

M. MOLEIRO ⇨ THE ART OF PERFECTION

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HOURS OF HENRY VIII

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The *Hours of Henry VIII*, Jean Poyer's masterpiece, receives its name from King Henry VIII of England, second monarch of the House of Tudor. This codex, **endowed with an unparalleled dramatic force fitting for the most passionate and fascinating monarch in English history**, is known to have belonged to a series of later English kings. For example, there is proof that between the eighteenth and nineteenth centuries it still belonged to the library of George III.

Jean Poyer's career as a painter was short, from 1483 to 1503, but he was famous for being a master colourist and a genius at composition and perspective. Both Poyer and Bourdichon, painter of the *Great Hours of Anne of Brittany*, were amongst the finest illuminators in the early sixteenth century and helped keep the art of illumination at its peak of excellence.

- **Shelf mark:** MS H.8
- **Date:** c. 1500
- **Provenance:** Tours, France
- **Size:** ± 265 x 182 mm
- **400 pages** with 55 full-page miniatures
- **Bound** in red velvet; clasps with Henry VIII's coat of arms, monogram and motto.
- **Full-colour commentary volume** by Roger S. Wieck (The Morgan Library & Museum)

new



HOURS OF CHARLES OF ANGOULÊME

BIBLIOTHÈQUE NATIONALE DE FRANCE • PARIS

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This book of hours commissioned for Charles, Count of Angoulême (the father of Francis I of France) is undeniably Robinet Testard's most personal work. Testard, one of France's most creative painters, drew upon his boundless imagination to create a totally novel work. The calendar scenes on the opening pages are surprisingly original. Testard also portrays exotic landscapes, botanical elements, an acrostic featuring animated figures more typical of alphabet books, and even combines mythology and religion in rather peculiar ways. Testard's compositions in the Passion cycle are inspired by engraving techniques, and the intense, vivid colours in his paintings bring the scenes alive. And if this man- uscript defying prevailing trends was still not original enough, it even features a miniature by Bourdichon (none other than the master of the *Great Hours of Anne of Brittany*!).

- Shelf mark: Latin 1173
- Date: c. 1485
- Provenance: France
- Size: ± 215 x 155 mm
- Artist: Robinet Testard
- 230 pages, 38 full-page miniatures
- Red leather binding with gilt border
- Full-colour commentary volume

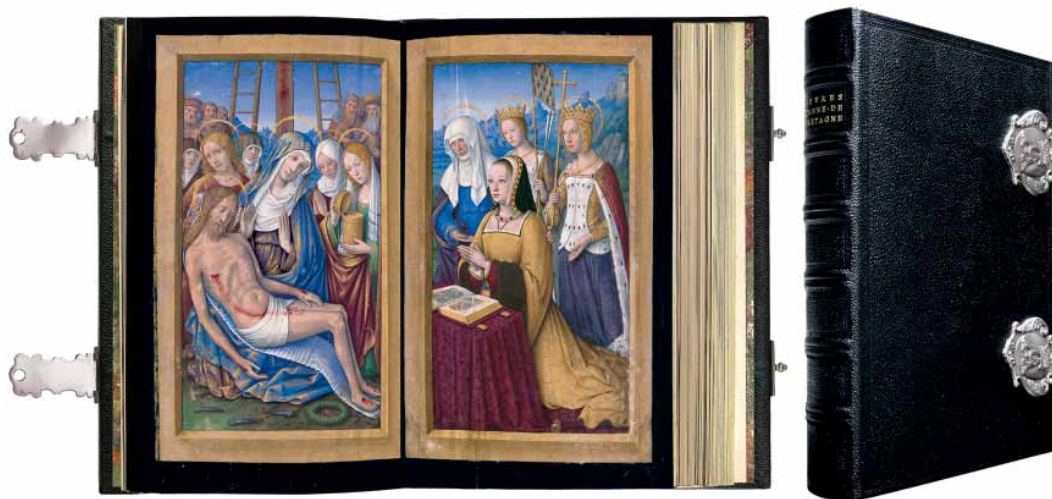
new



GREAT HOURS OF ANNE OF BRITTANY

BIBLIOTHÈQUE NATIONALE DE FRANCE • PARIS

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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.

- **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)



Saint Ursula and the eleven thousand virgins, f. 199v

THE ISABELLA BREVIARY

THE BRITISH LIBRARY • LONDON

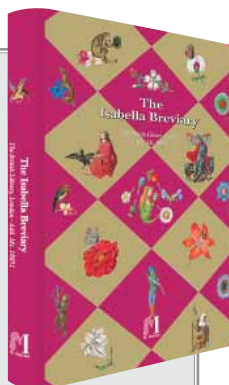
"Unique and unrepeatable first edition, strictly limited to 987 numbered and authenticated copies"



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.

Queen Isabella I was given this manuscript shortly before 1497 by her ambassador Francisco de Rojas to commemorate not only the double marriage of her children Infante Juan and Infanta Joanna to Margaret and Philip, the children of Emperor Maximilian of Austria and Duchess Mary of Burgundy, but also the successful undertakings of her reign: the discovery of America and the conquest of Granada.

- **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)

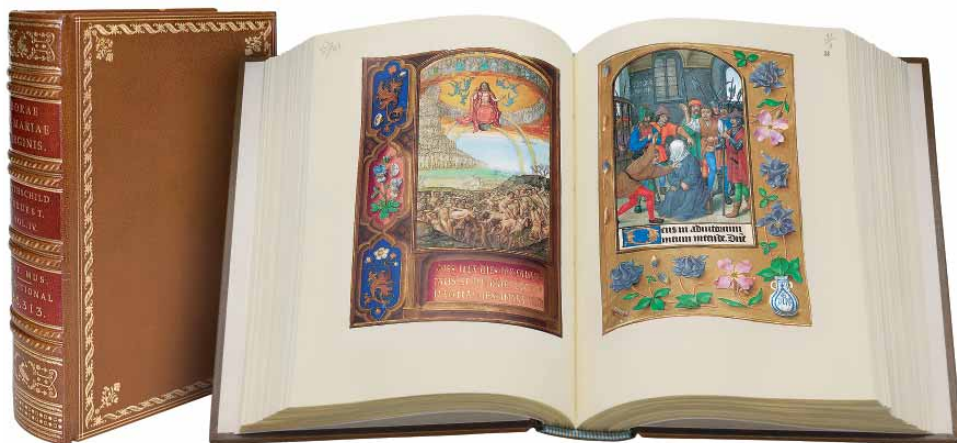


Apology of the conquest of Granada in 1492
Abraham rescues Lot and is rewarded by Melchisedech, f. 173r

THE HOURS OF JOANNA I OF CASTILE, JOANNA THE MAD

THE BRITISH LIBRARY • LONDON

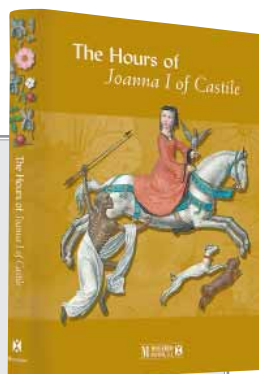
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The illuminations in this exceptional book of hours are the work of the Master of James IV of Scotland (Gerard Horenbout). Horenbout and Simon Bening are recognized as the leading Flemish illuminators of the first half of the 1500s.

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)



THE APOCALYPSE OF 1313

BIBLIOTHÈQUE NATIONALE DE FRANCE • PARIS

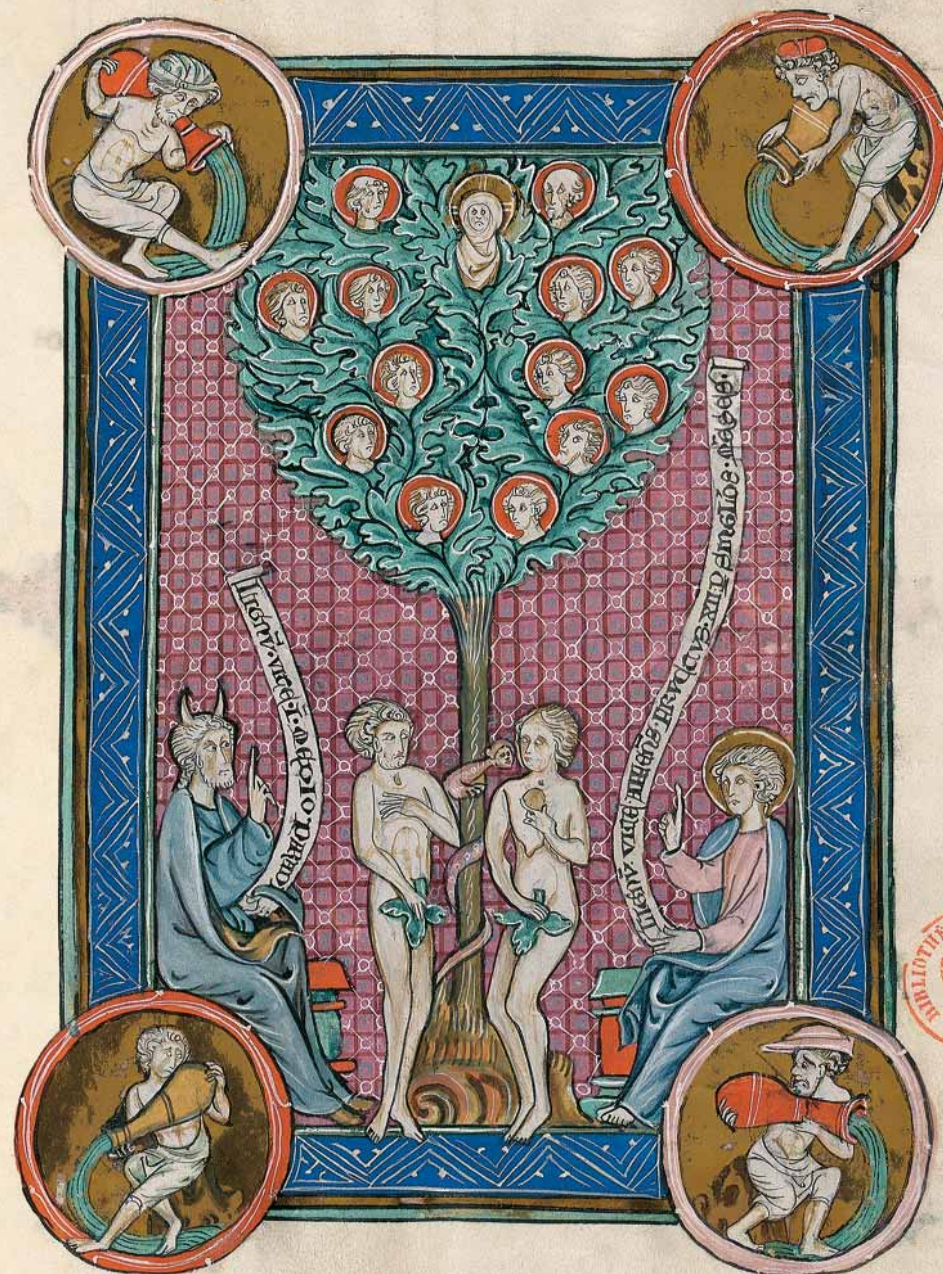
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Signed and dated in 1313 by its illuminator, Colin Chadewe, this Apocalypse is a one-of-a-kind creation. The manuscript stands out for the meticulous manner in which Hell is represented, it really is a catalogue of the artist's broad imagination and 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



CARDEÑA BEATUS

MUSEO ARQUEOLÓGICO NACIONAL • MADRID
THE METROPOLITAN MUSEUM OF ART • NEW YORK

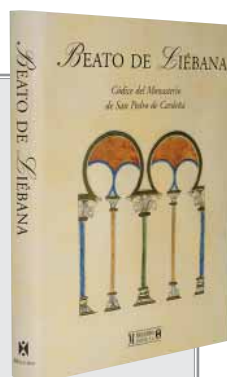
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The *Cardena Beatus* is the work of two miniaturists and one of the most lavish, artistically elaborate and finest quality codices in its *stemma* (Family II, branch B).

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)



THE GREAT CANTERBURY PSALTER

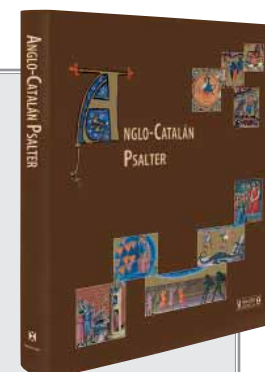
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The *Great Canterbury Psalter*, composed of 177 folios, is an exceptional work of art under every possible criteria. Amongst English illumination experts it is considered to be the last of three splendid psalters which were painted between the eleventh and twelfth centuries. This rich, artistic amalgam was to merge, more than a century later, with the finest, Italianate Gothic introduced into the Iberian Peninsula by Ferrer Basa. This convergence of the two different figurative cultures, more than one hundred years apart, is one of the most important features of the codex, a facet that makes it unique in the history of art. This is an essential manuscript for an understanding of medieval European painting.

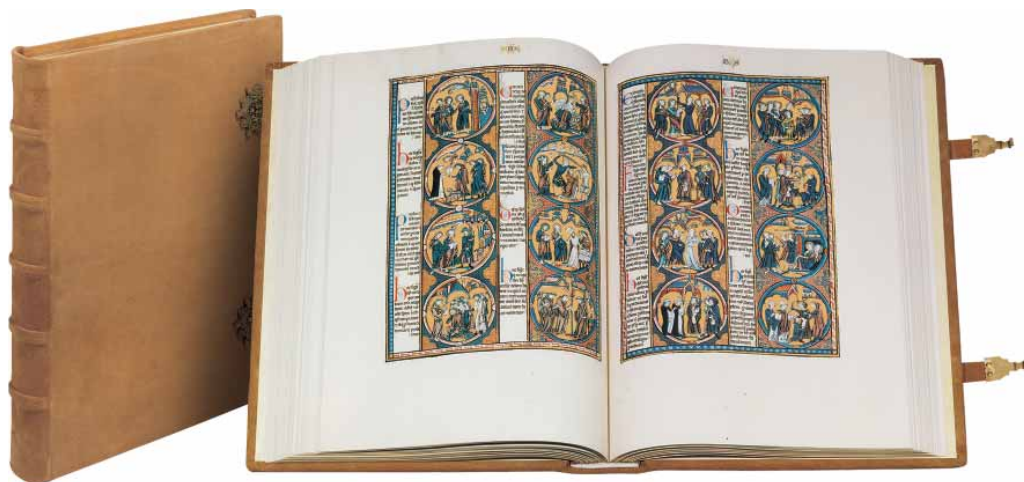
- **Shelf mark:** Lat. 8846
- **Date:** 13th c. and 14th c.
- **Size:** ± 480 x 325 mm
- **356 pages**, more than 140 miniatures illuminated with gold and 190 decorated initials painted on gold ground
- **Bound** in brown leather decorated with gold
- **Full-colour commentary volume** (296 p.)
by **Nigel Morgan** (Honorary Professor of the History of Art, University of Cambridge), **Rosa Alcoy** (Barcelona University) and **Klaus Reinhardt** (Trier University)



BIBLE OF SAINT LOUIS

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

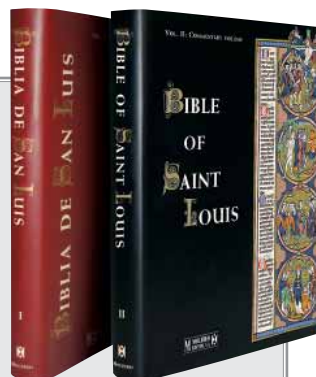
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The *Bible of St Louis* is one of a small group of Bibles copied in the thirteenth century for members of the French royalty belonging to the Capetian dynasty ruling at that time. It is a peculiar type of biblical book without precedents in the tradition 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.

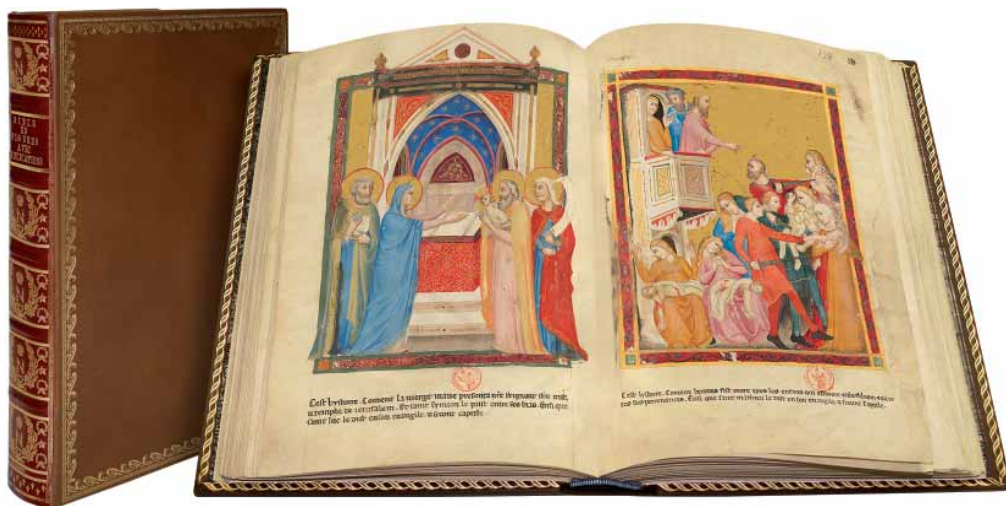
- **Provenance:** France, 13th c.
- **Size:** ± 420 x 320 mm
- **Three volumes**, 1,230 pages, 4,887 medallions containing illuminated scenes of biblical history
- **2 commentary volumes** by Miguel C. Vivancos, J.P. Aniel, Francisco J. Hernández, Manuel González, Ramón González Ruiz, John Lowden, Klaus Reinhardt, François Boespflug, Yolanta Zaluska and Yves Christe: vol. I: 512 pp. and 128 illustrations; vol. II: 496 pp. and 620 illustrations



BIBLE MORALISÉE OF NAPLES

BIBLIOTHÈQUE NATIONALE DE FRANCE • PARIS

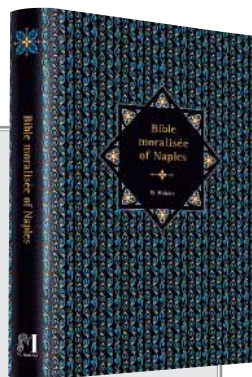
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The *Bible moralisée of Naples* – commissioned by Robert of Naples, also known as Robert the Wise – takes us through more than a century of the dynastic history of France and Italy.

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.

- **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)



Ceste hystoire . Coment saint iehan baptiste tesmoynage de nre seig
neur ihu crist . avist nees a le agnel de dien . Ensi que saint iehan le dist
en son enangile a primer capitle -

The Testimony of John the Baptist, f. 144v

THE BOOK OF FELICITY

BIBLIOTHÈQUE NATIONALE DE FRANCE • PARIS

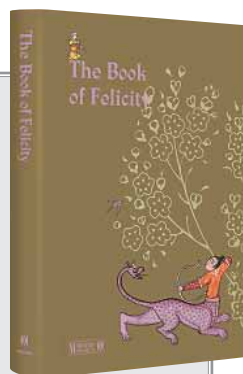
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This *Book of Felicity*, commissioned by sultan Murad III for his favorite daughter, features descriptions of the twelve signs of the zodiac accompanied by splendid miniatures; a series of paintings showing how human circumstances are influenced by 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.

- **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)



The Laughing Snake, f. 90v

SPLENDOR SOLIS

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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".

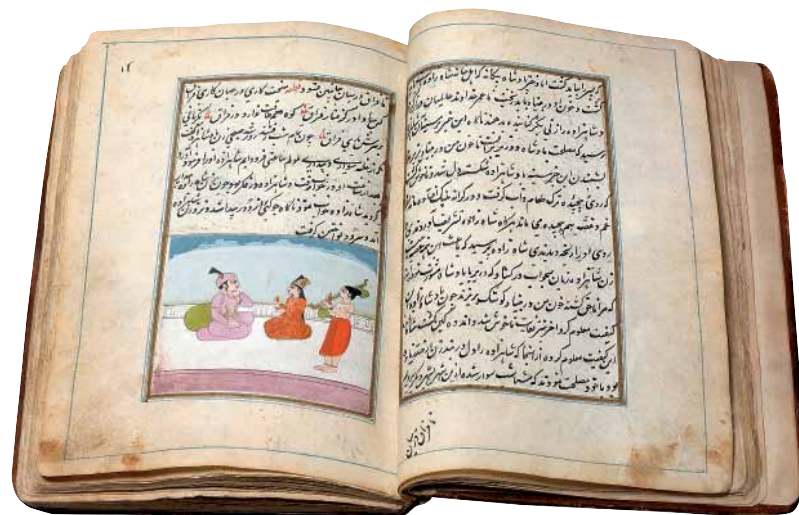
- **Shelf mark:** Harley 3469
- **Date:** 1582
- **Size:** 230 x 330 mm
- **100 pages**, 22 full-page illuminations lavishly embellished with gold
- **Bound** in crimson leather decorated with gold
- **Full-colour commentary volume** (184 p.) by **Thomas Hofmeier** (Historian of Alchemy), **Jörg Völlnagel** (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**



THE PLEASURES OF WOMEN (LAZZAT AL-NISÂ)

BIBLIOTHÈQUE NATIONALE DE FRANCE • PARIS

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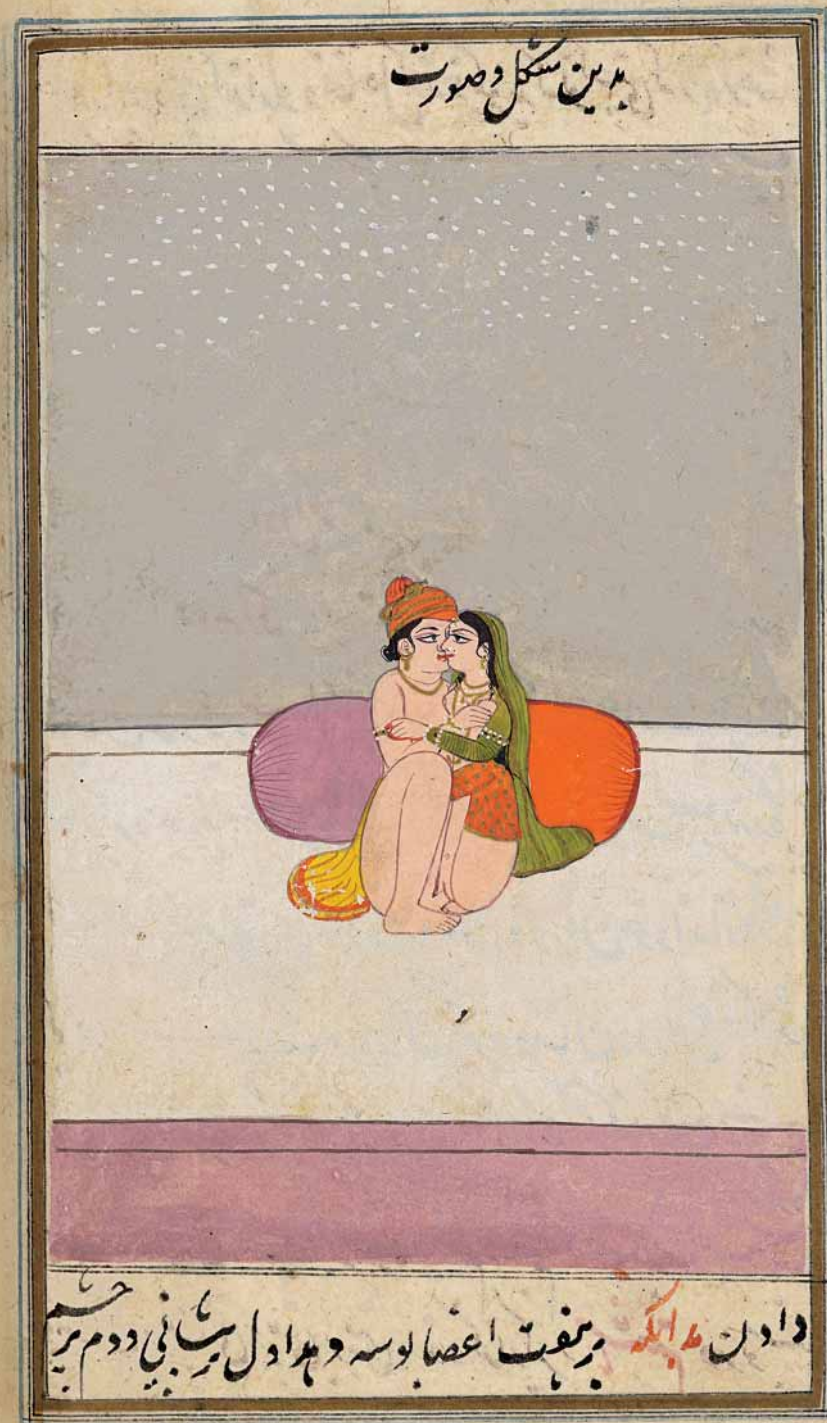


*"A treatise in which poetry,
eroticism and tempo come together"*

In Muslim India numerous treatises were written on sexology. Many of them included prescriptions concerning problems dealing with virility or, more precisely, with masculine sexual arousal. The Sanskrit text which is considered the primary source for all Persian translations is known as the *Koka Shastra* (or *Ratirahasya*). The *Ladhdhat al-nisâ* is a Persian translation of the *Koka Shastra*, 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.

- Shelf mark: Suppl. persan 1804
- Date: 18th c.
- Size: 160 x 225 mm
- 200 pages and 51 miniatures
- Full-colour commentary volume

new



ATLAS MILLER

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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 Reinel's school and the Homem's 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.

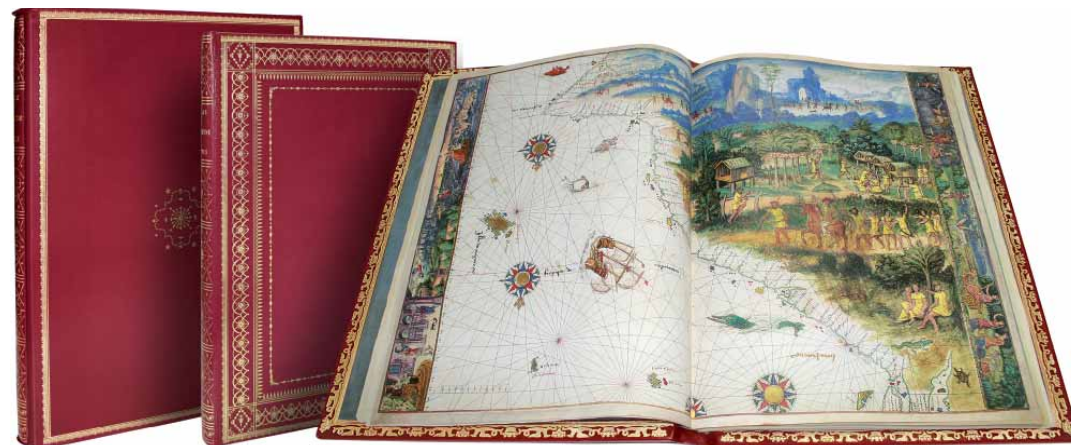
- **Date:** 1519
- **Size:** made of 6 loose sheets painted on both sides:
8 maps 41,5 x 59 cm and 2 maps 61 x 117 cm
- **Full-colour commentary volume** (432 p.)
by **Luís Filipe Thomaz** (Director of the Institute for Oriental Studies of the Portuguese Catholic University),
Alfredo Pinheiro Marques and **Bernardo Sa Nogueira**
(Universidade de Lisboa)



VALLARD ATLAS

THE HUNTINGTON LIBRARY • SAN MARINO (US)

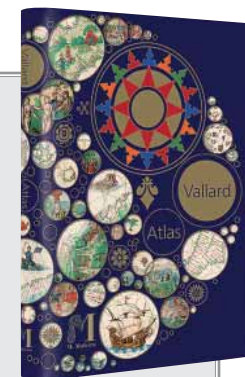
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Probably made in Dieppe (France), this world atlas contains 15 nautical charts lavishly illustrated, as well as nautical information, tables of declinations, etc.

The *Vallard Atlas* is one of the most noteworthy atlases of the sixteenth century, with formidable miniatures depicting the daily life of the native population at that period as well as being a wonderful testimony of the Age of Discovery, proving also that Australian territories were already discovered by Portuguese adventurers in the sixteenth century.

- **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)

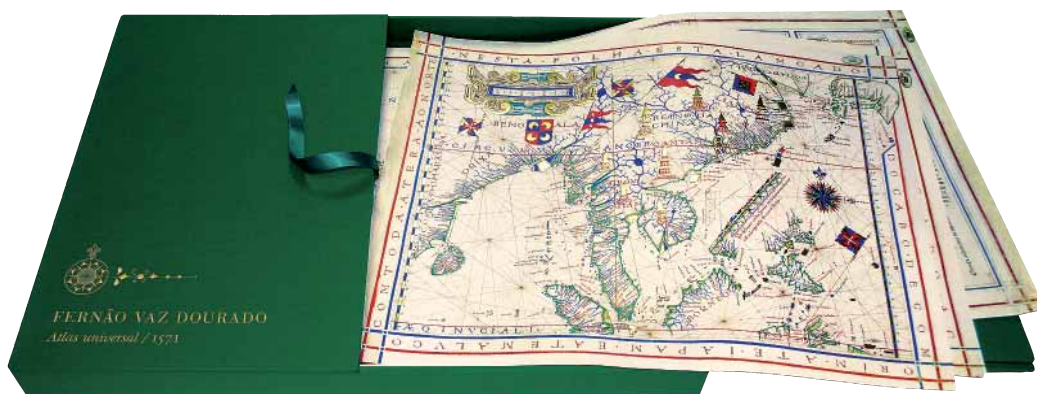




UNIVERSAL ATLAS OF FERNÃO VAZ DOURADO

ARQUIVO NACIONAL DA TORRE DO TOMBO • LISBON

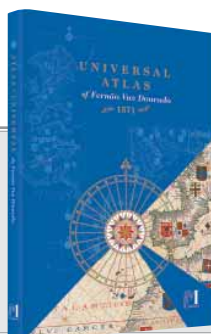
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This sublime example of sumptuous cartography seems to owe more to the art of illumination than to cartography. Although little is known for sure about the mapmaker, Fernão Vaz Dourado, the unmistakable style of his entire production suggests he had 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 41 cm
- **Full-colour commentary volume** (200 p.)
by João Carlos Garcia, Amélia Polónia,
Maria Fernanda Alegria, Alexandra Curvelo,
Sónia Domingos, Teresa Araújo and Ana Fialho



TRACTATUS DE HERBIS

THE BRITISH LIBRARY • LONDON

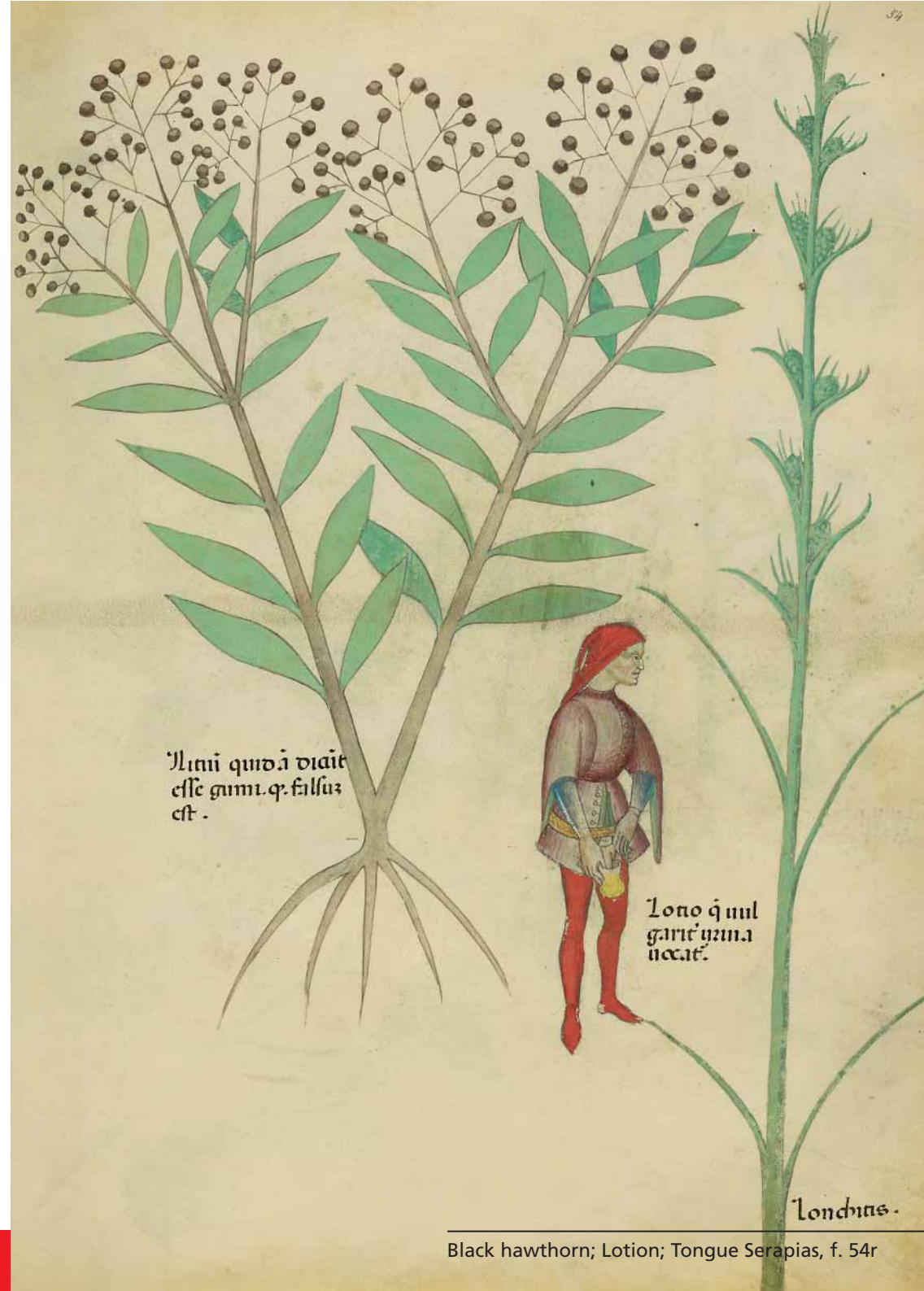
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Herbal manuscripts preserve ancient Greek and Arabic writings describing the medical uses of plants. The major texts were translated into Latin in the Middle Ages and often illustrated.

This mid-fifteenth 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.

- **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** (512 p.) by Alain Touwaide (Smithsonian Institution)



TACUINUM SANITATIS

BIBLIOTHÈQUE NATIONALE DE FRANCE • PARIS

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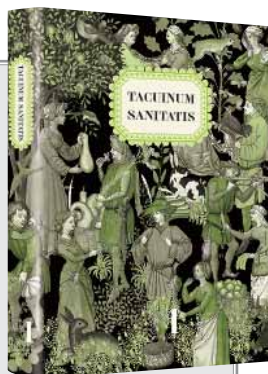


Princes and powerful figures learned the rules of hygiene of the rational medicine of the late Middle Ages on the *Tacuinum Sanitatis*.

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)



Cantus natura concordant uoces istarū. sōms quoz nō sūt usque Electio q̃
alliat aīde audientū Humilitas libat abegritudinibz Notitia q̃i affluet
p̃t delectationem Remo not̃ nī utet p̃t Humilitas hīs Cantus omibz complōbz
cantibz r̃ typibz r̃ reponibz ~

Das Singen ist das man die Stimmen oder Instrumenta zusammen rieht vff ain Melodei die sonnst nit
breitig ist. Das ist das best das die hörer lustig macht. Es erlediget die krancken oft von iren kranckheiten
ist nit aīet wann aīes des gewont wirt lūts willen. Darumb ist es besser das man es allein wirt geslōt willen
geben. Siet allen menschen in jederzeit vnd in allen landen.



BINDING OF THE ISABELLA BREVIARY



Cutting the leather



Blind-tooled back cover and end lining



Stamping the ribs



Pallet and title



Headbanding and cut

All our editions are first, unique and unrepeatable,
limited to 987 numbered copies certified
by notary public.

JOSÉ ANTONIO CANEDA GOYANES

Notario de

Notary of

Lugo, Colegio de Galicia

DOY FE: de que a la presente edición
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 10 de la edición primera, única e irrepitible, 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 10 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.



[Handwritten signature]



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