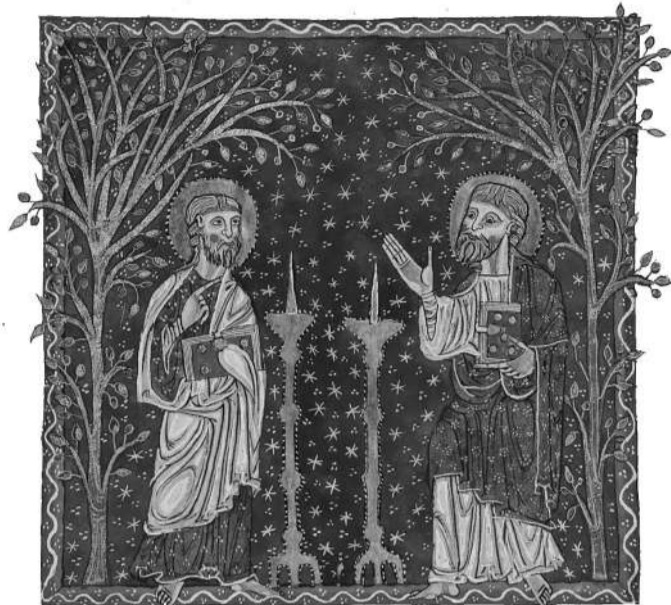


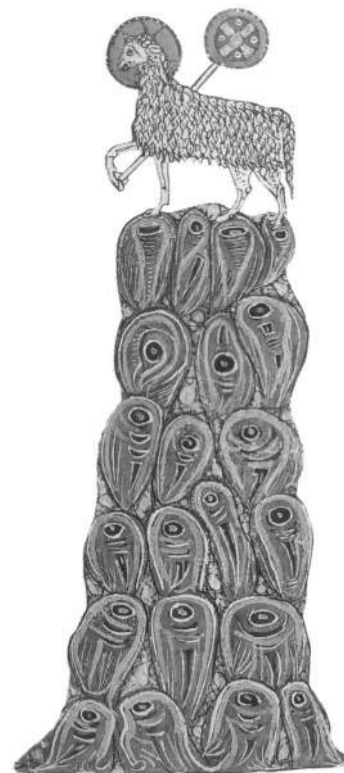
# Beatus of Liébana

*Codex of San Andrés de Arroyo* ❖ *Palencia*

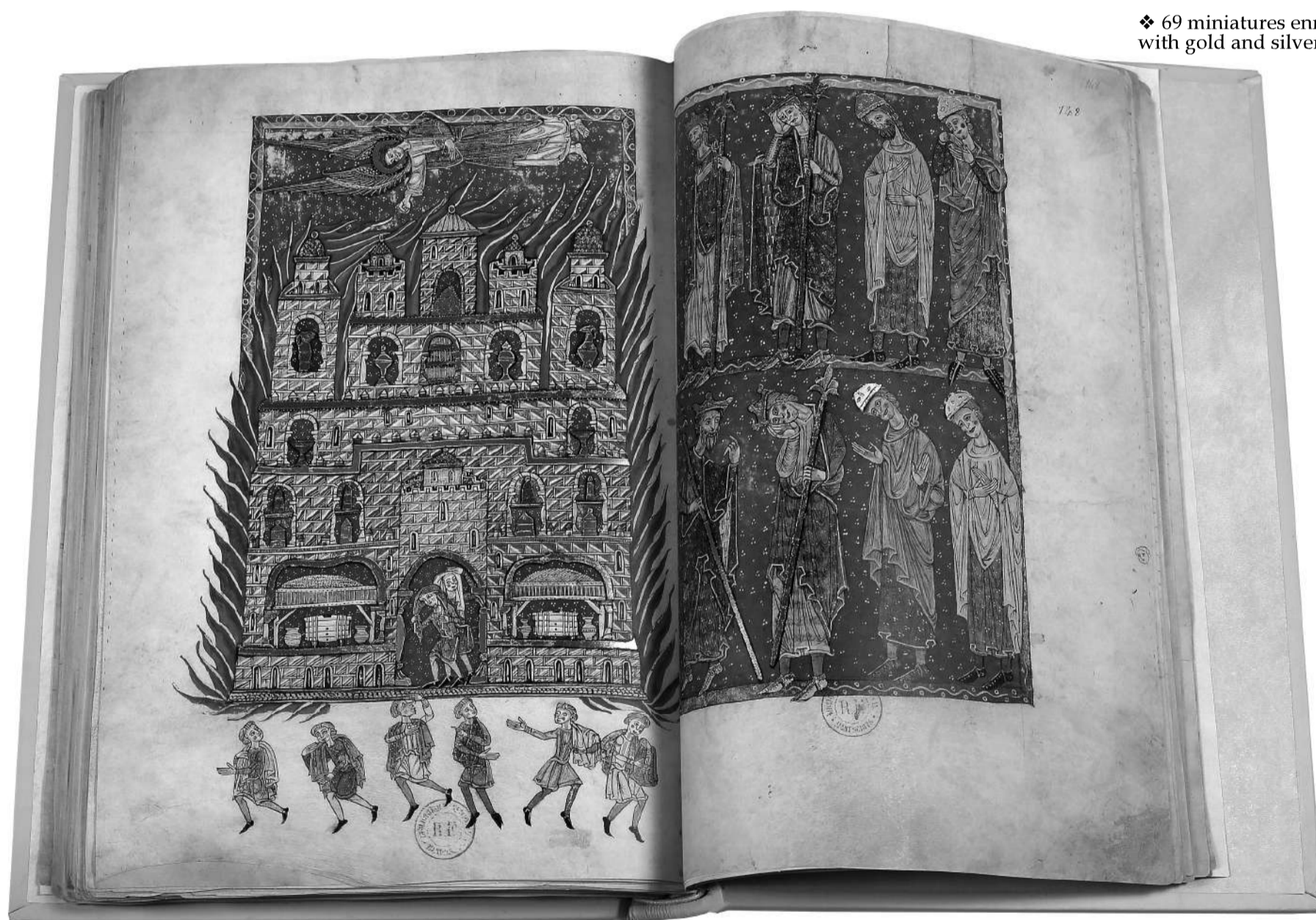
«quasi-original»



- ❖ Written in primitive Gothic script and illuminated with precious materials in the Monastery of San Pedro de Cardena.
- ❖ It comes from a female monastery: Cistercian nuns of the Monastery of San Andrés de Arroyo, in Palencia.
- ❖ Unique Beatus with the presence of more than one pictorial tradition in its miniatures.
- ❖ Special paper, handmade, with the same thickness, feel and smell of the original.
- ❖ Bound in ivory-colored, alum-tanned calfskin, following the same techniques used in the 13th century.
- ❖ Unique and unrepeatable print run, strictly limited to 987 copies duly numbered and authenticated, one by one, by notary.



- ❖ Year: c. 1210-1220.
- ❖ Size: ± 18 x 11 3/4 inches (457 x 300 mm).
- ❖ 334 pages, 2 columns, 39 lines.
- ❖ 69 miniatures enriched with gold and silver.



*Coffer case with the coat of arms of the Monastery of San Andrés de Arroyo*

"In the Beatus of San Andrés de Arroyo gold and silver were used profusely, indicating a desire to produce a rich manuscript, probably of royal donation [...] Lapis lazuli, which was brought from Persia and which achieved the most intense blues, provided a character of richness to the manuscripts in which it was used, comparable only to that achieved through the use of gold leaf."

DULCE OCÓN  
Professor of Art History



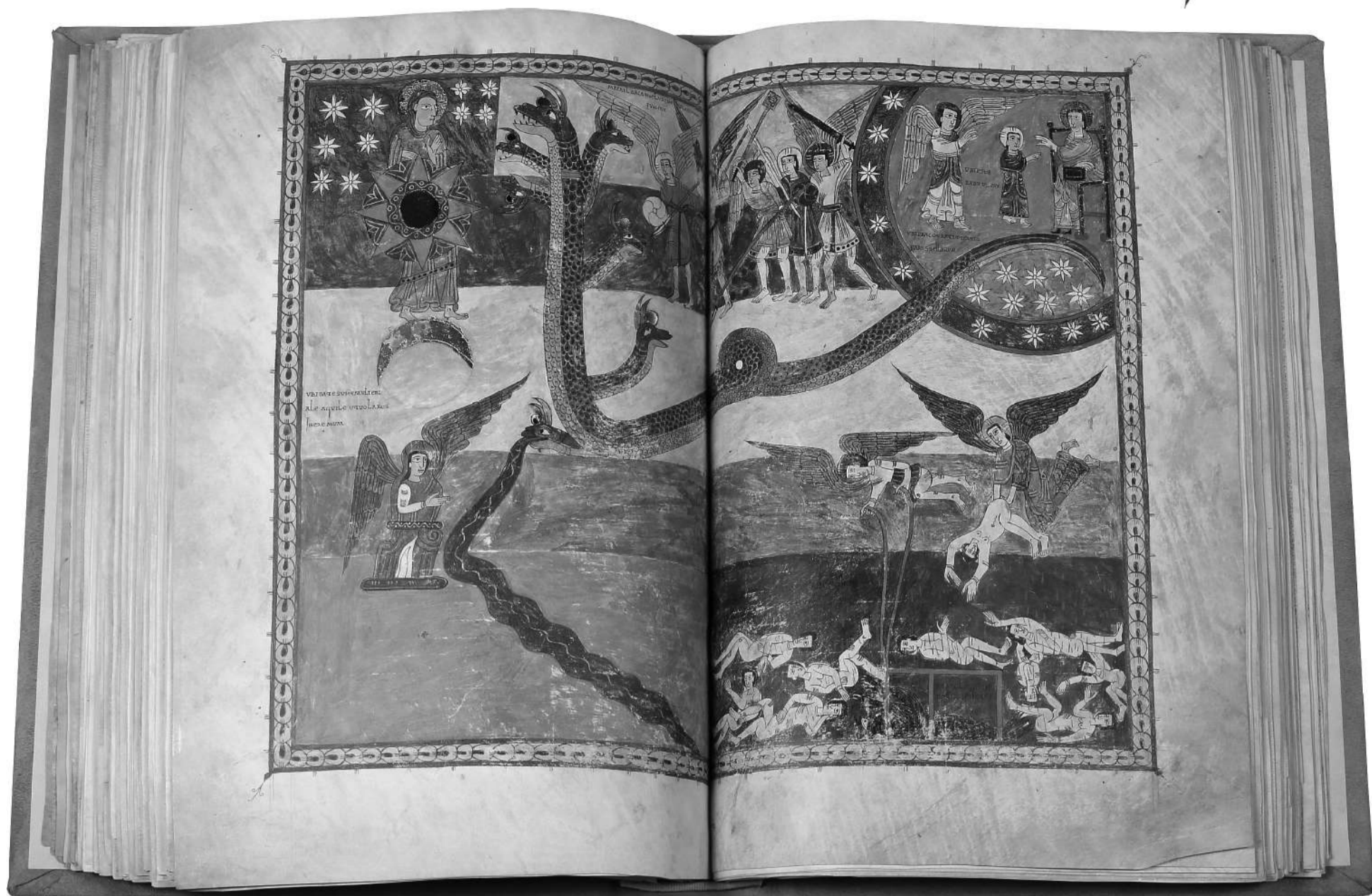
*Ivory-colored leather binding*



# Beatus of Liébana

*Girona Beatus*

«quasi-original»



❖ Signatura: Cathedral, Inv. No. 7 (11).

❖ 568 pages, 2 columns, 38 lines.

❖ Size: ± 15 3/4 x 10 1/4 inches (400 x 260 mm).

❖ Origin from Leon, perhaps from the Monastery of Tábara.

❖ Visigothic script.

❖ Tenth century.

❖ Donated to the cathedral of Girona in 1078 by its captain Juan.

❖ 114 miniatures enriched with gold.

❖ Bound in steezed leather.

❖ "The Beatus of Girona is one of the codices in which more formal and iconographic elements coming from al-Andalus are detected."

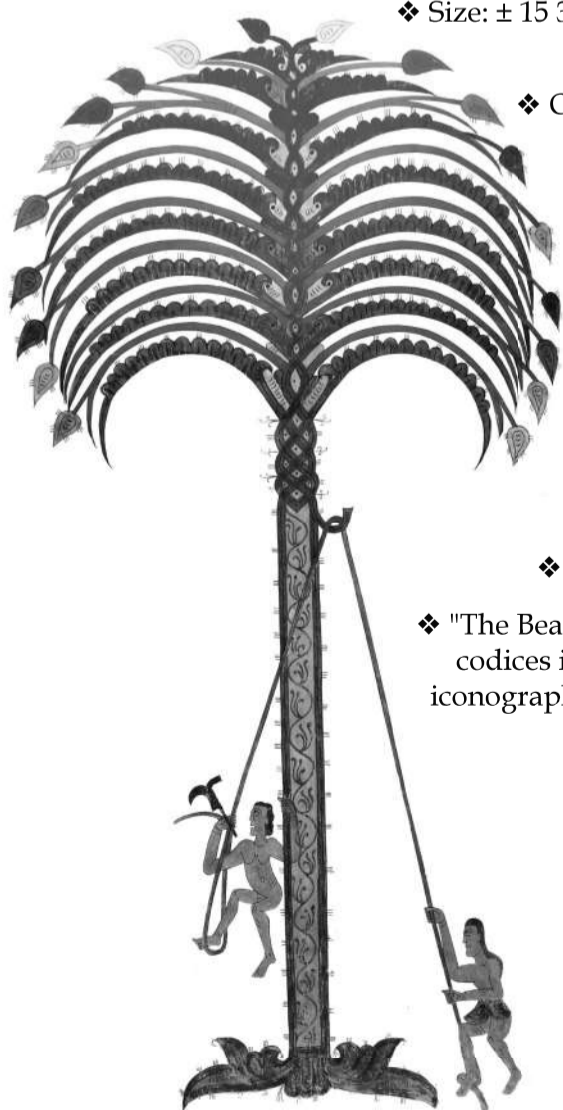
J. YARZA

«A few years after the completion of the Beatus of Valcavado, work began on one of the most important Spanish manuscripts of all times: the Beatus of Girona, the richest in illustration of those preserved, the one of which it can be said with greater reason that a Beatus is much more than the commentary on the illuminated Apocalypse, made by an abbot of Liébana named Beatus. [...]

It is also one of the best-known manuscripts, together with the Beatus of Ferdinand I and, almost certainly, the most studied. It is also the largest until the arrival of the last great copies of the 12th and 13th centuries (Beatus of San Pedro de Cardeña, San Andrés de Arroyo and Las Huelgas), in spite of having been shortened for the purpose of some binding. In addition, it is the work where more Muslimisms are detected, but signs of Carolingian origin are also multiplied. Finally, the figurative extra-apocalyptic richness implies the knowledge of a certain number of unusual texts, as unusual are the images that correspond to them.»

Joaquin Yarza

Professor of Art History



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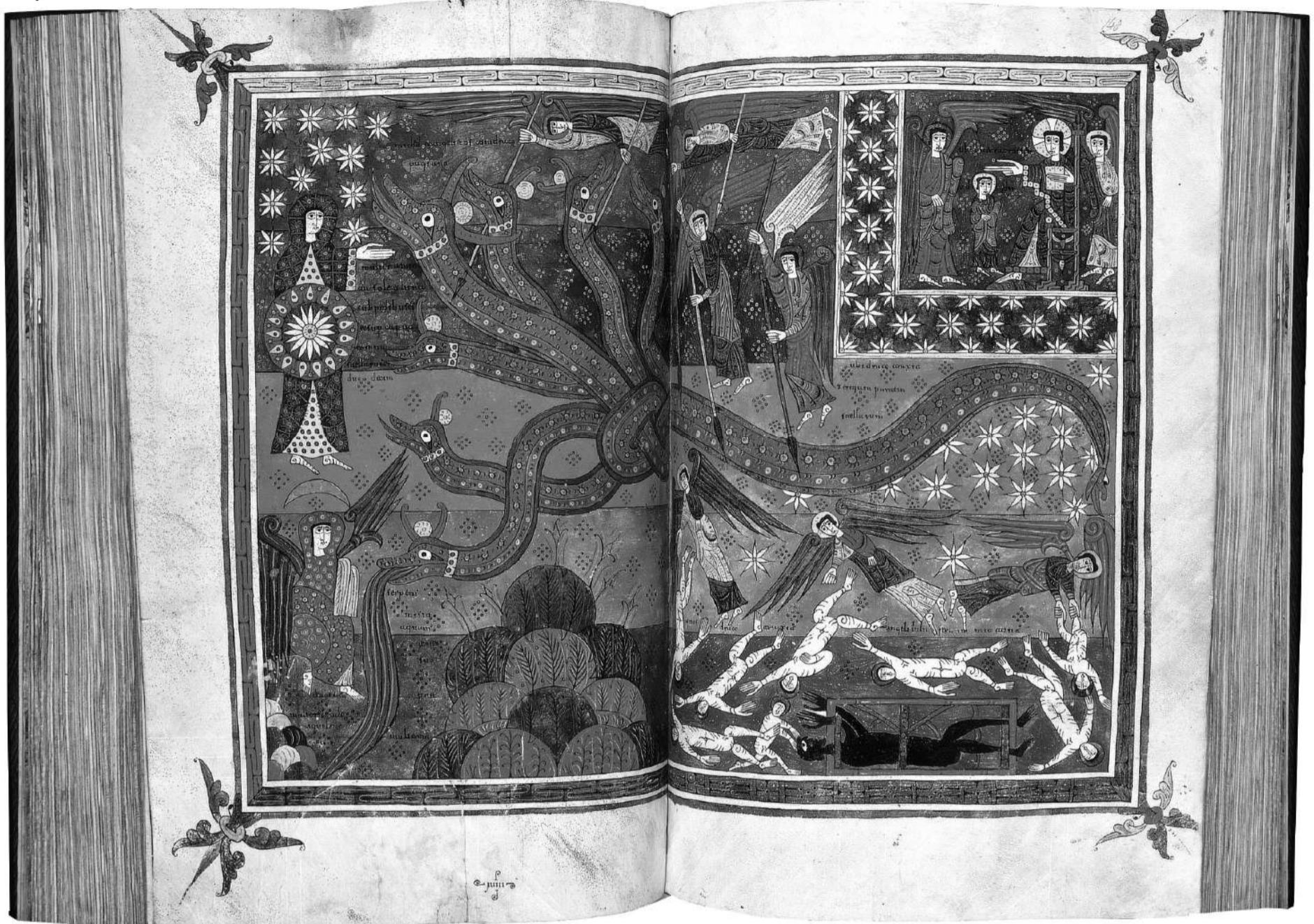
[info@moleiro.com](mailto:info@moleiro.com)



# Beatus of Liébana

*Codex of the Monastery of Santo Domingo de Silos ♦ Burgos*

«quasi-original»



♦ 560 pages.

♦ Size: ±14 3/4 x 9 3/4 inches (375 x 248 mm).

♦ © The British Library, Add. Ms 11695.

♦ 106 miniatures, illuminated with gold, with the most beautiful and spectacular chromatic range of all the beatuses.



[www.moleiro.com](http://www.moleiro.com)

♦ Codex copied by the monks Domingo and Muño, and illuminated by the prior Don Pedro, between 1091 and 1109, in the scriptorium of the Monastery of Santo Domingo de Silos.

♦ It was Abbot Don Juan who had the good fortune to receive the manuscript fully illuminated. [...] As chance would have it, June 30, 1109, the date of the completion of the entire work, was also the day of the death of King Alfonso VI".

♦ In an undetermined period, it was enriched with splendidly decorated folios from a Silensian antiphonary and a vision of hell, unique in Romanesque art".

♦ Written entirely in Visigothic minuscule, it contains evident influences of the Carolingian script.



«The Silense copy of Beato's work is, without any doubt, one of the most beautiful copies among all those preserved. Moreover, it gives the impression of having left the hands of its authors just a moment ago, for nine hundred years of history have hardly left any mark on it.»

Fr. MIGUEL C. VIVANCOS, O.S.B.

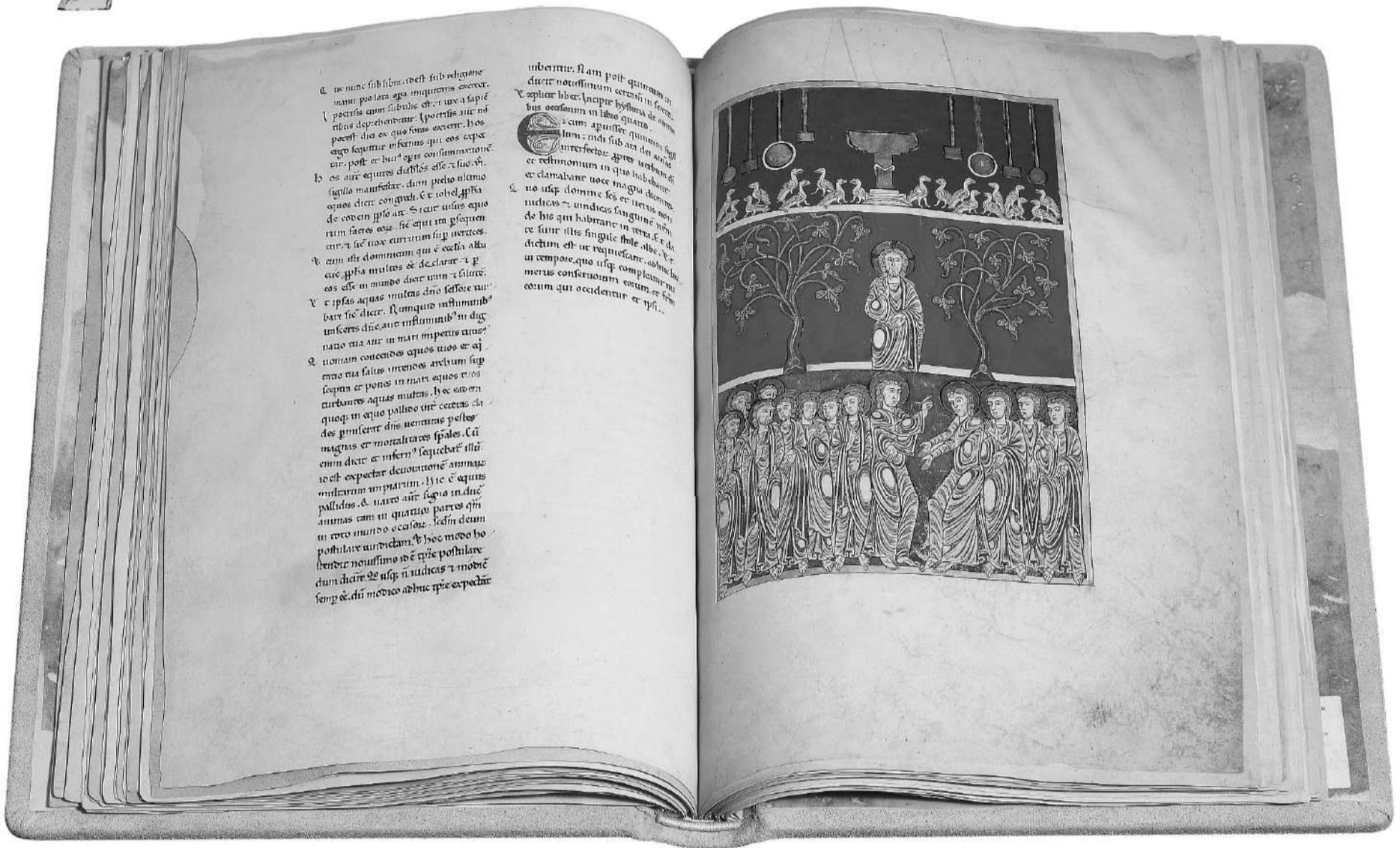
Prior of the Monastery of Santo Domingo de Silos, Ph.D. in History



# Beatus of Liébana

*Codex of San Pedro de Cardena ♦ Burgos*

«quasi-original»



♦ Size: ± 17 1/2 x 11 3/4 inches (445 x 300 mm).

♦ 292 pages, 51 miniatures enriched with gold, 2 columns, 36 lines.

♦ Written in Carolinian-Gothic script between 1175 and 1185, in the famous scriptorium of the Monastery of San Pedro de Cardena.

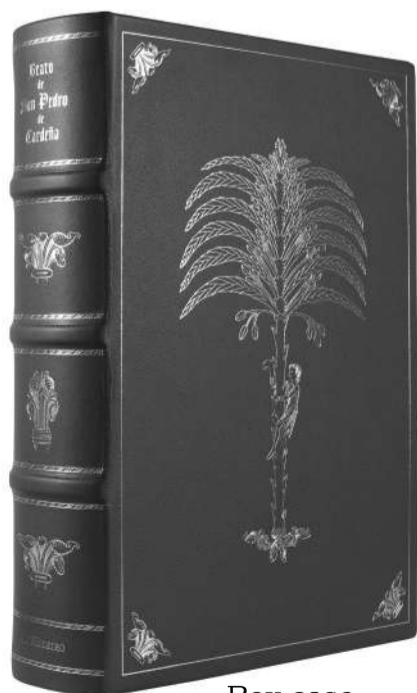
♦ Special paper, handmade, with the same thickness, feel and smell as the original.

«Throughout the manuscript, on the one hand, the elaboration and delicacy in the representation of the characters stands out, and, on the other, the intensity and vividness of color in the backgrounds, all richly adorned with gold leaf.»

ANGELA FRANCO  
National Archaeological Museum



Binding and hardware



Box case



♦ His folios are preserved in the Museo Arqueológico Nacional, Madrid (165 ff.), Biblioteca Francisco de Zabálburu, Madrid (2 ff.) and The Metropolitan Museum of Art, New York (15 ff.).

♦ Unique and unrepeatably print run, strictly limited to 987 copies duly numbered and authenticated, one by one, with a notarial certificate.

♦ Bound in ivory steezed leather.

**ARROYO BEATUS:**

#1. Folio 70v: Vision of the Four Horsemen

#2. Folio 147v: The Fire of Babylon

#3. Folio 160: Last Judgement

**SILOS BEATUS:**

#4. Folio 2: Hell

#5. Folio 86v: Adoration of the Lamb

#6. Folio 164: The Lamb on Mount Zion

**CARDEÑA BEATUS:**

#7. Folio 1A: Double Arch

#8. Folio 82: The Lamb Worshipped by Angels, Martyrs and the Blessed

#9. Folio 92: The Metaphor of the Palm Tree

**GIRONA BEATUS:**

#10. Folio 2: Maiestas Domini

#11. Folio 161v: St. John Receives the Rod and Measures the temple

#12. Folio 176v: Reign of the Seven-headed Beast

