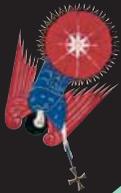




M. MOLEIRO ⇒ THE ART OF PERFECTION

“Unique and unrepeatable first editions, strictly limited to 987 numbered and authenticated copies”



M
M. Moleiro



THE ISABELLA BREVIARY

THE BRITISH LIBRARY • LONDON

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“An outstandingly magnificent manuscript of peerless beauty”

Shelf mark: Add. Ms. 18851

Date: last decade of the 15th c.

Provenance: Flanders

Size: 230 x 160 mm

1046 pages, all illuminated

Bound in embossed,
brown Morocco leather

Full-colour commentary volume

(352 p.) by **Elisa Ruiz** (Professor of Diplomacy and Palaeography, Universidad Complutense de Madrid), **Nigel Morgan** (Professor of the History of Art, University of Cambridge) and **Scot McKendrick** (Head of Western Manuscripts at the British Library)

Conceived of as the most luxurious Flemish breviary, with each page masterfully illuminated by the finest Flemish painters: **the Master of the Dresden Prayerbook, Gerard Horenbout, Gerard David, etc.**

Having more texts than a book of hours, the breviary allows illuminators more artistic license, resulting in a greater variety of images.

Isabella the Catholic was given the manuscript in 1497 by her ambassador Francisco de Rojas on the occasion of the double marriage of her children to the children of emperor Maximilian of Austria and duchess Mary of Burgundy.

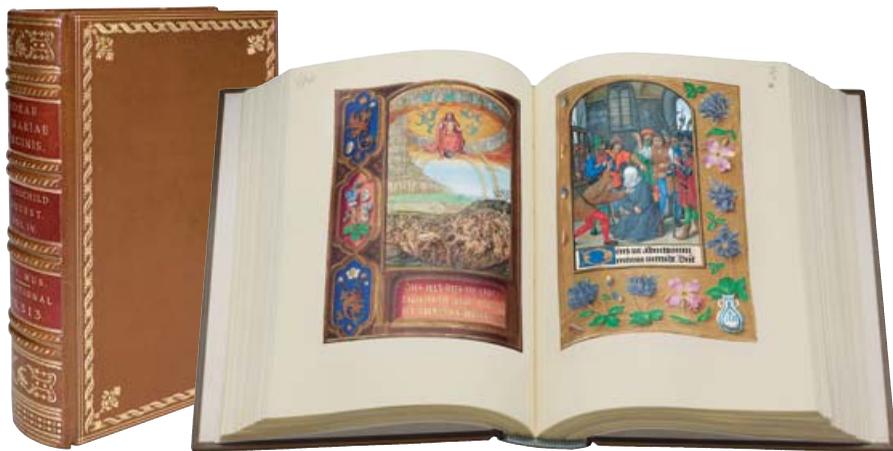


Apology of the conquest of Granada in 1492/
 Abraham rescues Lot and is rewarded by Melchisedech, f. 173r

THE HOURS OF JOANNA I OF CASTILE, JOANNA THE MAD

THE BRITISH LIBRARY • LONDON

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to 987 numbered and authenticated copies”*



The illuminations in this exceptional book of hours are the work of the Master of James IV of Scotland (Gerard Horenbout). Horenbout and Simon Bening are recognized as the leading Flemish illuminators of the first half of the 1500s.

The miniatures are characterised by their three-dimensional realism and great sophistication, particularly those that illustrate the cycle of the Passion. The faces, charged with emotion, along with the liveliness and realism of the illuminated scenes, make this codex **one of the most impressive works by the Flemish artist.**

Shelf mark: Add. Ms. 35313

Date: c. 1500

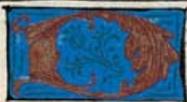
Provenance: Ghent

Size: ± 237 x 168 mm

482 illuminated **pages**
and 75 full-page **illuminations**

Bound in brown leather decorated
with gold

Full-colour commentary volume
(432 p.) by *Carlos Miranda*
(Doctor in History)



omne labia mea a
peres. Et os meū anū

GREAT HOURS OF ANNE OF BRITTANY

BIBLIOTHÈQUE NATIONALE DE FRANCE • PARIS

*“Unique and unrepeatable first edition, strictly limited
to 987 numbered and authenticated copies”*



Shelf mark: Lat. 9474

Date: c. 1503-1508

Provenance: Tours

Size: 305 x 200 mm

476 illuminated pages
with 49 full-page paintings

337 marginal illuminations with plants,
insects and small mammals

Full-colour commentary volume

(400 p.) by *Marie-Pierre Laffitte* (BnF),

Georges Minois (Historian of Brittany),

Michèle Bilimoff (CNRS) and

Carlos Miranda (Doctor in History)

The folios of this codex feature veritable paintings rather than the illuminations usual in this type of book. Jean Bourdichon painted almost fifty full-page scenes with gold frames upon a ground of parchment dyed black. **These miniatures are comparable to paintings on canvas or board** not only because of their dimensions but also because of their foregrounds, use of perspective, pictorial technique, realism of the portraits, etc.

The magnificent herbal in the margins of the text folios makes this manuscript two codices in one: a book of hours and a natural encyclopaedia.



The archangel Raphael, f. 165v

CARDEÑA BEATUS

MUSEO ARQUEOLÓGICO NACIONAL, MADRID /
THE METROPOLITAN MUSEUM OF ART, NEW YORK

*“Unique and unrepeatable first edition, strictly limited
to 987 numbered and authenticated copies”*



The *San Pedro de Cardena Beatus* is the work of two miniaturists and one of the most lavish, artistically elaborate and finest quality codices in its *stemma* (Family II, branch B).

Its 51 extant miniatures are extremely beautiful and a reflection of the skill, subtlety and meticulousness of the artists who illustrated the commentary by Beatus. The entire manuscript is characterised on the one hand by elaborate and delicate representations of figures, and on the other, by the vivid and intense colours of the grounds, all lavishly embellished with gold leaf.

Date: c. 1175-1185

Size: ± 445 x 300 mm

290 pages, 2 columns, 36 lines

Full-colour commentary volume
(368 pp.) by **Ángela Franco** (Head of the Department of Medieval Antiquities of the Museo Arqueológico Nacional), **Manuel Sánchez** (Director of the Biblioteca Histórica, Universidad Complutense de Madrid), **Elisa Ruiz** (Professor of Diplomacy and Palaeography, Universidad Complutense de Madrid) and **Eugenio Romero** (Auxiliary Bishop of Madrid)



Incipit explanatio supra scripte hystorie.

Et quintus ang' tuba cecinit et
Quidi stellam de celo cecidisse in

terram. Na stella corpus est multarum

cadentium p peccā: sic p iob dicitur:

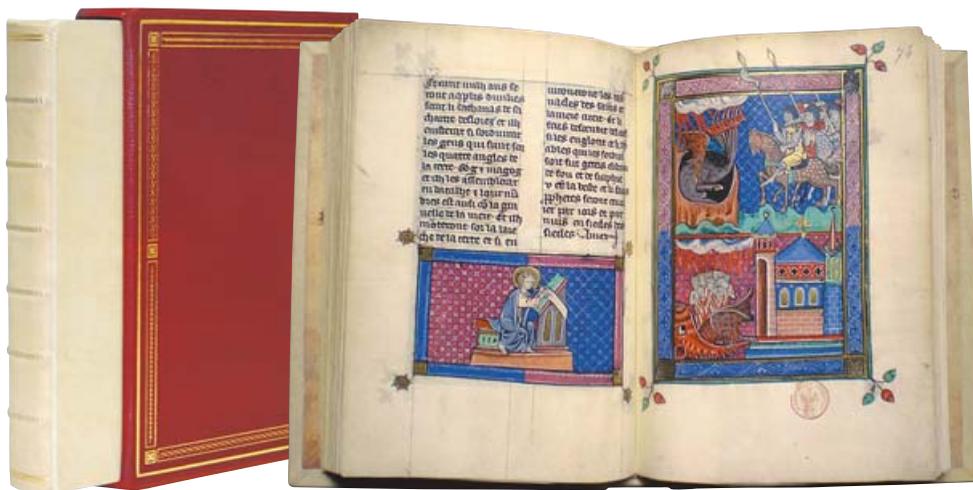
Ubscurentur stelle caligine et? S telle
 quippe hur' noctis caligine tenebrant.
 quando et hñ qui magis iam virtu
 tibus splendent adhuc de obscuri
 tate culpe. aliquid retinentes sustinet.

Sic namq: nō nulli qui ante humanos
 oculos uelud magnis opibus lucent.

sed quia nec ipsa opa a mundo corde
 nō prodeunt. captam in occultas cogi
 tationibus noctis hur' tenebris obscu
 rantur. & ita sepe ea que mundo cor
 de nō faciunt etiam opa amittunt. que
 bona intentione nō faciunt. & p hoc
 magis cecantur ope p qd illuminari po
 tuerant. Quia g' nox preualere pmita
 tur quando et int' bona opa cordis in
 tentio minime mundat. Dicit' recte.

Ubscurentur stelle caligine et' idest con
 tra eos qui ante humanos oculos quali

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Signed and dated in 1313 by its illuminator, Colin Chadewe, this Apocalypse is a one-of-a-kind creation. The manuscript stands out for the meticulous manner in which Hell is represented, it really is a catalogue of the artist's broad imagination and fantasy, while other manuscripts only treat this theme as single element amongst many others.

The book's illuminations show the vivacity of an extraordinary dramatic power, as is seen on all the characters' faces and the dynamic quality of the scenes, but

also thanks to the variety of colours and the abundant use of gold.

Shelf mark: Fr. 13096

Date: France, 1313

Size: ± 220 x 155 mm

334 pages, 162 illustrations (86 full-page)
illuminated with gold

Full-colour commentary volume
(296 p.) by *Marie-Thérèse Gousset*
(Researcher, BnF) and *Marianne Besseyre*
(Curator, BnF). Bilingual edition
in French and English



The second eschatological combat, f. 74r

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*“This manuscript constitutes the culmination of pre-Van Eyck
realism in terms of both form and contents.”*

Shelf Mark: ms. néerlandais 3

Date: c. 1400-1410

Size: 340 x 250 mm

50 **pages**, 23 full-page illuminations
decorated with gold

Bound in deep red leather

Full-colour commentary volume

(224 p.) by *Nelly de Hommel*

(Art Historian, University

of Amsterdam) and *A. M. Koldeweij* (Art
Historian, Radboud University)

This Bibliothèque nationale de France manuscript is unique amongst illustrated Apocalypse codices. It features the artwork of exceptionally talented miniaturists who recreate the illustrations customary in this type of text, whilst incorporating motifs found in no other artistic tradition. The spectacular visionary nature and enigmatic atmosphere of each miniature are the perfect complement to the text.

Some of the features peculiar to its miniatures make this codex a faithful reflection of the Flemish thinking of that period.



THE GREAT CANTERBURY PSALTER

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Shelf mark: Lat. 8846

Date: 13th c. and 14th c.

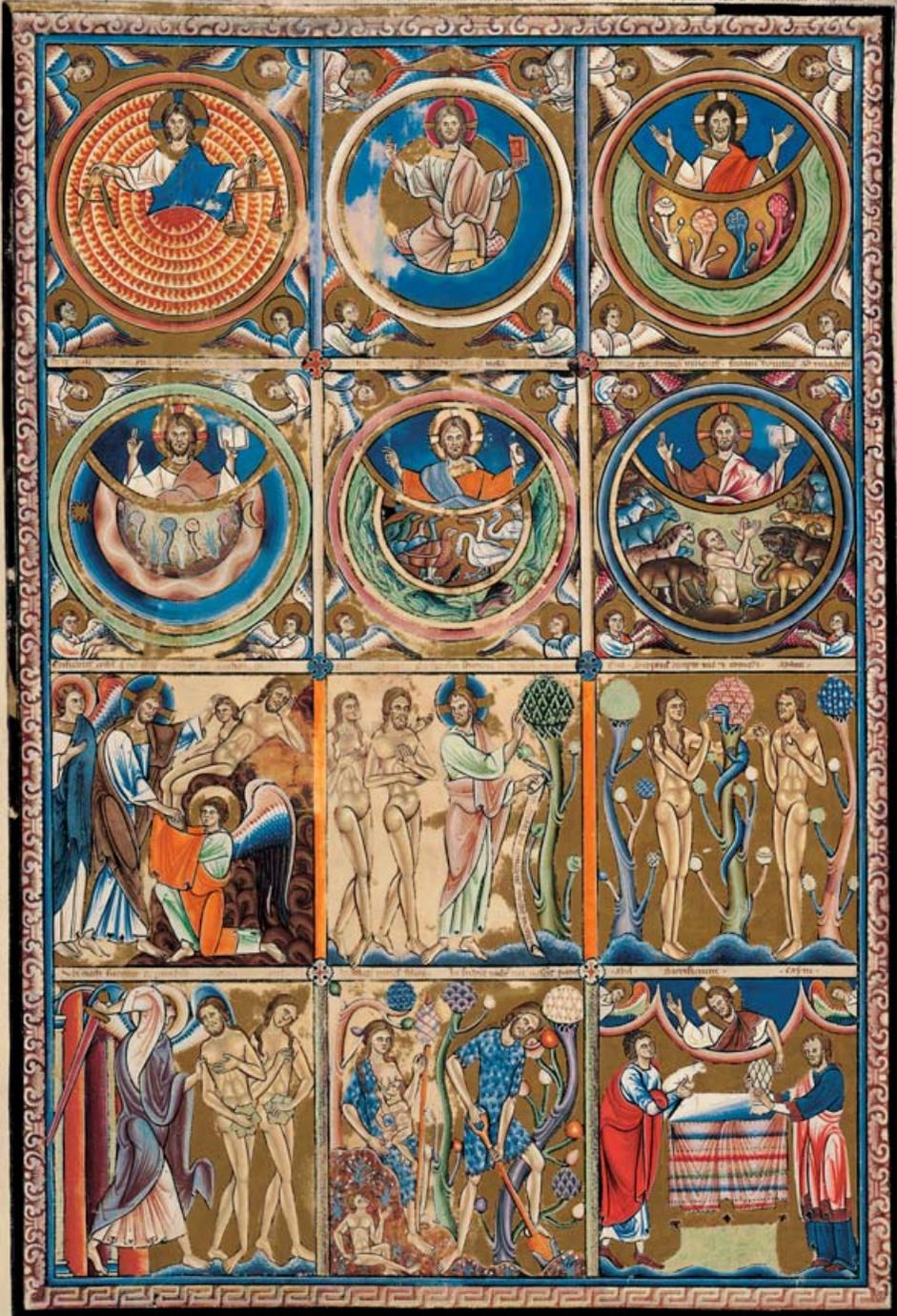
Size: ± 480 x 325 mm

356 pages, more than 140 miniatures
illuminated with gold and 190 decorated
initials painted on gold ground

Bound in brown leather decorated
with gold

Full-colour commentary volume (296 p.)
by *Nigel Morgan* (Honorary Professor of
the History of Art, University of Cam-
bridge), *Rosa Alcoy* (Barcelona University)
and *Klaus Reinhardt* (Trier University)

The *Great Canterbury Psalter*, composed of 177 folios, is an exceptional work of art under every possible criteria. Amongst English illumination experts it is considered to be the last of three splendid psalters which were painted between the eleventh and twelfth and copied a Carolingian codex of the ninth century, the Utrecht Psalter. However, it must be noted that, at the same time, this codex is also the **most sophisticated and thorough expression available of Ferrer Bassa's work.**



BIBLE OF SAINT LOUIS

SANTA IGLESIA CATEDRAL PRIMADA • TOLEDO
MORGAN LIBRARY & MUSEUM • NEW YORK

*“Unique and unrepeatable first edition, strictly limited
to 987 numbered and authenticated copies”*



Provenance: France, 13th c.

Size: ± 420 x 320 mm

Three volumes, 1,230 pages,
4,887 medallions containing
illuminated scenes of biblical history

2 commentary volumes by *Miguel C.
Vivancos, J.P. Aniel, Francisco J.
Hernández, Manuel González, Ramón
González Ruiz, John Lowden, Klaus
Reinhardt, François Boespflug, Yolanta
Zaluska and Yves Christe:*

vol. I: 512 pp. and 128 illustrations;
vol. II: 496 pp. and 620 illustrations

The *Bible of St Louis* is one of a small group of Bibles copied in the 13th century for members of the French royalty belonging to the Capetian dynasty ruling at that time. It is a peculiar type of biblical book without precedents in the tradition of European scriptoria, and is lavishly illuminated in keeping with the rank of its owners.

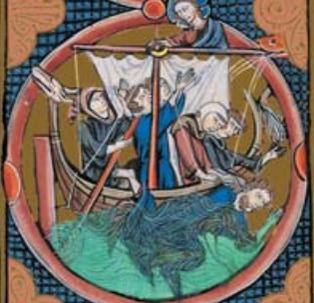
These bibles were usually known by the more modern name of *Bibles moralisées* and were few in number, as mentioned earlier, due to the high cost of producing them.

Naute u
 uasa q
 erant i
 nauu pcecut
 i mare ut alle
 uant nauis.
 7 accessit guber
 nator ad iona
 ubi dormiebat
 7 dix ei. Quid so
 pore depmiers?
 surge muoca de
 um nuu si forte
 cogiter ds de no
 bit 7 i pnam?

Iachus the sig
 nificat e per
 lignu a mo
 yse pcedu i
 marath per
 qd ag buloxare
 se sic i iudici
 iudicaz ut dul
 corare amaru
 dicit qua mto
 p peccat onyazat
 Qd aut ionas a
 gubernatore aut
 pte figur q sub
 dit aliqui cora
 puit maiorat si
 do ut exemplo si
 cur a fima coeti
 puit balsam.

Recurrunt
 naute
 ad iona
 Quid faciem t
 cessabit mare a
 nob: 7 dix pte
 re me i mare 7 p
 ueerunt eu 7 re
 ut mare a seruo
 re suo.

Similit fe
 er pulat
 laur eni
 man 7 uas dicit
 mundus sum
 a sanguine uul
 hui. et postea
 iudicant eum



Et ppa
 nunt
 domi
 pscem gndem
 ut deglunec
 ionam: 7 erat
 ionas i uentre
 pscis trib: die
 ly trib: noc
 tribus: 7 imma
 erit uir timo
 re magno tela
 mauerit ad do
 num 7 i iudic
 uerit i iudic dicit

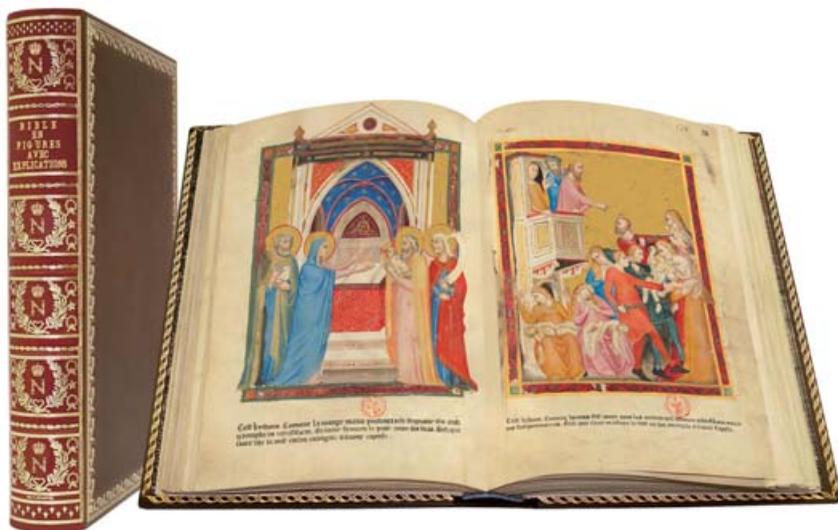
Sic iona
 i uentre
 pscis: 7
 ta xpe i sepulc
 qd uir timet
 clamauerit ad
 dium fige q cen
 turio: ab i iudic
 i iudicis i passio
 one: dicebant:
 uer de filius e
 rat iste.

Et dixit
 domi
 pscem
 et
 eiecit iona
 m ardam.

Hoc fige
 qd xpe
 spolia
 to inferno post
 tertiam diem
 resurrexit et
 adduxit sena
 plurimos qui
 mortis uinul
 tenebantur.



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Shelf mark: Français 9561

Date: c. 1340-1350

Provenance: Naples

Size: 310 x 210 mm

384 pages, 204 illuminations with gold

Bound in brown leather
decorated with gold

Full-colour commentary volume

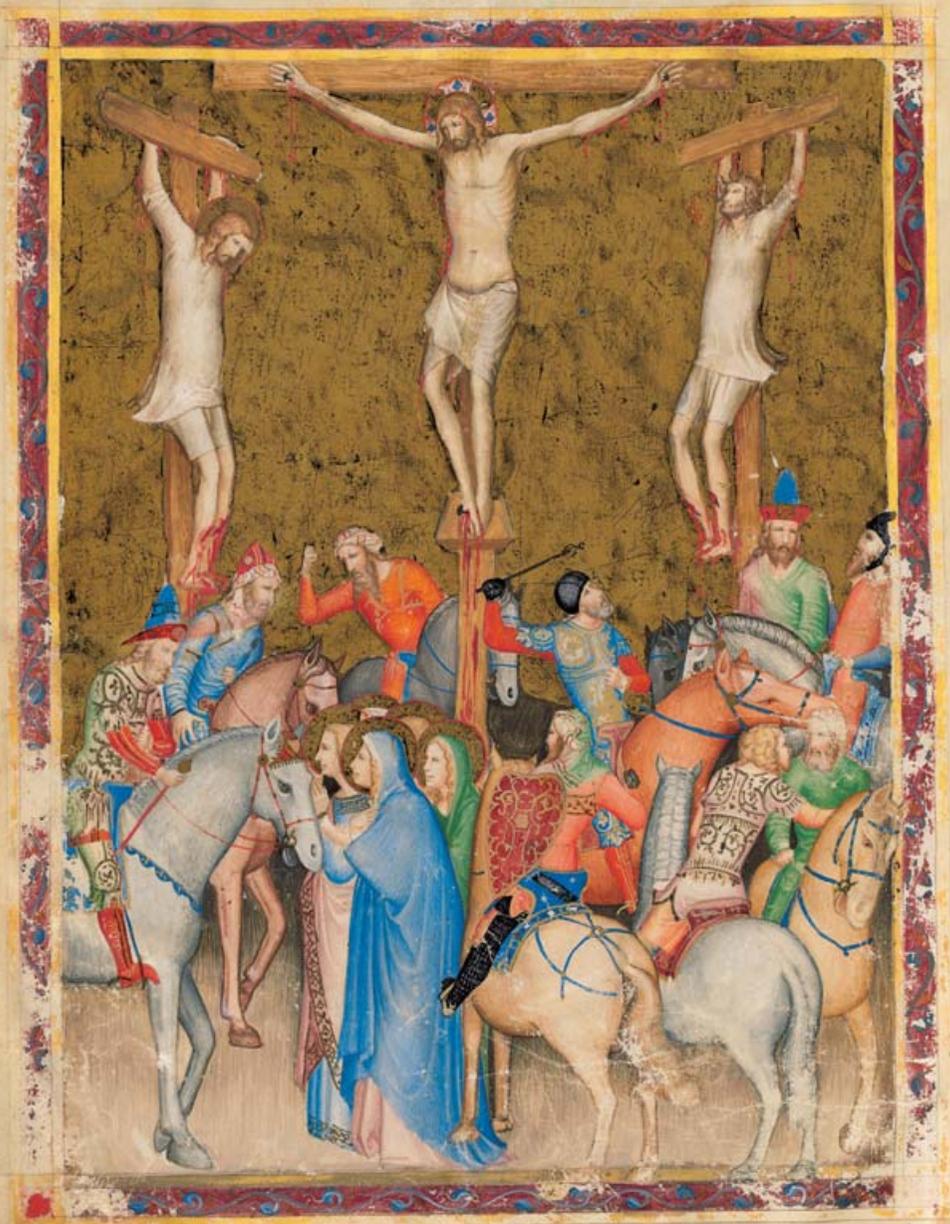
(376 pp.) by *Yves Christe*

(Université de Genève) and

Marianne Besseyre (Curator, BnF)

The *Bible moralisée of Naples* – commissioned by Robert of Naples, also known as Robert the Wise – takes us through more than a century of the dynastic history of France and Italy.

This single-volume Bible features a juxtaposition of two illustrative formulae that make this codex an exceptional item. The first 128 illuminations belong to the Bible moralisée genre. The 76 full-page paintings in the New Testament cycle contrast sharply with the preceding cycle, taking us into a different spiritual and figurative realm of mainly Giottesque inspiration.



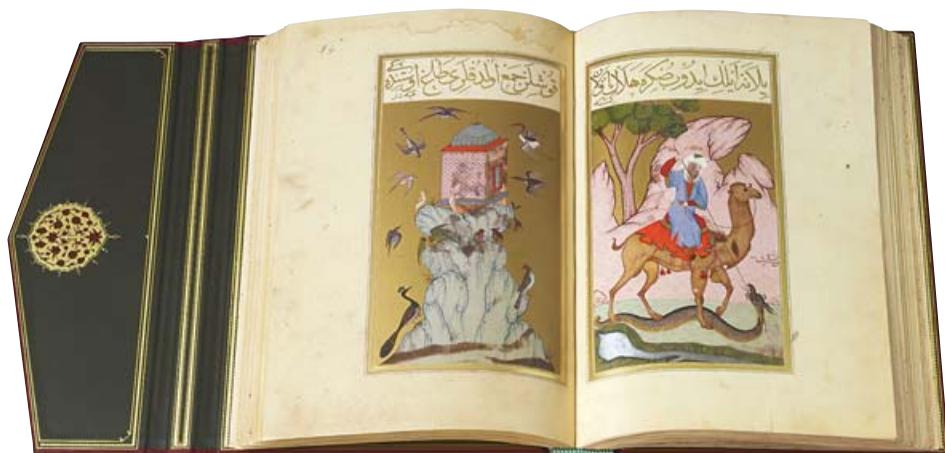
Cest ly storie. Coment nre seignour ihu crist pendu en la croiz. Cusi que saint
 pol le dist en ses epistres as salathas u tiers capite. Et coment la vier
 ge marie pria le centurion que il ne feust pas busier les iambes anostre
 seignour ihesu crist son filz cusi come il les auoit fait busier as tous lartoy



THE BOOK OF FELICITY

BIBLIOTHÈQUE NATIONALE DE FRANCE • PARIS

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to 987 numbered and authenticated copies”*



Shelf mark: Suppl. turc 242

Date: 1582

Size: 310 x 210 mm

286 **pages** and 71 full-page **miniatures**
lavishly embellished with gold

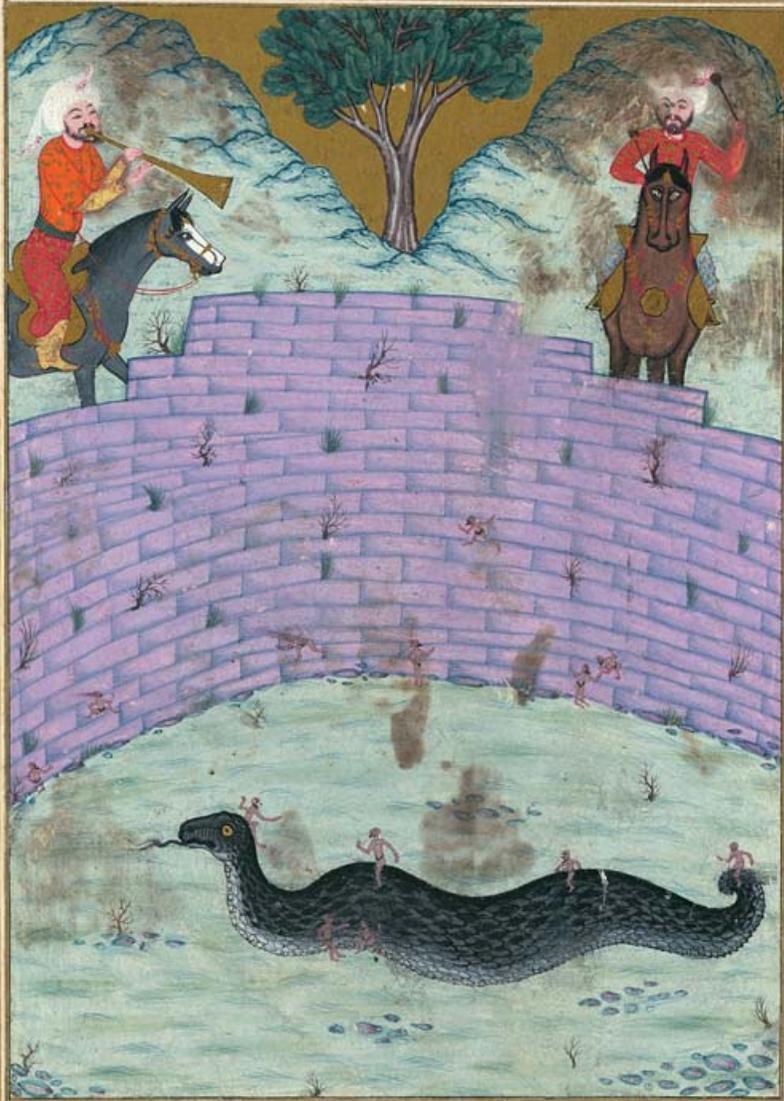
Turkish **binding** in red leather with
gold decoration

Full-colour commentary volume
(448 p.) by **Miguel Ángel de Bunes
Ibarra** (CSIC), Evrim Türkçelik,
Günsel Renda (Prof. of Ottoman Art,
Koç University) and **Stefano Carboni**
(The MET)

This *Book of Felicity*, commissioned by sultan Murad III for his daughter, features descriptions of the twelve signs of the zodiac accompanied by splendid miniatures; a series of paintings showing how human circumstances are influenced by the planets; astrological and astronomical tables; and an enigmatic treatise on fortune telling.

All the paintings seem to be by the same workshop under the guidance of the famous master Ustad ‘Osman, undoubtedly the artist of the opening series of paintings dedicated to the signs of the zodiac.

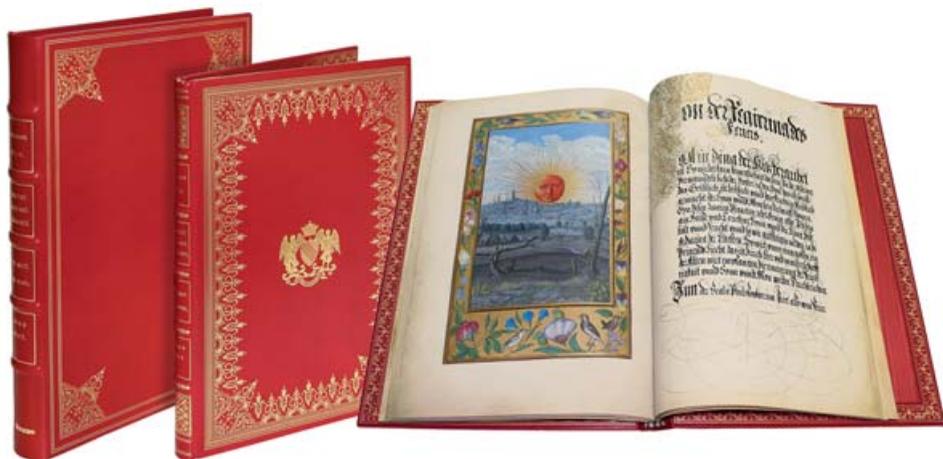
شکل دیوار جوج و ماجوج



SPLENDOR SOLIS

THE BRITISH LIBRARY • LONDON

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Shelf mark: Harley 3469

Date: 1582

Size: 230 x 330 mm

100 pages, 22 full-page illuminations
lavishly embellished with gold

Bound in crimson leather
decorated with gold

Full-colour commentary volume
(184 p.) by *Thomas Hofmeier* (Historian of Alchemy), *Jörg Völlnagel* (Art historian, research associate at the Staatliche Museen zu Berlin), *Peter Kidd* (Former curator of medieval and Renaissance manuscripts at the Bodleian and British Libraries) and *Joscelyn Godwin*

This codex, dated 1582, is the most beautiful treatise on alchemy ever made. The secrets of kabbalah, astrology and alchemic symbolism are revealed on 22 folios bearing full-page illustrations

According to J. Völlnagel, “The *Splendor Solis* is by no means a laboratory manual, a kind of recipe book for alchemists [...]. Rather, the *Splendor Solis* sets forth the philosophy of alchemy, a world view according to which the human being (the alchemist) exists and acts in harmony with nature, respecting divine creation and at the same time intervening in the processes underlying that creation, all the while supporting its growth with the help of alchemy”.



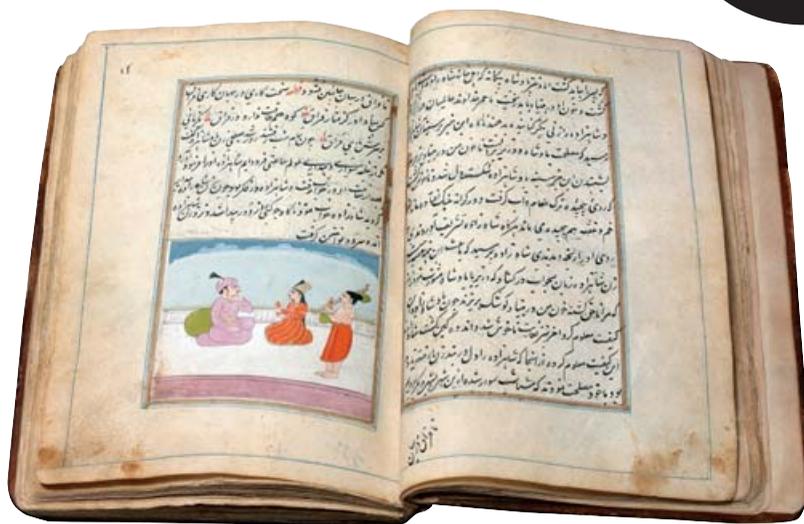
1582

THE PLEASURES OF WOMEN (LAZZAT AL-NISÂ)

BIBLIOTHÈQUE NATIONALE DE FRANCE • PARIS

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New



“A treatise in which poetry, eroticism and tempo come together”

Shelf mark: Suppl. persan 1804

Date: 18th C.

Size: 160 x 225 mm

200 pages and 51 miniatures

Full-colour commentary volume

This treatise is a Persian translation of the *Kokaśāstra*, which contains descriptions of the four different types of women and indicates the days and hours of the day in which each type is more prone to love.

The author quotes all the different works he has consulted, which have not survived to this day.

سگته کرد و دامت مرد کو باه شود و این منی مار یک شود و عمل
 قضیب است کردن بدین صورت اینست

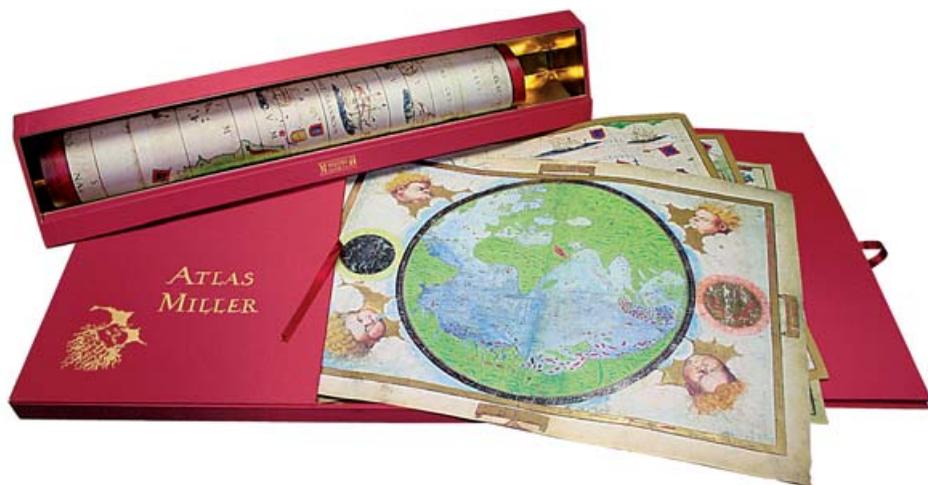


نوع ذکر عورت رستان غلطیده مانند یک مای خود را دراز

ATLAS MILLER

BIBLIOTHÈQUE NATIONALE DE FRANCE • PARIS

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Date: 1519

Provenance: Portugal

Size: made of 6 loose sheets
painted on both sides: 8 maps
41,5 x 59 cm and 2 maps 61 x 117 cm

Full-colour commentary volume
(432 p.) by *Luis Filipe Thomaz*
(Director of the Institute for Oriental
Studies of the Portuguese Catholic Uni-
versity), *Alfredo Pinheiro Marques*
and *Bernardo Sa Nogueira*
(Universidade de Lisboa)

This gem in the history of cartography is the outcome of the combined efforts of the workshops of the first two “schools” of Portuguese cartography: the experienced Reinels’ school and the Homems’ school. The extraordinarily rich decoration of this atlas is undoubtedly the work of a first class illuminator: António de Holanda.

The *Atlas Miller* is deservedly considered to be one of the best known and most valuable cartographic monuments of all times and its lavish artistic decoration is particularly noteworthy.

ATLAS VALLARD

THE HUNTINGTON LIBRARY, SAN MARINO (US)



“Unique and unrepeatable first edition, strictly limited to 987 numbered and authenticated copies”



Shelf mark: HM 29

Date: 1547

Size: ± 280 x 390 mm

68 **pages**, 15 double-page nautical charts
Red leather **binding** with gold decoration

Full-colour commentary volume
(244 p.) by **Luís Filipe F. R. Thomaz**
(Director of the Institute for Oriental
Studies of the Portuguese Catholic
University), **Dennis Reinhartz**
(Emeritus professor at the University
of Texas in Arlington) and **Carlos
Miranda** (Doctor in History)

Probably made in Dieppe (France), this world atlas contains 15 nautical charts lavishly illustrated, as well as nautical information, tables of declinations, etc.

In addition to the Portuguese plans and geographical content, this work also passed through the hands of a professional illuminator who created fabulous images that are the equal of those in the *Atlas Miller*.

This anonymous atlas also includes beautiful images depicting exotic non-European peoples, episodes from the colonisation process, etc.



UNIVERSAL ATLAS OF FERNÃO VAZ DOURADO

ARQUIVO NACIONAL DA TORRE DO TOMBO • LISBON

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to 987 numbered and authenticated copies”*

New



This sublime example of sumptuous cartography seems to owe more to the art of illumination than to cartography. Although little is known for sure about the mapmaker, Fernão Vaz Dourado, the unmistakable style of his entire production suggests he had one prototype atlas and created all his others by making additions or modifications to its strictly cartographic content.

Images by Vaz Dourado were soon found in the printed cartography of northern Europe such as, for example, the one

in Linschoten's work or the one that circulated in editions of Ortelius's work. These images were used by everyone as the basis for new versions.

Date: 1571

Size: 18 maps 53 x 51 cm

Full-colour commentary volume
by *João Carlos Garcia, Amélia Polónia,*
Maria Fernanda Alegria,
Alexandra Curvelo, Sónia Domingos,
Teresa Araújo and Ana Fialho



Océan Indien et mers de Chine

TRACTATUS DE HERBIS

THE BRITISH LIBRARY • LONDON

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Shelf mark: Sloane Ms. 4016

Date: 1440

Provenance: Italy

Size: 380 x 260 mm

218 pages, all illuminated

Bound in embossed, dark green leather

Full-colour commentary volume

by *Alain Touwaide*

(Smithsonian Institution)

Herbal manuscripts preserve ancient Greek and Arabic writings describing the medical uses of plants. The major texts were translated into Latin in the Middle Ages and often illustrated.

This mid-15th century manuscript contains an alphabetical list of simples: remedies derived from single natural resources. Each simple is captioned with the plant's name and synonym, or a translation of its Arabic name. A richly illustrated codex with practically no text such as this one may have been made for book collectors as well as for medicinal use.

ad. andragora. alio noie antimi no uocit ca. a.
 bolloquinio. a. carcemio. a. abolorofa. a. andro
 pomoreos. a. apolea. antic. dic. tabol. i. r. ore.
 mandragore. filuestris qe simlis hoī. qe ppe hoc
 noiat mandragora.

ad. alia alio noie.
 acopa. aut molo
 chia. a. antonia ul.
 antea. aut coluris.
 aut d. item. a. lacoten.
 a. uramois. aut mal
 na rustica.



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Princes and powerful figures learned the rules of hygiene of the rational medicine of the late Middle Ages on the *Tacuinum Sanitatis*.

It concerns the six elements necessary for maintaining one's daily health: food and drink, air, movement and rest, sleep and wakefulness, secretions and excretions, changes and states of mind.

Each page features a miniature and a legend stating its nature, characteristics of what is deemed to be better or preferable for human health, the benefit it offers, any adverse effects it may have and the remedy for such adverse effects.

Shelf mark: Ms. Lat 9333

Date: mid- 15th c.

Provenance: Rhineland

Size: 355 x 225 mm

216 pages, all illuminated

Bound in embossed ivory colour leather

Full-colour commentary volume
(320 p.) by **Alain Touwaide**
(Smithsonian Institution),
Eberhard König (Freie Universität
Berlin) and **Carlos Miranda
García-Tejedor** (Doctor in History)

BINDING OF THE ISABELLA BREVARIY



Cutting the leather



Blind-tooled back cover and end lining

Stamping the ribs



Pallet and title



Headbanding and cut



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limited to 987 numbered copies certified by notary public.

JOSÉ ANTONIO CANEDA GOYANES

Notario de

Notary of

Lugo, Colegio de Galicia

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facsimil del

DO HEREBY CERTIFY that the
facsimile edition of the

**BREVIARIO
DE ISABEL
LA CATÓLICA**

ISABELLA BREVIARY

cuyo original se conserva en la British Library, en Londres, bajo la signatura «Add. Ms. 18.851», le corresponde el número 40 de la edición primera, única e irrepitable, numerada en arábigo y limitada a 987 ejemplares, realizada bajo la dirección de Manuel Moleiro Rodríguez y editada por:

the original of which is housed in the British Library, London, under shelf mark "Add. Ms. 18.851", is number 40 in Arabic numerals of a single and unrepeatable, limited edition of 987 copies directed by Manuel Moleiro Rodríguez and published by:

M. MOLEIRO EDITOR, S. A.

Forman parte de esta misma edición 77 ejemplares con numeración romana destinados a la British Library, al Editor y al Depósito Legal.

This same edition includes 77 copies in Roman numerals for the British Library, the Editor and the Spanish Book catalogue.

Todo ello según el acta autorizada por mí, el 12 de marzo de dos mil diez, número 649 de mi protocolo.

The foregoing is pursuant to document 649 in my records which I authenticated on March 12th of the year two thousand and ten.

Lugo, 23 de marzo 2010.

Lugo, March 23rd, 2010.



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