian empire. Its author, Hrabanus Maurus, a monk from Fulda and later bishop of Mainz, wrote this book in the form of "picture poems" as was practiced by Alcuin in Tours, his famous teacher. Hrabanus perfected the genre to new levels, drawing more from classical sources than from Carolingian models. The text, inscribed on a grid-like system, is presented in a square frame in the manner of a picture. From this text block emerge individual letters and groups of letters which compose self-contained poems or sequences of words referring to the basic concept of the composition, the glorification of the Cross. The monumental MS presents a series of altogether 28 picture poems taken from the first version of the treatise on the Holy Cross presented by Hrabanus as early as 810–14. The book ends with the famous dedication miniature depicting the author below the Cross as symbol of salvation. Commentary by K. Holter. Limited edition, bound in leather tooled with motifs taken from the binding MS ÖBN 522.
 € 990



- 9th c. ***Sancti Bonifacii Epistolae. Codex vindobonensis 751 der Österreichischen Nationalbibliothek. Faksimile-Ausgabe der Wiener Handschrift der Briefe des Heiligen Bonifatius. Einführung: Franz Unterkircher.***
 [Vienna, Österreichische Nationalbibliothek, 751]
 [3-201-00750-1] Codices Selecti, XXIV. Graz, 1971. 20 x 30 cm, 38, 156 pp.

Quarter leather.
 op€ 145

8th c. ***Alkuin-Briefe und andere Traktate im Auftrage des Salzburger Erzbischofes Arn um 799 zu einem Sammelband vereinigt. Codex Vindobonensis 795 der Österreichischen Nationalbibliothek. Faksimileausgabe. Einführung: Franz Unterkircher.***

[Vienna, Österreichische Nationalbibliothek, 795]

[3-201-00748-X] Codices Selecti, XX. Graz, 1969. 18 x 27 cm, 41, 410 pp.

Monochrome halftone facsimile in the original size. Binding in quarter leather.

9th c. ***Karolingisches Sakramentar (Codex vindobonensis 958).***

[Vienna, Österreichische Nationalbibliothek, 958]

[3-201-00737-4] Codices Selecti, XXV. Graz, 1971. 27.8 x 21 cm 16 pp + commentary.



15th c. ***Das Stundenbuch der Maria von Burgund (Das Gebetbuch Karls des Kühnen). (Codex vindobonensis 1857).***

[Vienna, Osterreichische Nationalbibliothek, 1857]

[3-201-00734-X] Codices Selecti, XIV. Graz, 1968. 2 vols, 380, 72 pp.

The Book of Hours of Mary of Burgundy was made between 1470 and 1480, when book illumination had reached its peak; although there were already printed books around, this period also saw the production of precious handwritten codices, especially in the Netherlands and in France. This Book of Hours, with its magnificent miniatures and scrollwork reflecting the splendour of the Burgundian court, was a gift of Marguerite of York to her stepdaughter Mary. Besides miniatures of Flemish origin, it also contains some of the most splendid compositions by leading artists of the Burgundian court. The first 34 leaves containing the Calendar follow a special technique where the text is hand written in gold and silver ink on a black ground. Its astonishingly beautiful 20 full-page miniatures raise the curtain on everyday life and thinking in the Burgundian period. Ornamental borders, drolleries, phantastic decorations and rich calligraphic elements embellish each page. The work combines the foremost achievements of Flemish book painting in the late seventies of the 15th century. Although the illustrations show religious scenes, their composition and details are above all masterpieces of painting, as the emphasis seems to be more on artistic execution than on contents. This book most impressively presents not only the way of thinking prevalent during the heyday of the Burgundian court but also documents the courtly society of this period. The reader's gaze is often pleasantly diverted from the contents of the picture, by idyllic landscape backgrounds, magnificent architecture or fashionable and elegant clothing, not to mention the numerous amusing figures in the margins. If our secular age takes offence at the profane decoration of prayer books, this is because we have forgotten that people of these times were quite innocent of our radical separation of the spiritual and the secular today; they had a holistic Christian conception of the world in which the beautiful and the serene were present, side by side with the Holy. Commentary by Franz Unterkircher. Limited edition, bound in full leather.



16th c. ***Gebetbuch Karls V. (Codex vindobonensis 1859).***

[Vienna, Osterreichische Nationalbibliothek, 1859]

[3-201-00962-8] Codices Selecti, LVII. Graz, 1976.



8th c. ***Der Goldene Psalter. "Dagulf Psalter" (Codex vindobonensis 1861).***

[Vienna, Österreichische Nationalbibliothek, 1861]

[3-201-01138-X] Codices Selecti, LXIX. Graz, 1980. 12 x 19.1 cm, 2 vols, 324, 100 pp.

The Golden Psalter of Charlemagne—also known as Dagulf Psalter after the name of the scribe who wrote it and signed the book in a dedication to Charlemagne—is among the regal MSS of the Palace School produced before the imperial coronation of Charlemagne in the year 800. The Psalter, a collection of 150 psalms of the New Testament, covers two decisive phases of the Carolingian School of painting. The section carried out between 783 and 789 may be identified as having been made in Worms and Metz, whereas the completion of the codex undoubtedly took place in Aachen between 790 and 795. The Golden Psalter thus provides a testimony to the evolution of the Palace School which started in several places, but after restoration of the Palatinate, was now based in Aachen where it was capable of producing masterpieces of unequalled perfection. Both layout and design of the MS reveal that rather than being destined for use in public liturgy it was intended for a private person, in this case, Charlemagne's wife Hildegard who received the Psalter. Dagulf, the scribe, used a remarkable wealth of scripts to decorate his Psalter, as was customary in this period. The beautiful script undoubtedly ranks among the finest examples of early Carolingian minuscule which later played an important part in the development of the Roman script. All ornamental pages are lavishly executed and delight the viewer with their well balanced harmony of colors and golden tones as well as with soft and rounded forms. A certain tension between the individual elements further enhances their charm. An element of improvisation is revealed in the frames and this playful character has contributed much to the book's value. The predominant decorative form is the interlaced band which appears in a wide range of variations. Of all ornamental pages the frontispiece stands out due to its unusual coloring, as it mainly shows tones of blue, without a purple ground, and receding gold. Commentary by Kurt Holter. Limited edition of 700 copies, bound in silk. € 1580



16th c. ***Gebetbuch Jakobs IV von Schottland und seiner Gemahlin Margaret Tudor (Österr. Nationalbibliothek, Codex 1897).***

[Vienna, Österreichische Nationalbibliothek, 1897]

[3-201-01354-4] Codices Selecti, LXXXV. Graz, 1987. 14.5 x 20 cm, 2 vols, 494, 78 pp.

The medieval Book of Hours was a very personalized type of book; it is wonderfully exemplified in the Prayer Book of James IV and his wife Margaret Tudor. The wedding of the Scottish king and the daughter of the English sovereign Henry VII—a political dream of many who hoped for durable peace between the two countries—was celebrated in 1513 at Holyrood. This Book of Hours probably constitutes the wedding gift of the groom to his bride. Whoever commissioned this work had entrusted one of the leading illuminator's workshops with the production of his present. The decorative apparatus of the MS is from the hand of several artists of the Gent-Bruges School, among them famous names of Flemish book painting: Gerald Horenbout, court painter of Margaret of Austria, General Governor of the Low Countries, and the so-called Maximilian master. Their style is identifiable due to the perfect execution and the extremely imaginative and elaborate decoration of the borders. Atmospheric long-distance effects are first deployed in the Calendar and its 12 sensational half-page landscape paintings. The days of the months are arranged in pairs placed on two facing pages. Both writing and text are framed in Gothic tracery architecture and form a harmonious composition. The donators' portraits depicting King James himself and his wife Margaret Tudor make reference to the original owners of the MS. The prayer book is illustrated by 65 full-page miniatures which mark the chapter beginnings or are dispersed throughout the text. The rich and detailed decoration makes them unique examples of their kind. Both miniature and text pages are framed with borders showing blossoms, rinceaux and tiny creatures in a stunningly naturalistic style. The Prayer Book of James IV owes its outstanding significance not only to its position in history but also to its high art historic value. It ranks among the most important works ever made in a workshop of the Gent-Bruges School where Flemish illumination flourished in a final blossoming. Commentary by Margareta Friesen. Limited edition bound in red velvet.
€ 2600

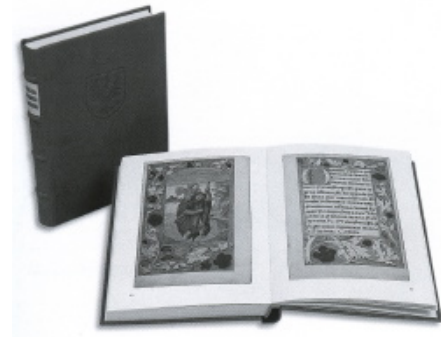


15th c. ***Das ältere Gebetbuch Maximilians I (Codex vindobonensis 1907).***

[Vienna, Österreichische Nationalbibliothek, 1907]

[3-201-00828-1] Codices Selecti, XXXIX. Graz, 1973. 13.3 x 19 cm, 2 vols, 182, 58 pp.

€ 390



c.1466

Das Lehrbuch für Kaiser Maximilian I

[Vienna, Österreichische Nationalbibliothek, 2368]
 [3-201-01830-9] Codices Selecti, CIX. Graz, 2004. 21 x 27.5 cm, 54 pp +
 commentary.

A masterpiece of book art, this sumptuously illustrated MS is the oldest of three surviving "Lehrbücher" compiled for Maximilian, all illuminated by the same artist. Commentary by Karl-Georg Pfändtner, with contributions by Andreas Fingernagel & Alois Haidinger. Limited edition of 480 copies, bound in full leather with stamping, after the original.
 € 1780



15th c.

Tacuinum sanitatis (Codex vindobonensis 2396).

[Vienna, Österreichische Nationalbibliothek, 2396]
 [3-201-01258-0] Codices Selecti, LXXVIII. Graz, 1984. 17.5 x 26.5 cm, 2 vols, 82,
 184 pp.

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



15th c. **Francesco Tranchedino. Diplomatiche Geheimschriften (Codex vindobonensis 2398).**

[Vienna, Österreichische Nationalbibliothek, 2398]

[3-201-00749-8] Codices Selecti, XXII. Graz, 1970. 19 x 27 cm, 338 pp.

€ 190

13th c. **Bible moralisée (Codex vindobonensis 2554).**

[Vienna, Österreichische Nationalbibliothek, 2554]

[3-201-01574-1] Codices Selecti, XL. Graz, 1973.



14th c. **Wolfram von Eschenbach. Willehalm (Codex vindobonensis 2670).**
 [Vienna, Österreichische Nationalbibliothek, 2670]
 [3-201-00855-9] Codices Selecti, XLVI. Graz, 1974. 22 x 31 cm, 2 vols, 702, 70 pp.

This court epic is perhaps the most famous of the Middle Ages and ranks among the most popular pieces of poetry in history. It was written in the early 13th century by Wolfram von Eschenbach (1170–1220), one of the foremost representatives of Middle High German epic literature. Although little is known about his life, we may assume that he was a member of the nobility. His outstanding literary works have inspired writers throughout the centuries. Wolfram patterned his famous work on a French *chanson de geste* of the 12th century. After his defeat near Narbonne and Carcassonne in 793, Willehalm, a hero based on the historic figure of William of Orange, halts the march of the Saracens. He defends his wife Gyburc, the baptized daughter of the pagan king Terramer who arrives with a pagan army to free her; Gyburc had previously liberated Willehalm from captivity and followed him to his homeland. In the first battle, the Christians are defeated. Now young Rennewart, Gyburc's brother, enters the scene. Fighting side by side with Willehalm in the second battle, he leads the Christians to victory, with a few strokes of his mace. In "Willehalm" the struggle between Christians and pagans, a great theme of Middle High German poetry, corresponds to a battle between the realm of God and that of the Devil in accordance with the crusaders' ideology. Nonetheless, Wolfram breaks with this classical way of thinking, and for the first time, the pagans are given their own religious, ethical significance. They are regarded as creatures of God and treated on an equal footing with the Christians. Closely interwoven with classical elements of courtly romance, such as the hero courting his beloved young lady of the nobility, the writer draws a fascinating picture of courtly life in the Middle High German language. MS Vienna ÖNB 2670, reproduced here in full color, constitutes possibly the finest version of the Willehalm epic and clearly owes its impressive appearance to its exuberant decoration, countless colored initials, 22 deluxe initials and no less than 117 miniatures illustrating the fascinating epic tale and also introducing the reader to the exciting world of courtly love. Commentary by H. Heger. Limited edition bound in finely tooled brown leather.
 € 3500



9th c. **Otfrid von Weissenburg. Evangelienharmonie.**
 [Vienna, Österreichische Nationalbibliothek, 2687]
 [3-201-00752-8] Codices Selecti, XXX. Graz, 1972. 21 x 25 cm, xlii, 388 pp.



14th c. **Wenzelsbibel (Codices vindobonensis 2759, 2760 & 2761). [standard edition].**

[Vienna, Österreichische Nationalbibliothek, 2759, 2760 & 2761]

Codices Selecti, LXX. Graz, 1981-1990. 35.6 x 53 cm. 8 vols, 2,428 pp. + 3 commentary vols.

Complete facsimile and documentation of the Wenzelsbibel Bible, the first German deluxe Bible manuscript, compiled in Prague c.1389-1400. Commentary (3 vols) by G. Schmidt, H. Heger, I. Hlaváček and F. Unterkircher. Limited bibliophile edition of 780 numbered copies (available in half or full leather binding). Edition in half leather. € 16700



14th c. **Wenzelsbibel (Codices vindobonensis 2759, 2760 & 2761). [deluxe edition].**

[Vienna, Österreichische Nationalbibliothek, 2759, 2760 & 2761]

Codices Selecti, LXX/1. Graz, 1981-1990. 35.6 x 53 cm. 8 vols, 2,428 pp. + 3 commentary vols.

(same as above, but edition bound in full leather)

€ 19000

14th c. **Wenzelsbibel. Band 1: Genesis Und Exodus. [standard edition].**

[Vienna, Österreichische Nationalbibliothek, 2759]

[3-201-01164-9] Codices Selecti, LXX/1. Graz, 1981. 35.6 x 53 cm, 196 pp.

Half leather.

14th c. **Wenzelsbibel. Band 1: Genesis Und Exodus. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2759]
[3-201-01153-3] Codices Selecti, LXX/1. Graz, 1981. 35.6 x 53 cm, 196 pp.

(same as above, but edition bound in full leather)

14th c. **Wenzelsbibel. Band 2: Leviticus und Numeri. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2759]
[3-201-01197-5] Codices Selecti, LXX/2. Graz, 1982. 35.6 x 53 cm, 152 pp.

Half leather.
€ 1900

14th c. **Wenzelsbibel. Band 2: Leviticus und Numeri. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2759]
[3-201-01196-7] Codices Selecti, LXX/2. Graz, 1982. 35.6 x 53 cm, 152 pp.

(same as above, but edition bound in full leather)
€ 2200

14th c. **Wenzelsbibel. Band 3: Deuteronomium und Josua. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2759]
[3-201-01226-2] Codices Selecti, LXX/2. Graz, 1983. 35.6 x 53 cm, 132 pp.

(same as above, but edition bound in full leather)
€ 2100

14th c. **Wenzelsbibel. Band 3: Deuteronomium und Josua. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2759]
[3-201-01225-4] Codices Selecti, LXX/3. Graz, 1983. 35.6 x 53 cm, 132 pp.

Half leather.
€ 1800

14th c. **Wenzelsbibel. Band 4: Richter, Ruth und Samuel I. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2760]
[3-201-01236-X] Codices Selecti, LXX/4. Graz, 1984. 35.6 x 53 cm, 148 pp.

Half leather.
€ 2300

14th c. **Wenzelsbibel. Band 4: Richter, Ruth und Samuel I. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2760]
[3-201-01237-8] Codices Selecti, LXX/4. Graz, 1984. 35.6 x 53 cm, 148 pp.

(same as above, but edition bound in full leather)
€ 2600

14th c. **Wenzelsbibel. Band 5: Samuel II, Könige I. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2760]
[3-201-01247-5] Codices Selecti, LXX/5. Graz, 1985. 35.6 x 53 cm, 152 pp.

Half leather.
€ 2300

14th c. **Wenzelsbibel. Band 5: Samuel II, Könige I. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2760]
[3-201-01248-3] Codices Selecti, LXX/5. Graz, 1985. 35.6 x 53 cm, 152 pp.

(same as above, but edition bound in full leather)
€ 2600

14th c. **Wenzelsbibel. Band 6: Könige II, Chronoik I. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2760 & 2761]
[3-201-01249-1] Codices Selecti, LXX/6. Graz, 1986. 35.6 x 53 cm, 142 pp.

Half leather.
€ 2200

14th c. **Wenzelsbibel. Band 6: Könige II, Chronoik I. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2760 & 2761]
[3-201-01250-5] Codices Selecti, LXX/6. Graz, 1986. 35.6 x 53 cm, 142 pp.

(same as above, but edition bound in full leather)
€ 2500

14th c. **Wenzelsbibel. Band 7: Chronik II, Esra I, Estra II. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2761]
[3-201-01251-3] Codices Selecti, LXX/7. Graz, 1987. 35.6 x 53 cm, 162 pp.

Half leather.
€ 2400

14th c. **Wenzelsbibel. Band 7: Chronik II, Esra I, Estra II. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2761]
[3-201-01252-1] Codices Selecti, LXX/7. Graz, 1987. 35.6 x 53 cm, 162 pp.

(same as above, but edition bound in full leather)
€ 2700

14th c. **Wenzelsbibel. Band 8: Esra III, Tobias, Prediger. [standard edition].**
[Vienna, Österreichische Nationalbibliothek, 2759,8]
[3-201-01253-X] Codices Selecti, LXX/8. Graz, 1988. 35.6 x 53 cm, 140 pp.

Half leather.
€ 2100

14th c. **Wenzelsbibel. Band 8: Esra III, Tobias, Prediger. [deluxe edition].**
[Vienna, Österreichische Nationalbibliothek, 2761 & 2763]
[3-201-01254-8] Codices Selecti, LXX/8. Graz, 1988. 35.6 x 53 cm, 140 pp.

(same as above, but edition bound in full leather)
€ 2300

14th c. **Wenzelsbibel (Codices vindobonensis 2759) Band 9. Dokumentenband. [standard edition].**

[Vienna, Österreichische Nationalbibliothek, 2759]
 [3-201-01514-8] Codices Selecti, LXX/9. Graz, 1990. 36.5 x 53 cm, 1220 pp.

Half leather.
 € 1200

14th c. **Wenzelsbibel (Codices vindobonensis 2759) Band 9. Dokumentenband. [deluxe edition].**

[Vienna, Österreichische Nationalbibliothek, 2759]
 [3-201-01516-4] Codices Selecti, LXX/9. Graz, 1990. 36.5 x 53 cm, 1220 pp.

(same as above, but edition bound in full leather)
 € 1400

15th c. **Oswald von Wolkenstein-Handschrift A (Codex vindobonensis 2777).**

[Vienna, Österreichische Nationalbibliothek, 2777]
 [3-201-00995-4] Codices Selecti, LIX. Graz, 1977. 27 x 37 cm, 122 pp.

3-color facsimile of the complete ms copied around 1425 in the Tyrol. The codex, with close to 100 songs, was evidently commissioned by Oswald himself; it includes 1 large format miniature portrait of the musician-poet. Linen.
 € 421



- 15th c. **Mondsee-Wiener Liederhandschrift (aus Codex vindobonensis 2856).**
[Vienna, Österreichische Nationalbibliothek, 2856]
[3-201-00747-1] Codices Selecti, XIX. Graz, 1968. 21 x 28 cm, 238 pp.

Deluxe 2-color facsimile of one of the most important monuments of German song, c.1500-50. 31 religious and 57 secular lieder, more than half attributed to Hermann von Salzburg. Handsomely bound in quarter leather and vellum paper.
€ 490



- 16th c. **Schwazer Bergbuch. Codex Vindobonensis 10.852.**
[Vienna, Österreichische Nationalbibliothek, 10852]
[3-201-01435-4] Graz, c.1990. 24 x 34 cm, 338pp + commentary.

Commentary by E. Egg. Edition of 500 copies in full leather.



17th c. **Rosenkranz der Weltgeschichte. Subhat al-ahbar (Codex Vindobonensis AF 50).**

[Vienna, Österreichische Nationalbibliothek, A.F. 50]
[3-201-01174-6] Graz, 1981. 18.5 x 30 cm, 34, 8 pp.

This MS, in Ottoman Turkish, outlines the genealogy of the Ottoman Sultans, from Adam, the first human being and prophet, to Sultan Mehmed IV (d. 1687). Genealogy was a major component of political ideology among Islamic dynasties, and this text follows a long tradition used in the medieval period. The pictorial content of the book traces the legitimacy of Ottoman rule showing a combination of divine sanction, Persian royal traditions, and the heritage of a flurry of Muslim dynasties that had ruled the central Islamic lands before them. It begins with a portrait of Adam and Eve, followed by numerous biblical (and other) prophets, Jesus, and Muhammad. Portraits of prophets occupy the right and center of pages and are flanked, on the left, by legendary Persian kings and heroes celebrated as paragons of power and virtue in Islamic royal traditions. After Muhammad, the subjects of the portraits change to religio-political figures from early Islamic centuries and rulers belonging to major dynasties; here MS depicts the first 4 caliphs, the 12 Shi'i Imams, and rulers from Abbasid, Samanid, Ghaznavid, Saljuq, Mongol, and various Turkic dynasties. The absence of the Umayyad and Timurid dynasties marks a significant ideological statement. The pictorial program eventually moves to the Ottoman dynasty with the portrait of Usman Ghazi, and then continues until Mehmed IV who is shown sitting on a throne with a Janissary soldier in the background. Commentary by Kurt Holter. Limited edition, bound in full leather. (text adapted from Shahzad Bashir)
€ 79



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

[Vienna, Österreichische Nationalbibliothek, A.F. 340]
[3-201-00788-9] Codices Selecti, XXXV. Graz, 1972. 15 x 19 cm, 116, 438 pp.

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

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

[Vienna, Österreichische Nationalbibliothek, A.F. 340]
[3-201-00789-7] Codices Selecti, XXXV. Graz, 1972. 15 x 19 cm, 116, 438 pp.

(same as above, but with deluxe binding)
€ 262

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

[Vienna, Österreichische Nationalbibliothek, med.gr.1]
[3-201-00732-3] Codices Selecti, XII. Graz, 1965-70. 31 x 38 cm, 2 vols, 984, 84 pp.



16th c. **Codex Vindobonensis Mexicanus I.**

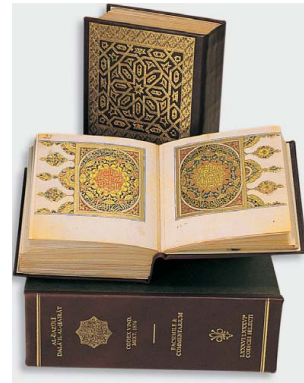
[Vienna, Österreichische Nationalbibliothek, mex. I]
[3-201-00757-9] Codices Selecti, V. Graz, 1974. 22 x 27 cm, 65 pp (accordion format), 44 pp.

One of the most beautiful and informative of all Mixtec sources as well as the best documented among those Mexican MSS that entered the ÖNB in 1677. The codex preserves in 52 folded pages colorful pictograms as well as a chronicle of mythological happenings, religious ceremonies and ritualistic customs, deepening our understanding of this ancient Indian culture. Commentary (in English) by O. Adelhofer. Full-color facsimile edition with clamshell case in half leather.
€ 590



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

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



1585 **Vita des heiligen Wenzel. [standard edition].**
 [Vienna, Österreichische Nationalbibliothek, Prag, 1585]
 Codices Selecti, CXXI. Graz, 2013. 16 x 23 cm, 66 pp + commentary.

Presentation manuscript executed 1585 by Martin Hutský, master Prague painter, for Archduke Ferdinand II. The legend of St. Wenzeslas is reproduced on 23 pages with a linked chain of gold forming each border frame in which the text and pictures are connected. A historical description of the life of Wenzel precedes the legend and accompanying miniatures. Limited edition of 381 copies.
 € 1980



1585 **Vita des heiligen Wenzel. [deluxe edition].**
 [Vienna, Österreichische Nationalbibliothek, Prag, 1585]
 Codices Selecti, CXXI. Graz, 2013. 16 x 23 cm, 66 pp + commentary.

(same as above, but with deluxe version executed in real gold)
 € 2980



c.1340 **Lobgedicht auf König Robert von Anjou [deluxe edition].**
 [Vienna, Österreichische Nationalbibliothek, ser.nov.2639]
 [3-201-01874-4] Codices Selecti, CXIII. Graz, 2008. 34,4 x 48,5 cm, 144 pp + commentary.

(same as above but limited deluxe edition of 80 copies bound in deerskin, with raised bands and four golden lilies on the front cover [after the House of Anjou], together with the coat of arms of Robert d'Anjou). (Special subscription price valid until late Summer 2010)
 € 7900



c.1340 **Lobgedicht auf König Robert von Anjou [standard edition].**
 [Vienna, Österreichische Nationalbibliothek, ser.nov.2639]
 [3-201-01893-7] Codices Selecti, CXIII. Graz, 2008. 34.4 x 48.5 cm, 144 pp + commentary.

An outstanding example of 14th-c. book illumination and courtly setting. This large-format MS, copied around 1340 contains the Regia Carmina of Convevole da Prato (c.1275-1338), scholar, poet and teacher of Francesco Petrarch. In this epic poem Prato celebrates Robert d'Anjou, King of Sicily both as the rescuer of the church during the time of the papal schism and the ruler of a unified Italian state. The codex is a veritable kaleidoscope of 14th customs and taste, richly decorated with 43 large-format miniatures on 72 pages and 29 floriated initials, highlighted with gold and silver. The miniatures depict the idealized kingdom of Robert through the use mythological allegories and virtues prized by the king. The second part of the MS contains references from St. Augustine supporting Robert as the ideal ruler of Italy and introduces the four cardinal virtues, the christian virtues and various allegorical devices from the arts. Bound in full leather. (Special subscription price valid until late Summer 2010)
 € 4950

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

Deals with medicine and plant cures.



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

€ 976



14th c. ***Losbuch in deutschen Reimpaaren (Codex vindobonensis S.N. 2652).***
 [Vienna, Österreichische Nationalbibliothek, ser.nov.2652]
 [3-201-00790-0] Codices Selecti, XXXVIII. Graz, 1972. 20 x 29.5 cm, 2 vols, 46, 34 pp.

A fascinating MS that deals with the Zodiac and fate, compiled during the last quarter of the 16th century in Limburg. Commentary by W. Abraham. Limited edition, bound in full leather in the style of the original.
 € 390



16th c. ***Ambraser Heldenbuch (Codex vindobonensis S.N. 2663).***
 [Vienna, Österreichische Nationalbibliothek, ser.nov.2663]
 [3-201-00859-1] Codices Selecti, XLIII. Graz, 1973. 36 x 46 cm, 2 vols, 486, 40 pp.



12th c. ***Das Antiphonar von St. Peter (Codex vindobonensis S.N. 2700).***
 [Vienna, Österreichische Nationalbibliothek, ser.nov.2700]
 [3-201-00736-6] Codices Selecti, XXI. Graz, 1969-73. 31 x 43 cm, 304, 68; 848 pp.

This magnificent Codex was compiled c.1150 in Salzburg. 14 full-page and 2 half-page representations with initials in gold; 13 richly decorated calendar scenes, 50 half-page illuminations with dark violet lines on a green and blue background. More than 400 decorated initials. Many folios with musical notation of the St. Gall type. Separate commentary vol. Deluxe edition with heavy coverboards bound with pigskin.



16th c. ***Rothschild-Gebetbuch (Codex Vindobonensis S.N.2844).***
 [Vienna, Österreichische Nationalbibliothek, ser.nov.2844]
 [3-201-01108-8] Codices Selecti, LXVII. Graz, 1979. 22.8 x 61 cm, 2 vols, 504, 141 pp.

€ 2400



16th c. ***Das jüngere Gebetbuch Karls V. Aus dem Besitz der Österreichischen Nationalbibliothek. Codex Ser. n. 13.251.***
 [Vienna, Osterr. Nationalbibliothek, ser.nov. 132551]
 [3-201-01606-3] Codices Selecti, XCVI. Graz, 1993. 7.5 x 14 cm, 2 vols, 248, 112 pp.

In structure this Book of Hours from 16th-c. Flanders follows the traditional model (calendar, followed by a groupings of prayers for the Saints, excerpts from the Evangelists, accounts of the Passions, prayers for the Holy Ghost, etc.). Its outstanding quality lies in its unusual treatment of the illustrations, namely in its restrained use of color. Entire miniatures and initials are painted in a greyish monochrome manner, like subtle pencil sketches; highlighting is achieved by small amounts of burnished gold. The understatement of the drawings forms a nice contrast with the beautiful architectural frames in gold, a typical Renaissance design feature. The script is an exceptionally beautiful "humanistica formata". Commentary by Otto Mazal. Limited edition of 980 copies, bound in red velvet.
 € 1580



15th c. **Die Vorauer Volksbibel. Complete in 4 Volumes.**
[Vorau, Stiftsbibliothek, 273, complete, parts 1-4]
Codices Selecti, XC. Graz, 1989-1993. 28.5 x 40.5 cm, 4 vols, 710 pp +
commentary.

€ 7780



15th c. **Die Vorauer Volksbibel. Vol I: Neutestamentlicher Teil (folios 355-458).**
[Vorau, Stiftsbibliothek, 273, part 1]
[3-201-01462-1] Codices Selecti, XC.1. Graz, 1989. 28.5 x 40.5 cm, 206 pp.

€ 1980

15th c. **Die Vorauer Volksbibel. Vol II: Alttestamentlicher Teil 1 (folios 1-123).**
[Vorau, Stiftsbibliothek, 273, part 2]
[3-201-01541-5] Codices Selecti, XC.2. Graz, 1991. 28.5 x 40.5 cm, 246 pp.

€ 2180

- 15th c. **Die Vorauer Volksbibel. Vol III: Alttestamentlicher Teil 2 (folios 123-232).**
[Vorau, Stiftsbibliothek, 273, part 3]
[3-201-01562-8] Codices Selecti, XC.3. Graz, 1991. 28.5 x 40.5 cm, 220 pp.

€ 2080

- 15th c. **Die Vorauer Volksbibel. Vol IV: Alttestamentlicher Teil 3 (folios 232-355).**
[Vorau, Stiftsbibliothek, 273, part 4]
[3-201-01582-2] Codices Selecti, XC.4. Graz, 1993. 28.5 x 40.5 cm, 248 pp.

€ 2380

- 15th c. **Die Vorauer Volksbibel. Einführung: Ferdinand Hutz.**
Faksimile-Wiedergabe aller 51 Seiten des Buches Exodus aus dem Codex
273 der Stiftsbibliothek Vorau.
[Vorau, Stiftsbibliothek, 273, selections]
[3-201-01337-4] Graz, 1986. 29 x 41 cm, 26, 51 pp.

Full-color facsimile of fols. 72v-97v—The Book of Exodus—from the “Vorauer Volksbibel”. One of the most beautiful popular bibles of the late Middle-Ages (copied 1467). Free German rendition in Bavarian-Austrian dialect, easy to read and understand. Provides with its 45 carefully illuminated miniatures a glimpse into the customs, fashions and spirit of the period. Important for the study of theology, German and art history. Linen

- 15th c. ***Die Vorauer Evangeliar. Einführung: Ferdinand Hutz. Faksimile-Wiedergabe aller ganzseitigen Miniaturen aus dem "Vorauer Evangeliar" (Codex 346 des Augustiner-Chorherrenstiftes Vorau).***
[Vorau, Stiftsbibliothek, 346]
[3-201-01809-0] Graz, 1983. 20 x 27 cm, 32, 12 pp.
- Full-color facsimile of 12 full-page illuminations from Codex 346. This ms originates from the Salzburg Scriptorium from the last quarter of the 12th c. Linen.
€ 30

- 16th c. ***Bilder-Pentateuch von Moses dal Castellazzo. Jüdisches Historisches Institut Warschau, Codex 1164.***
[Warsaw, Jewish Historical Institute, 1164]
[3-900355-01-2] Vienna, 1986. 19.5 x 24.1 cm, 2 vols, 246 pp + commentary.
- Venetian MS from the first half of the 16th c. A richly illuminated picture Bible by Moses dal Castellazzo, the only known work of this master. Contains 123 full-page colored pen drawings with texts in Hebrew and Italian on every page. Commentary by a team of scholars, edited by Kurt Schubert. Limited edition of 950 copies, bound in calf leather.

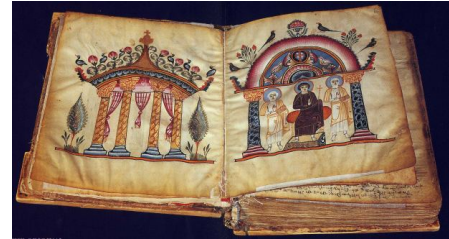
- 8th c. ***Comes Romanus Wirziburgensis (M. p. th. f. 62 der Universitätsbibliothek Würzburg).***
[Würzburg, Universitätsbibliothek, M. p. th. f. 62]
[3-201-00746-3] Codices Selecti, XVII. Graz, 1968. 27 x 35 cm, 36 pp.

10th c.

Codex Etchmiadzin. [standard edition].

[Yerevan (Armenia), Mashtots Matenadaran Archives, 2374]
 [3-201-01703-5] Codices Selecti, CV. Graz, 1999. 26 x 34.5 cm, 464 pp + commentary.

The Gospel of Etschmiadzin, written in 989 at the monastery of Norarank in the province of Blen (southeast of Yereran), is considered the most faithful copy of the Old Armenian Bible translation—the "Queen's" version—dating back to the early 5th century. The 15 full-page illustrations preceding the biblical section derive from an even earlier period, representing the most faithful reflection of the system of decoration developed by Eusebius of Caesarea in the first half of the 4th century for his rendition of an evangelary and which subsequently became a standard for all manuscripts of this kind. Two folios (sewn into strips of parchment) bound into the last layer of the manuscript are the real artistic and spiritual culmination of Codex Etschmiadzin. These folios, with 4 monumental full-page feast day illuminations depicting the Annunciation, the Annunciation to Zacharias, the Adoration of the Magi and the Baptism of Christ, are from a 7th-century evangelary, and as such, are the oldest example of Armenian book illumination. Thanks to the inclusion of these fragments from a manuscript 300 years older, the "new" codex, also on account of its rare binding—a splendid ivory diptych dating from the 7th century—has always been of particular significance to historians. Commentary by Heide and Helmut Buschhausen, preface by H.H. Karekin I. Limited edition of 250 copies. Standard edition, bound in full leather.
 € 10800



10th c.

Codex Etschmiadzin. [deluxe edition].

[Yerevan (Armenia), Mashtots Matenadaran Archives, 2374]
 [3-201-01702-7] Codices Selecti, 105. Graz, 1999. 26 x 34.5 cm, 464 pp + commentary.

(same as the above but limited edition of 50 copies with binding that reproduces the ivories of the original)
 € 15800

14th c. ***Stifterbuch des Klosters Zwettl "Bärenhaut" (Stiftsarchiv des Klosters Zwettl, Hs. 2/1). [deluxe edition].***
[Zwettl, Klosterbibliothek, 2/1]
Codices Selecti, LXXIII. Graz, 1981. 33.5 x 48.5 cm, 2 vols, 394 pp + commentary.

14th c. ***Stifterbuch des Klosters Zwettl "Bärenhaut" (Stiftsarchiv des Klosters Zwettl, Hs. 2/1). [standard edition].***
[Zwettl, Klosterbibliothek, 2/1]
[3-201-01165-7] Codices Selecti, LXXIII. Graz, 1981. 33.5 x 48.5 cm, 2 vols, 394 pp + commentary.

€ 1180

INCUNABULA, PRINTS, MAPS & DOCUMENTS

16th c. ***Portolan-Atlas des Battista Agnese von 1546. [St. Petersburg, Russian National Library].***

[maps, Agnese]

[3-201-01599-8] Graz, 1993. 28.7 x 42.5 cm, 40, 32 pp.

Battista Agnese, born in Genoa, but based in Venice where he owned a drawing workshop, is considered one of the most important and prolific chart makers in the 16th century. We know of 80 to 100 navigational charts (portolans) from his pen, of which the Atlas of 1546 is one of the finest. Typical of works from his workshop, the Atlas of 1546 constitutes a sumptuous de luxe codex produced by several hands and representing the latest state of geographical knowledge. Very special and atypical features of this Atlas are three mythological paintings in a highly inventive manner. They depict famous episodes from Greco-Roman mythology, illustrating them in the context of navigation and cartography: the departure of Jason with his Argonauts, the storm on the sea in which Aeneas' fleet perished, and Atlas carrying the globe, as well as mathematician and astronomer. In addition the Portolan Atlas contains a table of the declinations of the Sun, an armillary sphere, a representation of the Ptolemaic-Aristotelian system of the world, a text with cosmographic and astronomic details, as well as 13 charts (double pages) documenting the most recent knowledge in geography: the New World and the Pacific Ocean, the Atlantic Ocean with Africa and parts of Europe, the Indian Ocean including the coasts of Africa and Southern Asia, Europe (without Spain and Southern Italy), Spain and Northern Africa with the Canaries, the Mediterranean, the Black Sea, a very detailed map of Italy which may be considered the best map of its time, the Aegean Sea, the Holy Land, and a world map in oval projection showing the sea route chosen by Magellan for his circumnavigation of the globe. It is not known who commissioned the work, however, the patron must have been a person of high-rank and great wealth. The decoration with cosmographic and astronomic data, the table of the declinations of the sun and an armillary sphere as well as a compass in the form of a wind rose, suggest that it was destined for fundamental studies in cosmography and geography in theory rather than in practice. Commentary: Tamara P. Woronowa and Arthur Dürs. Limited edition of 700 numbered copies, bound in red brown patent leather with gold and blind embossing, a faithful reproduction of the original binding. € 2580

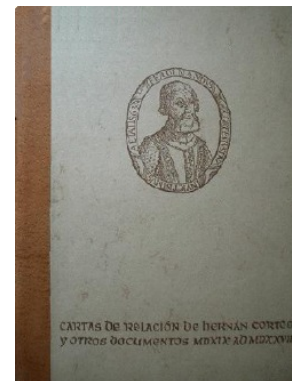


16th c. ***Cartas de relación de la conquista de la Nueva España. Escritas por Hernán Cortés al Emperador Carlos V, y otros documentos relativos a la conquista, años de 1519-1527. [Vienna, Österreichische Nationalbibliothek, ser.nov.1600]***

[maps, Cortez]

[3-201-00742-0] Codices Selecti, II. Graz, 1960. 27 x 37 cm, 706 pp.

Contains the 5 relaciones of Hernán Cortés, 2 relaciones by Pedro Alvarado, the relación of Diego de Godoy, the relación of the journey of Francisco Pizarro and Diego Almagro, the message carried by Antonio Giral to Alvaro de Saavedra Ceron, and the patent authorizing the original 12 Franciscan friars to come to Mexico. Introduction and bibliography (in English) by Charles Gibson, and by a description of the manuscript by Dr. Franz Unterkircher.



17th c. ***Der Atlas des Prinzen Eugen. Originalgetreue Faksimile-Reproduktionen aus dem Atlas Blaeu-Van der Hem. [Vienna, Österreichische Nationalbibliothek].***
[maps, Prince Eugen]
[3-201-01098-7] Graz, 1979. 38 x 57 cm, 35 vues & 8 maps.



€ 1315