



Manuscripts arranged by library location. Please inquire about availability of titles with no price.

MANUSCRIPTS (by location)



1542

Taccuino de disegni di Giovannino de Grassi.

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

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

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

€ 1250



15th c.

Älterer deutscher 'Macer' / ORTOLF VON BAIERLAND: 'Arzneibuch' / 'Herbar' des Bernhard von Breidenbach / Färber- und Maler-Rezepte. Die oberrheinische medizinische Sammelhandschrift des Kodex Berleburg. Farbmikrofiche-Edition der Handschrift Berleburg, Fürstl. Sayn-Wittgensteinsche Bibliothek, Cod. RT 2/6. Einführung zu den Texten, Beschreibung der Pflanzenabbildungen und der Handschrift von Werner Dressendörfer, Gundolf Keil und Wolf-Dieter Müller-Jahncke.

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

[3-89219-013-5] Codices Illuminati Medii Aevi, 13. Munich, 1991. 17 x 25 cm, 105 pp, 7 fiches.

Paper MS with 377 pages from the Rhein-Main area, dating from 1455 to 1470, with additions from 1475-1477. Composite MS, with medicine and writings on old German cures comprising the largest part. Also contained are two significant treatments on dying technology: "Berleburger Kunst- und Farbenbüchlein" and "Handbuch: Waz du verwen wilt von siden oder zendel". "Herber" shows 87 plants for pharmaceutical purposes, mainly drawn from nature and colored by hand. This last work, written in a southern Rheinland-Frankish dialect, can be traced to 1475 and Bernhard von Breidenbach, canon of the Cathedral of Mainz. Linen.

€ 370



1574

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

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

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



c.1481

Trattato di architettura di Francesco di Giorgio Martini. Il codice Ashburnham 361 della Biblioteca Medicea Laurenziana di Firenze. Presentazione di Luigi Firpo. Introduzione trascrizione e note di Pietro C. Marani.

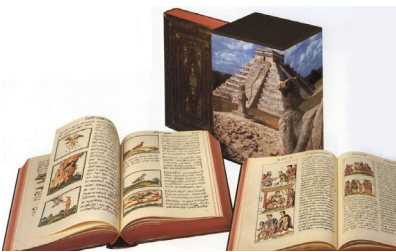
[Florence, Biblioteca Medicea Laurenziana, 282 (Ash. 361)]
[16175-R] Florence, 1994. 26.8 x 39.5 cm, 158, 128, 28, 8 pp.

The "Treatise of Architecture", probably written at the court of Federico da Montefeltro in Urbino between 1481 and 1485, is one of the earliest complete studies of architecture of the Italian Renaissance. It is the only text that has survived from Leonardo's personal library and as such it is also an extraordinary unicum; it contains Leonardo's own marginal notes and sketches made about 1506. Along its twofold features—civil and military architecture—this work, reproduced here in facsimile for the first time, is an organic collection of notes and drawings presented thematically. Limited edition with commentary and critical transcription by Pietro C. Marani. Quarter leather and laid paper boards, with deluxe slipcase.
€ 1300



15th c. ***Trattato dell'arte della seta e L'arte della seta in Firenze.***
 [Florence, Biblioteca Medicea Laurentiana, plut.89.sup.cod.117]
 [16168-S] Florence, 1995. 23.5 x 32.5 cm (box). 2 vols, 59, 122 pp.

Facsimile of two complementary 15th-c. treatises, one based on a unique illustrated codex in the Laurentian Library, and the other, the first printed edition (1868) of a codex in the Bibl. Riccardiana (codex 2580). Codex plut.89 is a richly decorated manuscript copied in 1489, once the property of Emperor Francis III. The water color illustrations provide charming vignettes of each phase of silk manufacture; it ends with an interesting book of accounts with marginal sketches showing merchants and bookkeepers. The 1868 print includes a documentary appendix, a glossary and a useful index of special words and expressions by Girolamo Gargioli. Deluxe edition in clamshell box.
 € 200



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

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



15th-16th c. ***I disegni di Leonardo da Vinci e della sue cerchia nel Gabinetto Disegni e Stampe della Galleria degli Uffizi a Firenze. Ordinati e presenti da Carlo Pedretti. Catalogo: Gigetta Dall'i Regoli.***
 [Florence, Gabinetto Disegni e Stampe della Galleria degli Uffizi]
 [16146-L] Florence, 1985. 33.5 x 48.8 cm, 50, 106 pp.

Here the prestigious Uffizi collection, which includes Leonardo's earliest known drawing—the 1473 landscape—is presented in facsimile and introduced by Carlo Pedretti. The drawings (11 by Leonardo and 39 by his disciples) are cataloged by Gigetta Dall'i Regoli. Limited edition of 998 copies supplied with leather covered clamshell case. (only available with the purchase of the complete set of the Edizione Nazionale dei Manoscritti e dei disegni di Leonardo da Vinci)



15th c. **Konrad Kyeser. Bellifortis / Feuerwerksbuch. Farbmikrofiche-Edition der Bilderhandschriften Göttingen, Niedersächsische Staats- und Universitätsbibliothek, 2° cod. ms. philos. 64 und 64a Cim. Einführung von Udo Friedrich und Fidel Rädle.**

[Göttingen, Nieder. Staatsbibl., 2° philos. 54/64a Cim]

[3-89219-303-7] Codices Figurati - Libri Picturati, 3. Munich, 1995. 17 x 25 cm, 54 pp, 9 fiches.

Swabia?, 1st quarter 15th c. (MS 64), and Bohemia?, after 1402 (MS 64a). Paper, 147 + 159 fols. The "Bellifortis" of Konrad of Eichstätt, the first named author of such a work known in Germany, is a pictorial compendium of mechanical machinery, weapons, instruments, and technics for attack and defense, mainly of towns. MS 64 has 7 divisions presenting colored pen drawings on 186 pages accompanied by Latin verses describing weapons for field battle, machinery (ladders) for siege, technical strategies of defense, maritime battle, firearms (pyrotechnic), and technical inventions for civil use. The encyclopaedic compendium is a useful pictorial catalogue for attackers as well as defenders, and provides practical knowledge of military art. MS 64 contains the anonymous "Feuerwerksbuch", a treatise of special professional knowledge created c.1420, the first description of pyrotechnics in German. Linen.

€ 395



15th-16th c.

Leonardo da Vinci. Il codice Arundel.

[London, British Library, Arundel ms 263]

[16181-G] Florence, 1999. 34 x 48 cm, 2 vols, 156 plates (312 facs), 480 pp.

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

€ 6000



15th-16th c.

Leonardo da Vinci. Corpus of the Anatomical Studies at Windsor Castle.

[London, The Royal Collection, Windsor Castle]

[16180-K] Florence, 1980. 33 x 48 cm, 400, 474, 1032 pp.

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

€ 8500



15th-
16th c.

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

[London, The Royal Collection, Windsor Castle]

[16174-Q] Florence, 1982-1987 33 x 48 cm, 2 vols, 70, 240 pp.

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



15th-
16th c.

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

[London, The Royal Collection, Windsor Castle]

[16173-P] Florence, 1984. 33 x 48 cm, 85 plates, 232 pp.

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



15th-
16th c.

Leonardo da Vinci. I codices Forster del Victoria and Albert Museum di Londra. Edizione in facsimile sotto gli auspici della Commissione Nazionale Vinciana. Trascrizione diplomatica e critica: Augusto Marinoni.

[London, Victoria & Albert Museum, ms "Forster"]

[16160-W] Florence, 1992. 25 x 36 cm, 3 vols.

The "Forster" codices, presented here in their original format, are 3 small notebooks dating from the end of the 15th to the beginning of the 16th c. Leonardo used them for jotting down annotations in his usual handwriting from right to left and for drawing his masterly sketches. They deal with a variety of scientific subjects—important geometry studies, hydraulic machinery projects, notes on physics and on the study of grammar. They also include cosmological themes, hints at fables and jokes, as well as numerous sketches of horses corresponding to the bronze equestrian monument commissioned by Francesco Sforza, Duke of Milan. Each codex is accompanied by a volume with the critical and diplomatic transcription edited by Augusto Marinoni. Limited edition of 998 copies consisting of 12 leather covered clamshell cases.

€ 7500



15th-
16th c.

Leonardo da Vinci. I codici di Madrid.

[Madrid, Biblioteca Nacional, 8936-8937]

[17927-C] Florence, 1974. 17 x 25 cm, 5 vols, 382, 316, 154, 536, 336 pp.

These 3 rediscovered mss, in Leonardo's hand, span from the principles of mechanics, with their numerous practical applications, to architectural notes and sketches, painting, hydraulics and personal notations. The second volume ends with the extraordinary 36 pp dossier of notes and drawings on the project for the casting of the equestrian monument to Francesco Sforza. Edited by Ladislao Reti, the work includes a volume of introduction and commentary and two volumes of annotated transcriptions. Limited edition of 1,000 copies supplied with leather covered slipcase.



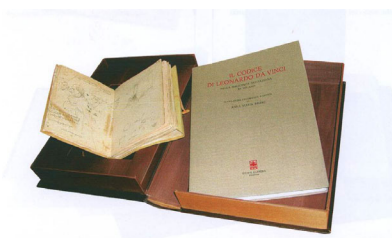
15th-
16th c.

Leonardo da Vinci. Il codice Atlantico della Biblioteca Ambrosiana di Milano. Trascrizione diplomatica e critica di Augusto Marinoni.

[Milan, Biblioteca Ambrosiana, codice "Atlantico"]

[16145-K] Florence, 1975-1980. 44 x 60 cm, 12 vols (facs), 12 vols (commentary).

Assembled by the 16th-c. Italian sculptor and collector Pompeo Leoni, Codex Atlanticus—comprised of 1,286 items—represents the largest collection of Leonardo papers ever assembled. Included are spectacular drawings of technological innovations, of weapons and fortifications, of hydraulic devices, vessels and flying machines. Every aspect of Leonardo's genius is present, showing his abiding interest in the mechanical sciences and mathematics, in astronomy, physical geography, botany, chemistry and anatomy. It also includes studies for paintings such as the "Adoration of the Magi", "Leda" and the "Battle of Anghiari". Each volume of the 12-volume facsimile is accompanied by a volume with the critical and diplomatic transcription edited by Augusto Marinoni. Limited edition of 998 copies consisting of a total of 24 leather bound volumes.
€ 50000



c.1487

Il codice di Leonardo da Vinci nella Biblioteca Trivulziano di Milano. Trascrizione diplomatica e critica di Anna Maria Brizio.

[Milan, Biblioteca Trivulziano, ms. 2162]

[16155-M] Florence, 1980. 25 x 36 cm, 55 plates, 138 pp.

Compiled about 1487-1490, Codex Trivulzianus records Leonardo's attempt to organize and arrange the part of the Italian language which deals with science, philosophy and academic subjects in general. Many of the words collected here derive from Latin, and almost all of them are drawn from such famous Renaissance works as Roberto Valturius' "De re militari" and Luigi Pulci's "Vocabulista". This is an exceptional document for the study of that period of the Italian language when rules and spellings were not yet firmly established. In addition Codex Trivulzianus contains an important series of architectural drawings which are primarily studies pertaining to a competition held to complete the construction of the Milan cathedral. Accompanied by a volume with critical and diplomatic transcriptions by Anna Maria Brizio. Limited edition of 998 copies supplied with deluxe leather covered clamshell case.
€ 1800

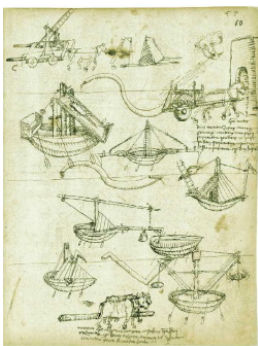
- c.1487 ***Il codice di Leonardo da Vinci nella Biblioteca Trivulziano di Milano. Trascrizione diplomatica e critica di Anna Maria Brizio.***
 [Milan, Biblioteca Trivulziano, ms. 2162]
 [16183-A] Florence, 1980. 25 x 36 cm, 55 plates, 138 pp.

Same as above, but English edition (“Codex Trivulzianus”) co-published by Johnson Reprint Corporation, with standard box.
 € 1200



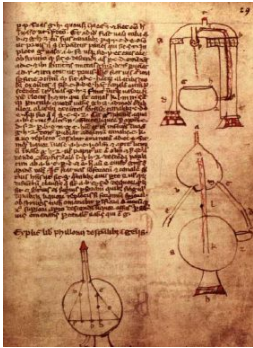
- 15th c. ***The Technological Illustrations of the So-Called “Anonymous of the Hussite Wars”. Codex Latinus Monacensis 197, part 1, by Bert S. Hall.***
 [Munich, Bayerische Staatsbibliothek, clm 197,1]
 [3-920153-93-6] Wiesbaden, 1979. 22 x 34 cm, 221, 94 pp.

This MS has been frequently cited, but never studied in full. It is a compendium of drawings and descriptions concerning military devices, various construction machines and mills; it depicts the state of technology in Germany about 1430. Bert S. Hall’s treatment of this document is the first complete, modern edition to appear, and is prefaced by an extensive study of the work in relation to its 15th c. milieu. This allows many misunderstandings to be corrected, changing our entire view of the MS.
 € 180



- 15th c. ***Mariano Taccola: De ingeneis. Liber primus Leonis, Liber secundus Draconis. Books 1 and II, On Engines, and Addenda (The Notebook). By Gustina Scaglia, Frank D. Prager, & Ulrich Montag.***
 [Munich, Bayerische Staatsbibliothek, clm 197,2]
 [3-920153-05-7] Wiesbaden, 1984. 4°, 196, 272 pp.

Facsimile of Codex latinus Monacensis 197, part II, in the Bavarian State Library, Munich with additional reproductions from Add. 34113 in the British Library, London, and from the Codex Santini in the collection of Avv. Santini, Urbino.
 € 248

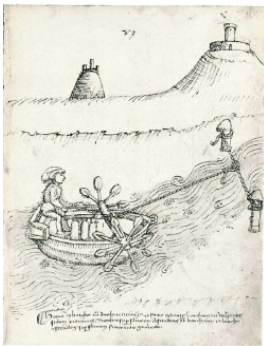


14th c. **Philo of Byzantium. *Pneumatica. The first Treatise on Experimental Physics: Western Version and Eastern Version. Facsimile and Transcript of the Latin Manuscript, clm 534, Bayerische Staatsbibliothek, Munich; Translation and Illustrations of the Arabic MS A.A. 3713, Aya-Sofya, Istanbul. With Notes on Other Manuscripts and Illustrations, Historical Introduction and Technical Commentary by F.D. Prager.***

[Munich, Bayerische Staatsbibliothek, clm 534]
[3-920153-32-4] Wiesbaden, 1974. 8°, 270 pp.

Facsimile and transcript of the Latin MS; translation and illustrations of the Arabic MS. Philo, from the Greek colony of Byzantium, was active in Alexandria and Rhodos about 200 B.C. He is famous as one of the earliest teachers of military engineering, and is known to have written technical and scientific works.

€ 98



15th c. **Mariano Taccola: *De machinis. The Engineering Treatise of 1449. Introduction, Latin Texts, Descriptions of Engines and Technical Commentaries by Gustina Scaglia.***

[Munich, Bayerische Staatsbibliothek, clm 288000]
[3-920153-05-7] Wiesbaden, 1971. 181, 8, 200 pp.

Facsimile of clm 28 8000 in the Bavarian State Library, Munich, with additional reproductions from Codex Latinus 7239 in the Bibliothèque Nationale, Paris, from MS 136 in the Spencer Collection, New York Public Library, from Codex Latinus 2941 in the Biblioteca Nazionale Marciana, Venice.

€ 248



15th-16th c. ***The Drawings of Leonardo da Vinci and His Circle in the American Collections. Arranged and Introduced by Carlo Pedretti. Catalogue by Patricia Trutty-Coohill.***

[New York, NYPL; Metropolitan Museum of Art; et al]
[16154-L] Florence, 1993. 34 x 49 cm, 81, 115 pp.

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

€ 4000



1529

Libro de los trajes de C. Weiditz.

[Nuremberg, Germanische Nationalbibliothek, Hs 22474]

Valencia, 2001. 16 x 20 cm, 2 vols, 306, 159 pp.

The "Trachtenbuch" of Christoph Weiditz (1529) depicts the customs, trades and garments of the Spanish provinces of the 16th century. This work is the first of its kind, neither in the Biblioteca Nacional, in El Escorial, nor in any other Spanish library is a comparable volume to be found. Clothing originally constituted a means of protection against the elements and the sense of shame exclusive to the human nature. It was also a way of seeking beauty and art through the ornamentation of garments. The cultural diversity and the different epochs have favored different uses and customs. The fact is that the only common element that can be observed in all the times, places and cultures is the identification of trade, social status, rank, or even gender through clothing. Christoph Weiditz' Costume Codex is the first manuscript ever devoted to the diffusion of customs and costumes of various Spanish and European provinces and people in the 16th century. Not only is it a unique and original study of our ancestors' clothing, but also its illustrated pages provide us with a rich impression of the philosophy of life in the 16th century, in which the Spanish Empire achieved unparalleled historic greatness. Deluxe facsimile edition limited to 500 copies. Commentary by Juana Hidalgo Ogáyar.
€ 2200



15th-
16th c.

Leonardo da Vinci. I manoscritti dell'Institut de France. Edizione in facsimile sotto gli auspici della Commissione Nazionale Vinciana e dell'Insitut de France. Trascrizione diplomatica e critica di Augusto Marinoni.

[Paris, Institut de France, mss "A" <to> "M"]

[16152-J] Florence, 1986-1990. 25 x 36 cm, 12 boxes, ca.2,000 pp.

The 12 Leonardo manuscripts presented here in their original format and consisting of more than 2,000 pages, are exceptional documents for the study of the master's life and work. The volumes focuses in turn upon geometrical problems, mechanical questions, technological ideas of daring conception, often interjecting autobiographical information and digressing into literary creations and artistic observations. The Leonard text is presented in diplomatic and critical transcriptions with annotations by Augusto Marinoni. Limited edition of 998 copies consisting of 12 leather covered clamshell cases.
€ 32000



15th-
16th c.

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

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

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

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



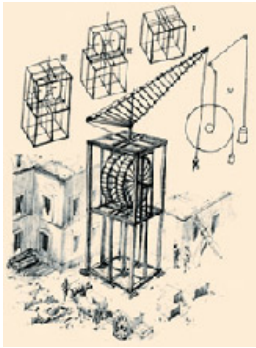
c.1508

The Codex Hammer of Leonardo da Vinci. Translated into English and Annotated by Carlo Pedretti.

[Seattle, Seattle Art Museum, Codex "Leicester", ex "Hammer" (deposit, Bill Gates Collection)]

[16148-W] Florence, 1987 34 x 48 cm, 72, 282 pp.

Codex "Hammer" (formerly "Leicester"), compiled about 1508-1510, is a synthesis of Leonardo's views on nature as given visual shape in the backgrounds of his paintings, from "St. Anne" to the "Mona Lisa". It deals with hydrostatics, hydrodynamics, and then with river regulation and hydraulic engineering, encompassing every aspect of cosmology, from geology to paleontology and from astronomy to meteorology. Their are also items of autobiographical interest, the record of his work on the "great horse of Milan", the spectacular vision of a wind storm over Lake Maggiore, the vivid observations on the numerous localities of his wanderings in Tuscany and Lombardy. The 18 bifolios of Leonardo's dense compilation characterized by more than 350 marginal and textual illustrations are accurately reproduced in this facsimile, accompanied by a volume with the critical and diplomatic transcription edited by Carlo Pedretti. Limited edition of 998 copies supplied with leather covered clamshell case. (only available with the purchase of the complete set of the Edizione Nazionale dei Manoscritti e dei disegni di Leonardo da Vinci)



16th c. ***Tratado de arquitectura y máquinas de Juan de Herrera, s.XVI.***
 [Simancas, Archivo General, Leg. 258, fol. 488]
 Valencia, 1996.

The only autograph treatise by the architect who built most of the Monastery of El Escorial. It concentrates on the principles of motion for the cranes that were used in the erection of the monastery. With commentary by Luis Cervera Vera.
 € 500



15th-16th c. ***I disegni di Leonardo di Vinci e della sua cerchia nella Biblioteca Reale di Torino. Ordinati e presentati da Carlo Pedretti. Con la riproduzione integrale dell'opera inedita Disegni d'architettura militare di Leonardo da Vinci (Ms. Saluzzo 312).***
 [Turin, Biblioteca Reale]
 [16153-K] Florence, 1990. 23, 138 pp.

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



c.1505 ***Leonardo da Vinci. Il codice sul volo degli uccelli nella Biblioteca Reale di Torino.***
 [Turin, Biblioteca Reale]
 [16166-Q] Florence, 1976. 25 x 36 cm, facsimile + 90 pp.

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

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

[Turin, Biblioteca Reale]

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

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

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

[Turin, Biblioteca Reale]

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

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

13th c. **Els Furs de València.**

[Valencia, Biblioteca Municipal]

Valencia, 1976. 30.5 x 42.5 cm, 248, 238 pp.

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





14th c.

Il pontificale di Bonifacio IX.

[Vatican, Biblioteca Apostolica, lat. 3747]

Collectio Vaticana. Castelvetro di Modena, 2006. 21 x 31 cm, 2 vols, 104, 159 pp.

Pope Boniface IX (1389-1404), born Pietro Tomacelli and scion of a noble Neapolitan family, ruled in Rome during the Western Schism (1378-1415) as counterpart to Clement VIII in Avignon. Boniface showed little interest in ending the Schism, preferring to concentrate his efforts and creativity on the enhancement of his fortune. He sold indulgences and divided the Papal State into vicarages which he leased to solvent families, who in turn bled them dry. This splendid codex must be viewed and understood as part of the historical background which includes the Schism and the strengthening of papal power in Rome. It sparkles with the enchanting gleam of pure gold and vivid colors: the exceptionally rich iconographic display consists of illuminated initials and elegant framing, embellished with gold and adorned with anthropomorphous figures in deep colors. Originally created as a "Praeparatio ad Missam" for personal use by the Pontiff, it has 11 splendid full-page miniatures ablaze with gold that meticulously illustrate the ceremonies of the pope and his vestments. Commentary by Ambrogio M. Piazzoni. Limited edition of 500 copies bound in full leather, bearing the coat of arms of Pope Boniface engraved in gold.
€ 9900



1460

Felice Feliciano. Alphabetum Romanum. Entstanden um 1460.

[Vatican, Biblioteca Apostolica, lat. 6852]

[5107] Codices e Vaticanis Selecti, LXX. Zürich, 1985. 13 x 18 cm, 44, 68 pp.

The revival of interest in Antiquity during the Italian Renaissance inspired Felice Feliciano of Verona to devise this treatise on the Roman alphabet in 1460. His beautifully executed capital letters were based on Classical geometric principles, which had fallen into oblivion until their rediscovery in the 15th century. This is the first treatise and illustration of Roman capital letters to appear in the Renaissance. At the end of this Roman alphabet, Feliciano devised a strange and mysterious writing symbol which has puzzled scholars for centuries. The text provided calligraphers with secret formulas for the mixing of color tints including gold and silver. Deluxe 6 color facsimile. Introduction by G. Mardersteig & Felice Feliciano. Binding of facsimile volume and companion commentary volume in antique marbled paper.



15th c.

Piero della Francesca. *Libellus de quinque corporibus regularibus.*

[Vatican, Biblioteca Apostolica, Urb. lat. 632]

[16167-R] Edizione Nazionale degli Scritti di Piero della Francesca. Florence, 1995. 15 x 22 cm, 3 vols, 176, 260, 246 pp.

The “Libellus” is the first treatise on geometry of the Renaissance in which problems relating to the construction and calculation of polyhedrons—drawn in the “Libellus” in stereometric form—were addressed. The treatise, which has survived as a unique manuscript in the hand of an unknown copyist but accompanied by drawings, corrections and additions made by Piero himself, was dedicated to Guidubaldo da Montefeltro, Duke of Urbino. The work was known from the beginning of the 16th century, not as belonging to Piero, and not even in Latin, but as part of the “Divina Proportione” by Fra Luca Pacioli who published it in Italian as his own work. The plagiarism was denounced by Giorgio Vasari and has been the object of heated dispute ever since. Together with transcriptions and critical apparatus by Cecil Grayson, Marisa Dalai Emiliani and Carlo Maccagni. Limited edition of 998 copies with deluxe clamshell case in half leather.
€ 1500



15th-
16th c.

Leonardo da Vinci. *Libro di pittura. Edizione in facsimile del codice Urbinato lat. 1270 nella Biblioteca Apostolica Vaticana a cura di Carlo Pedretti. Trascrizione critica di Carlo Vecce.*

[Vatican, Biblioteca Apostolica, Urb. lat. 1270]

[16172-N] Florence, 1995. 16 x 22 cm, 2 vols, 672, 544 pp.

The “Treatise of Painting” by Leonardo, compiled by his pupil Francesco Melzi according to the master’s instructions, has been described by Kenneth Clark as the “most important document in the whole history of art”. The archetype codex is presented here for the first time in complete facsimile edition, with commentary by Carlo Pedretti consisting of introduction, transcriptions and critical apparatus. Limited edition of 998 copies with leather covered clamshell case.
€ 3000



1464-
1478

Skizzenbuch des Francesco di G. Martini. Urb. lat. 1757.

[Vatican, Biblioteca Apostolica, Urb. lat. 1757]

[5034] Codices e Vaticanis Selecti, LXXX. Zürich, 1989. 6 x 8.5 cm, 2 vols, 400, 48 pp.

This codex with more than 1200 sketches is technically and historically indispensable for any architect, engineer or constructor. Martini, born in Siena in 1439, was a master builder and inventor, and became the director of the “Camerlingo delle Acque”; his employers included the powerful Federigo da Montefeltro of Urbino, Duke Alfonso of Calabria, and the Chapter of the Milan Cathedral. During the years 1464 and 1478 Martini kept a wonderful record book—“a book of secrets”—with sketches and drawings of projects that were of special interest to him, for times of peace and war: designs of machinery gears, moats, fortifications, bucket wheels, lifting devices, ships and catapults, to mention a few. From time to time Martini’s work brought him in contact with Leonardo (both men worked on the construction of the middle tower of the Milan Cathedral) who was clearly influenced by the elder engineer. Commentary by Michelini Tocci. Limited numbered edition of 2980 copies.



16th c.

Il libro del Sarto / El libro del sastre.

[Venice, Fondazione Querini, Stampalia]
Valencia, 2004. 21 x 29.5 cm, 324 pp.

This fascinating MS—literally "The book of the Tailor"—was executed by two generations of tailors active in Milan. The best known of them, Ioanne Iacomo dal Conte (c.1520-1592), worked for the Borromeo family. Dal Conte used the album as a workbook, collecting illustrations of costume models in vogue, for daily life and luxurious circles, but also tents, war flags, patrons, tournament and comedy costumes, ecclesiastical and academic, items that could be displayed to his customers. As time passed other tailors close to the Borromeo family would reuse the album and update it. It is important to note that Spain at this time was the center for fashion trends in Europe. Besides Naples, Milan was greatly influenced by Spanish culture. The sumptuous costumes worn by Emperors Charles V and Philip II were followed and worn by the Milanese nobility and the bourgeoisie, both in daily life and in festivals and celebrations. Commentary by Ruth de la Puerta Escribano, Paolla Venturelli, & Doretta Davanzo. Limited edition of 590 copies, bound in full leather. € 1900



15th-
16th c.

I Disegni di Leonardo da Vinci e della sua cerchia nel Gabinetto dei Disegni e Stampe delle Gallerie dell'Accademia a Venezia.

[Venice, Gallerie dell'Accademia]
[55028-L] Florence, 2003. 33 x 48 cm, 72 plates, 220 pp.

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



16th c.

Schwazer Bergbuch. Codex Vindobonensis 10.852.

[Vienna, Osterreichische 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.

INCUNABULA, PRINTS, MAPS & DOCUMENTS

- 1754 ***De larvis scenicis et figuris comicis de Francesco de Ficoroni, Roma, 1754.***
Ficoroni, Francesco de.
978-84-934894-0-3 Burgos, 8°, 312 pp.

- 16th c. ***Opera di Giovanniantonio Tagliente. The 1525 Edition. Reproduced in Facsimile with an Introduction by James M. Wells.***
[Tagliente, Giovanniantonio]
Chicago, 1952. Oblong, 16 x 10 cm, 17, 32 pp.

Coverboards in decorative paper.
\$ 25



1753

Le arti che vanno per via nella città di Venezia. 60 incisioni di Gaetano Zompini - 1753. A cura di Daniele Bini.

Zompini, Gaetano.

[978-88-86251-92-1] Modena, 2011 43 x 30 cm, 2 vols, 60, 152 pp.

Collection of 60 etchings printed for the first time in 1753 by Antonio Maria Zanetti, Venetian publisher and intellectual. The work is a sort of illustrated encyclopedia of artists and craftsmen who enlivened the streets of Venice in the 18th century. Gaetano Zompini "invented, designed, and recorded" the plates, while a friend, Don Questini, parish priest of Santa Maria Mater Domini, provided a descriptive rhymed triplet at the foot of each engraving. Gaetano Gherardo Zompini was born in 1700 in Nervesa, close to Treviso. In Venice, where he lived, he painted frescoes and oils for churches and palaces (like the dome of St. Nicholas of Tolentino), but also forecourts in Spain and Muscovy, some Bacchanalia for England and 8 mythological canvases painted for the Venetian Palace Zinelli which are now in Mosznej Castle, Czech Republic. Zompini embraced every kind of painting but was particularly prolific in the field of engraving. The "Venice of the Arts" of Gaetano Zompini is a capital city that lives the last gleam of its secular power, it's the Venice of Carlo Goldoni, great contemporary playwright. Just as Goldoni's comedies depict many facets of Venetian society, Zompini's illustrations graphically summarize daily habits and customs in the streets. The triplet in Venetian dialect accompanying each illustration completes the fresco, giving us detailed information about the material culture of mid-18th century Venice. Among the few known original specimens of Zompini's work is the one preserved in the Biblioteca Estense of Modena, the basis of this facsimile. Commentary by Danile Bini. Deluxe edition limited to 149 numbered copies printed on Fabriano paper Vergatona, handbound with a silk cover with a coat of arms impressed in gold; claim shell box.

€ 1900