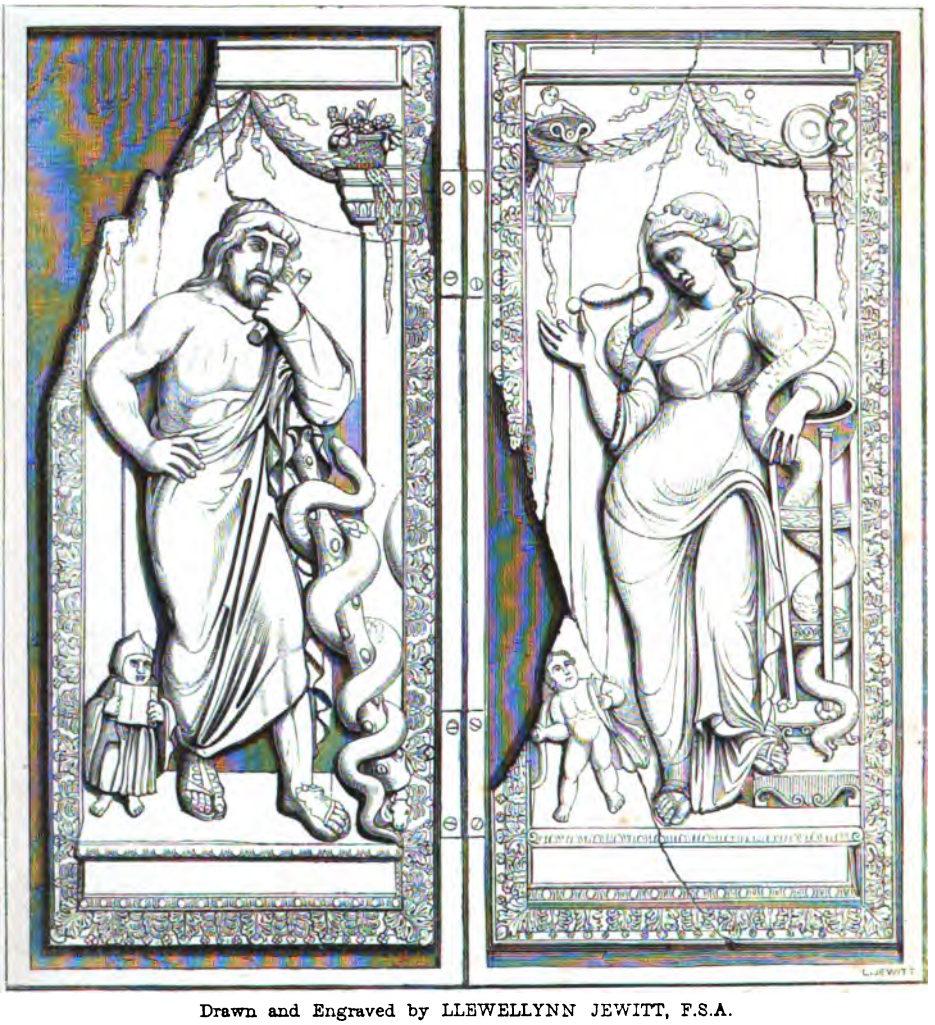

Drawn and Engraved by LLEWELLYNN JEWITT, F.S.A.

ÆSCULAPIUS AND HYGIEIA.

FROM AN IVORY DIPTYCHON

IN THE MUSEUM OF

JOSEPH MAYER, F.S.A., F.R.N.S.A.

&c. &c. &c.

LIVERPOOL.

CATALOGUE

OF THE

FEJÉRVÁRY IVORIES,

IN THE

MUSEUM OF JOSEPH MAYER, ESQ., F.S.A.;
M.R.S.N.A.; F.R.A.S.;
ETC. ETC.;

PRECEDED BY

AN ESSAY
ON ANTIQUE IVORIES.

BY

FRANCIS PULSZKY, F.H.A.

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TO

JOHN MATHER, ESQUIRE,

OF MOUNT PLEASANT,

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THIS CATALOGUE IS DEDICATED,

AS A

MARK OF ESTEEM AND VALUED FRIENDSHIP,

BY

JOSEPH MAYER.

LIVERPOOL,
MARCH 24, 1856.

GENERAL REMARKS

ON

ANTIQUE IVORY CARVINGS.

THE facility with which ivory is carved, the polish it easily receives, and the mellow tone of its colour, recommended this material for sculpture from the earliest time of human civilisation. Already in Pharaonic Egypt, in ancient Assyria, in the earliest epochs of Etruscan, Greek, and Roman history, it was employed for ornamental purposes. The difficulties besetting, in ancient times, the communication with India and inner Africa, whence ivory was brought, enhanced its value far beyond its present price; though the ancients knew of one more source of supply, now fully exhausted, viz., Northern Africa. The country between the Mediterranean and the Sahara was still, in the times of the Phœnicians and Romans, the dwelling-place of elephants. Hannibal had them tamed for the purposes of war; the Roman Consuls and Emperors transferred them to Rome, to be slain at the games of the Circus, or to carry the triumphal cars of victorious chiefs to the Capitol. The continuous drain exhausted, at last, the stock of elephants and their tusks in Northern Africa. No ivory comes now from the regions bordering the Mediterranean. Central Africa proved a more plentiful source, which, from times immemorial down to the sixteenth century, supplied Europe, by way of Egypt, with elephant tusks. In Egypt we see the elephant as a hieroglyphical character, on tablets anterior to the invasion of the Hyksos, therefore anterior to the Egyptian bondage of the Hebrews. The town of Abydos, (which means ivory city, since Abu is the name of elephant, and ivory, in the language of ancient Egypt,) and the isle of Elephantinae,[1] both in Upper Egypt, derived their names from the ivory, which was the staple article of their trade; and on the triumphal reliefs of the Ramessides we see regularly, among the tribute-bearers, several negroes

[1] The name of the island, *Philæ*, may likewise come from the word *Fil*, an elephant, in Arabic.

carrying tusks of elephants. Still, antique Egyptian carvings in ivory are rare. The dryness of the climate—to which we are indebted for the preservation of such perishable materials as wood, and the colours of the reliefs—proves destructive to ivory; for as soon as the animal glue which gives it consistency evaporates, it cracks, and crumbles to pieces.

Assyria and Persia were supplied with ivory from India and Bactria. The bearers of elephant tusks are never wanting in the triumphal processions of the eastern conquerors: we see them on the black marble obelisk of the Assyrian king Divanabar, in the British Museum, and on the reliefs of the ruined palaces of Darius and Xerxes, in Persepolis.

The sculptors of Greece derived their ivory both from India and Africa; though it seems that the African, with its yellow tint and more agreeable sheen, was more frequently employed than the white Indian ivory, of chalky appearance; so much the more as the commerce to the East was often hampered by Persian wars, whilst Egypt exported the products of Africa without interruption.

In Greece, not only was ivory used for ornamental purposes, as in Egypt and Assyria, but statues of large dimensions were built up from this precious material, which likewise served for the insignia of royalty and priesthood,[1] and, together with the purple, remained the symbol of princely power and sacerdotal honour through all the epochs of antiquity. By joining smaller bits of ivory, in a manner not yet sufficiently explained, even after the learned researches of Quatremère de Quincy, the Greeks carved colossal statues of this material, adorning them with enamelled gold—the only metal believed to be worthy of being joined to ivory. Some of the Chryselephantine statues became celebrated as wonders of the world, both for their precious material and the eminence of workmanship. The Olympian Jupiter of Phidias, at Elis—his Minerva, at Athens—and the Juno of Polycletus, at Argos—remained unsurpassed for beauty and magnificence. The great French archæologist and patron of art, the Duc de Luynes, had lately made a copy of the Minerva of Phidias, according to the description of the ancient authors, and its representations on medals, vases, and gems. His Chryselephantine statue was one of the most interesting objects of the great French exhibition of fine arts, and gave some idea of the magnificence and costliness of this kind of sculpture.[2]

At the time when the conquests of Rome extended to the Sahara, to the upper cataracts of the Nile, and the course of the Euphrates, the facilities of communication throughout the empire supplied the mistress of

[1] The Senators of Rome had likewise ivory sceptres, and the curule seats were of the same material, in order to indicate that the magistrates of Rome were the equals of foreign princes.

[2] The statue cost the Duke 300,000 francs.

the world with a great amount of ivory. It grew more common; it was lavished on the furniture of the houses of the rich to such extent, that Horace,[1] to show that he is not rich, says, that neither ivory, nor a ceiling of gold, glitters in his house. Its principal use was for book covers (libri elephantini: see Vopisci Tac. 8, et pugillares membranacei operculis eburneis); and such was the profusion of ivory, under the later Emperors, that the poet Claudian, probably unacquainted with the fact that female elephants have no tusks, describes the great pachyderms of India roving through the woods without tusks, which, he believed, were extracted from their mouths, in order to supply the display of ivory at Rome. He did not surmise that a time should come when one single commercial house at Sheffield would yearly convert a greater number of elephant tusks into unpretending handles of knives and razors, than imperial Rome could import during a score of years.

When the rise of the Mohammedan powers interrupted once more the communication with India and inner Africa, ivory became again scarce and expensive. It was used for ornamenting the covers of sacred books, for portative altars and vessels of the Church, for the handles of crosiers, sceptres, and swords, for the frames of mirrors, for marriage boxes and chess-pieces; but on account of the costliness of the material, all these sculptures were reserved for the use of the highest classes of society.

As to the ivory remains of classical antiquity, they are of excessive rarity. One only sceptre has been preserved to our days;[2] stiles for writing are more numerous; so are ornamented hair-pins, toys, dice, scent-boxes. Admission-tickets to the theatres and amphitheatres have likewise survived the great catastrophes of history; and with them a few reliefs, among which the most important are the Diptycha. We designate by this name large double ivory tablets, ornamented with reliefs on the outside; whilst the inside was covered with wax, on which the ancients used to write with metallic or ivory stiles. Diptychon means, originally, anything doubly folded; and therefore St. Augustine calls the oysters dypticha; but the term was principally applied to ivory book-covers, or tablets for writing.

The most interesting of these tablets were the Consular Diptycha, because we are able to assign a certain date to them; and as they were manufactured for the highest functionaries of the State, and presented to the Senators, we may presume that they are the best specimens of the art of the time, and therefore highly valuable documents for the history of art. They serve likewise to elucidate some dark points of Byzantine history; and afford most valuable information on the manners and customs of a

[1] Ode II. xviii. 1. [2] It is published in Professor Gerhard's Centurien, T. lxxxvii. 5, 6.

period about which but scanty information can be gathered from contemporaneous authors, whose attention was principally directed to the development of the Christian dogmas, and who neglected political history, so far as it remained unconnected with the Church. Accordingly those ivories, which were always highly prized from the time of their manufacture up to our days, and remained the ornaments of the treasuries of churches and monasteries, attracted the attention of scholars immediately after the revival of letters. The Jesuit Wiltheim, Du Cange, and Banduri, the Byzantine historians; the celebrated Hagenbuch; the Benedictine Montfaucon; the learned Florentine Senator Buonarotti; the Prior Gori; Professor Saxe; Father Allegranza; Bianconi; Carroni; Millin, the French Archæologist; and Forsterman, the German—published many of them, illustrating them by elaborate commentaries, and paving the way for a comprehensive view of the entire subject of antique Diptycha.

CONSULAR DIPTYCHA.

The ancient Romans did not like abstractions. Even in their chronology, the designation of years by figures, the era of the foundation of Rome, could not become popular; they preferred to call the year by the names of their annually elected Chief Magistrates, the Consuls, and to mention two names instead of a figure whenever they had to give a date, because the names reminded them instantly of the events of the year in question, which were mostly connected with the Consuls. Thus, for instance, instead of saying, In the year 690 of Rome, they said: Under the consulship of M. Tullius Cicero and C. Antonius. This custom implied a thorough knowledge of Roman history, and shows, at once, why so much importance was attached to the register of the Consuls, the so-called Fasti Consulares, increasing every year in bulk by two names. Roman chronology was, therefore, an epitome of Roman history, to be mastered by everybody who took an active part in public affairs, that is to say, by all the citizens of Rome, as long as the Republic existed. When Julius Cæsar applied his genius to selfish aims, and to the violent destruction of the established constitution of his country, by founding his monarchy upon the support of a standing army, more attached to his person than to Rome, and upon the favour of the lowest classes of the capital, he still had not the boldness to alter the forms of the Republic. His crafty successor, Augustus, developed upon principle what his grand uncle had by necessity left standing. The Consuls remained, therefore, nominally the first magistrates of the empire, and continued to give the name to the year; and even when Con-

stantine transferred the seat of the empire to Byzantium, and transformed it into a christian state, the office and dignity of the Consuls was not discontinued. When Theodosius finally divided the Roman world into two independent states, it became even still more important, the Consuls being the last link of union between the two empires, and the symbol of their original union. One of them was always nominated at Rome, the other at Constantinople, and their joint names continued to designate the years, in the east as well as in the west, in preference to the reckoning by the years of Rome, and to the new-fangled era of the Emperor Diocletian, which survived him, under the name of the Era of the Martyrs, only amongst those whom he had persecuted—the Christians.[1] The bulk of the people discarded alike the official era of the years of Rome and that of Diocletian, and continued to call the years by the name of the Consuls, though those chief magistrates no longer wielded any political power, and had but two tasks to perform—to give a name to the year, and to signalise their accession to office by magnificent games and feasts for all the people, and by gorgeous presents to the senators of the empire.

The most honorific of those presents were the Consular Diptycha,—sculptured ivory tablets covering the Fasti Consulares, or the register of the Consuls, from L. Junius Brutus down to the year of the donor, who was represented on the outside of the book-covers, clad in his consular costume, mostly sitting on the consular chair, and invested with all the insigna of his high office. His name and title, sometimes his signet, or the busts of the reigning Emperor and Empress, are seen on the top of the Diptycon. At the bottom, the largess of the new Consul is recorded by the representation of games in the Circus, and by the exhibition of the presents, which include money, palm branches as symbols of the prizes of the races and games, cakes for the people, and Diptycha for the grandees. It is by the inscription of the ivory tablets themselves that we know their destination—"To be presented to the Senators." One of them contains some Greek Iambic verses, saying, "I, the Consul Philoxenus, offer these gifts to the wise Senate." Another Consul, Petrus, had an elegant Latin distichon engraved on his tablet, saying, in a similar way, "I, the Consul, offer these presents, though small in value, still ample in honours, to my senatorial fathers." And such, indeed, was the honour of ivory diptycha, that, by a decree of the Emperor Theodosius, nobody but the ordinary Consuls (to the exclusion of Consuls elect and Consuls by substitution, or Consuls honorary, and of all other officials,) were allowed to make presents of ivory book-covers;[2] and the records we have of the inauguration of the

[1] In Abyssinia it is still used.

[2] Lex XV., Codex Theodosianus, titulo xi. De expensis ludorum. Valentinianus, Theodosius, et Arcadius Auggg. Illud etiam constitutione solidamus, ut exceptis Consulibus

Consuls mention always the presentation of the Diptycha, or Fasti Consulares.

From the remaining monuments of this class we see that their size, the material of which they were manufactured, the style of art and the representations carved on them, varied according to the rank of those for whom they were destined. Some of the Consular diptycha are of superior workmanship and choice ivory, others only of bone, and indifferently carved. On some we see the whole-length figure of the Consul, on others his bust, or even only his name. And all those differences relate to the receiver, not to the donor of the gifts, since we possess diptycha of the same Consul in bone and in ivory, some eminently, others rudely carved; again, some showing all the pomp and paraphernalia of Consulship, others plain and little adorned. Many of the Consular tablets, extant in the different museums and church treasuries of Europe, contain the full name and title of the Consul whose inauguration they record; some others are not inscribed, but the representation gives us a clue to the donor of the tablets; a few are anonymous, and cannot be traced to any certain date. In reviewing them, we shall therefore first speak of the inscribed, and then of the anonymous diptycha.

INSCRIBED CONSULAR DIPTYCHA.

The series of Consular Diptycha, bearing the name of the Consul whose inauguration they commemorate, extends from A.D. 428 to 541, or 1189–1292 of Rome, and relates to eleven Consuls.

1. Flavius Felix is the first Consul whose tablet, authenticated by its inscription, has survived the storms of time. He was Consul in the West, Flavius Taurus being his Eastern colleague, A.D. 428, in the third year of

ordinariis, nulli prorsus alteri, auream sportulam, aut Diptycha ex ebore dandi facultas sit. Cum publica celebrantur officia, sit sportulis nummus argenteus, alia materia Diptychis. Data viii. Kal. Augusti, Herculeo, Ricimere, et Clearcho Coss. The law seems to have been brought on account of the display, which became a kind of bribery. We read among the letters of Symmachus the following passages:—Epistola vii., in Auctario. Offero igitur vobis *eburneum Diptychon* et canistellum argenteum librarum duarum filii mei nomine, qui *quaestorium munus* exhibet. *Libro* ii. *Epist.* xxi. *ad Flavium.* Filius noster Symmachus peracto munere Candidati, offert dona quaestoria, et cæteras necessitates nostras pari honore participat. Quaeso igitur ut ejus nomine Diptychon et Apophoreta suscipere dignemini. Domino Principi nostro *auro circumdatum Diptychon* misi, caeteros quoque amicos *eburneis pugillaribus* et canistellis argenteis honoravi. *Libro* v. *Epist.* lvi. *ad Sallustium.* Ad te *Diptychon Candidati* et apophoreticum librarum argenti duarum per hominem tuum misimus, approbare cupientes, editioni nostrae te animo non defuisse.

the Emperor Valentinian III., whilst Theodosius the younger was Emperor in the East, forty-four years after the law about the Consular Diptycha. The inscription on the top of the tablets:

FL. FELICIS. VC. COMAC. MAG.
VTRQ. MIL. PATR. ET. COS. ORD.

(Flavii Felicis, Viri Clarissimi, Comitis ac Magistri utriusque Militiæ, patricii et Consulis ordinarii.)

differs from all the later consular incriptions, by being put in the genitive, not in the nominative, case. On both parts of the Diptychon the Consul is represented standing erect, before a niche, or door of a building, two columns supporting the triangular tympanum; two curtains form the door. On the right wing of the Diptychon, Flavius Felix wears the *lorum*, or Consular garb of the later times, which seems to have been made from several stripes of embroidery, varying in number. Therefore we read of "vestes, monolores, dilores, trilores, et usque ad pentelores."[1]

He raises his right hand to his chest, and holds a sceptre, one of the principal insignia of Consulship, in the left. On the left tablet, Flavius Felix wears a long cloak, ornamented in the centre by a square piece of elaborate embroidery, and fastened on the right shoulder by a brooch *(fibula)* of very large dimensions. The left hand is hidden by the cloak, in the right the Consul holds a scroll of parchment. The two tablets belonged formerly to the treasury of the Church of St. Junian, in the diocese of Limoges, in France, and were published by Mabillon,[2] Banduri,[3] Gori,[4] &c. During the French Revolution the left wing of the Diptychon was lost; we know it only from the (incorrect) drawings of Mabillon, copied by Gori. The right wing is at present in the collection of the National (now Imperial) Library of Paris. Lenormant published it again in his Tresor de Numismatique et Glyptique. The cast adorns the collection of the Arundel Society, which owes it to the indefatigable exertions of Mr. Alexander Nesbit.[5]

2. Next in chronological order to the tablets of Flavius Felix, is the Diptychon of Flavius Astyrius,[6] Consul in the West, A.D. 448, under the Emperor Valentinian III. His consulship was ignored by the Eastern

[1] Flavius Vopiscus in Divo Aureliano XLVI. The stripes of the Consular lorum were probably of silk, adorned with gold embroidery, such as the vestis subtegmine serico aureis filis insignior, mentioned by Julius Capitolinus in Pertinace VIII.

[2] Mabillon, Annals of the Benedictine Order.—Lib. xxxvii. p. 94.

[3] Banduri Imp. Orientale II.—Lib. i., 36.

[4] Gori. Thesaurus Veterum Diptychorum I., p. 129, p. ii. Lenormant Tresor.—Part ii., p. 6, planche xii.

[5] Catalogue of Select Examples of Ivory Carving, &c., by Edmund Oldfield, M.A. London, 1855. Class II. c.

[6] The name is promiscuously spelt: Astyrius, Asterius, and Asturius.

Emperor Theodosius, who acknowledged only Flavius Protogenes as Consul without any colleague.

Asturius was one of the great men of his age. When Count of Spain, with the title of "Vir spectabilis," he defeated the Vandal king, Gundaric, who, despising the Roman forces, had turned against the Sueves, his former allies, driving them into the fastnesses of the Basque provinces; but the Romans, under Asturius, defeated him, expelled him from Galicia, and forced him to sue for peace, A. D. 427. The gallant Count of Spain, a friend and promoter of the literature of his times, was soon promoted to the rank of an "illustrious man," became Master of horse and infantry—Magister Utriusque Militiæ—in 442, and signalised himself again by subduing the Tarragonian brigands. His successes excited the jealousy of his enemies at court; he was recalled from Spain by the Emperor in 443, but soon after (A. D. 449,) was nominated Consul and Patrician, whilst residing in France. At the receipt of his nomination, he immediately proceeded to Arles, the capital of the province, and assumed here the insignia of his power, seated on a curule chair, surrounded by the provincials, distributing presents to them—amongst those presents the Consular Fasti, or Diptycha, are especially mentioned—and listening to the panegyric of Nicetius, who was one of the pet orators of Gaul. Sidonius Apollinaris, a late Roman author, assisted at the inauguration as a youth, and in one of his letters[1] describes the festive scene as a rare occurrence in the provinces, since the Consuls regularly were inaugurated at Rome and Constantinople.

The tablets of Consul Asturius formerly adorned the Church of St. Martin, at Liege, and were described and published by all the earliest authors on Diptycha,[2] but they seem since to have been lost; none of the more recent Archæologists saw them. They were inscribed with the following words:—

FL. ASTVRIVS. V. C. ET. INL. COM.
EX. MAG. VTRIVSQ. MIL. CONS. ORD.

(Flavius Asturius, Vir clarissimus et illustris, Comes, ex Magistro utriusque Militiæ Consul ordinarius.)

On both wings of the Diptychon the Consul is seated on a curule chair, before a tetrastyle building, wearing armour and a cloak above it, holding the sceptre in one hand, and a scroll in the other. Of the two youths around him, one carries a palm-branch, the symbol of the public games, the other a vase, probably of silver or gold, such as were distributed at the inauguration of high officials.

The original ivory tablets having disappeared, we are scarcely able fairly to judge their style of art, known only by the coarse, and evidently

[1] Lib. viii., Lit. vi. to Flavius Nicetius of Lyons. [2] Gori i., fol. 3, 4.

inaccurate, print of the learned Jesuit, Alexander Wiltheim, who published it in 1560, Gori's print being a reproduction of the original of Wiltheim. We can only say that the print differs in style and costume from all the other Diptycha; still, the Gaulish origin of the tablet may account for all the differences.

3. The two ivory tablets of Consul Boethius,—first of the Barbisoni family, at Brescia, then the property of Cardinal Quirini,—have been more copiously commented upon than any other Diptychon. The Germans, Hermann Leich and John Gaspar Hagenbuch; the Frenchmen, John Bouhier and Claude Boze; and the Italians, Alexius J. Mazocchi and Francis Gori, published each a dissertation on it, to the gratification of the learned proprietor.

The Consul, larger in size and better sculptured than on other Diptycha, is represented before a building or niche of the Corinthian order, clad in the embroidered consular garb of the later times (lorum), holding a sceptre surmounted by an eagle upon a globe, and the handkerchief (mappa circensis) with which the Consul used to give a sign for the beginning of the games (mappam mittere.) On one of the tablets he is erect, on the other seated on the curule chair; money bags, palm branches, and silver basins, symbols of largesse, are placed at his feet, which are clad in shoes ornamented with ribbon. The Corinthian pillars, between which the Consul is represented, support an architrave and tympanum, adorned by a thick wreath of oak leaves, bound by a wide ribbon, in the centre of which the monogram of Boethius is placed. On the architrave we read the inscription:

NAR. MANL. BOETHIVS VCETINL.
EX. PPPVS. ECCONSORD ET PATRIC.

That is to say—Narius Manlius Boethius, Vir Clarissimus et Illustris, Ex praefecto praetorio praefectus Urbis et Comes, Consul Ordinarius et Patricius.

Boethius, whose portrait is carved on the Brescian tablets, was Consul in the East A.D. 487, without a colleague, the Western Empire having been destroyed four years before him, by Odoaker; and the Eastern Emperor, Zeno the Isaurian, only exceptionally availing himself of his right, accruing from the destruction of the Western Empire, to create a Consul for the West. The Emperor sometimes named a western man second Consul—on some occasions the Gothic king himself—since the tradition of the original unity of the Roman Empire was not given up by the East, in spite of the foreign conquest. But the custom had soon to be discontinued, on account of the difficulties in which the Consul involved himself by the double allegiance to his king and to the Emperor; and it was Anicius Boethius, the celebrated philosopher, son of Manlius Boethius, who had to

rue the false position of a Consul in the West. Suspected by his king, Theodoric the Great, of favouring the Emperor Justin's scheme of re-uniting Italy to the Empire, he was imprisoned for treason, and, at last, put to death. Whilst awaiting his execution, he wrote the celebrated essay, "De Consolatione," which, in feeling, and often in style, reminds us of the palmy days of Rome.

The tablets of Consul Manlius Boethius are the last inscribed ones belonging to the fifth century, of which only three inscribed Consular Diptycha escaped the ravages of time; whilst the first half of the sixth century, generally poor in artistic remains, surprises us with a great number of highly interesting Consular tablets; and furnishes most precious documents for the history of antique sculpture, before its extinction and transformation into Christian art.

4. Flavius Areobindus has left us three Diptycha, commemorating his Consular inauguration. He held this office A. D. 506, under Anastasius—the emperor who, from an imperial secretary, was raised to the throne of Byzantium, by marrying Ariadne, daughter of the Emperor Leo, and widow of the Emperor Zeno. The several names of the Consul, inscribed on the Diptychon,

FL.(avius) AREOB.(indus) DAGAL.(aiphus) AREOBINDUS. V.(ir) I.(llustris)
EX. C.(omite) SAC.(ri) STA.(buli) ET. M.(agistro) M.(ilitiæ) P.(er)
OR.(ientem) EX. C.(onsule) OONSVL. ORD.(inarius.)

reminds us that he descended from two Consular men, his father and grandfather: *Dagalaiphus*, a great man of the time of the Emperors Leo and Majorian, and *Areobindus*, a contemporary of Flavius Felix and Flavius Asterius. Proud of his illustrious descent, he had on his tablet represented himself between the busts of his Consular ancestors, seated on a highly ornamental curule chair, clad in the Consular garb, holding the sceptre, and raising the mappa circensis, as a signal for the beginning of the games. Beneath him we see the Circus, with a crowd of spectators looking eagerly upon the fights of the gladiators with wild beasts. Those games had, under Anastasius, already lost their ferocious, sanguinary character; the influence of Christianity had humanised the brutal entertainments of the Romans. Accordingly the gladiators, who are fighting with lions and bears on the tablets of Areobindus, are clad in armour, which protects them against the grip of the beasts. Several trap doors are conspicuous, by which the fighters might escape. Dummies are put up, to distract the attention of the bears, and to give a hiding-place to the gladiators, who are provided with "lassos," for attacking the beasts from a distance—and with a kind of ladder, or lattice-work, in order to baffle

and to escape the clumsy attack, of the brute enemy. The bloody games of the Circus have evidently become transformed into a display of address and ability; and it is no longer the death, but the cleverness, of the fighters, which excites the raptures of the public.

Areobindus was connected by birth and marriage with the first families of the Empire—his wife being the granddaughter of the Emperor Valentinian; and their son, Olybrius, marrying the niece of the Emperor Anastasius. It is therefore one of the highest grandees of Byzantium whom we see represented on the ivory tablets; and we are warranted in believing that the carving of the memorials of his Consulship was entrusted to the best artists of the epoch. And indeed the workmanship is elegant, though the composition is clumsy, and retains very little of the traditions of Rome and Greece. The proportions of the principal figures are rather too long, those of the accessories too short. A tendency towards pictorial effect makes itself felt throughout the work; whilst the purity of forms is sacrificed to the endeavour to portray all the meretricious splendour of an extravagant costume. Still the expression of the face of the Consul is individual, and not merely typical. Evidently the artistical value of the best ivory diptycha of the epoch surpasses by far the coinage of the sixth century, which has ceased to be a branch of art, and has become purely a manufacture.

One of the tablets of Areobindus belonged, in the last century, to the patrician family of the Gessners, at Zürich, in Switzerland—a name illustrious in the history of German literature—its counterpart being at Nurenberg. An exactly similar tablet—the property of M. de la Maire, and later of M. de Tolliot, at Dijon, published originally by Baudelot de Dairval, and lately by Mr. Millin, and wrongly explained to be that of the Consul Stilicho by Du Cange, Montfaucon, and Moreau de Montour—was restored to the Consul Areobindus by Hagenbuch. A complete diptychon of the same Consul is still in the metropolitan library of Lucca; but instead of being adorned by the portrait of the Consul, it exhibits only two coarsely sculptured horns of plenty, above a basket of flowers and fruits, with a cross and the monogram of the Consul in the field, and on the top his name and titles. It is evidently the work of an inferior artist; and was destined to be presented to some persons of less elevated rank than the former. We know from Claudian, in his panegyric to Stilicho, (lib. iii.,) that some of the diptycha were given to plebeians. His words are:

> Qui (dentes elephantis) ferro secti in tabulas, auroque micantes,
> Signati rutilum caelato Consule nomen
> Per proceres et *vulgus* eant.

We see from this passage, likewise, that the tablets were partially gilded, probably only the costume of the Consul—and that the name was painted red.

5. Flavius Clementinus, Consul of the year 513, could not vie in rank and station with Areobindus; his Diptychon is less elegantly carved. The Consul, with sceptre and raised napkin, is seated on the curule chair, between two females, representing Rome and Constantinople; above him is his monogram, his name and title,[1] a cross, and the busts of the Emperor Anastasius and the Empress Ariadne. At his feet, two boys are emptying bags, containing cakes, coins, palm branches, and diptycha. The tablets belonged originally to the patrician family Nœgelein, at Nurenberg, whence they came to the museum of Count Michel Wiczay, at Hedervar, and to the collection of Gabriel Fejérváry de Komlós Keresztes.

6. Padre Allegranza published the complete Diptychon of Peter, Consul in 516, which belonged first to the patrician family Settala, then to the Marquess Trivulzi, at Milan. It contains, on a label at the top, the name and title of the Consul:

FL.(avius) PETR.(us) SABBAT.(ius) IVSTINIAN.(us V.(ir) IL.(lustris) COM.(es) MAG.(ister) EQQ. ET. P.(ræfectus) PRAES.(idii) ET. C.(onsul) ORD.(inarius.)

On the field of the tablet a wreath is carved, between four rosettes, encircling the distich:

Munera parva quidem pretio, sed honoribus ampla,
Patribus ista meis offero Consul ego;

that is to say, "I, the Consul, offer these presents, though small in value, but ample in honours, to my (senatorial) fathers." An exactly similar tablet, the left wing, was discovered at Dijon by Millin, and has been since transferred to the collection of the Imperial Library at Paris.

7. Anastasius, the Consul of the following year, 517, grand nephew to the Emperor Anastasius, might often have dreamt of the throne. The aged Emperor had no children, still he hesitated to appoint a successor. In the years A.D. 500, 501, and 502, he raised in succession his three nephews, Hypatius, Pompeius, and Probus, to the consular chair, but he seems not to have found them fit for the throne. Fifteen years later, feeling that he was verging towards the grave, being seventy-six years old, he appointed his youthful grand nephew, Anastasius, son of Pompeius, to the consulship, A.D. 517. Five magnificent Diptycha, the finest monuments of this class, are still an evidence of the splendour displayed by the young Consul at his inauguration. One set of those tablets is at Paris, in the Imperial Library; another at Berlin; and one tablet, the right wing, in the

[1] FL.(avius) TAVRVS. CLEMENTINVS. HARMONIVS. CLEMENTINVS. V.(ir) IL.(lustris) COM.(es) SACR.(arum) LARG.(itionum) EX ONS.(ule) PATRIC.(ius) ET. CONS.(ul) ORD.(inarius.)

Museum of Verona, bequeathed to the town by the illustrious Marquess Scipio Maffei. They were often published, under the name of the Diptychons of St. Lambert, at Liege (Leodium), of Bourges (Bituricum), and of Verona. On each of them Anastasius is seated on the pillow of a curule chair, adorned by statues of Victory in front of a kind of niche, in the moment of raising the mappa circensis. He is holding a sceptre adorned by three busts, evidently portraits of his consular kinsmen, his father, and two uncles. Three medallions, containing the busts of the Emperor Anastasius, the Empress Ariadne, and of their nephew, the consular Pompeius, father to Anastasius the Consul, and two Victories holding a wreath, fill the space between the tympanum of the niche and the label at the top of the tablet, which contains the name and title of the Consul:

FL.(avius) ANASTASIVS PAVL.(us) PROVS SAVINIANVS
POMP.(eius) ANAST.(asius) V.(ir) INL.(ustris) COMES DOMEST.(icus)
EQVIT.(um) ET CONS.(ul) ORDIN.(arius.)[1]

At the feet of the Consul the games of the Circus are represented; the victorious race horses, the manumission of slaves, the punishment of criminals, together with some other sights offered to the people; for instance, dancing jugglers throwing up and catching, in turn, several balls; and a choir of boys singing to a tune of the Syrinx, and of a kind of organ worked by bellows.

8. The immediate successor of Anastasius, on the consular chair, was Magnus, his cousin, the son of Probus. His full name,

FL.(avius) ANASTASIVS PAVL.(us) PROB.(us) MOSCHIAN.(us)
PROB.(us) MAGNVS.,

appears on the left tablet of a Diptychon of bone, formerly possessed by Professor Saxe, at Utrecht, in Holland, now in the collection of the Imperial Library, at Paris. Another tablet of the same composition, but of far superior workmanship, vieing with the Diptycha of Anastasius, and carved in ivory, but without inscription, is likewise in the same collection. A third, of bone, and interesting from the fact that its present inscription is a Palimpsest, was discovered at Cologne by M. Fejérváry, and will be more minutely explained in the course of the present publication. The composition is similar to that of the Diptycha of Consul Clementinus, except that the curule chair here resembles a throne, and that a kind of crown or laurel wreath is overhanging the head of the Consul, perhaps in allusion to the imperial expectations of Magnus, which were not fulfilled. The Emperor

[1] The celebrated Consul Stilicho held the same offices nearly 150 years earlier; this accounts for Maffei's mistake of attributing the tablet of Verona to Stilicho, before a more minute comparison with the Liege and Bourges tablets established their relationship.

Anastasius died during the consulship of his grandnephew; and the imperial sceptre, too heavy for his kinsmen, was seized by Justin, the bold favourite of the imperial guard. The nephews and grandnephews of the late Emperor acquiesced in the change of their fortunes, since Justin was a childless old man, of great military reputation, with whom they could not compete. But when, after a reign of nine years, he bequeathed the throne to his nephew, Justinian, the son of an Illyrian peasant, who had no merits of his own known to the people, Probus and Pompeius, the fathers of Magnus and Anastasius, formed a conspiracy against the low-born Emperor, who had them seized, and put to death.

9. In the series of Consular Diptycha which have escaped destruction, the tablets of Philoxenus, Consul A.D. 525, represent the reign of Justin. Flavius Theodorus Filoxenus (sic) Sotericus Filoxenus Vir illustris. Comes Domesticus ex Magistro Militum per Thraciam, et Consul Ordinarius,[1] has left us less adorned, but highly interesting, tablets as materials of his consulship. One set of them belonged formerly to the Church at Compiegne, in France, and is now in the Imperial Library at Paris. The tablet is filled by three circles, with an interlaced border, and by four lines of a Greek inscription, in the interstices of the circles. In the uppermost we see the half figure of Philoxenus, in his consular lorum, with sceptre and raised napkin; his name and titles are inscribed in the central circle; and the bust of Constantinople, with the imperial flag (gonfalon imperiale), is represented at the bottom of the tablet. The inscription, in Greek iambics, runs as follows:—

τουτὶ τὸ δῶρον τῇ σοφῇ Γερουσιᾷ
Ὕπατος ὑπάρχων προσφέρω Φιλόξενος,

(I, Philoxenus, being Consul, offer this present to the wise Senate.)

10. Orestes, the Consul of 530, under Justinian, whose Diptychon, formerly of the Settala and Trivulzi collection, in Milan, passed lately into the hands of the Russian Prince, Sottykoff, at Paris, had the type of the tablets of Clementinus exactly copied. His Diptychon differs from it only by the substitution of the portraits of Justinian and Theodora for those of Anastasius and Ariadne, and by the following inscription:

RVF.(inus) GENN.(adius) PROB.(us) ORESTIS
V.(ir) C.(larissimus, E.(t) INL.(lustris) CONS.(ul) ORD.(inarius)

11. It is an interesting fact that the last of our Consular Diptycha belongs to Consul Basilius, A.D. 541, who, 1292 years after the foundation

[1] FL. THEODORVS. FILOXENVS. SOTERICVS. FILOXENVS. VIR. ILLVS. COM. DOMEST. EX. MAGISTRO. M. PER. THRACIA. ET CONS. ORDINAR.

of Rome, closed the scarcely interrupted illustrious roll of the Consuls. After him, this office fell into abeyance for a long time, and never rose again to its former importance, even in chronological respect. On the Florentine Diptychon he is represented standing (contrary to Mr. Digby Wyatt's conjecture, that only the Western Consuls were represented erect, whilst the Easterners were seated), holding the napkin and the sceptre, which is surmounted by a cross upon a globe, whilst a helmeted female, the personification of Constantinople, characterised by the imperial standard, puts her right hand on his shoulder. At the feet of the Consul chariot races are represented, and the manumission of a slave. The workmanship of the tablet is rude; the inscription gives the names of

ANIC.(ius) FAVST.(us) ALBIN.(us) BASILIVS V.(ir) C.(larissimus.)

His titles are continued on a fragment of the right wing, not the original companion to the Florentine Diptychon, but unmistakeably belonging to the same Consul, in the following words:

ET INL.(ustris) EX COM.(ite) DOM.(estico) PAT.(ricius) CONS.(ul) ORD.(inarius.)

We find this inscription above the representation of Victory winged and seated, holding a shield, with the bust of Basilius, surrounded by the inscription, and the good wish, "*Bono republice (sic) et iterum.*" Under the feet of Victory an eagle is soaring upwards; but the bottom of the tablet is broken off. It belonged to the Museum of the Riccardi family, in Florence; but it has disappeared, at least it is not in the Imperial Cabinet of Antiquities at Vienna, to which the Riccardi antiquities were sold.

ANONYMOUS CONSULAR DIPTYCHA.

Besides the tablets of the eleven Consuls mentioned in the preceding pages, we find some more ivory Diptycha in the collections of Europe, which are evidently likewise monuments of the inauguration of Consuls, though no name is inscribed upon them. Their representations, however, allow us to conjecture the person in whose honour, and the occasion for which, they were carved. With some of them our conjecture is founded upon strong, with others upon slight, grounds. It is often but a surmise, which may be true, though we are unable fully to prove its correctness. A few remain altogether undetermined, giving no clue to their precise date, and the name of the Consul. We shall try to classify them according to the style of art which, by the analogy of other works, sufficiently authenticated as regards their date, gives us a basis for establishing the century to which they belong.

1. The most ancient of all the anonymous consular ivory tablets is evidently the wing of a Diptychon, of which Millin, in his "Archæological Tour in the South of France," gave the first diminutive, and not very accurate, print. It belonged at that time to M. Roujoux, of Dijon, from whom it came into the cabinet of Baron Brunet Denon, and subsequently into the Fejérváry Museum. It is a spirited representation of a stag-fight in the Circus, looked at by three persons from an ornamental gallery or box, the Cancelli. A bearded Roman in the toga, holding the sacrifical patera in his right hand, as if in the act of libation, stands eminent between his two seated and gowned companions. The person to his left is evidently a youth without a beard; still, the consular napkin in his hand characterises him as the chief magistrate: no peculiar attribute distinguishes the Roman on the right. The fact that the youthful Consul does not occupy the post of honour in the centre, sufficiently shows that the standing figure in the middle must be the Emperor himself, probably his colleague in the consulship. The Consul being beardless, whilst the Emperor, and the Roman to his right, are bearded, clearly indicates that the difference in his aspect must be accounted for by youth; that, therefore, he must be closely related to the imperial family, no Roman but the sons or grandsons of Emperors having ever attained the consulship before puberty. The style of art on the tablet carries us back to the third century of our era; it reminds us of the first decline of art. The fighters in the Circus are rather too short, and carved in a blunt and superficial way; whilst the principal figures, and the stags, are conceived and executed with full knowledge of truth and beauty. The artist is posterior, though not by many generations, to the sculptors of the column of Antoninus, and of the reliefs from the triumphal arch of Marcus Aurelius, which now adorn the stair-case of the Capitoline Museum.

Examining the list of the Consuls, there appears only one, in the third century, beardless on account of his age, at a time when beards were the fashion of the day,[1] viz., Marcus Julius Philippus the younger,

[1] Some facts about the Roman fashions of wearing beards or shaving, may sometimes serve to determine the epoch of ancient monuments of art. The Republican Romans, up to the time of the first Scipio Africanus, were bearded, and did not make use of the scissors, though the Etruscans shaved. Scipio introduced barbers to Rome, and had even his head shaved in the Eastern and Egyptian manner. From his time up to the Emperor Hadrian, the barbers had plenty to do in Rome; and though Augustus and Nero, for a short time, wore slight whiskers and moustaches, as a sign of mourning, it was only Hadrian, the friend of art and antiquity, who returned to the ancient picturesque costume of wearing beards, principally in order to hide a scar on his chin. The fashion continued under his successors, until Heliogabalus, a beardless youth, was proclaimed Emperor. The courtiers, and after them all the Roman world, cropped, of course, their beard, in order to resemble

son to the Emperor M. Julius Philippus the Arab, associated with his father in the Empire and in the Consulship A. D. 248, in order to give additional solemnity to the one thousandth anniversary of the foundation of Rome. Philip the Arab, a tried general, ascended the throne, after having murdered his young and amiable master, Gordian III.; and availed himself of all the costly preparations of the late Emperor for his triumph, to celebrate the secular games with unheard-of display. Thirty-two elephants, ten elks, ten tigers, sixty tame lions, thirty tame leopards, ten hyænas, ten giraffes, a rhinoceros, and a hippopotamus—the last seen in Europe previous to the arrival of the present inmate of the Zoological Gardens—and two thousand gladiators, were exhibited to the public in the Circus; largesses gladdened the people; and the feasts were concluded by a gorgeous illumination of Rome.[1]

Still the aspect of the son and colleague of the Emperor, young Philip, scarcely eleven years old, could not promise a bright future to Rome. He was of such cheerless mood, that he is said never to have laughed in his life; whence he got the nickname of "Agelastos," the never-smiling. It is this sad boy-Consul whom we see on our tablet, seated on the principal gallery of the Circus, with the Consular napkin in his hands; whilst his father, who, besides the Consulship, had assumed the dignity of a Pontifex Maximus for the occasion, offers a libation to the gods protecting Rome. The third person, seated to the right of the Emperor—the left, as the place of honour in Rome, being appropriated to the junior Emperor and Consul—cannot but be a priest, probably the Flamen Romae et Augustorum, the Priest of Rome and of the Imperial House; or perhaps the Pontifex Solis, the High Priest of the Sun-god, to whom the principal prayers were addressed, at the secular games, in the words of Horace:[2]

> Kind Sun, reborn the same, yet other,
> In shining car the day restoring
> And hiding! nothing may'st thou visit
> To Rome superior!

their chief. His cousin and successor, Alexander Severus, ascended the throne likewise before the years of puberty; and shaving remained a firmly established custom in Rome, during his reign, and the reign of his immediate successors. Maximus Pupienus, Emperor A.D. 237, was the first, after the time of Heliogabalus, who exceptionally gave up the razor; but his colleagues, Balbinus and the youthful Gordian III., Consul A.D. 238 and 240, remained beardless, and with them the majority of the Romans; thus shaving continued to be the fashion to the time of Philip the Arab, who wore a beard in the old military way. His successors either shaved or cropped their beards very short up to Constantine, who re-introduced shaving. All his successors, with the exception of Julian the Apostate, shaved, in the West, up to the doom of the empire; in the East, to the time of the Emperor Phocas.

[1] There is a Terra-cotta lamp in the British Museum, manufactured for that occasion. It is ornamented with reliefs, representing the races of the Circus, and marked at the bottom with the word "Saeculum."

[2] Carmen Sæcul., 9—12.

The stag-fight, on the lower part of the tablet, reminds us of Diana, associated with Apollo, in the worship of the secular games.

2. Cardinal Quirini, about 1751, bought an ivory tablet, analogous to the Diptychon of Philip. Three Romans, two of them evidently Consuls, are represented in a box, or on a gallery, exactly corresponding with the Dijon tablet, whilst the lower part of the Diptychon is filled with the elegant representation of chariot races. Above the gallery we read the mutilated inscription—MPADIORV. As we find a Lampadius in the list of Consuls, A.D. 530, the tablet was attributed to him, though the style of carving is far superior to so late an epoch. Since the print published by Hagenbuch and Gori cannot be entirely trusted, and no cast has ever been made of the original, the whereabouts of which are now unknown, we cannot with certainty speak of the inscription, which might prove a Palimpsest, like the inscription of the Fejérváry Diptychon of Consul Magnus. And, indeed, the full and round letters on Cardinal Quirini's tablet do not in any way resemble the narrow and elongated form of the inscriptions of the sixth century on all the other Diptycha; and we cannot but wonder that the difference between this tablet and that of Orestes, the colleague of Lampadius, in artistic as well as palaeographic respect, did not strike the Hagenbuchs, Maffeis, and Goris, and suggest the idea of a Palimpsest. Should the Consul on the left, whose face is somewhat worn, turn out, on a closer inspection of the original, to be beardless, then we might assign the tablet likewise to the year 248, as a memorial of the secular games. In any case, its resemblance to the Dijon Diptychon is most striking.

3. Not less interesting than the monuments of the thousandth anniversary of Rome is the Gherardesca Diptychon, published by Buonarotti, Montfaucon, Gori, and Millin, and known under the name of the Apotheosis of Romulus. It has no inscription, but the monogram on the top of the tablet contains all the elements of the name of Romulus; and, besides, the letter A, and perhaps C. Buonarotti took it rather for a mythological, than for a historical Diptychon; and after the unsuccessful attempt of the Abbot Annibal de Rivieri, and the Provost Gori, to claim the tablet for Antoninus Pius, some of whose coins bear the representation of the founder of Rome, with the inscription, "*Romulo conditori*," all endeavours to determine the date of the interesting monument were given up; though a satisfactory explanation, simple, and solving all the difficulties, presents itself at once. The style of the tablet shews the decline of art; it is evidently much posterior to the epoch of Antoninus Pius, heavy in design, rude in execution, with short

proportions, which remind us of the reliefs of the time of Constantine. The composition, however—an Apotheosis—belongs evidently to Paganism; it must be therefore somewhat anterior to the epoch when Constantine elevated Christianity to the throne. Just about this time we find that M. Aurelius Maxentius, raised by the Praetorians to the imperial throne of Rome, A.D. 306, and soon declaring himself an enemy to his brother-in-law, Constantine, had a youthful son, Aurelius Romulus, whom, A.D. 308, he declared Cæsar and Consul for Italy. The young man died during his consulship, and received the honours of an apotheosis, as we know by some coins of Maxentius, which bear the inscription—Divo Romulo N.(umini) U.(rbis) Filio, et Divo Romulo N.(umini) U.(rbis) Cons.(uli). Applying the Gherardesca Diptychon to this Consul, Aurelius Romulus Cæsar, the letters of the monogram, and all the details of the representation, which puzzled the commentators of the last century, are easily accounted for. It is the Emperor Maxentius who, as a new Jupiter Conservator,[1] holding a laurel twig, and the hasta pura, (lance without iron edge,) is carried by four elephants in a kind of shrine, (aedicula,) on four wheels, towards the funeral pile, from which the young Caesar Aurelius Romulus rises to heaven, like his great namesake, in a chariot drawn by four horses.[2] Two eagles, the symbols of the Apotheosis, soar up with him; whilst above him two hirsute, winged and horned Genii of winds and storms carry the first Romulus, the founder of Rome, to the assembly of gods, seated above the six autumnal and hibernal signs of the Zodiac. The gods, six in number, are evidently the patrons of the days of the week—Apollo, Diana, Mercury, Jupiter, Venus, and Saturn. Mars is wanting among them; but Romulus, his son, is to take the seat of his father, as the seventh among them. As to the letters C. and A. in the monogram, which puzzled Gorius, they are easily explained by the name and title of the son of Maxentius; together with the other letters, they mean Aurelius Romulus Cæsar.

4. Gori and Passeri cancelled the first Diptychon of Monza from among the Consular tablets; and, ascribing it to the seventh century (!) attributed it either to Agilulf the Lombard king, his queen Theodolind, and their son Adolald; or to Ethelbert the Anglo-Saxon, and his queen Bertha; or, again, to the Emperor Phocas and Empress Leontia. Still, the style of the sculpture,—and principally the costume with the immense

[1] Jupiter Conservator was the Deity principally worshipped by Maxentius; it is the usual type of his coins, and the Pagans of Rome might have seen in Maxentius an impersonation of Jupiter, since the Emperor was the enemy of Constantine, well known as the protector of Christians, who threatened the mythological Olympus with utter destruction.

(Quirinus) Martis equis Acheronta fugit.—HORACE, iii. 3.

brooch (fibula), on the right shoulder of the figures, fastening their cloak, which agrees entirely with the left wing of the Diptychon of Flavius Felix,—warrant us sufficiently in assigning it to the fifth century. An imperial lady is represented on the left tablet, standing before a niche, raising a laurel branch in her hand, as if to protect a boy, clad in the consular garb, represented close to her in the attitude of Flavius Felix with raised right hand, as if for benediction, and holding a scroll in his left hand. On the right wing we see a warrior in rich armour, girt with the sword, holding a spear in his right hand, whilst his left hand rests on a scaly shield, adorned with two portraits.

It is rather strange to see a lady occupying the principal place on a Roman monument, since the spirit of Roman law refused political rights to females. It is therefore quite natural that all the commentators of the Diptychon sought the subject of the tablets in a later century, among the Teutonic races, whose ideas were at that time more favourable to "woman's rights;" and did not even object to the rule of Queens. Still the style of art and the costume forbid us to go beyond Rome and the fifth century; and there we find likewise a princess, invested with the regency and guardianship of the Emperor, her son. It is Galla Placidia, the daughter of the great Theodosius, sister to the Emperors Arcadius and Honorius, mother and guardian to Valentinian III., who was but eight years old when, by the death of his uncle, Honorius, he succeeded to the Western Empire. We take, therefore, the lady and boy, on the Diptychon, for the Regent Galla Placidia, and for the Emperor Valentinian III., who—A.D. 426, two years before, and 430, two years after, Flavius Felix—was Consul of the West. His Eastern colleague in the Empire and Consulship of both those years, the Emperor Theodosius the younger, is represented on the other wing of the Diptychon; and the two portraits on his shield may be those of Arcadius and Honorius, the imperial and consular ancestors and predecessors of the reigning Emperors and actual Consuls. Mr. Oldfield, in his valuable catalogue of the ivory casts of the Arundel Society, suggests the names of Valentinian II., and his mother Justina, for the imperial lady and her son. But though Valentinian II. was educated by his Arian mother, he was never her ward; nor did she occupy such an eminent position as to make her representation on a public monument probable. The workmanship of the tablets—much superior to those of Flavius Felix—may be explained by our former remark, that the Diptycha of the Emperors, and their family—as, for instance, the tablets of Areobindus, of Anastasius, and of Magnus—were carved by more eminent artists than those of other Consuls.

5. A Consular Diptychon, published by Gori as belonging to the Marquess Trivulzi, of Milan, who got it from the family of the Settalas, has no inscription, but it is characterised by a monogram, which contains all the elements of the name of Areobindus; still, it differs from the monogram, composed of the same letters, which we see on the Lucca tablets of the Areobindus of the sixth century. We may therefore conjecture that the Consul Areobindus of the Trivulzi Diptychon, is a different person from the Consul of the Dijon and Nurenberg tablets; so much the more, as their features have no great resemblance. The Trivulzi Diptychon may therefore be attributed to Areobindus the elder, Consul of the East A. D. 434. His bust is represented, on the tablet, in an ornamented circle, encompassed by elegant arabesques of a type with which we shall meet on other anonymous Diptycha.

6. Mr. Forsterman, in the publication of the Thuringian Saxon Society, vol. vii., part ii., p. 61, has published the Diptychon of the treasury of the Cathedral of Halberstadt. The Consul, holding the consular napkin, and clad in a costume similar to that of Flavius Felix —a cloak, adorned with a piece of square embroidery about the centre— stands between the Genii of Rome and Constantinople. Above him, the Emperor is seated on a throne, between the figures of Rome, helmeted like Minerva; and of Sol Oriens, with rays round his head—the emblem of the East. In the background, which is injured by time, a crowd is represented, as if assembled for some festive display. At the bottom of the tablet we see a group of captive barbarians, in the attitude of grief, reminding us of the beautiful analogous groups on the Sardonyx Cameos of Vienna and Paris. The Consul represented must evidently have been a victorious conqueror; and Mr. Forsterman therefore attributed the monument very uncritically to the Emperor Aurelian, and to his triumph over Queen Zenobia, A.D. 273. But the workmanship of the tablet, and the costume of the figures, the large brooches (fibulae), and the embroidered square on the cloak of the Consul, place them undoubtedly in the fifth century, during which history records but one great and successful general, whose victory might have entitled him to triumphal honours—Flavius Aëtius, Magister utriusque Militiæ, the hero of Chalons-sur-Marne, where he saved the Roman Empire from destruction by his victory over the Huns of Attila. This eminent general four times held the rank of Consul; three times before his Catalaunian victory, and again A.D. 454. The Halberstadt Diptychon seems to belong to that year; and instead of the games of the Circus, and the presents distributed among the people, it shows prisoners of war—recalling the triumphs of old to the degenerate epoch of Valentinian III. Aëtius was

always of a proud and imperious temper. Already under the regency of Galla Placidia, he made war on his own account, not heeding the imperial authority, against Bonifacius, who, like him, was an imperial general, and favourite of the Court. The victory over Attila cannot but have increased his haughtiness; and even the proud representation of the prisoners of war on his Diptychon is an evidence that he was greater as general, than as diplomatist and courtier. Such display could not but hurt the vanity of the wretched, despised, and dissolute Emperor, Valentinian, who suspected the hero of treasonable ambition, and murdered him, during his Consulship, with his own imperial hands.

7 AND 8. The two tablets, of peculiar form, published by Banduri, Montfaucon, and Gori,[1]—one of which passed from the Riccardi collection into the Imperial Cabinet of Antiquities at Vienna, whilst the other seems to be lost, and is known only by prints,—surpass all other Diptycha by the gorgeousness of the accessories and the pomp of the costume. They represent imperial personages, decked with jewels, and holding the imperial globe, surmounted by the cross, standing or seated under a splendid canopy resembling a cupola, with an eagle on each side. The Baron Stosch, and his friend, the Provost Gori, thought they recognised the portraits of the Emperor Justin, Consul A.D. 519 and 524, and of Justinian, his nephew and successor, Consul A.D. 528 and 533. We have no reason to doubt the correctness of the explanation, which fully agrees with the style of art of the tablet, and with the imperial costume of the sixth century.

Besides these Diptycha, which we have tried to assign to a certain date, there are some more, in the collections and churches of Europe, which baffle all attempt at explanation. The most important of them are the four tablets of Novara. The first set, belonging to the treasury of the Cathedral,—evidently of the beginning of the fifth century,—represents a Consul standing under an adorned canopy, with a costume, and in an attitude, like that of Flavius Felix. The flowing cloak is fastened by the large fibulas on the shoulders of the Consul, who holds the scroll in one hand, whilst he raises the other, as if in the act of benediction. This resemblance in costume and attitude indicates a Consul of the time of the Emperor Valentinian, but we cannot guess his name. The other set of tablets, in the Church of St. Gaudentius, belongs to the same epoch, and resembles the Diptychon of Areobindus the elder; but it contains no monogram. Two tablets of camel bone, in the Fejérváry Collection, present the same type, with very slight variations.

[1] Thesaurus II., tab. ix. and x.

Mr. Fountain's unedited figure of a Consul, in alto relievo,[1] seated on the sella curulis, and holding the Consular napkin, belongs likewise to the first half of the fifth century, and shows a striking resemblance in the costume to the tablets of Flavius Felix, the Emperor Valentinian, Aëtius, and the tablets of the Cathedral at Novara. The large brooches (fibulae), and the square piece of embroidery on the cloak, differ as much from the toga of old as from the lorum of a somewhat later period. Though Mr. Fountain's ivory cannot be a fragment of a Diptychon—the too high relief militating against such a supposition—it belongs still to the series of Consular memorials.

As to the Diptychon of Monza,[2] we differ from the opinions of Gori and Messrs. Oldfield and Digby Wyatt, who take them for Palimpsests. On each wing a standing figure is represented, clad in the lorum, and raising the mappa circensis; but the top of the head of one of those persons is shaved in the clerical way. Instead of the consular sceptre, they hold a cross; and the inscription, in relief, designates them as

S.(an)C(tu)S GREGºR.(ius) and DAVID REX.

According to Gori, the head has been shaved, the sceptre transformed into a cross, and the inscription added at a period posterior to the original workmanship of the tablets. Still, a careful examination of the casts leads us to the conclusion that they cannot be anterior to the seventh century; and were made in the West, copies of Consular Diptycha. The style of art is ruder than it ever became in Constantinople; and the elevation of the relief inscriptions, equal to the general surface of the tablet, precludes the idea of a Palimpsest. They may be little posterior to the epoch of St. Gregory, who, according to an apocryphal tradition, sent them as a present to Queen Theodolinda of Lombardy. It is scarcely necessary to point to the fact that, if such were the case, he could not have styled himself a saint. As they form the cover of an Antiphonarium, the representation of St. Gregory, associated with king David, is most appropriate. The following inscription, carved into the blank space above the head of St. Gregory:

"Gregorius praesul meritis et nomine dignus
"Unde genus ducit summum conscendit honorem,"

alludes to the old Consular and Imperial honours of the Anician family to which he belonged, and to his own Episcopal authority at Rome, where his ancestors had sat upon the sella curulis and the throne.

We find three tablets more, mentioned by different authors, but we were unable to get accurate information about them. Mr. Digby Wyatt

[1] Oldfield's Catalogue, Class VI. a.
[2] Gori, vol. ii., pp. 207—218, pl. vi. Oldfield's Catalogue, Class III. c.

mentioned, in his lecture before the Arundel Society, the tablet of Consul Firmus, at Aosta; Bianconi published a tablet which, being the posterior part of a Diptychon, contains no name; and Carroni mentions another, as belonging to Signor Bossi, Segretario del disegno a Milano.[1]

According to the preceding researches, we get the following complete chronological list of Consular Diptycha:—

1. A.D. 248. M. Julius Philippus Augustus, and M. Julius M. F. Philippus, the younger, two leaves; one in the Fejérváry Collection—the other, formerly with Cardinal Quirini.
2. A.D. 308. M. Aurelius Romulus Cæsar, one leaf; formerly in the Gherardesca Collection.
3. A.D. 428. Flavius Felix, two leaves; one in the Imperial Library at Paris.
4. A.D. 430. Flavius Theodosius Junior Augustus, and Flavius Placidius Valentinianus Augustus, two leaves; at Monza.
5. A.D. 434. Flavius Areobindus, two leaves; at Milan, in the Trivulzi Collection.
6. A.D. 449. Flavius Asturius, two leaves.
7. A.D. 454. Flavius Aëtius, two leaves; at Halberstadt.
8. A.D. 487. Narius Manlius Boethius, two leaves; formerly with Cardinal Quirini.
9. A.D. 506. Flavius Dagalaiphus Areobindus, five leaves; two at Lucca.
10. A.D. 513. Flavius Taurus Clementinus, two leaves; in Fejérváry Collection.
11. A.D. 516. Flavius Petrus Sabbatius Justinianus, three leaves; two in the Trivulzi Collection, one in the Imperial Library at Paris.
12. A.D. 517. Flavius Paulus Probus Pompeius Anastasius, five leaves; two at Paris, two at Berlin, one at Verona.
13. A.D. 518. Flavius Anastasius Paulus Probus Magnus, three leaves; two at Paris, one in the Fejérváry Collection.
14. A.D. 519. Flavius Anicius Justinus Augustus, one leaf; at Vienna.
15. A.D. 525. Flavius Theodorus Philoxenus, three leaves; two at Paris, one in the Fejérváry Collection.
16. A.D. 528. Flavius Anicius Justinianus Augustus, one leaf.

[1] Ragguaglio del Viaggio, &c., Parte II., page 208. La bella tavola candidissima recentemente acquistate del Sig. Bossi, Segretario dell' Academia del disegno a Milano, e un altra piu piccola, oltre all edita del Bianconi che scoprii a Colonia presso del Medico Hipsch, amendue le quali appartengono alla classe Consulare ma ne sono disgraziatamente la parte posteriore.

17. A.D. 530. Rufinus Orestes, two leaves; in the Soltykoff Collection at Paris.
18. A.D. 541. Anicius Basilius, two leaves; one at Florence, in the Collection of Antiquities.

MYTHOLOGICAL DIPTYCHA.

The Mythological ivory tablets have, until now, never been treated separately, as a distinct class, by the authors on antique Diptycha. They are less numerous, but artistically more important, than the consular tablets; and might have served as book-covers, and votive offerings, dedicated to the Gods, and deposited in the temples. On several of them there is a label on the top, on which the dedication was written in red colour. In size they resemble the Consular Diptycha. As to the time in which they were carved, the earliest of them belongs to the end of the second, the latest to the middle of the sixth, century. According to the probable date, they may be classed as follows:—

1. The Diptychon of Aesculapius and Hygieia, with the most important antique representation of the gods of health, of which we shall give a more detailed description. It belonged successively to the house of the Gaddis, at Florence; to Count Michael Wiczay, at Hedervar, in Hungary; and to M. Fejérváry.

2. The two ivory tablets, forming the doors of a reliquary in the Convent of Moutiers, in France, seem now to be lost. We know them only from the prints of Gorius, who had them copied from the original engravings of P. Mertene.[1] A bacchante, with the ivy-wreath in her hair, standing before a lighted altar, is represented on each of the wings. The elegantly draped female, on the right tablet, is in the act of throwing incense from a box,—which is offered to her by a little girl, together with a vase of libation,—into the fire, burning on an oramented square altar. The Bacchante, on the left wing, carelessly clad in a picturesque drapery, turns a lighted torch down in each hand, as if to extinguish it. She stands before a circular altar, under a pine tree, on which two cymbals are suspended, such as were used in Bacchic and Cybelean processions. The inscription on the label, NICOMACHORVM SYMMACHORVM, gives us the names of those who dedicated the tablets to the temple, perhaps, of Bacchus or Cybele, gods of nature, particularly

[1] See Gori, I., p. 207.

worshipped at Rome. The elegant style of the relief indicates the second century.

3. The Diptychon of Cardinal Quirini[1] has not been satisfactorily explained by the authors of the last century. By a comparison with other antique reliefs, the representation on the right wing becomes obvious; it is Phaedra and Hippolytus. The hero, characterised by his lance, dog, and sandals as a hunter, reads the tablets which contain the avowal of the incestuous love of Phaedra. The Queen, in doubtful expectation, leans against the column, opposite to the hero; whilst Cupid, here the god of terrestrial love and of death, flutters between them, compassionately looking upon Hippolytus, and lowering his torch, either as a symbol of Phaedra's love, or of the imminent death of the hero. The left tablet is still more interesting, since in contains the unique representation of Diana and Virbius. According to a Latin myth, mentioned in Ovid's Metamorphoses, xv., 538 et seq., and Virgil's Aeneid, v., 761 et seq., Hippolytus was resuscitated from the dead, either by Aesculapius or by Diana, his patroness, and transferred, to Aricia, into the temple and sacred wood of the goddess, to be worshipped with her as the god Virbius.[2] Diana is characterised by her short hunting dress. Close to her we see Virbius, with spear and shield, and the Phrygian cap, as an allusion to the transformation of the Greek hero into a Latin god, worshipped by the descendants of the Trojans. Cupid without wings,—a symbol of celestial love and of the initiation into the mysteries,—puts wreaths upon the head of the goddess and of the new god, as an emblem of victory. The style of the spiral-fluted columns reminds us of the third century; and we know that about this time the Neoplatonist and Eclectic philosophers, in their opposition to Christianity, liked to resuscitate the old myths of Paganism, which resembled the mysteries of the Christian faith. Hippolytus coming to his painful death by the calumny of Phaedra, and resuscitated by Diana, belonged eminently to that class; and the endeavour of the Neoplatonists to show that Christianity was only a plagiarism of Paganism, may explain how an obsolete myth, not represented in the monuments of earlier epochs, could be recorded at a period when art and the old religion were on their decline, and both subservient to imperial despotism.

[1] Gori. Tabula xvi., p. 47, of Passeri's Supplement to the third volume of the Thesaurus Veterum Diptychorum.

[2] The Vatican Mythographers, II. 128, say: Revera autem Virbius est numen conjunctum Dianae, ut matri Deum Atys, Minervae Erichthonius, Veneri Adonis. Habent namque singula numina inferiores potestates.

4. Millin, the eminent French Archaeologist, was the first to publish the tablets of Sens, now of the Imperial Library of Paris, forming the cover of a mediæval MS., which contains "the office of the fools." The composition of the reliefs is rich, and somewhat overcrowded, similar in style to the Roman Sarcophagi of the end of the third century. On one wing we see Diana Lucifera, the goddess of night, with torch and crescent, drawn by two bulls, rising from the ocean, characterised by waves, sea-animals, and the goddess Thalassa. Hesperus, the evening star, leads the bulls, whilst Venus, the planet, here distinct from Hesperus, is represented on the top of the tablet, together with Cupid, pounding a philtre in a mortar for two nymphs reclining around him, and playing with a dog. It is a combination of nocturnal symbols—the moon, the stars, love, and sorcery. The counterpart contains, of course, the representation of the day or sun, but not under the more familiar personification of Apollo. It is Bacchus, carried on a triumphal car by two Centaurs, and surrounded by various scenes of the vintage; since the power of the sun is peculiarly conspicuous in the grape,—the most savoury, and last of all European fruits to ripen.

5. Besides the Consular Diptychon of Valentinian and Theodosius, and the tablets of St. Gregory and King David, there is in the treasury of the Cathedral of Monza one more Diptychon, belonging probably to the fifth century. On the right wing we see Calliope, the Muse of Epic poetry, with noble drapery and dignified attitude, sounding the lyre, which rests upon a small column. The curtains on both sides of the Muse remind us of the later Consular Diptycha; the ornamental niche, under which she is standing, of the beautiful angel of the British Museum. Mr. Oldfield describes the left wing as the portrait of an unknown author; and says that his characteristics are those of a philosopher, rather than of a poet. Gori suggests it may be Claudian, Ausonius, or Boethius. We cannot agree with these views; and in analogy to the statues of Menander and Posidonius, in the Vatican—of Moschion, in Naples—and of Euripides, in the Louvre,—and upon the faith of the right wing, which represents the Epic Muse,—we look rather for a poet, in the sitting old man, than for a philosopher; and we might have suggested the name of Homer, the two scrolls at his feet indicating the Iliad and the Odyssey, were not the represented poet beardless. Since his hair is shaved,—a custom which began to prevail at the time of Scipio Africanus,—it might be the portrait of Ennius. But the ground of the conjecture is too slender for giving a name to the poet of the Monza Diptychon; we must leave him anonymous.

6. The Cabinet of Antiquities, at the Imperial Library at Paris, contains one more mythological ivory Diptychon, with six Muses on the two tablets, each of them accompanied by an author. The workmanship is much ruder than on the preceding Diptychon: we can therefore scarcely recognise any of the represented persons except Euripides, grouped with Melpomene.[1]

7. The mythological Diptychon of the Riccardi Museum, now at Vienna, in the Imperial Cabinet of Antiquities, representing on one leaf the personification of Rome, and on the other Constantinople, belongs to the epoch of the Emperor Justinian. Gori attributed it, without sufficient foundation, to Consul Johannes, since he found some traces of red ink on the tablet, forming the first four letters of the name; but the form of the letters sufficiently shows that the inscription belongs to a later age than the tablets. It does not appear that they were connected in any way with the inauguration of the Consuls; and we must therefore place them among the mythological Diptycha.

SACRED DIPTYCHA AND HAGIOTHYRIDES.

The early Christian Church was averse to statuary, as an art subservient and leading to idolatry. The Pagan statues, in the temples and shrines, were broken by fanatical converts for being objects of worship; whilst paintings, which served as adornments of the temples and public buildings, were spared, as less connected with idolatrous practices. Accordingly, when Christianity became the religion of the State, the first Christian Churches were ornamented with mosaics, and painting was

[1] Description des Antiquités de labiant de feu le Chevalier L. Durand, par I. de Witte, Paris, Favrier 1836, page 453. 2256—Ivoire Dyptique du IVeme siècle environ de l'ere chretienne offrant dans deux tablettes les figures des six personnages, sans doute des auteurs, accompagnés des Muses qui les inspirent. Dans la premiére tablette est representé Herodote assis tournant la tête vers Clio, qui deploie un rouleau. Au dessus est un poëte barbu, peut-être Anacreon (!) accompagné d'Euterpe muni de deux flütes. Plus bas dans le dernier compartiment on voit Aristote assis portant la main droite vers sa figure, pres de lui est Polymnie debout. La seconde tablette offre un poëte barbu, dont la tête semble avoir quelque ressemblance avec celle d'Euripide, Melpomène, munie de la lyre, est près de lui. Au dessous est Menandre debout, appuyé contre un cippe; Thalie portant le masque comique, est à coté de Menandre. Le dernier compartiment montre un poëte imberbe, assis et retournant la tête avec un sourire satyrique; c'est peut-être Horace; Erato, tenant le scrinium, accompagne le poëte. M. de Witte acknowledges that he owes these iconographique details to M. Ch. Lenormant.

developed as an eminently Christian art, whilst statuary was discountenanced. Still reliefs, which partake of the character of pictures, were less persecuted than statues, and even often sculptured by Christians. Our Museums, therefore, contain many instances of Christian religious reliefs, whilst Christian religious statues, of the first eight centuries of our era, belong to the rarests monuments of antiquity. Ivory carvings were held in peculiar esteem; and Diptycha, similar in size and destination to the ancient Pagan tablets, became, at a very early period, ornaments of Christian Churches. They were principally used as book-covers for the gospels, for liturgic prayers, for the list of martyrs and bishops, and other MSS. of Church service. The fashion of portable altars, which was soon introduced into the Christian congregations, altered the form of the Diptycha; they were superseded by the so-called Triptycha, that is to say, religious tablets with a larger centrepiece, and two narrower doors or wings. Still, the term Triptycha, which is now applied to them, never was used by the ancients for anything but a set of three writing tables, fastened together on one side like the leaves of a modern book. The term Hagiothyrides, therefore, proposed by Passeri in the preface to Gori's Thesaurus, and lately adopted by Lenormant, in the Tresor de Numismatique et Glyptique, is by far more correct than the more popular word Triptycha. Circular boxes for the consecrated wafer; vessels for the holy water; caskets; *retables*, or ornamented screens, placed on the altar, and removed after the service; *paxes*, or small devotional tablets with a handle on the back, with which the priest used to give his benediction, and which he offered to the kisses of the worshippers; crosiers, little statues, and other ecclesiastical implements of ivory, became very fashionable in the churches. We meet likewise, principally about the thirteenth century, with chess pieces, with mirror cases, and bridal caskets of the same delicate material, until in the fifteenth and sixteenth centuries, the more manly spirit of mediæval sculpture abandoned the ivory for marble and bronze, and restricted its use to ornamental purposes, especially drinking cups. The great artists of the epoch, with the exception of Fiamingo, looked upon ivory carving as a branch of sculpture beneath their dignity.

Christian ivories by far surpass in number the carvings of heathen antiquity; they offer an uninterrupted series of specimens illustrating the history of sculpture from the third to the seventh century. Still, it is rather surprising to see that whilst the history of sculpture, from the time of the Egyptian Pyramids to the great migration in the fourth century, has been ascertained with sufficient exactness for enabling the student to fix the style and date of any Egyptian, Greek, or Roman, and we may now likewise say Assyrian, monument with sufficient precision, the

history of Christian sculpture has, until now, scarcely obtained the consideration it deserves. D'Agincourt and Cicognara are too superficial for the periods anterior to the thirteenth century, and, even in the later epoch, notice principally the Italian school. Thus, the schools of Germany, France, the Netherlands, Spain, and England remain nearly entirely unknown to the educated classes of Europe, though Flaxman, Lenormant, Waagen, Kugler, and others have described and published some of their principal monuments. Whilst antique statuary is appreciated, the works of Christian sculpture have been comparatively neglected by the public. The admirable collection of casts in the Crystal Palace, principally due to the talents and energies of Messrs. Digby Wyatt and Owen Jones, is the first step in the right direction, which cannot fail to shed light upon this most important branch of the history of art, and may lead to a more complete and comprehensive review of Christian sculpture than we now possess. With our present scanty and fragmentary information, it is often difficult to establish the age, nay, even the nationality, of ancient Christian carvings with any accuracy. Still, we shall try to group them in some rather extensive classes, thus, for instance, as Mr. Oldfield did, in his excellent catalogue of the casts of the Arundel Society. His first period extends to the seventh century; we would propose to extend it more precisely to the year 717, the beginning of the reign of Leo the Isaurian, under whom the Iconoclasts got the upper hand at Constantinople, putting a stop to the development of Christian sculpture in the East. This period we might call the epoch of the hieratic style, or the infancy of Christian sculpture. In the course of the first five centuries it was gradually weaned from the traditions of antiquity, and assumed a novel character of individualism and spiritualism. The second period, from the eighth to the eleventh century, characterised in Architecture by the full development of the Romanesque style, and comprising the sculptures of the Carlovingian, Franconian, and Saxon dynasties, is ruder and less elaborate than the preceding first Byzantine period, but more expressive; less typical—altogether naturalistic. All the traditions of antique sculpture were forgotten, and a Christian view of nature, more picturesque than plastical, developed itself in art. After the final overthrow of the Iconoclasts, statuary in the East acquired a more dignified character, and reached its highest bloom under the Emperor Romanus Diogenes, and his successors, the Comneni. The influence of this second and higher Byzantine style upon the Germans and Italians, fostered by the intercourse of the East and West during the Crusades, and by the marriages of Eastern Princesses to Western Princes, has, until now, been traced only in painting. We know that William of Cologne and Cimabue of Florence were trained in the severe post-iconoclastic Byzantine school,

which, for earnestness, Christian spirit and dignity, surpasses the works of the later periods, not only in painting, but likewise as regards sculpture. Some masterpieces of the English, French, and German school of the thirteenth and fourteenth centuries, corresponding with the finest specimens of Gothic architecture, are evidently derived from the same source, whilst Italy, through the school of the Pisanis, turned towards the antique. We have accordingly three different schools to distinguish: the Byzantine, from the eleventh to the thirteenth; the French, German, and English school, which, modified by the different nationalities, proceeds in the same direction, with always increasing technical skill, and gradually diminishing inspiration up to the fifteenth century; whilst Italy, rejecting the Byzantine type, and studying the antique forms, arrives, in the middle of the fifteenth century, to the full bloom of the Renaissance by Lucca della Robbia, and Lorenzo Ghiberti. But Michael Angelo, and his overpowering manner, suddenly sweeps all over the West in the sixteenth century, carrying all before him, and puts a stop to the national art of France, Germany, and England, grown up from the traditions of Byzantium. The meaner but elegant style of Benvenuto Cellini succeeds the power of Michael Angelo, leading gradually to the elaborate and inflated manner of Bernini, and his effeminate successors all over Europe. Rubens and the Dutch stayed for a short time the corruption of sculpture by the influence of their paintings; still, the success of the artificial style of Bernini, yet more disfigured and emasculated in France, became irresistible throughout the eighteenth century, and destroyed even the feeling for plastical beauty. The traditions of old were lost, and Winckelman, Karsten, Flaxman, Canova, and Thorwaldsen had to reconstruct the theory and practice of statuary on a new basis. Christian sculpture has, in this way, passed through the phases of infancy, youth, manhood, and senility, to its regeneration in the nineteenth century. The great multitude of the Christian statues, and their dispersion all over Europe, makes a comprehensive view of the history of Christian sculpture rather difficult, but ivory carvings are the fittest monuments for illustrating it, and for showing its gradual rise and decline, in a compass accessible to the means of private persons. Their importance cannot easily be overrated by all who delight in the beauty of external form.

CATALOGUE

OF THE

ANTIQUE, EARLY CHRISTIAN, MEDIÆVAL, AND ORIENTAL

IVORIES,

FORMERLY IN THE COLLECTION OF THE LATE

GABRIEL FEJÉRVÁRY DE KOMLÓS KERESZTES,

AND

NOW IN THE MUSEUM OF JOSEPH MAYER, F.S.A., LIVERPOOL.

SECTION I.

EGYPTIAN IVORIES.

1. An ivory handle, with the royal name and praenomen of King Tirhaka (Teharka, Tarkos) of the twenty-fifth or Aethiopian dynasty, the ally of Hezekiah, King of Judah, against Sennacherib of Assyria, about 713 years before Christ. Red traces of oxidation prove that the tool, of which only the handle has survived the vicissitudes of more than twenty-five centuries, was of iron or steel. The royal praenomen reads:—Nefru-atmu-chu-ra—The good Atmu, the ruling sun. Atmu was the chief of the second-class gods of Egypt, the ruler of the nether world, to whom the kings paid a constant tribute of adoration and sacrificial worship. (See Champollion, Pantheon Egyptien, ad vocem Atmou, 4.) The back of the handle is adorned by the lotus and papyrus flower, the symbols of upper and lower Egypt.

2. A circular plate (tessera), with a hole in the centre, representing an Egyptian bust, with royal head dress. The style of the relief is evidently Roman, of the second century, and the bust is intended for Isis, whose worship became very fashionable under the first Roman Emperors. The present plate (tessera) was probably a ticket for some Isiac procession or ceremony.

3. A figure of Isis in the shape of a mummy, with the crescent on the head, and an unintelligible imitation of hieroglyphics on the borders. Roman workmanship, of the second century,—unless it is altogether a clever modern forgery.

SECTION II.

ETRUSCAN IVORIES AND BONE CARVINGS.

4. A tablet, forming the upper half of the front side of a casket, of bone, representing Diana in the act of catching the Maenalian stag. There are traces of paint still visible on the carving.

5. The lower half of the front side of an Etruscan casket, representing a recumbent bull.

6. A portion of an ivory casket, with a winged sphinx.

7. A head of Medusa, with boar's tusks, similar to the coins of Neapolis, in Macedonia. Well carved, but fragmented ivory.

8. A small-sized crouching lion, in ivory.

SECTION III.

GREEK AND ROMAN ORNAMENTAL CARVINGS.

9. A fragment of a cylindrical scent-box, with an elegant relief representing Silenus, seated, looking upon a bunch of grapes, which he raises in his right hand. Similar boxes, with Bacchic and exotic reliefs, have been found at Pompeii, and are now kept in the Museum of the Studj, at Naples.

10–11. Harpies; one of them with a female head, the other with the bust of Cybele on the top.

12. A circular plate (tessera), with the head of a youth in relief. On the reverse the number VIII., and the letter H., its Greek equivalent. It was an admission ticket to the seat number eight, in a Theatre or Amphitheatre.

13. A ring, with a comic mask—carved in bone.[1]

14. An ivory scent-box, in the shape of a Satyr's head, with pointed ears and vulgar features. The workmanship is very characteristic, and belongs to the third century.

[1] Antique bone and ivory rings are rather rare. Millin, in his "Introduction à l'Étude d'Archéologie," page 10, says—"Les anciens, qui ont tant travaillé l'ivoire, en faisaient sûrement des bagues, leur fragilité, leur destructibilité trop facile, les à empêché de parvenir jusqu'à nous." Still, there are several such rings in the British Museum, and other Collections.

15–18. Two small tablets and two supports, belonging to an antique ivory box. The tablets represent Caryatides; the supports, sphinxes. They are rudely carved, and said to have been found at Cumae.

19. A Bacchic mask, of ivory; there are traces of a thick coating of colour on it.

20. A bust of Bacchus, sculptured in bone—good workmanship.

21. A female head, gracefully carved from a very hard tooth of some unascertained animal.

22. A tablet, with a rudely carved relief of Cupid as the genius of death, resting his right hand on the top of his head, and leaning, with crossed legs, against the trunk of a tree. It is the attitude of repose which we often find on sepulchral monuments. This tablet, a rude copy of some better original, belongs to the fourth century.

23. The genius of Winter, with large wings, closely-cut hair, and flying drapery, carrying a hare, the symbol of the winter. The style of the tablet assigns it to the epoch of the Emperor Constantine, the proportions being short and heavy, and the execution rather rude. The workmanship is peculiar, only the outlines of the figure and drapery being carved into the ivory, and presenting rather the appearance of a drawing than of a relief; they were probably inlaid with enamel, though all trace of it has disappeared.

SECTION IV.

HISTORICAL AND MYTHOLOGICAL TABLETS.

24. A magnificent fragment of a larger composition. The Emperor Marcus Aurelius, with head veiled, in the manner of a sacrificer, holds a volume in his right hand, and is accompanied by two Romans. The sacrifice of Marcus Aurelius, represented on the ivory, may belong to A. D. 167, when, according to Julius Capitolinus,[1] Rome was purified by the Emperor, priests called to the Capital, and strange rites performed; the Romans being terrified both by the Marcoman war, and by a pestilential epidemic, much like the cholera of our days.

25—26. The mythological Diptychon of Aesculapius and Hygieia—the most beautiful of all the ancient reliefs in ivory. In the last century it belonged to the treasures of the Florentine Museum of the Gaddi family; later, to Count Michel Wiczay, at Hédervár, in Hungary. It

[1] Aurelius Capitolinus, 13. Tantus terror belli Marcomanici, ut undique Sacerdotes Antoninus acciverit, peregrinos ritus impleverit, Romam omni genere lustraverit, retardatusque a bellica profectione sit.

has been published by Gori,[1] by the learned Barnabite Felix Carroni,[2] and by the celebrated engraver, Raphael Morghen.[3]

On the right leaf of the Diptychon, Aesculapius is represented standing on an ornamented pedestal, leaning with his thoughtful head on his right hand, which holds a scroll. The left hand is placed on his hip; a club, with a huge serpent coiling around it, and resting upon the head of a bull, supports the figure, which is clad in the manner of Jupiter, the drapery covering only the lower part of the body. The god has a fillet (diadema) in his hair, and elegant sandals on his feet; his diminutive genius Telesphorus, the god of convalescence, clad in a cowl, stands close to him, in the act of opening a volume. The group is placed between two pilasters, joined by a garland of oak leaves. One of them supports a casket of flowers on its Corinthian capital; the other has been, at some distant time, broken off.

On the left tablet Hygieia, with a chaplet (stephane) in her hair, leans against a tripod, round which coils a huge serpent, raising its head to the right hand of the goddess, who offers him an almond-shaped fruit, or cake. At the feet of the goddess of health we see Cupid, sufficiently characterised by the quiver and bow, although he has no wings. On the top of one of the Corinthian pilasters there are the sacrificial vessels, the prochûs and the phiala—the jug and cup for libations; on the other capital, the Bacchic child Iacchus opens a wicker basket (cista mystica), from which a snake is creeping out. On both the tablets, a label surmounts the representations, which contained the dedicatory inscriptions, but no trace of them can be now discovered; they were probably written in colours. A rich border, of acanthus leaves and flowers, forms the frame of the beautiful reliefs.

The graceful arrangement of the drapery, and the masterly composition of both tablets, which is in contrast to some little inaccuracies of the execution—(thus, for instance, the left foot of Aesculapius is too much turned outwards; the "scurzo" of the thigh of Eros is incorrect; the face of the goddess less expressive than that of Aesculapius) —seems to warrant the supposition, that both reliefs are copies of some celebrated marble statues. This conjecture might likewise explain the

[1] Thesaurus Veterum Diptychorum, Vol. III., pl. xxxxi.

[2] Ragguaglio del viaggio compendioso di un dilettante antiquario sorpreso de Corsari condotto in Berberia, e felicemente ripartito. Milano, 1805, Vol. II., Tav. ix.

[3] Palmerini's Catalogue, No. 201. The print has the inscription: Exc^{mo} Dom^{no} Michaeli Comiti a Witzai, Domino in Hédervár, Losing, Ireg, etc. Sacrae Caes. Majestatis Cubiculario, antiquissimum ex ebore diptychon aviti in Hungaria Musei ornamento ab ejusdem Cimeliarcha Carronio B. Italo acquisitum ac typis illustratum Raphael Morghen, D.D.D. See also Ottfried Müller's Handbuch der Archæologie und Kunst, pp. 420 and 590; and Mr. Oldfield's Catalogue, at Class I. a.

uncommon size of the club, and of the snakes which, in the original marble groups, might have formed the artistical supports of the statues. Still, it is impossible even to guess to which temple the originals of the composition might have belonged, since the worship of the gods of health was diffused all over the ancient Graeco-Roman world. Carroni, in his commentary on our Diptychon, enumerates no less than one hundred and ninety-eight Greek towns which, according to the ancient authors, worshipped Aesculapius and his family in temples erected to their honour, or made their representations the types of coins. But in any case, the present composition is the most important monument of the worship of the gods of health among all we know, on account of the many attributes heaped on them. The club, resting on the head of a bull, is the symbol of Hercules, as representative of the sun;[1] the tripod belongs to Apollo, the stephane to Juno; Cupid is the companion of Venus, and Iacchus of Ceres. In our relief, they are all connected with Aesculapius; and especially with his daughter, who is raised by them to the dignity of a great mother-goddess. This peculiarity, entirely in accordance with the workmanship of the carving, carries us down to the time of the Antonines—an epoch most important in the history of the development of religious ideas. The faith in Greek and Roman mythology had come to a crisis; and though Christianity was not yet powerful enough to threaten the religion of the state with extinction, still people began to feel that the old faith had accomplished its destinies. Worn out as it was, it could no longer bestow support to the state; on the contrary, it had to be supported by the secular power. It was in vain that the Emperors strove to impart new life to the state religion by frequent pomps and feasts, commemorating antiquated rites and customs. The priests brought, in vain, old, forgotten, and miraculous statues from the hidden recesses of the temples before the multitude, and disclosed the mysteries of worship to the uninitiated crowd. A feeling of uneasiness had caught hold of Roman society; and mythology took its course backwards to the point from which it had proceeded. Starting from the unity and ubiquity of godhead, its manifold manifestations were originally embodied in innumerable personifications; the youthful poetical spirit of Greece found always new characteristic symbols; and as godhead manifests itself in space and time, in nature and history, new myths grew up, symbolical of those manifestations, and formed in their concatenation that lasting monument of the youth and poetical productivity of the Hellenic race, which we possess in its mythology. But life soon departed from the myths when they were transferred to Rome, since the practical Romans adopted only the form, and were unable to understand and to feel the

[1] The celebrated Hercules Farnese of Glycon, or, rather, its lost original of Lysippus, leans on such a club. See likewise Steinbüchel's Alterthumskunde, p. 291, i.

spirit, of Hellenic religion. Its poetry faded; and the rites, deprived of their symbolic meaning, debased and over-clouded the understanding by dark superstition. Accordingly, towards the end of the Republic, and under the first Emperors, the people of Rome turned easily to the still more superstitious and immoral rites of oriental and barbarous mythology, to the bloody mysteries of Mithras, to the orgiastic processions of Cybele, to the dissolute worship of the Syrian gods, and to the Isiac ceremonies, of which the original meaning had been forgotten. Philosophical minds of an imaginative turn, the Neoplatonists, tried now to give a new basis to the old mythology; they sought to re-establish unity out of diversity; any local god became the symbol of godhead and of the creative power, and every goddess represented nature, and became the impersonation of the female principle of creation. On monuments of this period, therefore, we cannot be astonished to see the local goddess of Epidaurus and Pergamus assimilated to Venus to Juno and to Ceres, and leaning upon the tripod of Apollo. The beautiful pantheistic representation is sufficiently explained by the following remarkable invocation of Isis, in the Metamorphoses of Apuleius, which shows the desire of converting the popular polytheism into philosophical monotheism.[1]

"*Queen of heaven,*" says he, "whether thou art Ceres, the beautiful, the first mother of crops; or the heavenly Venus, who in the beginning harmonised the difference of sexes by love, her offspring; or the sister of Phoebus, who, assisting travail, hast reared so many nations; or, with nocturnal wailing, the terrible Proserpine (Hecate), with her threefold face, restraining the assaults of ghosts, and keeper of the recesses of the earth, with thy female light purifying all the walls, with damp fire nourishing the joyous seeds, and on the by-ways of the sun distributing thy uncertain light; by whatever name, by whatever rite, under whatever form, it is permitted to call thee!" &c.—And Isis replies: "Here I am, Nature, the great mother of all things; the mistress of all the elements; the first progeny of time; the sum total of names; the Queen of the deceased; the first of the heavenly host; the all-comprehensive form of gods and goddesses, ruling with my will the bright summits of heaven, the salubrious breezes of the sea, the mournful silence of the nether world,—whose godhead, which is one, is worshipped by all the world, under different forms, with various rites, and under manifold names. The first-born Phrygians call me *the Pessinuntian mother of gods;* here the aboriginal Athenians *the Cecropian Minerva;* there the floating Cyprians *the Paphian Venus;* the archers of Crete *Dictynna;* the trilingual Sicilians *the Stygian Proserpina;* the Eleusinians *the old*

[1] Apuleius Metam. lib. xi., p. 262.

goddess Ceres. Others call me Juno, others Bellona, others Hecate, and others Rhamnusia *(Nemesis)*; but the Aethiopians, who are illuminated by the first rays of the nascent sun, and the Arians, and the Egyptians, versed in ancient lore, and worshipping me altogether with peculiar ceremonies, call me by my true name, Queen Isis."

But besides this Neoplatonic explanation of the attributes cumulated upon Hygieia, and characterising the epoch of the Antonini, we find likewise some older relationship between the goddess of health and the Deities, whose symbols she usurps on our relief. The tripod of Apollo—the healing solar god — perfectly suits his granddaughter, the goddess of health. As to Cupid, he is not the god of earthly love when in company with Hygieia—but Cupid, the god of death, who carries the souls back to their original abodes. We see him in this character often on gems—sailing to the isles of the blessed upon the vase which contains the ashes of the deceased—or burning the butterfly, the symbol of soul, with his torch, to represent its purification by death. Iacchus, with the mystic basket, has the same signification; he is the mediator of earthly and heavenly ideal. The union of those gods of immortality is not altogether confined to our relief. Pausanias mentions, in the Rotunda *(Tholus)* of Aesculapius, at Epidaurus, the picture of Cupid, and of Methe, the goddess both of drunkenness and immortality; therefore, a combination analogous to our representation. Iacchus, the boy with the snake, reminds us likewise of the parallelism of Hygieia, and Kora, and Demeter; and we find, at Lebedea, the worship of Proserpine Herkyna joined to Trophonius—a group similar in form to Hygieia and Asklepios. On the coins of Parium, Demeter is represented with a snake coiling around her body; and a dolphin—symbol of Cupid—at her feet. We find the snake again in company with Minerva, who is likewise called Medica, and Salutaris, being a goddess of health; and with her we see the mystical casket, hiding Erichthonius, a snake boy. As regards Juno, whose stephane adorns the head of Hygieia on our tablet, a sacred snake is worshipped in her temple at Lanuvium, fed by virgins.

Though it cannot be doubted, from the preceding instances, that a connexion of the Epidaurian goddess with all those deities, whose symbols are given to her in our Diptych, was known through all periods of Greek mythology, still the simultaneous union of so many attributes belongs exclusively to that period when Neoplatonism tried to steal the thunder of Christianity, transforming polytheism into monotheistic philosophy, and explaining the countless myths in a rational way. Though these endeavours did not succeed, still they deeply impressed the mind of the educated classes, and prepared the ultimate triumph of Christianity. We find in every Museum many pantheistic idols, upon which the attri-

butes of several gods are heaped; they are evidences of the influence of Neoplatonism on art; but the most important, and by far the most beautiful, monuments of this period are the ivory tablets which we have tried to explain.

27. Imperial Diptychon of the Emperor Philip the Arab, and his son, Philip the younger, in memory of the thousandth anniversary of the foundation of Rome, in the year A.D. 248. We have attempted a historical explanation of this tablet, (see page 16 and following.) It was published, but not commented upon, by Millin, (Voyages, vol. I., page 400, pl. xxiv., fig. 3.) In respect of art, it will be sufficient to point to the masterly representation of the dying stag, which gives us a high opinion of the style of art at so late a period.

28. Portrait of Arcadius, son of Theodosius the Great, Emperor of the East from A.D. 395–408, on an elliptical piece of bone. There are some doubts about the authenticity of this relief.

SECTION V.

BYZANTINE CONSULAR DIPTYCHA.

29–30. Consular Diptychon of Flavius Clementinus, Consul A.D. 513, published first by its proprietor, Gustavus Philippus Negelinus, then by Gori, Vol. I, Tab. ix. x.; and again, by D'Agincourt, Storia dell Arte, Vol. II., pl. xii., fig. 7, 8. In our essay on the Consular Diptycha, (p. 4,) we have explained the reliefs adorning the tablets; but the inside of the Diptychon is not less interesting for an important inscription, which contains the Greek liturgy of the eighth century, running across both tablets, with the following incorrect orthography: see the fac simile on the opposite page.

The precise date of this inscription is sufficiently fixed by the mention of the first year of Hadrian, Patriarch of the city, who cannot be any but the Roman Patriarch, or Pope Hadrian I., since among all the Patriarchs of Constantinople, Alexandria, Antiochia, and Jerusalem, there occurs no Hadrian; and the word πολις (city), without any further designation, was applied only to the two great metropoles—Rome and Constantinople. The first year of Pope Hadrian's office commenced with the 9th of February, A.D. 772. It was therefore in that year that the Diptychon of Consul Clementinus was inscribed with the liturgy and short prayer for the Patriarch, for the priest John, and for Andrew Machera, probably the donor of the tablets to some church of Sicily, where the Greek language prevailed at that time, though the Sicilians were attached to the Roman Patriarch. The mention of St. Agatha, the patron saint of Palermo, points likewise to Sicily.

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ΣΟΥ·ΙΩΑΝΝΟΥ
ΠΡΕΣΒΥΤΕΡΟΥ
ΓΙΑΣΑΓΑΘΗΣ

ΜΗΝΗΣΘΗΤΙΚΕΤΟΥ
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ΠΡΑ

We are not to be astonished at seeing the memorial of a Consular inauguration inscribed with a Christian prayer; since Alcuinus, speaking of the Mass, de Divin. Offic., makes the following mention of Diptychs: "After those words, when it is said, '*in the sleep of peace,*' it was the custom of the ancients, as it is done until now in the Roman Church, to recite the names of the deceased *from the Diptychs.*"[1]

Viewing the inscription from the palaeographical and philological point of view, we find a considerable corruption of the language and orthography,—indicating that the confusion of η, ι, υ, ει, οι, into the single sound of *Iota*, had already become common. So, also, ο and ω are confounded, as by the modern Greeks. The form of the A M Δ approaches the current Greek letters; the η is used for the ι,[2] and *vice versa*,[3] the υ for οι,[4] and the ο supersedes often the ω.[5]

As to the meaning of the inscription, it is the following: "Let us stand well, let us stand with reverence, let us stand with fear, let us attend to the sacred oblation, in peace to offer to God. The mercy, the peace, the sacrifice of praise, and the love of God and Father, and the grace of our Lord and God and Saviour Jesus Christ, be upon us. Amen. In the first year of Hadrian, Patriarch of the city. Remember, O Lord, thy servant John, the least presbyter of the dwelling of holy Agatha. Amen. Remember, O Lord, thy servant Andrew Machera. Saint Agatha, Holy Mother of God. Remember, O Lord, thy servant and our shepherd, Hadrian, the Patriarch. Remember, O Lord, thy servant John, the sinner, the presbyter."

32. A Palimpsest Diptychon of Consul Magnus, A.D. 519. This unedited tablet was first mentioned by the Barnabite Felix Carroni, who says, in his Ragguaglio II., p. 208, that he discovered a Consular Diptychon at Cologne, with the physician Hipsch. Guided by this indication, M. Fejérváry found it in Cologne, thirty years after Carroni, and succeeded in acquiring it. It is carved in bone—similar to, though not the counterpart of, the bone tablet, inscribed with the name of Magnus, which, from the Collection of Professor Christopher Saxe, in Utrecht, came into the Museum of the Imperial Library at Paris. Another tablet of the same Consul, but of ivory, and of superior workmanship—now likewise in the Imperial Library—was published by Ducange, pl. i.; Gori II., pl. ii.; and Lenormand Tresor II., pl. liv. The olive wreath, suspended over the head of the youthful Consul, led the first commentators to the

[1] Alcuin. de Divin. Offic., quoted from Gorius, Thesaurus, I. 261.

[2] χαρης for χαρις. [3] ιρινη, τι, ι, αγαπι, ιτι, for ειρηνη, τη, ἡ, αγαπη, ιτει.

[4] πυμενος for ποιμενος.

[5] στωμεν, καλος, ευλαβος, for στωμεν, καλως, ευλαβως; but likewise θεωτωκος for θεοτοκος, προσχωμεν for προσεχωμεν.

conjecture that it represented a member of the imperial family. Saxe's Diptychon confirmed the supposition; since the inscription, which is wanting on the other two tablets, assigns it to Magnus, grandnephew of the Emperor Anastasius. On our Diptychon, the original inscription has been erased; and the name, or title, of Consul Magnus had to give place to the name of a French Bishop of the twelfth century. We read, on the label of the tablet, the words: "Pio praesule Baldrico jubente," by command of the pious Bishop Baudry. The form of the letters reminds us of the eleventh or twelfth century; and we meet likewise with three Bishops of this name about that time, viz., 1, Baldricus, seventh Bishop of Gallipoli, elected the 15th of March, A.D. 1105; 2, Baldricus, Bishop of Noyon from A.D. 1098 to 1112, known as the chronicler of his Bishopric; and 3, Baldricus, Bishop of Dol, in Bretagne, from A.D. 1114 to 1131. He is the author of a history of Jerusalem, and of a MS. De Conquestu Angliae, per Wilhelmum Normannorum Ducem. It would be difficult to decide which of the three is meant by the inscription, which might even belong to Baldricus, Bishop of Utrecht from A.D. 917 to 977.

33. A Diptychon of Consul Philoxenus, A.D. 525. It is the right leaf of the Diptychon which contains the titles of the Consul; and the latter half of the Greek dedicatory inscription, mentioned in page 14.

34, 35. An anonymous Diptychon, with the portrait of an unknown Consul, similar to the Novara tablets; but without rosettes. These two tablets, and the preceding Diptychon of Philoxenus, are carved in camel bone; and on this account their genuineness is doubted by Mr. Francks of the British Museum. Though we do not know any other carving of such bone, belonging to the early Byzantine period, still there are several of them preserved in the Churches and Museums of Italy—works of the tenth to the thirteenth centuries.[1] The workmanship of these three leaves is entirely in accordance with the style of the epoch; and to the opinion of Mr. Francks we oppose the authority of the great connoisseur, Mr. Daniel Boehm, Director of the Imperial Academy of Engraving and Die-sinking at Vienna, who considers them authentic.

SECTION VI.

CHRISTIAN IVORIES, ANTERIOR TO THE ICONOCLASTS, OR THE EIGHTH CENTURY.

36. The Crucifixion and Resurrection; a panel from a book-cover. We see on the upper portion of the tablet the dead Christ on the cross;

[1] Renan. Histoire des langues Semitiques, page 342, mentions that the Koran was originally written on Camel bones.

a straight drapery covers him from the hips to the knees; the feet, pierced by two nails, are resting on the "scabellum." A label on the top of the cross bears the inscription: IHS NAZAREN REX IUDAEORUM, written in most elegant characters. On the sides, at the foot of the cross, two soldiers are represented, together with the vase containing the vinegar—one of them with the spear, the other with the reed and sponge. On a slight elevation, the Virgin is wailing, with an expression of the highest grief in her countenance and attitude; whilst St. John, with the book in his hands, somewhat more composed, stands opposite to her. The sun and the moon, in the form of the busts of Helios and Selene, are carved in the corners above the scene. Below this group we see the empty grave of Christ—a cube of hewn stone, with an elegant cornice on the top, surmounted by a light cupola, resting on columns joined by arches. The guards are asleep; the angel sits before the monument in a most dignified attitude, speaking to the three Maries, who reverently listen to his words. The composition, and the very correct drapery of all the figures, remind us of the best Roman reliefs; and the beautiful flower frame, surrounding the tablet, is entirely in harmony with the excellent workmanship of the panel, which cannot be much posterior to the epoch of Constantine, and is probably the earliest Christian monument, representing the Crucifixion and Resurrection—those two cardinal points of Christian faith. It is mentioned by Mr. Oldfield, in his often-quoted excellent Catalogue, Class IV. c.

37. The Ascension of Christ. Though this panel from a book-cover is much smaller than the preceding one, still, on account of the rarity of representation, it is no less interesting. On the right angle, a hand is stretching out from the segment of a circle,—the earliest Christian way of representing God. Christ, turning his back to the spectators, soars upwards, raising a handkerchief with his right hand, just as the Consuls did when, at the beginning of the games of the Circus, they gave the signal for the starting of the race. A tree under him symbolises the Mount of Olives, whence a group of six Apostles looks upwards to their Master. The drapery of all the figures is Roman, the style less noble than on the relief of the Crucifixion and Resurrection; the short and heavy proportions correspond with the later reliefs of the triumphal arch of Constantine, at Rome; but the acanthus border is most graceful, and carved in an earlier and better style, which seems to have remained traditional for ornamental purposes. See Mr. Oldfield's Catalogue, Class IV. o.

SECTION VII.

WESTERN IVORIES OF THE EIGHTH, NINTH, AND TENTH CENTURIES.

38. A Panel from a book-cover. Christ between the Virgin and St. John. Above them, are the busts of two Angels and two Saints—perhaps Moses and Elijah.

39. A Panel from a book-cover. Tablet, with two compartments. Above, the Nativity and Adoration of the Magi; below, the Crucifixion.

40. The front part of an oblong box, with a representation of the vintage, which is one of the early Christian symbols of salvation; for, according to St. John xv. 1, Christ is the true vine, and the Father is the husbandman; and again, v. 5, He is the vine, and the Apostles are the branches. Besides, the grape must be destroyed, in order that wine could be made, just as the body must die, that the soul may enter the kingdom of heaven.

41. A panel from a book-cover—the subject being the Saviour and the Adulteress; under his feet are the symbols of the sun and moon. The architecture, as well as the style of the figures, shows that it belongs to the tenth century.

42. The wing of a Diptychon, ornamented with Christian types. One of the earliest Christian publications—the Recognitiones (5, 10 Coteler)—says; "We find the confirmation of our faith not only in the words of Jesus Christ, but likewise in his actions; since the words of the law, which were expressed about his presence many generations before him, have been fulfilled in him; and the images of the deeds of Moses, and the patriarch Jacob before him, are all typical." The interesting feature of the early Church, seeking the types of the deeds of Christ in the Old Testament, explains admirably the composition of the present tablet—probably the earliest monument of such symbolism, which in later times became one of the richest sources for the compositions of Christian artists. The central compartment of the tablet contains Christ's presentation in the temple, which is here represented in the Byzantine cupola style of Sta Sophia. Simeon raises the child with enthusiasm above a square altar, covered with a napkin. Joseph, astonished at the event, stands opposite to him, holding the swaddling clothes, in which the child was enveloped. Mary, with the two doves, is represented behind Simeon; as also Hannah, (who is designated by a scroll, bearing her initials, AN,) behind Joseph. All these persons have a nimbus around the head, distinguished by it from the other worshippers in the temple, two of whom are visible in the background. Above and below this centrepiece, four biblical types

are represented, to each of which Christ is understood to be the antitype. To the left, Moses receives, on his knees, the tables of the law from Jehovah, represented by an outstretched hand. Behind him there are two persons, designating the people. But the star above him is in no connexion whatever with the scene on Mount Sinai; it is evidently the star which is to rise from Jacob (Numeri xxiv. 17), reminding us of the second higher law given by Christ, the antitype of Moses. Next to this scene, the artist represented the intended sacrifice of Isaac lying on the altar, whilst Abraham raises his hand for the death-blow, but is arrested by the apparition of Jehovah, in the typical form of the outstretched hand. It is scarcely necessary to observe that the father, ready to sacrifice his only son, is to remind us of the Father who gave his Son unto death for the sins of mankind. This type has remained popular, in Christian art, down to our days.

Under the centrepiece we see the Jewish High Priest, carrying the lamb of the Passover to the temple—again a type of the lamb of God, which takes the sins of the world upon itself, and delivers mankind from bondage, just as the lamb of the Passover was slain in remembrance of the delivery of Israel from the Egyptian bondage. Opposite to the High Priest, Melchizedek is represented coming to meet Abram with bread and wine—the early type of the Eucharist. The deeper meaning of the composition is explained by the Epistle to the Hebrews, where Melchizedek is put in opposition to the High Priest, and Christ is called a Priest according to the order of Melchizedek, not to the order of Aaron; and where the contrast of the old and new creed, and of the yearly atoning sacrifice and the final death sacrifice of Christ, is more fully developed.

SECTION VIII.

CARVINGS OF THE SECOND BYZANTINE PERIOD, FROM THE NINTH TO THE FOURTEENTH CENTURY.

43. Christ on the Throne; a panel from a large book-cover. This relief, formerly in the collection of Count Aloys Albrizzi, at Venice, is mentioned in Count Cicognara's Nielli. It is carved in camel bone; and represents Christ, with a most dignified expression in his well-drawn face, sitting on a cushion upon a throne, holding the book in his left hand, and raising his right hand to benediction. Traces of gilding are still visible on the throne. The head of Christ is encircled by a crossed glory; the composition reminds us of the early Christian Mosaics; the drapery is grand, and the representation one of the noblest efforts of Byzantine art.

44. A wing of a Diptychon; St. John the Baptist in his shaggy garment, holding in his hand an unfolded scroll, which is inscribed with the appropriate text, John i. 29. The delicate and elegant workmanship of this tablet, manifesting the deepest intensity of feeling, excited the admiration of Mr. Ruskin at the meeting of the Arundel Society, in spring 1855. The representation is equal in beauty to the coronation of the Emperor Romanus, in the Imperial Library at Paris; to the (fragmented) panel in the Bodleian Library, with the representation of Christ enthroned; and to the hagiothyrids of Paris, with the Crucifixion—which are acknowledged as the masterpieces of the second Byzantine school. See Oldfield, Class VII. h.

45. A panel from a book-cover. Christ crucified, his feet nailed to the scabellum; at the side of the cross, the Virgin and St. John; above them, the busts of two wailing angels. Delicate workmanship, but not equal to the preceding numbers.

46. A Byzantine drinking-cup, sculptured with scenes from the life of Noah. The ancients liked to adorn the vases, destined for the use of their feasts, with bacchanalian representations. Christian Byzantine art maintained the custom of the ancients, but substituted a biblical type for the heathenish symbols. On our drinking-cup, three different scenes of the history of Noah are joined together. The artist represented first the discovery of wine. The outstretched hand of God points to a vine, before which the Patriarch, kneeling in devout reverence, raises his right hand for gathering the grapes; and holds a goblet in his left hand, to press the must into it. The following scene contains the result of the first: The naked Noah lies asleep on the floor; and his sons, Shem and Japhet, approach with a blanket, to cover their drunken father. In the third group, the Patriarch curses Ham, raising his hand, with the fore fingers erect —an attitude which, in early Christian monuments, denotes cursing as well as blessing. The handle of the cup is a dragon folding his wings around his body. The meaning of the representation is evident. Wine is a gift of God; but drunkenness becomes a shame and a curse for him who indulges in it, and for those connected with him.

SECTION IX.

ENGLISH IVORY OF THE THIRTEENTH CENTURY.

47. A tablet, with three compartments. At the top, Christ, between two angels, as the eternal judge; in the middle, the Crucifixion, with the Virgin, St. John, and two other saints; at the bottom, the Virgin and Child, between St. Peter and St. Paul. The architectural arrange-

ment of the composition—a triforium—shows that this tablet is of English workmanship. The delicacy of the carving is admirable.

SECTION X.

FRENCH CARVING OF THE THIRTEENTH CENTURY.

48. A mirror case, with a scene from the mediæval romance of the siege of the Castle of Love, or Ginevra eloping with Sir Lancelot; around the edge are four monsters. See Oldfield, Class XII. 6.

SECTION XI.

GERMAN CARVINGS, FROM THE THIRTEENTH TO THE FIFTEENTH CENTURY.

49, 50. From a wedding box; two couples of lovers.

51, 52. A Diptychon. On the left wing, the Madonna and Child between two Angels; on the right wing, Christ on the Cross, between the Virgin and St. John. Gothic architecture.

53, 54. A Diptychon. Eight scenes from the life of the Saviour, beginning at the bottom of the left wing, and running across the tablets. 1. The Annunciation; 2. The Nativity; 3. The adoration of the Magi; 4. Christ's entry into Jerusalem; 5. The Holy Supper; 6. The betrayal; 7. The Crucifixion; 8. Noli me tangere.

55. A Diptychon representing the Crucifixion; good workmanship.

56. A Diptychon, divided into two compartments. The lower scene shows Christ carrying the cross; on the upper scene we see the descent from the cross. Excellent workmanship, in the broad, but severe, style of the school of the Lower Rhine; far superior to the angular folds in the drapery, and the meagre rigidity in the treatment of the naked, which characterises the South German school.

57. A Diptychon. St. Christopher bearing the Child between St. John and St. James, the pilgrim. Most elegant carving of the South German school.

SECTION XII.

ITALIAN CARVINGS, FROM THE THIRTEENTH TO THE FIFTEENTH CENTURY.

58–63. Six tablets from a box, showing in their style an early imitation of classical art. The representations are the following:

1. Apollo with the lyre, and an attendant,—perhaps Linus or Hyacinthus.

2. Venus and Mars.

3. A centaur with sword and shield.

4. A warrior with sword and shield.

5. A warrior encountering the enemy.

6. Ajax on the prow of his ship.

64, 65. Fragments of tablets from a box, representing monsters. One of them, monkey-shaped, with a head at the end of his tail, is Satan.

SECTION XIII.

GERMAN IVORIES OF THE FOURTEENTH CENTURY.

66. A Pax. The Crucifixion.

67. A Pax. Virgin and dead Christ (Pieta). See Oldfield, Class XIV. f.

SECTION XIV.

DUTCH IVORY OF THE FIFTEENTH CENTURY.

68. A panel from a book-cover. Christ before Pilate.

SECTION XV.

ENGLISH IVORY OF THE FIFTEENTH CENTURY.

69. Henry VI., King of England, clad in his long royal garb, with sceptre and cross, seated under a Gothic canopy, attended by his chancellor and sword-bearer. The arms under the Gothic niches are those of England and France; the whole arrangement is similar to the royal seals of Henry VI., Edward IV., and Richard III. The inscription —"Henricus Dei gra. Ang. et Fra. Domi. Hiberni"—is certainly a later and tasteless addition, not originally belonging to the relief.

SECTION XVI.

ITALIAN IVORIES OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.

70. The decapitated body of St. John the Baptist. The spasmodic action of the muscles of the hand, and the shrinking of the neck, in the moment of death, are admirably represented in this statuette, which, though somewhat exaggerated in conception, is, by its execution, one of the masterpieces of the Renaissance. It was attributed to Michael Angelo; but we

know that this greatest of all the modern masters did not carve ivory statuettes. Still, our St. John belongs evidently to his school.

71. Venus riding on a Sea Monster. Weakly in conception, and mannerist in execution, this relief marks the epoch of decline which followed, almost immediately, the death of Michael Angelo.

72. Ecce Homo. A fair specimen of the sickly style of the seventeenth century.

SECTION XVII.

SPANISH IVORIES OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.

73. The statuette of a praying female Saint, of the most delicate workmanship.

74. The statuette of St. John with the Gospel. Traces of the original colouring are still seen on the ivory.

SECTION XVIII.

GERMAN IVORIES OF THE EIGHTEENTH CENTURY.

75. A powderflask, carved out of the horn of a stag, with the relief of a kneeling knight; in the background, a town, with spires and many gables.

76. A swordhandle, in the shape of a lion's head.

77. The sheath of a dagger, with biblical representations, and Latin and Dutch inscriptions.

78. Adam and Eve in Paradise; the front piece of a box.

79–84. Six tablets of pierced work (decoupé), which probably surrounded a larger devotional tablet, and, though not peculiarly remarkable for workmanship, cannot but excite admiration for the excellent composition, embodying the results of the first curse, and the atonement.

On the first tablet, Adam is tilling the ground; whilst Eve is excruciated by the pains of travail. It is the original curse of Jehovah.

The second tablet represents the murder of Abel by Cain. Death is introduced into the world by fratricide; it is the second higher degree of the curse, which, in the third tablet, reaches the highest tragical pathos. Adam and Eve behold their son, Abel, slain, and the first-born, Cain, driven by the second curse of God into the thicket of briers.

The corresponding three tablets represent the atonement, according to the Hebrew notions. Noah is receiving the animals into his ark, on the first tablet; the ark is floating above the waters whilst mankind is drowning, on the second; and on the third, the Covenant is made between Noah and Jehovah, and the rainbow appears as the sign of full atonement.

SECTION XIX.

IVORIES OF THE EIGHTEENTH CENTURY.

85. Silenus and the infant Bacchus; a copy of the celebrated statues of the Louvre, at Paris, and of the Glyptothek at Munich.

86. A praying Child. Statuette.

ORIENTAL IVORIES.

SECTION XX.

PERSIAN CARVINGS.

87. The handle of a dagger, with the bust of a prince; mediæval.

88. The handle of a dagger, with the relief of the king and his court; eighteenth century.

89. A swordhilt, in the shape of a dragon's head, with elegant ornaments.

90. A cup, with two dragons and some flowers, in relief; carved of a walrus tooth.

SECTION XXI.

INDIAN CARVINGS.

91. An ornamented comb, with the relief of Indra.

92. Krishna in the lap of his mother. Statuette; with traces of painting and gilding.

93. A hunting horn, with barbarous representations of hunting scenes. Such horns are believed to have been made by the inhabitants of Goa for the Portuguese, at the time of, or soon after, the discovery by Vasco di Gama. They are very rare.

94. A powderflask, with the heads of foxes, elephants, gazelles, tigers, &c. Elegant carving of the seventeenth century.

SECTION XXII.

CHINESE IVORIES.

95, 96. A Diptychon, of the most elegant workmanship, representing a rural entertainment.

97. A Chinese imitation of a Dutch drawing.

98. A Chinese box.

99. The elegant statuette of a Chinese gentleman.

100. The statuette of a Chinese lady.

101. The statuette of a Chinese mother and child

102. A handle, with fruit and insects.

D. MARPLES, PRINTER, LIVERPOOL.

(2)

CATALOGUE

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III. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and resold.

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V. To prevent inaccuracy in the delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale.

VI. Upon failure of complying with the above Conditions, the money required and deposited in part of payment shall be forfeited; and *if any loss is sustained in the reselling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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CATALOGUE

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A GENTLEMAN,

FORMED DURING A PERIOD OF FORTY YEARS.

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LOT

1 View of Gibraltar.

CLAUDE.

2 An Italian Seaport.

ROMEYN.

3 Landscape and figures.

ROTHENHAMER.

4 A pair—Adam and Eve in Paradise, and the Expulsion.

PLATZER.

5 David playing before Saul.

CIPRIANI.

6 Venus on the Sea.

RAOUX.

7 Portrait of Madame Pompadour as Flora.

PANINI.

8 Christ Healing the Sick.

FRANCESCO MOLA.

9 Landscape, "Mythological."

BOUT AND BODEWYNS.

10 A View in the Mediterranean.

REINAGLE, *signed.*

11 Landscape and cattle.

DUSART.

12 The Merry Villagers.

RYCKAERT.

13 The Card Players.

HORREMANS.

14 Woman peeling apples.

BOUT AND BODEWYNS.

15 A Seaport in the Levant, numerous figures; *highly finished.*

VAN DALEN.

16 St. Barbara and the Angels.

HORREMANS.

17 An Interior.

LE DUC.

18 Soldiers playing at cards.

SEBASTIANO RICCI.

19 Isaac blessing Jacob.

MANNS, *signed,* 1673.

20 Cavaliers halting at an inn door; *highly finished.*

PROCACCINI.

21 The Holy Family.

DEMARNE.

22 Figures promenading in a public garden, Copenhagen.

LUCATELLI.

23 A Classical Landscape with figures.

LUCATELLI.

24 The companion.

LE BRUN.

25 The Massacre of the Innocents; *finely coloured.*

ROOS.

26 Jacob and Laban.

MURILLO.

27 The Magdalen taking leave of the vanities of the world; *grand expression, "very speculative."*

TENIERS.

28 A Dutch Merry-making; *oblong.*

CUYP.

29 Entrance to a Dutch Town: *oblong.*

HAMILTON.

30 The Triumphant Entry: "*engraved.*"

PANINI.

31 BELSHAZZAR'S FEAST, a most gorgeous composition as regards figures and architecture; *very fine.*

PANINI.

32 The companion—HERODIAS'S DAUGHTER DANCING BEFORE HEROD; *equally fine.*

GASPAR POUSSIN.

33 Landscape and figure; *upright.*

SCHALKEN.

34 St. Jerome in penitence; *fine effect of candlelight.*

DE KONING.

35 An extensive View of Country, with figures and cattle in the foreground; *fine.*

GASPAR POUSSIN.

36 Rebecca seated near a fountain in conversation with Jacob; *highly finished.*

MAAS.

37 The Cobbler.

VAN BLOEMAN.

38 The Bivouac; *a fine example.*

VERSCHURING.

39 A GRAND MARKET PLACE IN ROME, with an endless variety of figures and accessories; *beautifully painted, and* A MASTER-PIECE OF THE ARTIST.

JACOB RUYSDAEL.

40 A Dutch River View, town and a windmill in the distance; *a choice specimen.*

VOLLARDTS, 1761.

41 Landscape and figures, distant view of country; *richly coloured.*

JANSSENS.

42 THE GRAND BALL ROOM AT THE HAGUE, with the Duke of Monmouth dancing.

OSTADE.

43 Merry-making.

F. MOUCHERON.

44 Upright Landscape with cattle and figures.

VERDUSSEN, 1751.

45 The Halt of Cavalry; *a rare master, some pictures by him in the Munich Gallery are much esteemed.*

J. OSTADE.

46 A Dutch School.

SIMON DE VLIEGER.

47 VIEW ON THE SCHELDT, with numerous vessels and boats; A VERY SILVERY AND IMPORTANT SPECIMEN.

LUCAS DE KONING, 1801.

48 A Winter Scene.

S. RUYSDAEL.

49 View of Amsterdam.

TENIERS.

50 The Female Miser.

JAN STEEN.

51 Figures at a repast.

CLAUDE.

52 A Pastoral Landscape and figures in a circle; *a charming work.*

JOSEPH VERNET.

53 Landscape with figures fishing; *signed.*

PLASTOCK.

54 Jupiter and Danae.

LANCRET.

55 THE MASQUERADE; *fine.*

HEMSKIRK.

56 A Dutch Cabaret.

ANDREW BOTH.

57 The Ballad Singer.

SNAYERS.

58 Halt of Cavalry at a Dutch Village.

SOLEMAKER.

59 Landscape, woman milking a goat.

HOGARTH.

60 THE RAKE'S PROGRESS; *a very beautiful reduced set of this very interesting series of pictures.*

STOTHARD, R.A.

61 Psyche; *from the Woodburn collection.*

GEORGE SMITH.

62 The Apple Gatherers; *the celebrated picture engraved by Woollett*

MORLAND.

63 A Donkey in a Stable; *engraved.*

SMIRKE, R.A.

64 The Hunchback, from the Arabian Nights; *engraved.*

SMIRKE, R.A.

65 The Incantation, from the Arabian Nights; *engraved.*

SMIRKE, R.A.

66 Subject from the Tales of the Genii; *engraved.*

SMIRKE, R.A.

67 From the Tales of the Genii; *engraved.*

SMIRKE, R.A.

68 The Captive; *engraved.*

SMIRKE, R.A.

69 The Flight of Olivia, Vicar of Wakefield; *a very fine example, engraved.*

SMIRKE, R.A.

70 Pamela; *engraved.*

KIRKE.

71 Illustration to a Novel.

WARD, R.A.

72 Scene from Humphry Clinker; *splendidly painted.*

HOWARD.

73 An Allegory.

IBBOTSON.

74 The Portrait of Scoville the fisherman, with a view of the Isle of Wight; *finely painted.*

FRANKS.

75 The Gods seated in the clouds looking down upon the great men who have made themselves famous in the world, each of whom can be distinguished by the symbol of his art, science or craft; the most prominent portraits are those of Michael Angelo, Raphael, Titian, Cellini, Galileo, Columbus, and other celebrities, too numerous to mention; *a very valuable and important picture on panel.*

BRISTOW,

76 A Horse looking over a fence.

LESLIE.

77 Don Quixote and the Dulcinea.

E. VANDEVELDE.

78 Sacking a Village.

H. ROOS.

79 Goats browsing.

VAN DALEN.

80 Ladies and Cavaliers feasting—a pair.

POELEMBURG.

81 Diana and Acteon.

TERWESTEN.

82 Cupid with Flowers.

TROOST.

83 The Wine Shop.

CARRÉ.

84 Landscape with cattle.

ZUCCARELLI.

85 Cattle crossing a Stream.

ZORG.

86 The Dancing Dog.

GUARDI.

87 An Italian Scene.

DROOGSLOOT.

88 Dutch Fair.

ANOTHER PROPERTY.

W. SHAYER, SEN.

89 The Return from Market; *purchased direct from the Birmingham Exhibition.*

TRAIES (OF EXETER).

90 Scene in Brentford Wood; *painted on commission by the artist.*

F. H. HENSHAW.

91 Cookham Bridge on the Thames.

E. WILLIAMS, SEN.

92 A River Scene.

WOOLMER.

93 The Home Bird.

G. H. DAWSON.

94 Going to Market.

END OF THE SALE.

(3)

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III. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and resold.

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VI. The sale of any book or books is not to be set aside on account of any stained or short leaves of text or plates, want of list of plates, or on account of the publication of any subsequent volume, supplement, appendix, or plates.

VII. No IMPERFECT BOOK will be taken back, unless a note accompanies each book, stating its imperfections, with the number of lot and date of the sale at which the same was purchased.

VIII. To prevent inaccuracy in the delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale.

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LOT

1 [Aarsens de Sommerdyck (F.)] Voyage d'Espagne, Curieux, Historique et Politique fait en l'année 1655 (*Elzevier*) 1666

2 Abeillard et Heloise, Lettres traduites, avec des Notes Historiques, &c. 2 vol. *Paris*, 1723—Vie de P. Abeillard, Abbé de S. Gildas de Ruis et celle d'Heloise, 2 vol. *ib.* 1728
calf gilt, uniform 4 *vol.*

3 Accolti (B.) Virginia, Comedia con un Capitolo della Madonna, Sonetti & Strambotti *Vinegia*, 1535

4 Achillino (Gio. Philotheo) Annotationi della volgar Lingua
morocco, g. e. scarce *Bologna*, 1536

5 Adam (A.) Latin Dictionary *Edinb.* 1805

6 Adami (Jo.) Horatianarum Parodiarum libri II. *Heidelb.* 1612

7 Adams (Hannah) Alphabetical Compendium of the various Sects
very scarce *Boston (America)* 1784

8 Addison (J.) Remarks on Italy, &c.
FIRST EDITION, *old red morocco* 1705

9 Adimari (Marchese L.) Satire, *portrait*
half bound, uncut, Testo di Lingua *Londra (Livorno)* 1788

10 Adriani (G. B.) Istoria de' suoi Tempi, 8 vol.
half gilt vellum extra, uncut, top edges gilt *Prato*, 1822-23

11 Adry (J. F.) Notice sur les Imprimeurs de la Famille des Elzévirs
half morocco *Paris*, 1806

12 Æschines in Ctesiphontem et Demosthenes de Corona, Gr. et Lat. a Foulkes et Freind, *Oxon.* 1726—Thucydidis Orationes, Gr. cum animadversionibus C. L. Baveri, *Lips.* 1759—Demosthenis Orationes selectæ, Gr. et Lat. *morocco, g. e. Lond.* 1726 3 *vol.*

13 Æschyli Tragœdiæ, Gr. et Lat. curante R. Porson, 2 vol. *half calf gilt* *Glasguæ, Foulis,* 1794-1806

14 Æschyli Tragœdiæ, Gr. et Lat. a C. G. Schutzio, 2 vol. *calf* *Lond.* 1823

15 Æschyli Agamemnon Triglottos, Gr. Germ. (H. Voss) et Angl. J. Kennedy *Dublin,* 1829

16 Æsopi Fabulæ, Gr. et Lat. *woodcuts, Rothomagi,* 1619; and others 3 *vol.*

17 Æsopi Fabulæ, Gr. et Ital. (in Rime Anachreontiche Toscane da A. M. Ricci), *half morocco, uncut* *Firenze,* 1736

18 Æsop, Fables, newly done into English with applications, by S. Croxall, *frontispiece and woodcuts, old calf* 1722

19 Æsopo Favole, *large spirited woodcuts, from designs attributed to* TITIAN, *half gilt calf, uncut, rare* *Venetia,* 1607

20 Æsopo Favole, Volgarizzamento antico. Testo di Lingua LARGE PAPER, *uncut* *Firenze,* 1778

21 Æsopo volgarizzato in Rime Anacreontiche Toscane da A. M. Ricci, con alcune Operette del medesimo (Greco-Italiano) *ivi,* 1736

22 Æsopo volgarizzato per uno da Siena. Testo di Lingua *half green morocco, uncut, top edge gilt* *Padova,* 1811

23 ÆSOPO volgarizzato per uno da Siena. Testo di Lingua PRINTED ON VELLUM, *facsimiles of drawings, red morocco super extra, borders of gold, g. e. by Thouvenin* *Padova,* 1811

*** This copy sold for £2. 12s. 6d. in Hibbert's sale.

24 Æsopo Favole volgarizzate. Testo Riccardiano inedito citato dagli Accademici della Crusca *half red morocco, uncut, Testo di Lingua* *Firenze,* 1818

25 Æsop. Vita di Esopo tradotta dal Conte G. Landi e le Favole del medesimo Esopo, *woodcuts, calf, g. e.* *ivi,* 1718

26 Aiazzi (G.) Lettera sopra quanto ha scritto A. Dumas intorno alla Famiglia de' Medici, *privately printed* *ivi,* 1842

27 Aikin (J.) Essays on Song-Writing, with a Collection of Songs, *Warrington,* 1774—Poetry of the Anti-Jacobin, 1807 2 *vol.*

28 Aikin (J.) Vocal Poetry, a select Collection of English Songs *half calf gilt* 1810

29 Airenti (G.) Ricerche intorno alla Tolleranza religiosa degli antichi Romani, *half gilt calf, uncut* *Genova,* 1814

30 Affo (J.) Vita di Pierluigi Farnese, primo Duca di Parma, &c. *calf extra, g. e.* *Milano,* 1821

31 Agnellini (T.) Proverbii in Lingua Araba, Persiana e Turca, con la loro Ispiegatione in Lingua Latina et Italiana *uncut* *Padova,* 1688

32 Agostino (S.) Sermoni agli Eremiti *Venetia,* 1537 *(on title* 1538)

33 Agostino (S.) Soliloquj. Testo di Lingua *Verona,* 1830

34 Alamanni (L.) Opere Toscane, 2 vol. in 1 *red morocco, g. e. Testo di Lingua* *Venetiis, apud Hæredes L. A. Juntæ,* 1542

35 Alamanni (L.) La Coltivatione
half morocco *Fiorenza, B. di Giunti,* 1546

36 Alamanni (L.) La Coltivazione e le Api del S. Giov. Rucellai con li Epigrammi del medesimo Alamanni
Fiorenza, F. Giunti, 1590

37 Alamanni (L.) La Coltivazione, 2 vol. *portrait* *Parigi,* 1821

38 Alamanni (L.) Girone il Cortese (in ottava Rima), 2 vol. *Bergamo,* 1757—Alamanni, Rucellai, Tansillo, Baldi, Didascalici del Secolo XVI, *Venezia,* 1786 3 *vol.*

39 Alamanni (L.) L'Avarchide (in ottava Rima), 2 vol. *Bergamo,* 1761

40 Albertano Guidice di Brescia. Volgarizzamento dei Trattati morali da Soffredi del Grazia fatto innanzi al 1278 con la Giunta del Testamento in Lingua volgare di Donna Beatrice, Contessa da Capraja, dell' Anno 1278
half morocco, uncut, Testo di Lingua *Firenze,* 1832

41 Alberti (Jo.) Observationes Philologicæ in Sacros Novi Fœderis libros, *gilt vellum* *Lugd. Bat.* 1725

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QUARTO.

220 Ackermann (R.) History of the University of Oxford, its Colleges, Halls, and Public Buildings, *coloured plates*, 2 vol.
elephant size, 1814

221 Ackermann (R.) History of the University of Cambridge, *coloured plates*, 2 vol. *elephant size*, 1815

222 Acharisio (A.) Vocabolario, Grammatica et Orthographia de la Lingua Volgare con Ispositioni di molti Luoghi di Dante, del Petrarca et del Boccaccio
calf gilt, rare *Cento, in Casa de l'Autore*, 1543

223 Achillino (Gioanne Philotheo) Viridario (in ottava Rima), *very rare, but wants title and prefatory matter*
green morocco, g. e. *Bologna*, 1513

*** Containing much curious information relative to literary men and artists of Bologna and other places.

224 Acts of Parliament, Ordinances, Orders, &c. for providing maintenance for Ministers, &c. in Oxford and Cambridge 1657

225 Addison (Jos.) Works, *portrait*, 4 vol. *Tonson*, 1721

226 Adimari (L.) Sonetti amorosi
FIRST EDITION, *half morocco, uncut* *Firenze*, 1672

227 Æschyli Prometheus Vinctus, Gr. et Ital. (con Annotazioni da M. A. Giacomelli) *Roma*, 1754

228 Æschyli Prometheus Vinctus Gr. et Ital. cum notis M. A. Giacomelli, *Romæ*, 1754—Sophoclis Electra, Gr. et Ital. cum notis Giacomelli, *ib.* 1754, *calf gilt* *in one vol.*

229 ÆSOP. Esopo con la Vita sua Historiale Vulgare & Latino, 2 vol. in 1, *numerous elegant woodcuts*, VERY RARE
Mediolani, per Uldericum Scinzenzeler, 1497

230 Æsop. Le quattrocento Favole di Esopo, *spirited woodcuts, Count Hoym's copy, with his arms in gold on sides*
Venetia, 1613 (*at end* 1612)

231 Affo (J.) Vita di Luigi Gonzaga detto Rodomonte, *portrait, Parma*, 1780—Vita di G. G. Rossi Vescovo di Pavia, *ivi*, 1785—Vita del graziosissimo Pittore F. Mazzola detto il Parmigianino, *ivi*, 1784—Vita di B. Baldi da Urbino Primo Abate di Guastalla, *portrait, ivi*, 1783—Sopra una Stanza dipinta da A. Allegri da Corregio, *ivi*, 1794—Vita del Cav. B. Marliani, *ivi*, 1780 *in one vol.*

232 Aglionby (W.) Observations upon the Art of Painting, together with Vasari's Lives of the most eminent Painters 1719

233 Agostini (G. della) Notizie istorico-critiche intorno la Vita e le Opere degli Scrittori Viniziani, 2 vol. *calf* *Venegia*, 1752-54

234 Agostino (S.) Sermoni (Volgarizzamento dal F. Agostino dalla Scarpia) *vellum, Testo di Lingua* *Firenze*, 1731

*** This very correct edition is due to the labours of the celebrated D. M. Manni.

235 Agricolæ (Rod.) Opuscula, *Basil.* 1518—Mori (T.) Utopia et Epigrammata etiam Epigrammata D. Erasmi, *ib.* 1518—Gul. Budæi Epistolæ, *ib.* 1521, *with woodcut borders and typographical ornaments from designs by Hans Holbein, calf*
in one vol.

236 Agius de Soldanis (G. P. F.) Annone Cartaginese cioe vera Spiegazione delle I Scena dell' Atto V della Commedia di Plauto in Pœnulo fatta colla Lingua moderna Maltese o sia l'antica Cartaginese, *half russia, uncut* *Roma*, 1757

237 Aiazzi (G.) La Cappella de' Rinuccini in S. Croce di Firenze descritta ed illustrata, *plates, half calf*

238 Ainsworth (R.) Latin and English Dictionary
old russia, gilt border on the sides, m. e. 1761

239 Ainsworth (R.) Dictionary, English and Latin, with additions by Morell, 2 vol. 1773

240 Ainsworth (R.) Latin and English Dictionary, by Morell, 1796—Baretti, Spanish and English Dictionary, 1794 2 *vol.*

241 Alamanni (Luigi) La Coltivatione
fine copy, ruled, with the Errata, Privilege and Dedication, in the original morocco, g. e. covered with gold tooling in the Grolier style *Parigi, R. Stephano*, 1546

242 Alamanni (L.) La Coltivazione e le Api di G. Rucellai colle Annotazioni di R. Titi sopra le Api e con gli Epigrammi Toscani dell' Alamanni, *half calf gilt* *Bologna*, 1746

243 Alamanni (L.) La Coltivazione e le Api di G. Rucellai, &c.
LARGE PAPER, *portrait, half green morocco, uncut, Testo di Lingua*
Padova, G. Comïno, 1718

244 Alamanni (L.) Gyrone il Cortese (in ottava Rima)
half morocco, Testo di Lingua *Parigi*, 1548

245 Alamanni (Luigi) La Avarchide (in ottava Rima)
russia, g. e. Testo di Lingua *Firenze, Giunti*, 1570

246 Alamanni (L.) Poesie inedite
LARGE PAPER, *half green morocco, uncut* *Firenze*, 1819

247 Albani (A.) Nativita della gloriosa Vergine Maria in ottava Rima, *woodcut* *Venetia per D. Louisa, s. a.*

248 Alberi (E.) Vita di Caterina de' Medici, *portraits* (*including two of Mary Queen of Scots*) *Firenze*. 1838

249 Alberici (G.) Catalogo breve de gl' illustri et famosi Scrittori Venetiani *Bologna*, 1605

250 Albertani Causidici Briciensis Liber de Doctrina decendi et tacendi *sine ulla nota Sæc.* XV

251 Albertano Giudice da Brescia Tre Trattati riveduti da B. de Rossi *red morocco, g. e. Testo di Lingua* *Firenze, Giunti*, 1610

252 Alberti (F.) Dictionnaire Francois-Italien, 2 vol. *Nice*, 1788

253 Alberti (F. de) Dizionario Italiano-Francese e Fr.-Ital. 2 vol. *Nizza*, 1788

254 Alberti (L.) Descrittione di tutta Italia, *woodcut portrait* *Vinegia*, 1551

255 Alberti (L.) Descrittione di tutta Italia *Vinegia*, 1553

256 Alberti (L.) Descrittione di tutta Italia e di tutte l'Isole all' Italia appartenenti, 2 vol. in 1, *maps* *Venetia*, 1568 *and* 1567

257 Alberti (L. B.) L'Architettura tradotta da C. Bartoli, *woodcuts, autograph of "Nic. Stone Florence* 1639 *Sep."* *half morocco* *Venetia*, 1565

258 Alberti (L. B.) Opuscoli morali tradotti & parte corretti da Cosimo Bartoli, *woodcuts* *Venetia*, 1568

*** Including the Hecatomfila d'Amore.

259 Alburquerque (Duque de) Manifiesto acerca de su conducta con la junta de Cadiz, *with autograph of the Marquis Wellesley* 1810

260 Alciati (A.) Emblemata cum Commentariis amplissimis, *numerous woodcuts, stained* *Patavii*, 1621

261 Aldo ed Agnese, Novella (in ottava Rima) *Amst.* 1790

262 Alghisi (T.) Litotomia, *plates* *half calf gilt, Testo di Lingua* *Firenze*, 1707

263 Allegri (A.) Rime piacevoli, 4 parts in 1 *vellum, Testo di Lingua* *Verona*, 1605-7-8-13

264 ALLEGRI (Alessandro) LETTERE DI SER POI PEDANTE NELLA CORTE DE DONATI A P. BEMBO, G. BOCCACIJ & F. PETRARCA, Dedicata à M. Giovanni della Casa da Parri da Pozzolatico, *Bologna*, 1613—Fantastica Visione di Parri da Pozzolatico, moderno [Poderaio] in Piandigiullari (Versi con Lettera a M. Dante Alighieri) *Lucca*, 1613 *Testi di Lingua* *in one vol.*

*** Excessively rare (see Gamba, who to each affixes *rarissimo*). The two works sold in the Vanzetti Sale for 122 lire 80 centimes, and in the Libri for 120 francs.

265 Allegri (A.) Lettere di Ser Poi Pedante nella Corte de' Donati, Testo di Lingua con Note per A. E. Mortara *Casalmaggiore*, 1850

266 Allen (W.) Killing, no Murder, 1659—The Interest of England stated, 1659 *in one vol.*

267 Allori il Bronzino (A.) La Vergogna Capitolo la prima Volta pubblicato *Treviso*, 1819

268 Allori detto il Bronzino (Angiolo) Sonetti ed altre Rime inedite di più insigni Poeti
LARGE PAPER, *half morocco, uncut, top edge gilt, Testo di Lingua* *Firenze*, 1823

269 Alphabet of Blooming Letters; a Collection of wood-cut capitals, head and tail pieces, &c. *some curious, laid down to form a 4to. volume*

270 Altieri (F.) Dictionary Italian and English, 2 vol. 1749

271 Amadi (F.) della Nobilta di Bologna *Cremona*, 1588

272 Ametrano (S.) della Famiglia Capece, *half morocco Napoli*, 1603

273 Amichevoli (C.) Architettura Civile ridotta à Metodo facile e breve, *woodcuts, half morocco* *Terni*, 1675

*** The real author was the Jesuit F. Eschinardi.

274 Amico (Bernardino) delle Piante & Immagini de Sacri Edifizi di Terra Santa, *plates by* CALLOT, *scarce* *Firenze*, 1620 (*at end* 1619)

275 Amirato (S.) Orazione al Re di Spagna (Filippo II) detto Filippica seconda, *Firenze*, 1594—Serdonati (F.) Orazione funerale di Giuliano de Ricasoli, *with the rare engraving "D. Epiphanius Mon-Vallimbrosanus Inc. M.D.XC." Fiorenza, F. Giunti*, 1590—Arrighetti (N.) Lodi del Sig. F. Salviati, *Firenze, C. Giunti*, 1614—Giacomini Tebalducci Malespini (L.) Oratione in Lodi di T. Tasso, *Fiorenza*, 1595—Oratione de le Lodi di Francesco Medici Gran Duca di Toscana per il medesimo, *ivi*, 1587—Bocchi (F.) Orazione sopra le Lodi di P. Vettori, *ivi*, 1585—Salviati (L.) Orazione funerale delle Lodi di P. Vettori, *ivi, Giunti*, 1585—Bocchineri (C.) Orazione funerale nell' Essequie di D. Ferdinando Medici Gran Duca Terzo di Toscana, *Siena*, 1609—Salviati (L.) Orazione funerale nell' Essquie del S. Cosimo Medici Granduca di Toscana, *Firenze*, 1574—Victorii (P.) Oratio in Funere Cosmi Medices Magni Ducis Etruriæ, *Florentiæ*, 1574—Victorii (P.) Oratio in Maximilianum II Cæsarem mortuum, *ib. Juntæ*, 1576—Adrianii (J. B.) Laudatio Florentiæ, *ib. Juntæ*, 1568—Mazonii (J.) Oratio in Exequiis Catherinæ Medices Francorum Reginæ, *ib. P. Juncta*, 1589—Bocchii (F.) Oratio de Laudibus A. Putei Archiepiscopi Pisarum, *Florentiæ*, 1608—Compagnii (J.) Laudatio in Obitum Francisci Medicis Magni Ducis Hetruriæ II, *ib.* 1587—Perondini (P.) Oratio in Funere Eleonoræ Cosmi Medicis Ducis Conjugis, *ib. apud L. Torrentinum*, 1563—Adrianii (J. B.) Oratio in Funere Johannæ Austriacæ Uxoris Francisci Magni Ducis Etruriæ, *ib. apud Junctas*, 1578—Sanleolini (F.) delle Lodi di Piero degli Angeli da Barga Orazione, *Firenze*, 1597—Angelii Bargæi (P.) Laudatio Cosmi Medicis Magni Hetruriæ Ducis, *Florentiæ, apud Juntas*, 1574—Ejusdem Oratio in Funere Francisci Medicis Mag. Ducis, *ib.* 1587—Eadem Oratio, Italice, *ib.* 1587—Ejusdem Epithalamium in Nuptias Francisci Medicis et Joannæ Austriacæ, *ib.* 1566, *vellum* *in one vol.*

*** An extraordinary Collection of interesting Tracts, most of them, according to Moreni, of great rarity,

276 Ammirato (S.) Orazione nella Morte di Filippo II. Re di Spagna detta Filippica terza *Fiorenza, F. Giunti*, 1598

277 Ammannatini (Manetto) Novella del Grasso Legnajuolo restituita ora alla sua Integrità
LARGE PAPER, *portrait, half morocco, uncut* *Firenze*, 1820
*** Best edition, edited by Can. Domenico Moreni.

278 Ampzing (S.) Beschryvinge ende Lof der Stad Haerlem in Holland, *many curious plates by Velde* *Haerlem*, 1628

279 Anacreonte tradotto in Versi Italiani da Varj col Testo Greco e la Versione Latina di G. Barnes, *calf* *Venezia*, 1736

280 Andrea (A.) della Guerra di Campagna di Roma et del Regno di Napoli (1556-57), *calf gilt* *Venetia*, 1560

281 Andrews (J.) Collection of Plans of the Capital Cities of Europe, and some remarkable Cities in Asia, Africa, and America, 2 vol. in 1, 42 *plates, half calf* 1771

282 Angelini (N.) Discorso curiosissimo intorno alla Mutatione de' Nomi de' Papi nella loro Creatione sino al Papa Leone XI, *unknown to Mazzuchelli, who mentions only the editions of* 1590 *and* 1676 *Venetia*, 1605

283 Anguillara (G. A. dell') La Transformatione di Narciso (in ottava Rima), *woodcut* *Trevigi*, 1668

284 Anstis (John) Observations upon the Knighthood of the Bath, *with an autograph letter of T. Hearne, the Antiquary, inserted* 1725

285 Anthologia Polyglotta. A selection of versions in various languages, chiefly from the Greek Anthology, by Dr. Wellesley, *interleaved in 4to. with Manuscript additions* *Oxford*, 1849

286 Anthologia Polyglotta. Another copy
LARGE PAPER *ib.* 1849

287 Anthologia Polyglotta. Another copy
LARGE PAPER, *green cloth* *ib.* 1849

288 Anthologia. Another copy *ib.* 1849

289 Anthologia. Another copy *ib.* 1849

290 Anthologia. Another copy *ib.* 1849

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293 Anthologia. Another copy *ib.* 1849

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296 Anthologia. Another copy *ib.* 1849

297 Anthologia. Another copy *ib.* 1849

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304 Anthologia. Another copy *ib.* 1849

305 Anthologia. Another copy *ib.* 1849

306 Anthologia. Another copy *ib.* 1849

307 Anthologia. Another copy *ib.* 1849

308 Anthologia. Another copy *ib.* 1849

309 Anthologia. Another copy *ib.* 1849

310 ANTHOLOGIA EPIGRAMMATUM GRÆCORUM Planudis rhetoris cura Jo. Lascaris, FIRST EDITION, PRINTED IN CAPITAL LETTERS, *the titlepage and letter of Lascaris supplied by a reprint*
old red morocco, g. e. *Florent. per L. F. de Alopa*, 1494

311 Anthologia Græce, *the margins filled with the autograph notes of F. Jacobs, half morocco* *H. Stephanus*, 1566

312 Anthologia Epigrammatum, Gr. et Lat. Interprete E. Lubino
morocco (*Heidelbergæ*), 1604

313 Anthologia Epigrammatum Græcorum, in Centuriis quinque a M. Elia Cuchlero *Gorlicii*, 1618

314 Anthologiæ Græcorum Epigrammatum liber primus universus per F. Bellicarium Peguilionem in Latinum conversus, *Paris*, 1543 —Florilegii diversorum Epigrammaton sectio II, Græcè, *with autograph of N. Rigaltius, ib.* 1546—Luciani Epigrammata, Græcè, *ib.* 1551; and other Collections of Greek and Latin Epigrams *in one vol.*

315 Anthologia seu Florilegium Epigrammatum e lib. XIV Martialis selectorum a Morello, *s. a.*—Gregorii Nazianzeni adversus Mulieres Carmen ex interpretatione F. Morelli, *Lutet.* 1600—Idem Carmen Græcè, *Paris*, 1588—Zoroastris Oracula, Gr. et Lat. *Lutet.* 1595-7; and other Tracts *in one vol.*

316 Anthologia. Sepulcralia Carmina ex Anthologia MS. Græcorum Epigrammatum, *Lips.* 1745—Anthologiæ Græcæ Epigrammata quinque ed. J. D. Schulze, *Essendiæ*, 1826 2

317 Anthologia veterum Latinorum Epigrammatum et Poematum cura Burmanni, 2 vol. *Dutch vellum* *Amst.* 1759-73

318 Anthologia Analecta veterum Poetarum Græcorum editore R. F. P. Brunck, 3 vol.
LARGE PAPER, *calf* *Argent.* 1772-6

319 Anthologia Græca cum versione Latina H. Grotii edita ab H. de Bosch, 5 vol. *portrait* *Ultraj.* 1795-1822

320 Anthologie (Griechische) für Schulen von J. G. von Herder
Giesen, 1805

321 Antiquarian Tracts. Figuræ quædam antiquæ ex Cædmonis Monachi Paraphraseos in Genesin exemplari pervetusto in Bibliotheca Bodleiana, 15 *plates*, 1754; and various Antiquarian Tracts by P. C. Webb, Dr. Pettingal, Stukely, Pegge, Tyson, Gough, Clubb, Ducarel, Wise, &c. *some with plates* *in one vol.*

322 Antiquaries (Society of) Aratus' Astronomical Poem, with Dissertation on Minuscule Writing by W. Y. Ottley, *plates*, 1834—Catalogue of the Society's Library of Books and Manuscripts, 2 vol. in 1, 1816; and others *a bundle*

323 Antonini (F.) Supplemento della Chronica di Verucchio e Discorso dell' Origine di Casa Malatesta
half morocco, g. e. *Bologna*, 1621

324 Antonino Arcivescovo di Firenze (Beato Frate) Confessionale Volgare (Omnis Mortalium cura, &c.) *slightly wormed very scarce, half morocco*
Florentiæ apud Sanctum Jacobum de Ripolis, 1477

325 Antonio di Padova (S.) Vita, Miracoli e Privilegi espressi in XL Rami, *plates* *Venezia*, 1817

326 Apollonii Rhodii Argonautica Gr. et Lat. Edidit J. Shaw, 2 vol. in 1 BRUNCK'S COPY, *with copious MS. notes to the original Greek by this eminent Classical scholar, and a very severe note on the editor of this edition, calf, g. e. from M. Renouard's library*
Oxon. 1777

327 Apostolii (Mich.) Paræmiæ, Gr. et Lat. cum Notis
Lugd. Bat. Elzevir, 1619

328 Aquino (Caroli de) Vocabularium Architecturæ Ædificatoriæ *half calf gilt, m. e.* *Romæ*, 1734

329 Arcangeli (A.) Vita del B. Alfonso Rodriguez, *portrait*
Roma, 1825

330 Argelati (F.) Biblioteca degli Volgarizzatori, 5 vol. in 3 *half bound* *Milano*, 1767

331 Argelati (P.) Collectio variorum illustrium Virorum Dissertationum de Monetis Italiæ cum Appendice, 6 vol. *plates vellum* *Mediolani*, 1750-59

332 ARIOSTO (L.) ORLANDO FURIOSO ristampato & con molta diligentia da lui corretto & quasi tutto formato di nuovo & ampliato, *woodcuts on title and on reverse and also on last leaf*
a very beautiful copy in blue morocco, g. e. by Derome
Milano, per A. de Vimercato, alle spexe de Messere J. J. et Fratelli de Legnano, 1524

*** Third Edition of the Orlando, and of great rarity. This copy sold for £35. in Mr. Hibbert's sale.

333 ARIOSTO (L.) ORLANDO FURIOSO
fine copy in green morocco, rare *Venetia, M. Sessa*, 1530

334 ARIOSTO (L.) ORLANDO FURIOSO, Con somma diligenza tratto dal suo fedelissimo essemplare, Novamente ristampato & corretto, *with woodcut portrait on titlepage, very fine copy with exception of having corner of last leaf mended with pen and ink olive morocco, leather joints, g. e. by C. Lewis*
Vinegia, per Francesco di Alessandro Bindoni & Mapheo Pasini, 1531

*** This excessively rare edition was unknown to Melzi and other bibliographers prior to this copy appearing in the collection of Mr. Hibbert, at whose sale it produced £16. 5s. 6d. Ferrario mentions, as the only copy known to him, this in the possession of the "Rev. Enrico Wellesley."

335 Ariosto (L.) Orlando Furioso con alcune Stanze et cinque Canti d'un nuovo Libro del medesimo e l'Espositione di tutti i Vocaboli, *woodcuts*
fine copy, ruled, the original sides, richly ornamented with gold tooling, in the Grolier style, having the name of the owner, Anne Seguier, stamped in gold in the centre of each side, preserved, but rebacked, old gilt gauffré edges
Vinegia, Giolito, 1551

*** Each of the three titles is dated 1551, but the date of 1550 is at the end of the Cinque Canti.

336 Ariosto (L.) Orlando Furioso con cinque Canti et altre Stanze aggiunti, et con le Sposizione raccolte da L. Dolce, *spirited woodcuts, Testo di Lingua*
very fine copy in blue morocco extra, g. e. *Lione*, 1556

337 Ariosto Orlando Furioso con le annotationi di G. Ruscelli, *fine large woodcuts, numerous manuscript notes by Charles Blount, with his signature on the first page of the work, some leaves wormed, calf* *Venet. Valgrisio*, 1558

338 Ariosto (L.) Orlando Furioso con la Vita dell' Autore per S. Fornari, le Allegorie di C. Valvassori gli Argomenti di G. M. Verdezotti, Pareri in Duello d'Incerto, Annotazioni di L. Dolce et d'altri, Vocabolario, Rimario, &c. *plates*
half russia *Venetia*, 1566

*** This edition is the only one containing the Pareri in Duello, and for that reason, says Maffei, is eagerly sought for at the enormous price of "otto doppie d'oro."

339 Ariosto (L.) Orlando Furioso, con le Annotationi di Jeronimo Ruscelli, la Vita dell' Autore da G. B. Pigna, l'Osservationi di A. Lavezuola, la Vita dell' Ariosto da G. Garofolo, &c. *plates by G. Porro* (*those to Cantos* 33 *and* 34, *as usual, the same*)
fine copy in old French red morocco, g. e. *Venetia*, 1584

340 Ariosto (L.) Orlando Furioso con le Annotazioni di Jeronimo Ruscelli, &c. *plates*
red morocco, g. e. Testo di Lingua *ivi*, 1603

341 Ariosto (L.) Orlando Furioso, in Italian, with English Translation (in verse) by W. Huggins, 2 vol. *autograph of Robert Jephson, poet, old green morocco* 1757

342 Ariosto (L.) Satire. Edizione critica riveduta di G. G. Orelli
half morocco *Zurigo*, 1842

343 Ariosto (L.) Satyrs and Elegies, *cut in margin, sold with all faults* 1611

*** This version is attributed to G. Markham, but is claimed by R. Tofte in his Translation of Varchi's Blazon of Jealousie.

344 Ariosto's Seven Planets governing Italie, or his Satyrs (Englished by G. Markham), *scarce* 1611

345 Aristophanes, The Acharnians, Knights and the Birds, translated from the Greek by the Rt. Hon. J. H. Frere
half calf gilt, g. e. *Malta*, 1839

346 Aristophanes, The Clouds, with the Greek Text and Notes
Oxford, 1852

347 Aristofane, Pluto, Commedia Greco-Italiana in versi con sue Annotazioni del Sig. G. B. Terucci *Firenze*, 1751

348 Aristophane, Le Nuvole, Commedia seconda Greco-Italiana in Versi con sue Annotazioni per G. B. Terucci
half calf, uncut *ivi*, 1754

349 Aristofane, Nuvole, Commedia, Gr. et Ital. da G. B. Terucci, *Firenze*, 1754—Pluto, Commedia, Gr. et Ital. da G. B. Terucci, *ivi*, 1751—Corsinus (E.) de Minnisari aliorumque Armeniæ Regum nummis, *Liburni*, 1754—Joannis Metropolitani Versus Iambici principalium festorum, Gr. ed. M. Bustus, *presentation copy from the editor, Etonæ*, 1610 *in one vol.*

350 Aristotile, Ethica tradotta et comentata per B. Segni
fine copy in red morocco, g. e. with the arms of M. Wodhull stamped in gold on sides, Testo di Lingua
Firenze, L. Torrentino, 1550

351 Aristotile, L'Ethica ridotta in Compendio da Ser Brunetto Latini et altre Traduttioni & Scritti di quei Tempi, con alcuni dotti Avvertimenti intorno alla Lingua
LARGE PAPER, *red morocco extra, g.e. a very rare Testo di Lingua*
Lione, G. de Tornes, 1568

*** At the end is inserted, in a cotemporary handwriting, the Letters the Emperor Frederic addressed to the Princes of Italy and to Alexander King of Scotland, mentioned at p. 171 of the volume.

352 Aristotile, L'Etica (compendiata da Brunetto Latini) e la Rettorica di M. Tulljo: aggiuntovi il Libro de' Costumi di Catone Volgarizzamento antico Toscano
LARGE PAPER, *vellum, Testo di Lingua*
Firenze, D. M. Manni, 1734

353 Aristotile, Poetica vulgarizzata et sposta per L. Castelvetro, *Basilea*, 1576—Rettorica fatta in Lingua Toscana dal Commendatore A. Caro, *Testo di Lingua, Venetia*, 1570
vellum 2 *vol.*

354 Aristotile, Rettorica et Poetica tradotte da B. Segni
fine copy in old calf, Testo di Lingua
Firenze, L. Torrentino, 1549

355 Aristotile, Rettorica et Poetica tradotte da B. Segni
vellum, Testo di Lingua *ivi*, 1549

356 Aristotile, Rettorica fatta in Lingua Toscana dal Commendatore An. Caro
Testo di Lingua, scarce *Venetia (Aldo)* 1570

357 Aristotele, Retorica tradotta da A. Piccolomini
half calf gilt, Testo di Lingua *Venetia*, 1571

358 Aristotile, il Segreto de Segreti, le Moralita & la Phisionomia fatti volgari per Giovanni Manente
morocco, rare *Vinegia*, 1538

359 Aristotile Trattato dei Governi tradotta da B. Segni
fine copy in red morocco, g. e. Testo di Lingua
Firenze, L. Torrentino, 1549

360 Armanni (V.) della Famiglia de' Capizucchi, *portraits, plate of arms, and genealogical Tree* *Roma*, 1668

361 Armanni (V.) della Famiglia Bentivoglia, con altre opere
half calf gilt *Bologna*, 1682

*** A very interesting portion of this rare volume is entitled "*L'Archivio Armanno*," in which the author gives a Catalogue of his Collection of ancient Manuscripts; as is also the "*Lettera Discorsiva*," containing his List of his own Writings.

362 Armenini (G. B.) de' veri Precetti della Pittura *Ravenna*, 1586

363 Armenini. Another copy, *with merely a new title-page ivi.* 1587

364 Aron (Pietro) Compendiolo di molti Dubbi, Segreti et Sentenze intorno al Canto Fermo et Figurato da molti excellenti et consumati Musici dichiarate, *very scarce, Milano, s. a.*—Lusitano (Vincentio) Introduttione di Canto Fermo, Figurato, Contraponto semplice et Inconcerto con Regole generali per far Fughe a ii, iii, and iiii Voci, &c. *Venetia*, 1561—Aiguino da Bressa (R. P. Frate Illuminato) La Illuminata de tutti i Tuoni di Canto fermo, &c. *ivi*, 1562
with musical notes, rare *in one vol.*

365 Arrighetto, o sia Volgarizzamento d'un Trattato contro all' Avversita della Fortuna di Arrigo da Settimello (col Testo Latino), *half morocco, uncut* *Firenze*, 1730

*** Edited by D. M. Manni, who has prefixed a life of the author, a contemporary of Richard Cœur-de-Lion, whose captivity he describes in the following lines:—

"Nuper idem misero sub paupertatis amictu
Captus, et inclusus Anglicus acta luit," &c.

366 Ars Moriendi. Speculum artis bene moriendi, *woodcut on the title-page, and fac-simile of a leaf from the block book pasted on the cover* *sine ullâ notâ*

367 Art of Limming, **black letter** 1605

368 Artists' Catalogues, including those of Sir Joshua Reynolds, Thomas Hudson, J. B. Cipriani, T. Gainsborough, &c. &c. 21 *in number, some with prices*, in 1 vol.
a curious collection; from the Library of Mr. George Baker 1785-1808

369 Astolfi (G. F.) della Officina Istorica, *slightly wormed half calf gilt* *Venetia*, 1642

FOLIO.

370 Abela (G. F.) Descrittione di Malta, *map, plan, and plates French calf, g. e. very scarce* *Malta*, 1647

*** Supposed to have been the first book printed in Malta.

371 Abela (G. F.) Malta illustrata, accresciuta e continovata dal Conte G. A. Ciantar, 2 vol. *plates* *ib.* 1772-80

*** Scarce. The Meerman copy sold for 40 florins 25 stivers.

372 Accolti (P.) Lo Inganno de gl' Occhi, Prospettiva Pratica, *cuts fine clean copy* *Firenze*, 1625

373 Ackermann (R.) History of Eton College, 10 *coloured plates* 1816

374 Adriani (G. B.) Istoria de' suoi Tempi
calf gilt, Testo di Lingua *Firenze, Giunti*, 1583

375 Aducci (A.) v. il Duca D. Pio Braschi
three legal documents respecting claim for commission on articles sold to Lord Francis Egerton, Mr. Ford, and Mr. Sneyd *Roma*, 1841

376 Æsop's Fables, with his Life, in English, French, and Latin, newly translated, illustrated with 112 Sculptures and 31 new Figures, representing his Life, by F. Barlow, *plates*, 17 *wanting*, *calf* 1687

377 Agostini (Antonio, *Arcivescovo di Tarragona*) Dialoghi sopra le Medaglie Inscrizioni ed altre Antichita, *numerous woodcuts of medals* *Roma*, 1736

378 Alberti (F.) Dictionnaire François-Italien, 2 vol. *Bassano*, 1811

379 Alberti (L.) Descrittione di tutta Italia
very fine copy with the arms of Cardinal Ghisilieri painted on the first and last leaf, in old brown morocco, covered with blind tooling and having brass bosses *Bologna*, 1550

380 Alberti (L. B.) della Pittura e della Statua, *portrait and plates*, *half calf* *senza nota*

381 Alberti (L. B.) L'Architettura tradotta in Lingua Fiorentina da Cosimo Bartoli, *portrait and plates*
fine copy in old French red morocco, g. e. Testo di Lingua
Firenze, L. Torrentino, 1550

*** Scarce, valued by Gamba from 50 to 60 lire.

382 Aldimari (Biagio) Memoire Historiche di diverse Famiglie Nobili, cose Napoletane, come Forastiere, &c. *plates of arms*
Napoli, 1691

383 Alphabet of Woodcut Capitals, Ornamental Designs, Engraved Title-Pages, &c. *mounted to form a volume*

384 Alphabets. A Collection of Woodcut Capitals, *in a portfolio*

385 Alphabets. A very curious Collection of Woodcut Capital Letters, *mounted in a volume*

386 Altdorf. Amœnitates Altdorfinæ, 19 *plates* *Nurnb. s. a.*

387 Altoni (G.) il Soldato, *plates and diagrams*
half vellum, uncut, rare, Testo di Lingua *Fiorenza*, 1604

388 Alunno (F.) Le Ricchezze della Lingua volgare, *woodcut portrait*
half russia, uncut, very rare in this state *Vinegia, Aldo*, 1551

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LARGE PAPER, *fine copy in vellum* *Firenze*, 1641-47

390 Anacreonte e Saffo, Odi recate in Versi Italiani da G. Caselli (col Testo Greco) *Firenze*, 1819

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401 ARIOSTO (L.) ORLANDO FURIOSO ED ALTRE OPERE, 2 vol. in 1, *numerous plates, beautiful copy, ruled*
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531 Bellori (G. P.) Descrizione delle Immagini dipinte da Raffaello d'Urbino colla Vita scritta dal Vasari, ec. ec. *portrait* *half morocco* *ivi*, 1821

532 Belvisi (F.) Elogio storico del Pittore Lodovico Caracci *half morocco, uncut* *Bologna*, 1825

533 Belvisi (F.) Elogio storico del Pittore Lodovico Caracci *half morocco, uncut* *ivi*, 1825

534 Bembo (P.) Prose, *Vinegia* (*Aldo*), 1552—Dolce (L.) Osservationi, *Vinegia*, 1573 *in one vol.*

535 Bembo (P.) Prose, *Testo di Lingua* *Venetia*, 1586

536 Bembo (P.) Prose, *calf extra, Testo di Lingua* *ivi*, 1586

537 Bembo (P.) Rime, *Vinegia* (*Aldo*), 1552—Gli Asolani, *ivi*, 1553 —Prose, *ivi*, 1552, *rare* (*see Renouard*) *in one vol.*

538 Bembo (P.) Rime, con Tavola di tutte le Desinentie, 2 vol. in 1 *vellum, Testo di Lingua* *Vinegia*, 1564

539 Bembo (P.) Rime, con le Poesie Latine LARGE PAPER, *rare* *Bergamo*, 1745

540 Bembo (P.) Rime con le Annotazioni di A. F. Seghezzi e la Vita dell' Autore rifatta sopra quella di L. Beccatelli *half morocco, uncut, Testo di Lingua* *ivi*, 1753

541 Bembo (P.) Lettere, 4 vol. in 2 *half morocco* *Vinegia* (*Aldo*), 1552-51 (*at end, Aldo*, 1550)-52-75

542 Bembo (P.) Lettere, 2 vol. in 1, *Testo di Lingua* *Vinegia* (*Aldo*), 1575

543 Bembo (P.) Lettere, 4 vol. in 2 *calf extra, very rare* (*see Renourrd*) *Venetia* (*Aldo*), 1575

544 Bembo (P.) Lettere, 2 vol. in 1 *Venetia*, 1587, (*at end of vol. I*, 1586)

545 Bembo (P.) Vita di Guido Baldo Duca d'Urbino e della Helisabetta Gonzaga sua Consorte *Fiorenza, L. Torrentino*, 1555

546 Bembo (P.) Les Azolains, traduictz par J. Martin *Paris*, 1558

*** On a fly-leaf at end are the autographs of Jo. Maners (Earl of Rutland) and of Josua Wakefeilde.

547 Bene (Bartolommeo del) Rime, ora per la prima Volta pubblicata *half morocco, uncut, top edge gilt, Testo di Lingua* *Livorno co' Tipi Bodoniani*, 1799

548 Benedetto (San) Regola volgarizzata nel buon Secolo *Firenze*, 1855

549 Benivieni (Hieronymo) Opere *calf extra, with the original gilt gaufré edges, Testo di Lingua* *Firenze, Giunti*, 1519

550 [Benson] Review of the Public Buildings, Statues, and Ornaments in and about London and Westminster, 1734—Clarke (J.) on Translations of Classic Authors, 1734—Gray (J.) St. Botolph Report, with Postscript, 1733—Rowe (J.) on Wheel-Carriages, *plates*, 1734 *in one vol.*

551 BENTIVOGLIO (Cardinal G.) HISTORIA DELLA GUERRA DI FIANDRA, 3 vol. *Colonia* (*Elzevir*), 1635-36-40—MEMORIE, *Amst.* 1648—RELATIONI, *Colonia* (*Elzevir*), 1646
fine copies in red morocco, g. e. by ROGER PAYNE 5 *vol.*

552 Bentivoglio (Card.) Memorie *Amst.* 1648

553 Bentivoglio (Card.) Lettere, con Note di G. Biagioli, 2 vol. in 1 *half calf gilt, Testo di Lingua* *Parigi*, 1807

554 Bentivoglio (Ercole) Les Fantomes et le Jaloux Comedies, traduites en François par J. Fabre, (avec le Texte Italien en Regard)
LARGE PAPER, *old red morocco, tooled in the Harleian style, g. e.* *Oxford*, 1731

555 Benvoglienti (U.) Opuscoli diversi sopra la Lingua Toscana *Firenze*, 1771

556 Benzone (V.) Nella, Poema *Venezia*, 1820

557 Beolchi (C.) Saggio della Poesia Italiana, *calf extra, g. e.* 1825

558 [Bérard] Essai bibliographique sur les Editions des Elzevirs *calf gilt* *Paris*, 1822

559 Berens (Archdeacon) Memoir of the Life of Bishop Mant, *portrait and plates, presentation copy, with autograph inscription by the author*, 1849—Mariolatry, by T. H. Horne, *presentation copy, with autograph inscription*, 1841; and others 8 *vol.*

560 Beresford (James) Miseries of Human Life, in 21 Dialogues, 2 vol. *frontispieces and woodcuts, first edition of the second volume* *Edinb. and Lond.* 1807

561 Bernardo (S.) Sette Opere di Penitenza con alcuni altri Trattati e la Leggenda di S. Chiara e con varie Laude edite e inedite di L. Giustinian, Feo Belcari ed altri. Testi inediti del buon Secolo *Venezia*, 1846

562 Bernardo (S.) Trattato della Coscienza. Testo di Lingua dell' aureo Secolo, *half vellum, uncut, top edge gilt* *Verona*, 1828

563 Bernardo (San) Trattato della Coscienza. Testo di Lingua
LARGE PAPER *Napoli*, 1850

564 Bernardo (San) della Miseria umana volgarizzato nel buon Secolo della Lingua, *half morocco, uncut* *Firenze*, 1832

565 Bernardo (S.) Contemplazioni sulla Passione di N. S. Gesù Cristo. Aggiuntovi il Volgarizzamento di alcuni Lezioni ed Epistole da Codici MSS. del buon Secolo della Lingua
THICK PAPER, *half red morocco, uncut, top edge gilt* *Roma*, 1834

566 Bernays (A.) German Poetical and Historical Anthologies, 2 vol. *half morocco, g. e.* 1835

567 Berneri (G.) Il meo Patacca, Poema giocoso nel Linguaggio Romanesco, *in the Roman dialect* *Roma*, 1695

568 Berni (F.) Tutte le Opere in terza Rima, *the various Readings of other editions written on the margins, with other printed pieces (the Canzone del Bernia sopra la sua Civetta and Dialogo contra i Poeti M.D.XXXX) and La Catrina in MS. added* *s. l. M.D.XXXX*

569 Berni (F.) Tutte le Opere del Bernia in terza Rima, *s. l.* 1542—Terze Rime de M. Giovanni dalla Casa, di M. Bino et d'altri, *s. l.* 1542—Terze Rime del Molza, del Varchi, del Dolce, et d'altri, *s. l.* 1542—Dialogo contra i Poeti del Bernia, *s. l.* 1542 *with MS. notes, and a MS. Sonnet of F. Berni, entitled* "Sonetto udato di Papa Clemente," *green morocco extra, g. e. by C. Lewis* *in one vol.*

*** This volume sold for £6. (lot 726) in Hibbert's sale.

570 Berni (F.) Opere Burlesche di M. Francesco Berni, di Messer Gio. della Casa, del Varchi, del Mauro, di M. Bino, del Molza, del Dolce, del Firenzuola, di L. Martelli, di M. Francesi, dell' Aretino et di diversi Autori, 2 vol. *stained, rare, Testo di Lingua* *Fiorenza, Giunti,* 1552-55

571 Berni (F.) Dialogo contra i Poeti, *red morocco* *s. l.* MDXLII

572 Berni (F.) Primo Libro del l'Opere Burlesche di F. Berni, di G. della Casa, del Varchi, del Mauro, di M. Bino, del Molza, del Dolce, & del Firenzuola, *with the autograph and French MS. notes of Jean François Gilles* *vellum, g. e.* *Firenze, B. Giunta,* 1550

573 Berni (F.) Primo Libro. Another Edition *Firenze, Giunti,* 1552

574 Berni (F.) La Catrina Atto scenico rusticale, THE ORIGINAL EDITION, EXCESSIVELY RARE, *Fiorenza appresso Valente Panizi, e Compagni,* 1567—La Catrina insieme col Frammesso detto il Mogliazzo, *senza nota* (*Napoli*), 1730, *red morocco, g. e. in vellum case* *in one vol.*

*** The Gradenigo copy of the first work sold for 85 francs.

575 Berni (F.) La Catrina insieme col Frammesso detto il Mogliazzo (*Firenze,* 1720)—Bibbiena (B. Divizio Card. da) La Calandria Commedia, *ivi,* 1720 *in one vol.*

576 Berni (F.) Vita di Pietro Aretino, *portrait only* 30 *copies printed* MDXXXVII (1821)

*** A pretended reprint of an edition said to have been executed in Perugia, from a manuscript in the possession of S. W. Singer, Esq. Libri's copy sold for £1. 10s.

577 Berni (F.) Orlando innamorato, translated into Prose, and interspersed with Extracts in the same Stanza as the original by W. S. Rose, *MS. notes on separate slips* 1823

578 Berni (F.) Orlando Innamorato di M. M. Boiardo rifatto, 2 vol. *portrait* *Firenze,* 1827

579 Bertelli (Francesco) Il Carnevale Italiano mascherato, 24 *humorous etchings, rare* *senza nota*

580 Berti (G. F.) Cenni sulla Basilica di S. Miniato al Monte e di alcuni Dintorni presso Firenze *Firenze,* 1850

581 Bertoloni (Cav. A.) Nuova Sèrie de' Testi di Lingua Italiana *half morocco, uncut* *Bologna,* 1846

582 Bettinelli (S.) Risorgimento d'Italia negli Studj, nelle Arti, e ne' Costumi dopo il Mille; con l'Elogio del Petrarca, 2 vol. in 1, *uncut* *Bassano,* 1786

583 Betham (Matilda) Biographical Dictionary of Celebrated Women, *portraits* 1804

584 Bettinelli (S.) Lettere sopra gli Epigrammi *Bassano*, 1792
585 Beveridge (Bp. W.) on the XXXIX Articles, 2 vol. *Oxford*, 1840
586 Biagioli (G.) Tesoretto della Lingua Toscana *Parigi*, 1822
587 Bianco da Siena, Laudi spirituali. Codice inedito *Lucca*, 1851
588 [Bianconi (G.)] Lettere sopra A. C. Celso
half calf gilt *Roma*, 1779
589 Bianconi (G.) Guida di Bologna, *plates*
half vellum extra *Bologna*, 1826
590 Biagia da Decomano (Commedia in Versi)
fine large copy *Fece stampare B. di M. Castelli, s. a.* (1524)

*** This work is unknown to all Bibliographers, unless, perhaps, to Quadrio, who mentions "La Biagia di Nicomano in ottava Rima," of which, however, he only mentions a single edition, that of 1576.

591 Bibiena (Bernardo Divizio, Cardinale da) La Calandra, the first Italian Comedy in Prose, *a very rare edition, unknown to Gamba, Fontanini, Haym, and other Bibliographers, but wanting title-page* *Vinegia, per F. Bindoni and M. Pasini*, 1547
592 Bibiena (B. Divitio Card. da) Calandra, Comedia
calf *Vinegia*, 1553
593 Bibiena (Card. B. da) Calandra, Comedia *(folio 40 damaged)*
Fiorenza, Giunti, 1558
594 Bibiena (B. Divitio Card. da) Calandra, Comedia *Vinegia*, 1562
595 Bible (Holy), with marginal notes (by John Canne)
a scarce edition, old red morocco, g. e. *C. Bill*, 1698
596 Bible (Holy), authorized Version, with the Psalms in Metre
fine copy in old morocco, sides and back covered with gold tooling, g. e. scarce *Edinb.* 1727
597 Bible (Holy), *Oxford, T. Baskett*, 1760—Book of Common Prayer, *ib.* 1756—Psalms in Metre, 1762 *in one vol.*
598 Bible (Holy), Stereotype Edition, *russia, g. e.* *Camb.* 1819
599 Bible (Holy), New Testament, Prayers and Hymns 11 *vol.*
600 Bible. La Sacra Bibbia, trad. da Diodati 1819
601 Bibliotheque Italique ou Histoire Litteraire de l'Italie, 18 vol. in 9 *Geneve*, 1728-34
602 Bibliothèque portative des Ecrivains François en Prose et en Vers, 3 vol. 1803
603 Bibliophile Belge, 4 vol. *half calf gilt* *Bruxelles*, 1845-47
604 Bibye (Simon, of Lambeth) Oxoniensis Academiæ: et Collegiorum quæ in eadem nunc sunt: honoris etiam eorundem Stemmatum: quotque ibidem studiis dediti, communibus impensis foventur: compendiosa et dilucida descriptio, *printed on two broad sheets, with woodcuts of the arms of the Colleges and ornamental borders, folded into octavo size*
EXTREMELY RARE *Tubingæ*, 1602
605 Bibye (Sim.) Cantabrigiensis Academiæ, nec non Collegiorum, &c. descriptio, *printed on two broad sheets, with woodcuts of the arms of the Colleges and ornamental borders, folded into octavo size*, EXTREMELY RARE (*ib.* 1602)

606 Bickersteth (Edw.) Christian Hearer, Treatises on the Lord's Supper and on Prayer and Scripture Help, 4 vol. 1826-9—Close (F.) on the Book of Genesis, 1828—Cooper (E.) Practical Sermons, 6 vol. *imperfect*, 1822-3 11 *vol.*

607 Bickersteth (E.) Christian Student, 1829—Butcher (W.) Plain Discourses to a Country Congregation, 2 vol. 1814—Warner (R.) Scripture Characters, *Bath*, 1810 4 *vol.*

608 Bielfeld (Baron de) Institutions Politiques, 3 vol. *portrait half russia* *Leyde*, 1768-74

609 Bientina (Jacopo del) Comedia di Fortuna (in terza Rima) *very fine copy, with rough leaves* (*Témoins*) [*Firenze*] *Fece stampare B. di M. Castelli*, 1524

*** Excessively rare. The earliest edition known to Mazzuchelli was that of 1573.

610 Bindley (J.) Library-Catalogue, 4 Parts in 1, *portrait, with MS. prices and names, half calf, uncut, top edge gilt* 1818-20

611 Biographical Dictionary of living Authors (edited by W. Upcott and F. Shoberl) 1816

612 Biographie Universelle, Ancienne et Moderne, 52 vol. *half calf gilt* *Paris*, 1811-28

613 Biografia Universale, antica e moderna, recata in Italiano con Aggiunte e Correzioni, 65 vol. *uncut* *Venezia*, 1822-31

614 Biografia Universale. Seconda Edizione, vol. I to X (A-Elisabetta) *Venezia*, 1834-41

615 Biografia degli Italiani illustri del Secolo XVIII e de Contemporanei, 8 vol. *ivi*, 1834-41

616 Birch (W. J.) Philosophy and Religion of Shakspere 1848

617 Birks (T. R.) Christian State; or the First Principles of National Religion 1847

618 Bisagno (F.) Trattato della Pittura *Venetia, Giunti*, 1642

619 Blackburne (F.) Remarks on Johnson's Life of Milton, to which are added Milton's Tractate of Education and Areopagitica, *privately printed, with two autograph notes of Dr. John Disney inserted* 1780

620 Blackstone (Sir W.) Commentaries on the Laws of England, with Notes by E. Christian, 4 vol. *portrait* 1809

621 Blackstone (Sir W.) Commentaries on the Laws of England, with Notes by J. F. Archbold, 4 vol. 1811

622 Bland (R.) Collections from the Greek Anthology *half morocco, uncut, top edge gilt* 1813

623 Bland (R.) Proverbs, chiefly from the Adagia of Erasmus, 2 vol. in 1, *calf gilt*, 1814—Collections from the Greek Anthology, by Rev. R. Bland and others. New Edition, by J. H. Merivale, *MS. notes, calf extra*, 1833 2 *vol.*

624 Blason des Armes. Avec les Armes des Princes, et Seigneurs de France. Et des dixsept Royaulmes **black letter**, *coloured coats of arms, rare* *Paris, a lenseigne Sainct Nicolas, s. d.*

*** With the woodcut device of P. Sergent on last page.

625 Blason des Couleurs en Armes, Livrées et Devises (par Sicile Heraut au Roy Alphonse d'Arragon), *autograph of* "Wm. Paston" *Paris*, 1582

626 Blaquiere (E.) Letters from the Mediterranean, 2 vol. *maps half calf gilt* 1813

QUARTO.

627 Atlas (British), a complete set of County Maps and Plans of Cities 1810

628 Atlas (Scripture), *calf, m. e.* 1812 — Celestial Atlas, by Alex. Jamieson, 1822 *2 vol.*

629 Atlases and Maps, folded in cases *a bundle*

630 Atto della Fede che si è celebrato dall' Officio della Santa Inquisitione di Valladolid 21 Giugno, 1559
half morocco, very rare *Bologna*, 1559

*** Lutheranism appears to have been the crime for which the victims were burnt or imprisoned. Amongst the reconciled occurs the name of an Englishman, Antonio Basore Inglese.

631 Auctores Vetustissimi nuper in lucem editi, M. Lesbius de origine Italiæ, Porcius Cato de origine gentium, Archilochus, Berosus Babylonicus, &c. *B. Venetus*, 1498—Val. Probus de notis Romanorum, Petrus Diaconus, Demetrius Alabaldus, Beda de Computo, Inscriptiones Antiquæ, &c. *Venet.* 1525 — Index locorum in Commentariis Cæsaris Belli Gallici descriptorum, *&c. an early edition, probably the first, not noticed by Brunet, sine ullâ notâ* *in one vol.*

632 Audiffredi (J. B.) Catalogus historico-criticus Romanarum Editionum Sæculi xv et Specimen historico-criticum Editionum Italicarum Sæc. xv, 2 vol.
fine copy in gilt veau fauve, by A. Chaumont *Romæ*, 1783-94

633 Augustino (Sancto) Soliloquii volgari
fine copy in red morocco, g. e. a very rare edition, unknown to Paitoni, Haym, Gamba, and other Bibliographers *Firenze*, 1496

634 Augustino (Sancto) Soliloquii volgari, *woodcuts*
red morocco, g. e. *ivi*, 1505

635 Avellino (Cav. F. M.) Regolamento di Servizio interno della Regia Università degli Studj *Napoli*, 1819

636 Averani (B.) Dieci Lezioni sopra il quarto Sonetto della prima Parte del Canzoniere del Petrarca, *Testo di Lingua, with dedication to H. Newton, the English Envoy* *Ravenna*, 1707

637 Averani (G.) Lezioni Toscane e Monumenta Latina, 4 vol. in 2 *Firenze*, 1744-69

638 Avicienna (O.) Memorie della Città di Cingoli, *plans and plates vellum, rare* *Jesi*, 1644

*** The Casa Silvestri is specially illustrated by this work.

639 Averoldo (G. A.) Scelte Pitture di Brescia additate al Forestiere
half morocco, uncut *Brescia*, 1700

640 Averoldo (G. A.) Scelte Pitture di Brescia additate al Forestiere *Brescia*, 1700

641 Azzara (G. N.) sopra le Virtu in Grado eroico di G. di Palafox, 1777—Borgognini (A. M.) Elogio di G. Baldassarri, *Siena*, 1787—Vita E. Zanotti, *portrait*, *Bononiæ*, 1784—Castelli Principis Turrismutii (G. L.) Siciliæ Numismata, *rare*, *Panormi*, 1767—Cæsarii (S.) Homiliæ V nunc primum editæ, *s. l. & a.*; and other curious antiquarian Tracts in the volume

642 Bacon (Sir F.) Essays, newly enlarged, *calf gilt* 1632

643 Baglione (G.) Vite de' Pittori, Scultori et Architetti (1572-1642), *frontispiece and portrait*
THE DEDICATION COPY to Girolamo Cardinal Colonna, *in old red morocco, g. e. the sides covered with gold, having the Cardinal's arms in the centre* *Roma*, 1642

644 Baglione (G.) Vite de' Pittori, Scultori, Architetti ed Intagliatori (1572-1642), con la Vita di Salvator Rosa, scritta da G. B. Passari, *T. Gray the Poet's copy, with his autograph initials* *Napoli*, 1733

645 Baldi (B.) Versi e Prose, *morocco* *Venetia*, 1590

646 Baldinucci (F.) Notizie de' Professori del Disegno da Cimabue in qua, *Firenze*, 1681—Vocabolario Toscano dell' Arte del Disegno, *ivi*, 1681—La Veglia, *Lucca*, 1684—Lettera nella quale risponde ad alcuni Quesiti in Materie di Pittura, *Roma*, 1681 *in one vol.*

647 Baldinucci (F.) Vocabolario Toscano dell' Arte del Disegno. *The edition cited by the Crusca*, *Firenze*, 1681—Noticie de' Professori del Disegno da Cimabue in qua, 5 vol. in 6, *portrait*, *ivi*, 1681, 1728, 1688, 1702, 1728—Cominciamento e Progresso dell' Arte dell' intagliare in Rame colle Vite di Maestri, *ivi*, 1686—Lettera nella quale risponde ad alcuni Quesiti in Materie di Pittura, *Roma*, 1681—La Veglia, *Lucca*, 1684—Lezione nell' Accademia della Crusca, *Firenze*, 1692—Vita del Cavaliere G. L. Bernino, *portrait and plates*, *ivi*, 1682
fine copies, in calf *in 7 vol.*

648 Baldovini (F.) Lamento di Cecco da Varlungo colle note d'Orazio Marrini, LARGE PAPER, *Testo di Lingua* *Firenze*, 1755

649 Baldovini (F.) Cecco's Complaint, translated from il Lamento di Cecco da Varlungo by J. Hunter
LARGE PAPER, *on which only* 8 *copies were printed* 1800

650 Ballino (G.) Disegni delle più illustri Città & Fortezze del Mondo, *plates, with a printed title-page* *Vinegia*, 1569

651 Ballino. Another copy, *plates, with a different title-page* (*engraved*) *Venetiis*, 1569

652 Ballino (G.) Disegni dellé più illustri Città & Fortezze del Mondo
LARGE PAPER, *fine impressions, vellum, g. e.* *Vinegia*, 1569

653 Bandini (A. M.) sopra le Collazioni delle Fiorentine Pandette fatte da A. Poliziano, *vellum* *Livorno*, 1762

654 Baptismale, sive Cathecumenus juxta ritum S. Romanæ Ecclesiæ, in quo etiam officia, quæ apud egrotum atque defunctum fieri oporteat, continentur et alia multa; additi sunt Exorcismi quatuor ad effugandos demones, *printed in red and black, with musical notes and woodcuts, old Venetian morocco, with the name of "Sor Camilla Raimondina" stamped on the sides, g. e.* *Venet. apud heredes L. A. Juntæ*, 1546

655 Barberino (F.) Documenti d' Amore, *first impressions of the beautiful engravings by Bloemaert and others*
The Barberini copy, in cotemporary red morocco, ornamented with line tooling and the device of the family (the Bee), in gold, g. e. *Testo di Lingua* *Roma*, 1640

656 Barbiani (Marcellio Vestrio) Coronatione del Ser. Cosimo Medici Gran Duca di Toscana da Pio V. in Roma con il Viaggio et Regia Entrata di S. A. in Roma, *rare (see Gamba)* *Fiorenza, B. Sermatelli*, 1569

657 Barbieri (G. M.) dell' Origine delle Poesia rimata, *uncut* *Modena*, 1790

658 Bardi (Conte G. de') Memorie del Calcio Fiorentino (edite da Pietro di Lorenzo Bini)
LARGE PAPER, *with view and plan, vellum, g. e. rare Firenze*, 1688

659 Bardi. Another copy, *on small paper, plan but no view ivi*, 1688

660 Bargæi (P. A.) Cynegetica, Carmina et Eglogæ, *Lugd.* 1561—De Aucupio, *Florentiæ apud Juntas*, 1566—Epithalamium in Nuptias Francisci Medicis et Joannæ Austriacæ, *ib.* 1566, *vellum* *in one vol.*

661 Barlow (W.) First of the foure Sermons preached before the King at Hampton Court, concerning the Antiquity and Superiority of Bishops, 1607—Buckeridge (D.) Sermons at Hampton Court, 1606—Sermon concerning the Right and Power of calling Assemblies, by Bp. Andrews, 1606—Fourth Sermon preached at Hampton Court by Dr. Kinge, *Oxf.* 1606—A. Brand, Titio erepta on the fifth of November, a Sermon by Bp. Barlow, 1607, in one vol. *gilt vellum*

662 Bardi de' Conti di Vernio (Giovanni de) Discorso sopra il Giuoco del Calcio Fiorentino, *Testo di Lingua* *Firenze*, 1673

663 Bardi. Another edition, with additions, *view and plan calf, g. e. Testo di Lingua* *Firenze*, 1688

664 Baretti (G.) Frusta Letteraria con la Continuazione, 3 vol. in 1, *with a MS. Poem, addressed to Don A. Buonafede, at end* *Roveredo*, 1763-64

665 Baretti (J.) Italian-English and English-Italian Dictionary, 2 vol. in 1, *uncut* 1760

666 Baretti (Jos.) Dictionary, Spanish and English, and English and Spanish, 2 vol. 1800

667 [Bargagli (Girolamo)] Dialogo de' Giuochi che nelle Vegghie Sanese si usano di fare del Materiale Intronato
fine copy in russia, g. e. *Siena*, 1572

668 Bargagli (S.) Imprese, *cuts of devices, wormed, sold with all faults, Testo di Lingua* *Venetia*, 1594

669 Baringii (D. E.) Clavis Diplomatica tradens specimina veterum Scripturarum, *facsimile plates* *Hanoveræ*, 1737

670 Bartoli (Cosimo) del Modo di misurare le Distantie, &c.
LARGE PAPER, *portrait and woodcuts, half green morocco, Testo di Lingua* *Venetia*, 1564

671 Bartoli (C.) Ragionamenti accademici sopra alcuni Luoghi difficili di Dante, *vellum* *Venetia*, 1567

672 Bartoli (Cosimo) Discorsi Historici universali
LARGE PAPER, *portraits, in old Venetian morocco, g. e.* *Venetia*, 1569

673 Bartoli (D.) delle Grandezze di Christo in se stesso e delle nostre in Lui, *calf extra* *Roma*, 1675

674 Bartoli (D.) Istoria della Compagnia di Giesu in INGHILTERRA, *scarce* *Bologna*, 1676

675 Bartoli (D.) del Ghiaccio e della Coagulatione
half calf extra, uncut, Testo di Lingua *Roma*, 1681

676 Bartoli (G.) degli Elementi del Parlar Toscano
Fiorenza, Giunti, 1584

677 Bartoli (G.) Due Dissertazioni, *plates*, *Verona*, 1745—Belgrado (J.) il Trono di Nettuno illustrato, *plates*, *Cesena*, 1766—Pindemonte (Marchese M. A.) Orazione in Morte del Marchese S. Maffei, *portrait and plate of monument*, *Verona*, 1755 *in one vol.*

678 Bartolommeo da S. Concordio (F.) Ammaestramenti antichi Latini e Toscani, *Testo di Lingua* *Firenze*, 1734

679 Baruffaldi (G.) Il Canapajo con le Annotazioni, *plates*
half calf gilt, uncut, Testo di Lingua *Bologna*, 1741

680 Bascape (Don Carlo) Lettera per Relatione del felice Passaggio, dell' Illust. Card. Borromeo di questa à miglior Vita
Verona, 1584

681 Basilio Magno (S.) Omelie scelte tradotte da A. M. Ricci, *Firenze*, 1732—Andreæ Cretensis (S.) in Natalem Diem S. Dominæ Oratio Græce et Latine A. M. Riccio Interprete, *Florentiæ*, 1732 *in one vol.*

682 Basilio Magno (S.) Omelie scelte tradotte da A. M. Ricci
half vellum, uncut, Testo di Lingua *Firenze*, 1732

*** At the end is S. Andreæ Cretensis in natalem Diem S. Dominæ Nostræ, Gr. et Lat. Interprete A. M. Riccio, *Florentia*, 1732. In this choice copy the arms on title-page are worked in blue ink.

683 Basinii, Parmensis Poetæ, Opera præstantiora commentariis illustrata, 2 vol. *plates, half morocco, top edge gilt* *Arimini*, 1794

684 Bassi (M.) Dispareri in Materia d' Architettura et Perspettiva con Pareri di eccellenti et famosi Architetti che li risolvono, *plates*, *Aldine anchor on title and last leaf, half morocco* *Bressa*, 1572

685 Bassi. Another copy, *plates* *ivi*, 1572

*** Important for the history of Milan Cathedral, and containing Letters of Palladio, Vignola, Bertani, and Vassari.

686 Bataille (G.) Airs de differents autheurs, mis en tablature de luth, *three books, wanting the first title-page* *Paris*, 1608-11

687 Batty (Miss) Italian Scenery, *beautiful plates, morocco, g. e.* 1820

688 Baudier (M.) Histoire de l'Administration du Cardinal d' Amboise, *portrait, half morocco, g. e.* *Paris*, 1634

689 Bayard (Chevalier) Histoire, seconde edition, par T. Godefroy
LARGE PAPER, *proof impression of the portrait* *Paris*, 1619

690 Bayly (T. H.) Fifty Lyrical Ballads, *privately printed, Bath,* 1829—Eloisa en Dishabille, 1801 2 *vol.*

691 Bayly (T. Haynes) Poetic Musings, (150 *copies only printed for the author*) 1829

692 Bayning (Lord) Death repeal'd by a Thankful Memoriall sent from Christ Church, in Oxford, celebrating the Noble Deserts of Paule Viscount Bayning, of Sudbury *Oxford,* 1638

693 Beatiano (Cavalier G. C. de) Il Mercurio araldico in Italia e l'Araldo Veneto, *vellum* . *Venetia,* 1686

694 Beccuti detto il Coppetta (F.) Rime con Note da V. Cavallucci *Testo di Lingua* *Venezia,* 1751

695 Belcari (Feo.) Vita del B. Giovanni Colombini da Siena Fondatore dell' Ordine de Poveri Giesuati *calf extra, g. e. rare* *Siena,* 1541

696 Belcari (Feo) Vita del B. Giovanni Colombini con Parte de la Vita di alcuni altri de li Jesuati *vellum, rare, Testo di Lingua* *Roma,* 1556

697 Belchari (Feo) La Festa della Annuntiatione di Nostra Donna, *woodcut, senza nota*—La Festa di San Giovanni quando fu visitato da Christo nel Diserto, 2 *woodcuts, senza nota*—La Rapresentatione di Sancto Panuntio, 2 *woodcuts, senza nota* *fine copies, brown morocco, extra, g. e.* *in one vol.*

*** Three very rare Rappresentazioni, by the famous Feo Belcari, all printed in the same type and probably at Florence not later than 1500. The Annuntiatione sold for 84 lire 42 centime in the Gradenigo sale; whilst M. Libri's copy of the San Giovanni produced 69 francs; and the Sancto Panuntio is pronounced by Gamba *rarissima* in Italy, and being worth 100 lire and upwards.

698 Belinzone (Arguto et faceto Poeta B.) Rime, *woodcut portrait fine copy, in vellum, g. e. Testo di Lingua* *Milano,* 1493

*** Bravetti, in his list of Testi di Lingua, pronounces this edition *rarissimo,* a fact borne out by the Gradenigo copy selling for 450 francs.

699 Bellafinus (F.) de origine et temporibus Urbis Bergomi *Venet.* 1532

700 Bellin (M.) Essai Géographique sur les Isles Britanniques, *maps and vignette views, old red morocco, with arms on sides, g. e.* *Paris,* 1757

701 Bellini (V.) de Monetis Italiæ medii Ævi, *plates half calf gilt* *Ferrariæ,* 1755

702 Bellosi (G. P.) Vite de' Pittori, Scultori et Architetti, *portraits,* *Roma,* 1672

703 Bellori (G. P.) Vite de' Pittori, Scultori ed Architetti moderni, *portraits* *Roma,* 1728

704 Belo (Francesco) El Beco Comedia (in prosa) *woodcut portrait and device, very rare, but part of title supplied in MS.* *Roma, per Antonio Blado d'Asula,* 1538

705 Beltrano (O.) Breve Descrittione del Regno di Napoli, *woodcuts of arms, &c. vellum* *Napoli,* 1644

706 Bembo (P.) Gli Asolani, *with the Dedication to Lucrezia Borgia and the Errata, vellum, scarce* *Venetia, Aldo,* 1505

707 Bembo (P.) Gli Asolani, *without the Dedication but with the Errata, large copy, with valuable MS. notes on margins*
Venetia, Aldo, 1505

708 Bembo (Card. P.) Gli Asolani. Edition seconda
fine copy, in vellum, g. e. *Vinegia, Sabbio*, 1530

709 Bembo (Card. Pietro) Gli Asolani. Edition seconda, *Vinegia, Sabbio*, 1530—Rime, *ivi*, 1530, *with numerous MS. notes and corrections, apparently by Cardinal Bembo himself*
in cotemporary citron morocco, gilt gaufré edges *in one vol.*

710 Bembo (P. Cardinal) Historia Vinitiana
vellum, Testo di Lingua *Vinegia (Aldo)*, 1552

711 Bembo (P.) Rime
LARGE PAPER, *fine copy* *Roma*, 1548

712 Bembo (P.) Rime. Terza Impressione, *with numerous various Readings, written in a beautiful Italian hand on the margins, taken from Bembo's autograph corrections*
morocco super extra, g. e. sides ornamented with gold tooling
Roma, 1548

713 Bembo (P.) Rime. Terza Impressione
LARGE PAPER, *autograph of* Hercule Strozzi, *beautiful copy in old citron morocco, covered with gold line tooling, and painted in compartments, g. e. in the Grolier style*
EXTREMELY RARE *Roma*, 1548

714 Bembo (P.) Prose nelle quali si ragiona della volgar Lingua
fine copy in vellum, Testo di Lingua, rare
Fiorenza, L. Torrentino, 1549

*** This copy has the Dedication in Roman letters and the Recto of title is in blank.

715 Bembo (P.) Prose. Another copy (*as usual without the title with arms*), *autograph signature and notes of the celebrated P. F. Giambullari* *ivi*. 1549

716 Bembo (P.) Prose. *The same edition, but having an additional title on what is blank in the former with engraving of the Medici arms, and as an addition to the title on back Terza Impressione. The Dedication is also reprinted in Italic instead of Roman letter*
beautiful copy in morocco, super extra, g. e.
Fiorenza, L. Torrentino 1548 (*at end* 1549)

717 Bembo (Card. P.) Istoria Viniziana pubblicata da J. Morelli, 2 vol.
LARGE PAPER, *portrait by F. Bartolozzi, half green morocco, uncut, top edge gilt, Testo di Lingua* *Vinegia*, 1790

718 Bembus (Petrus) de Guido Ubaldo Feretrio deque Elizabeta Gonzagia Urbini Ducibus
LARGE PAPER, *fine copy in brown morocco, inlaid with blue, broad border of gold, g. e. rare* *Roma*, 1548

719 Bembus (P.) de Guido Ubaldo Feretrio deque Elisabeta Gonzagia Urbini Ducibus *Romæ*, 1548

720 Benacci (V.) Descrittione de gli Apparati fatti in Bologna per la Venuta di Clemente VIII, *with etchings of the Triumphal Arches, Statues and Pictures, by* Guido (*see Bartsch*)
excessively rare *Bologna*, 1598

721 Benedicti Cesenatis De Honore Mulierum Libri IV Italice
a very rare Italian Poem in terza Rima commencing on A ii, *fine copy in morocco* *Venetia*, 1500

722 Beni (P.) Anticrusca, *calf extra, g. e.* *Padova*, 1612

723 Benivieni (A.) Vita di Piero Vettori l'Antico
Fiorenza, Giunti, 1583

724 Beniveni (Domenico) Scala della Vita Spirituale sopra el Nome Maria, "*veau fauve,*" *g. e.* *senza nota* (*Firenze, circa* 1500)

725 Bentivoglio (Cardinale) Relationi publicate da Erycio Puteano
Testo di Lingua, calf gilt *Colonia*, 1630

726 Bentivoglio (Card.) Lettere *Ristampata in Colonia*, 1631

727 Bentivoglio (Cardinal) della Guerra di Fiandra, 3 vol. *portrait, Colonia*, 1633-39—Relationi, *Parigi*, 1631
JOHN GAY THE POET'S COPY, *with his autograph on each title-page, calf gilt* 4 *vol.*

728 Bentivoglio (Cardinale) Memorie *Venetia*, 1668

729 Bentley (R.) Proposals for printing a new Edition of the Greek Testament and St. Hierom's Latin Version, 1721; and other Tracts 12

730 Benvenuto Italiano (Professour) Il Passagiere: the Passenger, containing seaven exquisite Dialogues in Italian and English (the Translation by Mr. King) 1612

731 Benvicenni (Zucchero) Volgarizzamento dell' Esposizione del Paternostro. Testo di Lingua per la prima Volta pubblicato con Illustrazioni del D. Luigi Rigoli, *curious plates*
Firenze, 1828

732 Beeck (P. a) Aquisgranum sive Historica Narratio de Regiæ Coronationis Regum Rom. Sedis Aquensis Civitatis Origine ac Progressu, *plates, stamped calf* *Aquisgrani*, 1620

733 Bergamasco (Bastianello) La Margaritona confusa, Commedia, *Yverdon*, 1778—Ansidei (R.) Versi sciolti nelle Nozze della nobile Signora Carolina Jackson col nobile Cavaliere F. Spannocchi, *dedicated to Sir John Acton, Perugia*, 1785; and other Tracts in the volume

734 Bergantini (G. P.) Voci scoperte e Difficoltà incontracte sul Vocabolario ultimo della Crusca, *uncut* *Venezia*, 1758

735 Bernardo (Sancto) Sermoni vulgari ridocti in Lingua Toscana, *woodcut, half morocco, scarce* *Firenze*, 1495

736 Bernardo (S.) Another copy *ivi.* 1495

737 Bernardo (S.) Sermoni devotissimi, *woodcut of a priest preaching calf extra* *Venetia*, 1508

738 Berni (F.) Capitolo del Gioco della Primiera col Comento di Messer Pietropaulo da San Chirico, *woodcut titlepage half morocco*, VERY RARE *Roma per F. Minitio Caluo*, 1526

739 BERNI (Francesco) ORLANDO INNAMORATO NUOVAMENTE COMPOSTO
fine copy in olive morocco, g. e. by Padeloup
Vinetia, per gli Heredi di L. A. Giunta, 1541

*** First edition, styled by Bravetti "*rarissima.*" Col. Stanley's copy sold for £ 9. 9s.

740 BERNI (F.) ORLANDO INNAMORATO composto gia dal Signor M. M. Boiardo Conte di Scandiano et rifatto tutto di nuovo (in ottava Rima)
fine copy in vellum, rare *Milano*, 1542

*** Sir M. Sykes's copy sold for £6. 12s. 6d., and was re-sold in Hibbert's for £7. 7s.

741 Berni (Francesco) Orlando innamorato composto gia dal S. Matteo Maria Boiardo Conte di Scandiano et hora rifatto tutto di nuovo (in ottava Rima), *last leaf mended*
red morocco, g. e. by Derome
Venetia, per li Heredi di L. A. Giunta, 1545

742 BERNI (F.) ORLANDO INNAMORATO RIFATTO, *a few letters in folio 70 deficient, else fine copy*
in old red morocco, the sides covered with elegant gold tooling, g. e.
RARE *Venetia, Giunti*, 1545

*** This copy has the arms of Cardinal Alessandro de' Medici (afterwards Pius IV) stamped in gold on sides. Col. Stanley's copy sold for £8. 8s., and the White Knights for £7. 10s.

743 Berni (F.) Orlando Innamorata
fine copy in vellum, Testo di Lingua *Fiorenza*, 1725

744 BERRUTI (AMADEI) DIALOGUS: An amico sepe ad scribendum provocato: ut scribat: non respondenti sit amplius scribendum; Colloquutores, Amadeus, Austeritas, Amicitia et Amor, *with exquisite engraving on the titlepage within a border by* MARC ANTONIO RAIMONDI, *representing the four speakers in the Dialogue, green morocco extra, g. e.*
EXCESSIVELY RARE, *with a copy from the engraving by Cornelius Bos inserted, from the libraries of Mr. Hanrott and Sir Mark Sykes* *Romæ*, 1517

*** This copy sold for £9. in Mr. Hanrott's Sale, and for £21. in Sir Mark Sykes's.

745 Bertelli (P.) Teatro delle Città d'Italia, *views* *Vicenza*, 1616
746 Bertelli (P.) Teatro della Città d'Italia, *plates* *ivi*, 1616
747 Bertellii (P.) Diversarum Nationum Habitus item Ordines duo Processionum unus Summi Pontificis alter Principis Venetiarum, 94 *plates* (*not* 104 *as stated on the titlepage*)
Patavii, 1592
748 Bertelli (F.) Theatro delle Citta d'Italia, *plates* *Padova*, 1629
749 Bertellii (P.) Theatrum Urbium Italicarum, *many plates*
impressed binding *obl. Venet.* 1599
750 Bertellii Theatrum, Aliud Exemplar, *the woodcut capitals in some places are different from those in the preceding, and there are other variations* *obl. ib.* 1599
751 Berthelson (And.) English and Danish Dictionary, 1754—En Dansk og Engelsk Ord-Bog af E. Wolff, 1779, *very scarce*
calf, m. e. *in one vol.*
752 Berti (G. L.) Prose volgari, *Testo di Lingua* *Firenze*, 1759
753 Berti (G. L.) Prose volgari
half bound, uncut, Testo di Lingua *Firenze*, 1759
754 Bertii (P.) Commentarii Rerum Germanicarum, *numerous maps and views of cities, &c. Amst. Janssonius*, 1616—Description Generale des Pays Bas, *numerous plates, imperfect obl.* 2 *vol.*

755 Bertinoro (I. da) Oratione *Cesena*, 1608

756 Bessarione (Cardinale) Lettere et Orationi tradotte da F. Pigafetta *Venetia*, 1578

757 Betti (Z.) del Baco da Seta Canti IV con Annotazioni *half calf gilt* *Verona*, 1756

758 [Bettinelli (S.)] Lettere su le Belle Arti
LARGE PAPER, *engravings of gems, half calf gilt* *Venezia*, 1793

759 Bezæ (T.) Icones, id est veræ Imagines virorum doctrina simul et pietate illustrium quibus adjecta sunt Emblemata, *woodcut portraits including those of Cranmer and Knox, and emblems* *Genevæ*, 1580

760 Bianchini (G.) Notizie istoriche intorno alla S. Cintola di Maria Vergine che si conserva nella Città di Prato in Toscana, *fine frontispiece, half morocco, Testo di Lingua* *Firenze*, 1722

761 Bianchini (G.) della Satira Italiana con una Dissertazione dell' Ipocrisia de' Letterati
half morocco, uncut, Testo di Lingua *Firenze*, 1729

762 Bianchini (G.) della Satira Italiana e dell' Ipocrisia degli Uomini Letterati
half morocco, uncut, Testo di Lingua *Firenze*, 1729

763 BIBBIA. Fioreti della Bibbia historiati in Lingua Fiorentina, EXTREMELY RARE, *unknown to Renouard*, 60 *woodcuts*
Venecia per Mattheo di co de cha da parma ad instantia de Lucantonio de zonta fiorentino M CCCC LXXXX IIII

764 Bibbia in Lingua Italiana da G. Diodati, *calf* [*Geneva*], 1607

765 Bible (Holy) bound in 2 vol. *with the autograph of E. Ferrers on the titlepage, and interleaved with very copious annotations* *rough calf* 1685

766 Bible (Holy), *engraved titlepage, bound in 3 vol. ruled throughout with red lines, and interleaved with very copious and learned annotations; from the Duke of Grafton's library* *Oxf.* 1697

767 Bible (Holy) vol. I, *engraved titlepage by Sturt*—Common Prayer, *front. by Sturt, Oxford*, 1726—Psalms in Metre, 1723—Apocrypha and Concordance by Douname, 1726 2 *vol.*

768 Bible (Holy) the Historical Part, engraved on 57 *plates* *half morocco* *Dublin*, 1787

769 Bible (Holy), *half russia* *Oxford*, 1802

770 Bible (Holy), with Commentary by Rev. T. Scott, New Edition, with the Author's last corrections and improvements, 6 vol. *calf, m. e.* 1830

771 Bible. Common Place Book, or the Scriptures Sufficiency practically demonstrated 1697

772 Bicchierai (A.) dei Bagni di Montecatini, *plates* *half calf gilt, Testo di Lingua* *Firenze*, 1788

*** Moreni erroneously calls the work a folio, and gives a wrong date, 1778 instead of 1788.

773 Biondi (A.) Essequie del Re di Spagna D. Filippo II celebrate in Firenze dalla Nazione Spagnuola *Fiorenza, F. Giunti*, 1599

774 Biondi (Cav. G. F.) Istoria delle Guerre civili D'INGHILTERRA tra le due Case di Lancastro e Iorc, 3 vol. in 1, *autograph of "Peter Killigrew"* *Venetia*, 1637-44

FOLIO.

775 Barozzi da Vignola (Jacomo) Le due Regole della Prospettiva pratica, con i Comentarii del R. P. M. Egnatio Danti, *plates* *Roma*, 1583

776 Barozzi da Vignola (Jacomo) Regola delle cinque Ordini d'Architettura et alcune Opere d'Architettura racolte da F. Villamena, *portrait and plates, vellum* *ivi*, 1617

777 Bartoli (D.) Opere morali, *half bound, Testo di Lingua* *ivi*, 1684

778 Bartoli (D.) Vita et Istituto di S. Ignatio, Fondatore della Compagnia de Giesu, *Roma*, 1659—Istoria della Compagnia di Gesu L'Asia col Giapone e la Cina, 3 vol. *ivi*, 1653-63—L'Italia, *ivi*, 1673—L'Inghilterra, *ivi*, 1667
fine copy in vellum, Testo di Lingua 6 *vol.*

779 Bartoli (D.) Giapone e Cina, 2 vol. *Roma*, 1660-63

780 Bartoli (D.) L'Italia *ivi*, 1613

781 Bartoli (D.) L'Inghilterra *ivi*, 1667

782 Bartoli (P. S.) Gli antichi Sepolcri ovvero Mausolei Romani ed Etruschi, *plates, old citron morocco* *ivi*, 1727

783 Basilica SS. Udalrici et Afræ imperialis Monasterii Ord. S. Benedicti Augustæ Vindel. historice descripta, *plates by Kilian* *Aug. Vind.* 1653

784 Bastero (Don A.) La Crusca Provenzale, vol. I, (*all published*) *very scarce* *Roma*, 1724

785 Bayle (P.) Dictionary, Historical and Critical, with Life, revised, corrected, and enlarged by Des Maizeaux, 5 vol. *portraits* 1734-8

786 Begeri (L.) Spicilegium Antiquitatis, *plates* *Colon. Brand.* 1692

787 Belgium. Somnium Navale sive Poema in Expeditionem Navalem adversus Belgas sub auspiciis Jacobi Ducis Eboracensis *Oxon.* 1673

788 Bembo (P.) Prose *Vinegia*, 1525

789 Bembo (P.) Prose, *in the original stamped binding* *ivi*, 1525

790 Benivieni (Hieronymo) Commento sopra a piu sue Canzone et Sonetti dello Amore et della Belleza Divina
FIRST EDITION, *vellum* *Firenze*, 1500

*** Rare. Heber's copy sold for £3. 13s. 6d.

791 Benlowes (E.) Oxonii Encomium, *cuts inserted* *Oxon.* 1672

792 Berlinghieri (Francesco) Geographia, in terza Rima, *with the maps engraved on copper (supposed to have been the earliest thus executed, and before those in the Ptolemy of* 1478)
EXTREMELY RARE *Firenze, per Nicolo Todescho, s. a. circa* 1477

*** In this copy, in a very old handwriting, the date of 1474 is added to the imprint.

793 Berry (W.) Pedigrees of the Families of the County of Sussex, *numerous coats of arms* 1830

794 Bibia, tradotta in Lingua Volgare (da Antonio Bruccioli, rivista da F. Rustico), *woodcuts*
half morocco, g. e. scarce
[*Geneva*], *Stampato appresso Francesco Durone*, 1562

795 Bibia Volgare, per D. Nicolas de Malermi, *numerous woodcuts in the original oak boards covered with leather* *Venetia*, 1553

796 BIBBIA (La Sacra) tradotta iu Lingua Italiana, e commentata da G. Diodati, con l'Aggiunta de Sacri Salmi messi in rime per lo medesimo

fine copy in old red morocco, g. e. with the arms, crest, and cypher of the witty Thomas Killigrew, the celebrated dramatist, stamped in gold on sides and back *Geneva*, 1641

*** On the back of engraved title Thomas Killigrew, in his own hand, has entered his two marriages and the births of his children. These autograph memoranda are very important, as they correct the mistakes of his biographers, shewing that he was born in Lothbury, Feb. 7th 1611, and not at Hanworth, as stated in Wood's Athenæ, edited by Dr. Bliss. It also gives the name of his second wife, Charlotte de Hesse, hitherto known only as "a Dutch Lady." His death is recorded by his son Charles as occurring in October, 1682, instead of 19 March, 1682, as mentioned in Wood.

797 Bible (Holy) with Annotations and Parallel Scriptures, by S. Clark

THE ANNOTATOR'S COPY, *with many alterations and additions, and thousands of parallel Scriptures added, as also many marginal readings, prepared for a second edition* 1690

798 Bible (Holy), *illustrated with a series of plates engraved by J. Cole, from designs by the best masters*, 1723—Book of Common Prayer, *portrait of King George, Oxford*, 1721—Psalms in English Metre, by Sternhold, Hopkins, and others, 1716

old morocco, g. e. *in one vol.*

799 Bircherodii (J.) Breviarium Equestre seu de Ordine Elephantino Tractatus, *fine portraits and plates, rare, Havniæ*, 1704—Florian (P. P.) Difesa et Offesa delle Piazze, *plates, Venetia*, 1654, *old gilt calf* *in one vol.*

800 Bizari (P.) Senatus Populique Genuensis rerum domi forisque gestarum historiæ atque annales, *with autograph of Peter Burman* *Antv.* 1549

801 Blank Paper Book with Shields for drawing Arms in, lettered "Arms in trick"

802 Blank Book, with leaves of stout paper, ruled, *half russia;* and 3 others

803 Blank Paper Books, 4 vol.

804 Blaeu (J.) Nouveau Theatre d'Italie, ou Description de ses Villes, Palais, Eglises, &c. et les Cartes Geographiques de toutes ses Provinces, 4 vol. in 2, *fine impressions of the numerous beautiful plates, old Dutch calf* *Amst. P. Mortier*, 1704

805 Blenheim, a Poem 1705

806 Blome (R.) Britannia; or Geographical Description of England, Scotland, and Ireland, *maps coloured and arms emblazoned*

LARGE PAPER, *calf* 1673

807 Blount (T. P.) Censura Celebriorum Authorum, sive Tractatus in quo varia virorum doctorum de clarissimis cujusque Seculi Scriptoribus judicia traduntur, *with MS. notes by William Nicols* 1690

808 Boccaccii (J.) Genealogia Deorum, *Regii*, 1481—De Montibus, Silvis, Fontibus, Lacubus, Fluminibus, et Stagnis, &c. (*ib.* 1481), *old citron morocco* *in one vol.*

809 Boccaccio (G.) Libro della Guerra di Theseo con le Donne Amazone (in ottava Rima)
privately printed in imitation of the MS. for S. L. G. E. Audin, the editor *Parigi*, 1840

810 Bodleian Library. Catalogus Librorum Bibliothecæ Bodleianæ, 2 vol. *presentation copy from Philip Sydenham to Rev. Mr. Upton* *Oxon.* 1738

811 Boissardi (J. J.) Habitus variarum Orbis Gentium, 70 *plates*, 1581—Mascarades recuillies et mises en taille douce par R. Boissart, 26 *plates on* 14 *sheets*, 1597—Artis Perspectivæ plurium generum elegantissimæ Formulæ, multigenis Fontibus, nonnullisque Hortulis affabre factis exornatæ, etc. 19 *plates*, *Antv. G. de Jode*, 1568—Landscapes, Shipping Pieces, &c. after Bril, Breughel, and other Painters, engraved by Sadeler, 30 *plates*, 1599, &c.—Signs of the Zodiac, by M. de Vos, Ant. Wierinx, Adr. Collaert, &c. 18 *plates* *oblong.* *in one vol.*

812 Boissardi (J. J.) Romanæ Urbis Topographia et Antiquitates, 6 vol. in 2, *many plates engraved by De Bry*
fine copy *Francof.* 1597-1602

813 Boissardi (J. J.) Topographia Urbis Romæ, gegeben durch D. De Bry, *many plates* *Franckf.* 1681

814 Bonanni (P.) Numismata Pontificum Romanorum et Numismata Pontificum Templi Vaticani Frbricam indicantia, 3 vol. *numerous plates* *Romæ*, 1699-1700

815 Bonaventura (S. Cardinale) Vita del glorioso seraphico Patre San Francesco, *with portrait added*
semi-gothic type, calf gilt, extremely rare
Milano, par A. Zaroto da Parma, 1477

816 Bonnart (H.) Costumes des François, *coloured plates* (70 *of female and* 29 *of male costume*) 1687-88

817 Boot, Beschryving van Utrecht, *view and plan of Utrecht in* 1598 1651

818 Bordoni (B.) Isolario, *woodcut maps, including* America
very fine copy in limp vellum, g. e. *Vinegia, F. Toresano*, 1547

*** Renouard, in his Annales des Alde, describes this work as "fort rare." The book is much sought after on account of the curious letter respecting Pizarro and the discovery of Peru printed at the end.

819 Boschini (M.) Regno tutto di Candia, 61 *plates* *Venet.* 1651

820 Bosio (Jac.) Istoria della Sacra Religione et ill. Militia di San Giovanni Gierosolimitano, 3 vol. in 2, *plate* *Roma*, 1594-1602

821 Boxhornii (M. Z.) Monumenta Illustrium Virorum et Elogia, *many plates*, *Amst.* 1638—Historia Obsidionis Bredæ, *plates*, *Lugd. Bat.* 1640—Oratio Funebris in obitum D. Molini, *ib.* 1636 *in one vol.*

822 Braun (G.) S. Novellani, et F. Hogenbergii Civitates Orbis Terrarum, 58 *plates, including one of London, afterwards issued as liber primus*
sides richly ornamented and gilt *Antv. et Colon.* 1572

823 Braun, Civitates Orbis Terrarum, *first edition, consisting only of what was afterwards issued as liber primus, the plates coloured, with MS. note by Rev. Dr. Wellesley, pointing out the differences in later impressions* *Ant. et Colon.* 1572

824 BRAUN, CIVITATES ORBIS TERRARUM, 6 vol. in 2, *a series of very curious plates illustrative of all countries, including several English, vellum* *Col. Agrip.* 1572-1618

825 Braun (S.) Civitates Orbis Terrarum, aliud exemplar, 6 vol. in 3 *fine copy, gilt vellum* *Col. Agrip.* 1572-1618

THIRD DAY'S SALE.

OCTAVO ET INFRA.

LOT

826 Blessington (Countess of) The Idler in Italy, 2 vol.
presentation copy to the Marquis of Wellesley, with interesting autograph inscription, signed in full "Marguerite Blessington." 1839

827 Blount (T.) Glossographia; or Dictionary of Hard Words 1661

828 Bloxam (M. H.) Principles of Gothic Ecclesiastical Architecture, *cuts*, 1838; and others 4 *vol.*

829 Blunt (H.) History of Abraham, Peter, and Jacob, 3 vol. 1831; and others 10 *vol.*

830 Boccaccio (G.) Opera de' Monti, Selve, &c. tradotta da N. Liburnio-Aggiuntovi la Favola dell' Urbano del medesimo Boccaccio, 2 vol. in 1, *vellum, Testo di Lingua*
Fiorenza, F. Giunti, 1598

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998 Burton (Jo.) Musæ Juveniles, *Lond.* 1782—Sacræ Scripturæ locorum quorundam Versio Metrica, *Oxon.* 1736—Bentham (E.) Epistola de Vita et Moribus J. Burtoni, *ib.* 1771—Pentalogia sive Tragœdiarum Græcarum Delectus, *ib.* 1758—Opuscula Miscellanea, Theologica et Metrico-Prosaica, *ib.* 1771, together 4 vol. *calf by Mackenzie*

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1002 Busone da Gubbio L'Avventuroso Ciciliano Romanzo storico pubblicato da G. F. Nott *Dr. Nott's own copy, with his autograph* *Milano*, 1833

1003 Butler (G.) Codex Virgilianus M. L. Canonici in Bibliotheca Bodleiana cum Wagneri Textu collatus *with autograph inscription and letter of G. Butler, green morocco, g. e.* *Oxon.* 1854

1004 Butler (G.) Principles of Imitative Art *dedicated to Dr. Wellesley* 1852

1005 Butler (G.) Principles of Imitative Art *presentation copy, with two autograph notes of the author* 1852

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1007 Byron (Lord) Complete Works, *portrait and plates* *Paris*, 1835

1008 Cabral (S.) e F. del Rè delle Ville e de' Monumenti antichi di Tivoli, *plan* *Roma*, 1779

1009 Cæsaris Commentarii, *woodcuts, with MS. notes* *Venet. Aldus*, 1519

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1013 Callimachi Hymni, Gr. et Lat. cum Versione Italica A. M. Salvinii curante A. M. Bandinio
vellum, Testo di Lingua *Florentiæ*, 1763

1014 Callimachi Hymni, Gr. et Lat. cum Versione Italica A. M. Salvinii curante A. M. Bandinio
Testo di Lingua *ivi*, 1763

1015 Callimaco, Inni tradotti in terza Rima, del Cav. D. Strocchi
Firenze, 1816

1016 Calvin (J.) Abridgement of the Institution of Christian Religion, by W. Lawne, translated out of Latine by C. Fetherstone, *head-line cut off some leaves* *Edinb.* 1587

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1019 Cambridge. A Fragment, *with MS. notes giving a Key to the different Persons alluded to in this curious Satirical Tract* (1750)

1020 Cambridge Tart. Epigrammatic and Satiric-Poetical Effusions by Cantabs, 1823—Oxford Sausage, or Select Poetical Pieces by the Wits of Oxford, *cuts*, 1764—Hints to Fresh-men, 1807 (3)

1021 Cambridge Prize Poems, an interesting volume of single pieces separately printed from 1807 to 1817, *from Lord Guilford's Library*—Vossius de Poematum Cantu et Viribus Rythmi, *Oxon.* 1673—Musæ Cantabrigienses, *Lond.* 1810 3 *vol.*

1022 Cambridge Greek and Latin Prize Poems *Camb.* 1833

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Fiorenza (*L. Torrentino*) 1559

1033 Canti Carnascialeschi. Parere del Dr. A. M. Biscioni sopra la seconda Edizione de' Canti e in Difesa della prima Edizione proccurata da A. F. Grazzini detto il Lasca, *Firenze*, 1750 —[Bracci (R.)] Dialoghi di Decio Laberio in Risposta e Confutazione del Parere di A. M. Biscioni; *this "mordace Difesa," according to Gamba, is "molto rara," Culicutidonia* (*Agnelli di Lugano*) 1750 *in one vol.*

*** This copy belonged to the Academician Giuseppe Sarchiani, and has his autograph note.

QUARTO.

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1035 Black (W. H.) Descriptive Catalogue of the Ashmole Manuscripts bequeathed to the University of Oxford; also of some additional Manuscripts *Oxford*, 1845

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MANUSCRIPT, *with drawings, half morocco, g. e.* *Sec.* xvii.

1037 Bleyswijck (Dirck van) Beschryvinge der Stadt Delft, *plates coloured and heightened with gold*, 2 vol. *Delft*, 1667—West-Delf-Land verheerlykt door D. van Lis, *ib.* 1702 2 *vol.*

1038 Bliss (Dr. P.) Bibliographical Miscellanies, a selection of curious Pieces in verse and prose
104 *copies only printed, calf, m. e.* *Oxford*, 1813

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1047 Boccaccio (G.) il Decameron tratto dall' ottimo Testo scritto da F. D'Amaretto Mannelli sull' Originale dell' Autore
LARGE PAPER, *portraits and facsimile, red morocco, g. e.*
Firenze (*Lucca*) 1761

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*** The Pinelli copy sold for £2. 3s., and Hibbert's for £1. 14s.

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*** Very rare. This copy sold for £10. in Col. Stanley's sale, and for £6. 12s. in Heber's.

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*** The Deputati were V. Borghini, B. Antinori, P. F. Cambi, A. Guicciardini, A. Benevieni and G. B. Adriani.

1051 Boccaccio. Lettera critica del Sig. Buonamici sulle Osservazioni aggiunte all' Edizione del Decamerone fatta in Londra nel 1725 e Lettera rispondente del Sig. Rolli, *portrait of Boccaccio added* *Parigi,* 1728

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FIRST EDITION, *portrait and plates, engraved by Giulio Bonasoni, in the earliest state, diagonal shadings in Symbol* XXV, *before the chain from the cloud to the female's neck in Symbol* XLIX, *and before the words "Salve Innocens Securitas" were erased from Symbol* CXLIX, *also Symbols* LXXXIX *and* XCI *by mistake transposed, very large copy, with rough leaves, and three pages of an additional Symbol in manuscript* *Bononiæ,* 1555

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FIRST EDITION, *with very fine impressions of the elegant engravings by Giulio Bonasone (before the chain in Symb.* XLIX), *russia extra, g. e. rare* *ib.* 1555

1054 Bocchii Symbolicæ Quæstiones, Aliud Exemplar, *the chain added to the female's neck, the plates* LXXXIX *and* XCI *wrong, and no plate to* XC, *vellum* *ib.* 1555

1055 Bocchii Symbolicæ Quæstiones, Aliud Exemplar, *plates* LXXXIX *and* XCI *are correct in this issue* *ib.* 1555

1056 Bocchii Symbolicæ Quæstiones, Aliud Exemplar, *vellum* *ib.* 1555

1057 Bocchii Symbolicæ Quæstiones, Aliud Exemplar, *the words erased from plate* CXLIX, *and variation in Symbol* XCI, *before the short strokes of shading in the sky above the building and before the roundhill added on the left* *ib.* 1555

1058 Bocchii Symbolicæ Quæstiones, Aliud Exemplar, *first impressions of the plates before the chain from the cloud to Symbol* XLIX *old calf gilt* *ib.* 1555

1059 Bocchii Symbolicæ Quæstiones, Aliud Exemplar, *first impressions, with notes by Dr. Wellesley, pointing out the variations in copies, Bononiæ,* 1555—Gavini Sambigucii Sardi Sassarensis in Hermathenam Bocchiam interpretatio, *ib. Ant. Manutius Aldi filius,* 1556, *vellum, g. e.* *in one vol.*

1060 Bodley (Sir Thomas). Justa Funebria Ptolemæi Oxoniensis Thomæ Bodleii Equitis, *wanting the Funeral Oration, Oxon.* 1613—The Foundation of the Universitie of Oxford, *with MS. notes,* 1651

1061 Boezio della Consolazione della Filosofia tradotto da B. Varchi, *Testo di Lingua* *Firenze (L. Torrentino),* 1551

"Rara Edizione."—*Moreni.*

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*** The Biographies were not printed with this edition.

1066 Boissardi (J. J.) Bibliotheca Chalcographica Illustrium virorum, 9 vol. or parts, *the* 8*th part or* 3*rd continuation containing* 50 *portraits by Clement Ammon, and the* 9*th part or* 4*th continuation containing* 50 *portraits by M. v. Sommer*, in 1 vol. *Francof.* 1650-2, *et Heidelb.* 1654

*** This set wants 8 portraits, viz. S. Grynæus, Leo Juda, Mart. Luther, William Count of Nassau, Peter Tiara, Peter Forestus, Hadrian Junius, and Jacob Arminius.

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1068 Boisseau (J.) Tableau Portatif des Gaules, ou Description nouvelle du Royaume de France, *maps and plates of arms* *Paris*, 1646

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1080 Bonfadio (J.) Stanze
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1081 Bonfrizieri (P. M.) Miracoli e Grazie della Santiss. Nunziata *Firenze*, 1727

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1083 Bonifacii (J. B.) Miscellanea Hymnorum, Epigrammatum, et Paradoxorum quorundam, *two woodcut portraits* *ib.* 1599

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1105 Botero (G.) Relationi Universali, 4 vol. in 1 *ivi*, 1605

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1107 Bracciolini (F.) dello Scherno de gli Dei Poema piacevole *Firenze, Giunti*, 1618

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1111 Brietii (P.) Parallela Geographica Italiæ Veteris et Novæ, 2 vol. *maps* *Paris*, 1648-9

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*** A Translation from Cicero, with an ample Commentary.

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*** For a full account of the contents of this work see Paitoni, who dedicates 18 pages to its description, pronouncing it "prezioso per la sua rarità e per la purità della lingua."

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1120 Bruschelli (D.) Descrizione del Quadro dal Cav. Granet (La Chiesa inferiore di S. Francisco di Asisi), 2 *plates*, *Roma*, 1822—Descrizione del nuovo Sotterraneo nella Patriarcale Basilica di S. Francesco di Asisi, *plate*, *Spoleto*, 1824 (2)

1121 Brussels. Relation du Bombardement de Bruxelles, par un Temoin oculaire, *MS. de J. F. Foppens, with illustrative plates by and after A. Coppens, and two Pamphlets on the same subject* *in one vol.*

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1129 Buonaccorsi (Biagio) Diario (1498-1512) con la Vita del Magnifico Lorenzo de' Medici il Vecchio scritta da N. Valori *half calf gilt* *Fiorenza, Giunti*, 1568

1130 Buonaparte (J.) Ragguaglio storico di tutti l'Occorso Giorno per Giorno nel Sacco di Roma (1527) *half calf, uncut* *Colonia*, 1756

1131 Buonaparte (Jacopo) Ragguaglio storico di tutto l'Occorso Giorno per Giorno nell Sacco di Roma dell' Anno 1527
vellum, uncut *Colonia*, 1756

1132 [Buonmattei (B.)] Le tre Sirocchie, Cicalate di Benduccio Riboboli da Mattelica con la Declamazion delle Campane
half morocco, Testo di Lingua *Pisa*, 1635

1133 Buonmattei. Another copy *ivi*, 1635

1134 Buonarroti (F.) Osservazioni istoriche sopra alcuni Medaglioni antichi, *plates*
half morocco, uncut, Testo di Lingua *Roma*, 1698

1135 Buonarruoti (F.) Osservazioni sopra alcuni Frammenti di Vasi antichi di Vetro ornati di Figure trovati ne' Cimeteri di Roma, *plates*
half morocco, uncut, Testo di Lingua *Firenze*, 1716

1136 Buonarroti (Michelagnolo) Esequie celebrate in Firenze dall' Accademia de Pittori, Scultori et Architettori nella Chiesa di S. Lorenzo il di 28 Giugno 1564
rare *Firenze, Giunti*, 1564

1137 Buonarroti (Michelagnolo). Esequie del Divino M. A. Buonarroti celebrate in Firenze dall' Accademia de Pittori, Scultori, & Architettori nella Chiesa di S. Lorenzo il di 14 Luglio 1564, *Firenze, Giunti*, 1564—Varchi (B.) Orazione funerale nell' Essequie di M. A. Buonarroti, *ivi*, 1564
rare *in one vol.*

*** The first work contains Verses on the Death of Michael Angelo.

1138 BUONARROTI. Esequie del Divino Michelagnolo Buonarroti celebrate in Firenze dall' Accademia de Pittori, Scultori et Architettori (scritta da B. Varchi), *Firenze, Giunti*, 1564—Varchi (B.) Orazione funerale nell Esequie di Michelagnolo, *ivi*, 1564—Ammannati (B.) Lettera a gli honoratissimi Accademici del Disegno, *ivi, B. Sermatelli*, 1582 *in one vol.*

*** The letter of Ammanati expressing his regret for sculpturing nudities is very curious.

1139 Buonarroti (M. A.) il Giudizio di Paride Favola rappresentata nelle felicissime Nozze del Seren. Cosimo Medici Principe di Toscana e Maria Maddallena di Austria, *Firenze*, 1608—Cini (F.) L'Argonautica (acted on the same occasion), *ivi*, 1608—Colli (L.) il nuovo Secol d'Oro (for the same wedding), *rare, ivi*, 1608—Comarini (G.) L'Aurora d'Arno, Oda (on the same marriage), *very scarce, unknown to Moreni, ivi*, 1608—Favilla (A. del) Rime nelle Reali Nozze di Cosimo Medici e Maria Maddalena d'Austria, *ivi*, 1608
russia *in one vol.*

1140 Buonarroti (Michelagnolo) Rime
uncut, scarce *Firenze, Giunti*, 1623

1141 Buonarroti (Michelagnolo) Rime, *portrait added, calf* *ivi*, 1623

1142 Buonarroti (Michelagnolo il Giovane) La Tancia, Commedia rusticale
FIRST EDITION, *calf extra, rare* *Firenze, Cosimo Giunti*, 1612

1143 Buonarroti (Michelagnolo) Vita di, scritta da G. Piacenza *half morocco, uncut* *Torino*, 1812

1144 Buonarroti (Michelagnolo) Rime. Testo di Lingua *green morocco, g. e.* (*Firenze*), 1817

1145 Buoninsegni (Pietro) Historia Fiorentina (sino al 1410), *Fiorenza*, 1580 (*at end* 1579)—Boninsegni (Domenico di Lionardo) Storie della Citta di Firenze dall' Anno 1410 al 1460 scritte nelli stessi Tempi che accaddono, *ivi*, 1637 *vellum* *in one vol.*

*** The first work is falsely attributed to Pietro Buoninsegni. It was written by his father Domenico, who also wrote the Continuation to 1460.

1146 Burchiello (D.) XIV Sonetti non istampati cavati dal Codice Naniano; Sonetti XXXII non istampati di Alfonso de' Pazzi cavati dal Codice Farsetti; Canzone del Cav. L. Salviati; Sette Lettere non stampate di F. Berni, &c. *Manuscript in the autograph of Conte G. B. Tomitano* 1824-26

1147 Burnet (J.) Practical Hints on Composition in Painting, *plates* 1822

1148 Burnet (J.) Practical Hints on Light and Shade in Painting, *plates* 1826

1149 Burnet (J.) Practical Hints on Colour in Painting, *coloured plates* 1827

1150 Burnet (J.) Essay on the Education of the Eye with reference to Painting, *plates* 1837

1151 Burney (C.) Account of the Musical Performances in Westminster Abbey in Commemoration of Handel *half calf, m. e.* 1785

1152 Bury (Rich. de, Dunelmensis) Philobiblon sive de amore librorum et institutione Bibliothecæ, studio T. James, *Oxon.* 1599—Oratio Funebris in obitu T. Bodleii, *ib.* 1613—Justa Funebria Ptolemæi Oxoniensis T. Bodleii, *wanting one leaf, ib.* 1613 *in one vol.*

1153 Burtii (N.) Baronia illustrata et Carmina *Bononiæ*, 1494

1154 Butler (Jos.) Analogy of Religion, Natural and Revealed, *with the autograph of Garret Wesley, ancestor of the Wellesley Family* 1736

1155 Cabinet de Dijonval: Etat détaillé et raisonné des Dessins et Estampes, *Paris*, 1810—Cataloghi et avvisi di stampe, *a very interesting collection of single leaves, &c.* in 1 vol.—Catalogue des Estampes, &c. de M. de Held, par Artaria, *large paper, Vienne*, 1826 *3 vol.*

1156 Caburacci (F.) Rime e Trattato delle Imprese con un Discorso in Difesa dell' Orlando Furioso, 2 vol. in 1 *half calf gilt* *Bologna*, 1580

1157 Cade (Ant.) Sermon of Conscience, with a Treatise of the Ceremonies of the Church of England *Camb.* 1636

1158 Cædmonis Monachi Paraphrasis Poetica Genesios, Anglo-Saxonicè, edita a Junio, *with translation of a portion, in manuscript by J. J. Conybeare* *Amst.* 1655

1159 Cæremoniæ Sacræ sive Ritus Ecclesiastici S. Rom. Ecclesiæ, *the headings and capitals printed in red, woodcuts* *Venet. apud Juntas*, 1582

1160 Cæsaris Commentarii, notis variorum cura Oudendorpii, 2 vol. *calf* *Lugd. Bat.* 1737

1161 Cagna (G.) Sommario dell' Origine et Nobilta d'alcune Famiglie della Citta di Padova *Padova*, 1589

1162 Caius (Jo.) de Antiquitate Cantibrigiensis Academiæ: item Assertio Antiquitatis Oxoniensis, *calf* *J. Day*, 1574

1163 Caldesi (G.) Osservazioni anatomiche intorno alle Tartarughe, *plates, half calf, uncut, Testo di Lingua* *Firenze*, 1787

1164 Calvi (D.) Scena letteraria de gli Scrittori Bergamaschi, *portraits* *Bergamo*, 1664

1165 Cambressi. Aviso novamente venuto da Cambressi circa la Confederatione della Pace tra Filippe II Rè di Spagna et Henrico II Re di Francia *senza nota* (1559)

*** Mary Queen of England and Mary Queen of Scots are mentioned in this Treaty, signed at Cateau-Cambresis 3 April, 1559.

1166 Cambridge University Poems. Luctus et Gratulatio, in funere Oliveri Protectoris et de Ricardi successione, *Cantab.* 1658—Threni in Exequiis Henriettæ Mariæ Reginæ, *ib.* 1669—Epithalamium in Nuptiis Gul. Henr. Arausii et Mariæ, *ib.* 1677—Musæ Wilhelmo et Mariæ Regi ac Reginæ, *ib.* 1689—Lacrymæ in obitum Mariæ Reginæ, *ib.* 1694-5 *5 vol.*

1167 Cambridge University Poems. Epithalamium Caroli Regis et H. Mariæ, *Cantab.* 1625—Genethliacum Principum Caroli et Mariæ, *with MS. note by Mr. Bindley, ib.* 1631—Anthologia in Regis Exanthemata, *ib.* 1632—Ducis Eboracensis Fasciæ, *ib.* 1633—Carmen Natalitium ad cunas Principis Elisabethæ, *ib.* 1635 *5 vol.*

1168 Cambridge University Poems. Threno-thriambeuticon, *upon the death of Q. Elizabeth and accession of King James, Cantab.* 1603—Lacrymæ in obitum Reginæ Annæ, *ib.* 1619—Gratulatio de Principis reditu ex Hispaniis, *with note by Mr. Bindley, ib.* 1623 *3 vol.*

1169 Cambridge. Umbra Comitiorum, or Cambridge Commencement in Types
T. Hearne's copy, with his autograph, and note of presentation from R. Dyer of Oriel College
reprinted at Oxford for the famous University of Cambridge. Anno secundo libertatis ignorantiæ Academicæ

1170 Camden (W.) Remaines concerning Britaine, *with manuscript notes by S. Pegge, the Antiquary, half russia* 1623

1171 Camden, Remaines concerning Britain, with Additions by J. Philipot, *portrait*, 1657—Restitution of decayed intelligence in Antiquities concerning the English Nation, by R. Verstegan, *engravings*, 1628 *in one vol.*

1172 Camotio (G. F.) Maps and Plans of various places in Italy, 48 *plates, some partly coloured* *obl. Venet.* 1568-75

1173 Campana (C.) Arbori delle Famiglie di Mantova (Malaspina, Buonacosi, Aledrama, Paleologa e Gonzaga) *Mantova*, 1590

1174 Campano (G. A. *Vescovo di Crotone*) Vita di Braccio Fortebracci detto da Montone e Vita di Nicolo Piccinino scritta da G. B. Poggio, *Queen Elizabeth's copy, a British Museum duplicate* *Vinegia*, 1572

1175 Cancellieri (F.) Storia de' solenni Possessi de Sommi Pontefici da Leone III à Pio VII, *portrait of Pius VII* *Roma*, 1802

1176 Canga Arguelles (D. Joseph y D Bernabé) Obras de Sapho, Erinna, Alcman, Stesicoro, Alceo, Ibico, Simonides, Bachilides, Archiloco, Alpheo, Pratino, Menalipides traducidas en Verso Castellano *Madrid*, 1797

1177 Canon sacratissimæ Missæ una cum Expositione ejusdem, *woodcut, Nuremb. per H. Holtzel*, 1503—Privilegia sanctissimæ virginis Mariæ et prerogativæ collectæ ex dictis et sermonibus sanctorum doctorum, *sine notâ* *in one vol.*

FOLIO.

1178 Braun (G.) Civitates Orbis Terrarum, 6 vol. *illustrated with some additional views*
vellum *Col. Agrip.* 1572-1618

1179 Braun (G.) Civitates Orbis Terrarum, Aliud Exemplar, 6 vol. in 3, *wooden boards* *Col. Agrip.* 1572-1618

1180 Braun (G.) Civitates Orbis Terrarum, Aliud Exemplar, 6 vol. in 3 *fine copy, old calf* *Col. Agrip.* 1572-1618

1181 Braunii (G.) et F. Hogenbergii Civitates Orbis Terrarum, 5 vol. in 3, *numerous plans and views of cities (including the rare plan of London and Cambridge, views of Oxford, Windsor and other English towns), old calf, g. e.* *Coloniæ*, 1599

1182 Braunii et Hogenbergii Civitatum Liber primus, *plans and views (including that of London, &c.)* *Coloniæ*, 1582

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1186 Braun (G.) Urbes præcipuæ totius mundi, vol. II, *plates, some wanting and others additional inserted* *Col. Agrip.* 1581

1187 Braun (G.) Urbes præcipuæ totius mundi, vol. III, *plates coloured, containing views of Norwich, Bristol, Chester, and Edinburgh, pig-skin* *Col. Agrip.* 1588

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1189 Braun (E.) La Passione di Gesù Cristo nella Cattedrale di Siena dipintura di Duccio di Bino della Buoninsegna ora pei Disegni di Francesco von Rhoden intagliata in Rame da B. Bartoccini, *india proof plates* *Roma*, 1847

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FIRST EDITION, VERY RARE, *large folded woodcuts, the Plan of Jerusalem mended and slightly defective, calf gilt*
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FIRST EDITION, EXCESSIVELY RARE, *but a portion of several leaves supplied in facsimile, vellum, Testo di Lingua*
Triviso, 1474

1192 [Bruni] Aretino (Leonardo) Historia Fiorentina tradocta per Donatò Acciaioli in Vulgare, *Vinegia*, 1476—Poggio Historia Fiorentina tradocta da Jacopo suo Figliuolo, *ivi*, 1476
fine copies, half bound *in one vol.*

1193 Bruns (P. J.) Fragmentum ex lib. XCI Historiarum Titi Livii nunc primum erutum ex codice MS. Paticano *Hamb.* 1773

1194 Buonarruoti (F.) Osservazioni sopro alcuni frammenti di Vasi Antichi di vetro trovati ne' cimiteri di Roma, *plates*
Firenze, 1716

1195 Buonarruoti il Giovane (Michelagnolo) La Fiera e la Tancia coll' Annotazioni dell' Abate A. M. Salvini, *portrait*
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1196 Buonarroti (M. A.) Rittratto di Vittoria Colonna Marchesana di Pescara illustrato da D. Campanari, *portrait and plates*
1850

1197 Burkitt (W.) Expository Notes with practical observations on the New Testament, *portrait* 1729

1198 Burton (R.) Anatomy of Melancholy, *engraved titlepage by Le Blon, with a duplicate impression slightly damaged inserted*
old calf gilt 1660

1199 Bussemecher (Jo.) Fasciculus Geographicus complectens præcipuarum totius orbis Regionum tabulas in ordinem redactas per M. Quadum sculptorem, *maps, with portraits, a very interesting copy, with manuscript additions and drawings of arms* *Colon.* 1608

1200 CALILA ET DIMNA. Directorium humanæ vitæ alias parabolæ antiquorum sapientum [traductum in Latinam linguam per Jo. de Capua]
FIRST EDITION, *many very curious and spirited woodcuts, some partly coloured*, VERY RARE, *calf, stamped sides, after the antique style* *sine ulla nota, circa* 1480

1201 Callcott (Mrs.) Description of the Chapel of the Annunziata dell' Arena or Giotto's Chapel in Padua, *plate and cuts, privately printed, with autograph letter of A. W. Calcott inserted*
half morocco, g. e. 1835

1202 Calvi (Fabii) Antiquæ Urbis Romæ cum Regionibus Simulachrum, *woodcuts* *Romæ*, 1532

1203 Cambridge. Proceedings of the Vice Chancellor against Dr. Bentley, 1719—Appendix to the Case of the Bishop of Ely against Dr. Bentley, *with autograph of W. Cole*

1204 Campanari (D.) Ritratto di Vittoria Colonna Marchesana di Pescara dipinto da Michel Angelo Buonarroti illustrato, *portrait on india paper, plate of medals, and facsimiles of Michelangelo's handwriting* 1850

*** With an English Translation by Henrietta Bowles on the opposite pages.

1205 Campanari (D.) Ritratto di Vittoria Colonna illustrato, translatato da H. Bowles, *portrait* 1850

1206 Campani (J. A.) Opera scil. Historia Brachiana, Epistolæ, Orationes, Elegiæ, Epigrammata, etc. *Romæ, E. Silber*, 1495

1207 Campanile (F.) L'Armi overo Insegne de' Nobili, *three editions in 1 vol. numerous coats of arms* *Napoli*, 1610-80

1208 Campen (Jacobi van) Opera excellentiora a Pictoribus Titiano Vecellio et Paulo Caliari inventa, 2 vol. in 1, *containing 40 plates after Titian and Paul Veronese, old impressions, with some additional* *Venet.* 1682

1209 Camphora (Jacomo) Dialogo de la Inmortalita de l'Anima, *initial letter illuminated in gold and colours calf* *Vicenza*, 1477

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1219 Catalogus Librorum Manuscriptorum Angliæ et Hiberniæ in unum collecti cum Indice Alphabetico (principally compiled by M. Maittaire), 2 vol. *frontispiece containing portraits half calf* *Oxon.* 1697

1220 Catalogus Librorum Impressorum Bibliothecæ Bodleianæ in Academia Oxoniensi, 4 vol. *half calf* *Oxon.* 1843-51

1221 Catalogue of Early English Poetry, and other Miscellaneous Works illustrating the British Drama, collected by Edmond Malone, and now in the Bodleian Library, *interleaved with copious Manuscript additions* *Oxford*, 1836

1222 Catalogue of the Printed Books and Manuscripts bequeathed by Francis Douce to the Bodleian Library, *facsimiles of ancient palæography* *Oxford*, 1840

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FOURTH DAY'S SALE.

OCTAVO ET INFRA.

LOT

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*** This volume contains the poems that were suppressed in the first edition of the Canti Carnascialeschi, and as it contains additions and corrections, it is considered a very useful Supplement.

1229 Canzone in Lode di Bella Donna, aggiuntovi un Sonetto "fatto per uno ch' era in gran Fortuna. Componimenti Toscani del Secolo XIV date in Luce dal Dottore Enrico Wellesley *printed for private circulation only* *Oxford*, 1851

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1237 Capponi (Marchese Gino) Catalogo dei Manoscritti *half morocco, uncut* *Firenze*, 1845
1238 Caracciolo (Epicuro i.e. Antonio) Di tre Ciechi Dialogo bellitissimo (*sic*) *red morocco extra, g. e.* *Vinegia, per N. d' Aristotile detto Zoppino*, 1530

*** The earliest edition of this Tragi-Comedy known to Quadrio, Haym, and other bibliographers, is that of Napoli, 1532. The author subsequently changed the title of his play to "La Cecaria."

1239 Caracciolo. Another Edition, called Cecaria, to which is added "Illuminatione delli tre Ciechi e Madrigali," *wants title and signature* A 8 *ivi*, 1532
1240 [Caracciolo (Antonio)] Tragicomedia del Epicuro Napolitano intitulata la Cecaria, nuovamente aggiontovi un bellissimo Lamento del Geloso con la Luminaria, *woodcuts Vinegia*, 1532

*** The earliest Italian work bearing the title of Tragicomedia.

1241 [Caracciolo (A.)] Cecaria, Tragicomedia *Venetia*, 1566
1241* Caracciolo. Another copy *ivi*, 1566
1242 [Carboni (G. B.)] Le Pitture e Sculture di Brescia, *frontispiece* *Brescia*, 1760
1243 Cardwell (E.) on the Landing-Place of Julius Cæsar in Britain *only a few copies reprinted separately for presents*
1244 Caritone Afrodisieo Racconti amorosi di Cherea e di Callirroe (tradotti da M. A. Giacomelli) LARGE PAPER, *Testo di Lingua* *s. l.* 1756
1245 Carletti (F.) Viaggi nell' Indie Occidentali e Orientali, &c. *vellum* *Firenze*, 1701
1246 Carletti. Another copy *ivi*, 1701
1247 Carli de Piccolomini (Bartolomeo) Edera (in ottava rima), *woodcut, fine copy, rare* *Venetia*, 1544

*** The only edition known to Quadrio was that printed at Venice in 1563.

1248 Carlson (G. W.) Anteckningar rörande Suenska Kyrkan i London, *Stockholm*, 1852—Frädersdorff (J. W.) Introduction to Danish or Norwegian, 1860 2 *vol.*
1249 Carmignani (G.) Lettera all' Amico G. Rosini sul vero Senso di quel Verso di Dante *Poscia più che il dolor potè il digiuno*, *Pisa*, 1826—Risposta di G. Rosini, *ivi*, 1826—Pepe (G.) sulla vera Intelligenza del Verso, *Firenze*, 1826; and other Tracts in the volume
1250 Carmina quinque Illustrium Poetarum, scil. Bembi, Naugerü, Castilioni, Cottæ et Flaminii *old red morocco, g. e.* *Florent. Torrentinus*, 1552
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1254 Carmina Quadragesimalia, 2 vol. in 1, *old russia* *Oxon.* 1723-48

1255 [Caro (A.)] Commento di Ser Agresto da Ficaruolo sopra la prima Ficata del Padre Siceo (col Capitolo de' Fichi di F. M. Molza) e Nasea o vero Diceria de' Nasi del medesimo Ser Agresto (A. Caro), *red morocco, g. e. rare* *s. l.* 1538

1256 Caro (A.) Spaccio di Maestro Pasquino Romano a Messer L. Castelvetro, &c. *Parma*, 1573—Castelvetro (L.) Ragione d'alcune Cose segnate nella Canzone d' A. Caro, *Venite a l'Ombra de gran gigli d'oro, ivi*, 1573 *in one vol.*

1257 Caro (A.) Gli Straccioni Comedia, *Venetia, Aldo*, 1589—Cremonino (C.) Le Pompe funebri overo Aminta e Clori Favola silvestre, *Ferrara*, 1591—Ongaro (A.) Alceo, Favola pescatoria, *Venetia*, 1592—Oddi (S.) Prigione d' Amore Commedia nuova, *woodcuts, ivi*, 1592—Porta (G. B. de la) La Fantesca, Comedia, *ivi*, 1592 *in one vol.*

1258 Caro (A.) Lettere famialiri, 2 vol.
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1259 Caro (A.) Rime e Gli Straccioni Commedia, *portrait*
Testo di Lingua *Venezia*, 1757

1260 Caro (A.) Lettere familiari, 3 vol. *Padova*, 1763—Lettere scritte a Nome del Cardinale Alessandro Farnese, 3 vol. *ivi*, 1765
vellum 6 *vol.*

1261 Caro. Dicerie di A. Caro e di altri a Re della Virtu
half morocco, uncut *Calveley-Hall* (*Venezia*), 1821

*** Only 100 copies privately printed for B. Gamba the editor. This scarce volume contains "*La Nasea*," "*Lettera a G. F. Leoni*," and "*La Statua della Foia*," of Caro; "*La Cotognata*," and "*Il Bicchiere*," of Bino, and other rare Facetiæ.

1262 Caro (A.) Lettere inedite, 3 vol. *portrait*
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1263 Caro (A.) Lettere scelte, *half bound* *Bergamo*, 1829

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1265 Caro (A.) Volgarizzamento del Moreto di Virgilio
PRINTED ON BLUE PAPER (*Carta azzurra*) *Venezia*, 1827

1265* Caroli Magni Gesta edita ex Codice Laurentiano, cum Notis S. Ciampi *Florentiæ*, 1823

1266 Carretto (Galeotto) La Sophonisba, Tragedia *Vinegia*, 1546

1267 Cartari (A. S.) Prodromo Gentilizio overo Trattato delle Armi ed Insegne delle Famiglie *Roma*, 1679

1268 Cartenacci (A.) L' Apocalisse parafrasata in Versi *Fuligno*, 1809

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1271 Cartwright (W.) Comedies, Tragi-Comedies, with other Poems, *portrait by Lombart, with signature and a few notes by T. Warton, also an autograph letter of T. Park inserted, from Mr. Bindley's Library* (*this copy has not the cancelled passages*) 1651

1272 Casa (Giovanni della) Rime et Prose
Testo di Lingua *Fiorenza, Giunti*, 1564 (*at end* 1554)
1273 Casa (Giovanni della) Rime et Prose *Fiorenza, Giunti*, 1564
1274 Casa (Giovanni della) Trattato de Costumi (Galateo) fatto Italiano et Franceze
blue morocco extra, g. e. by Thompson *Lione*, 1573
1275 Casa (G. della) Rime, con le Annotazioni di E. Menagio *Parigi*, 1667
1276 Casa (G. della) Prose volgari, 2 vol. *Roma*, 1759-63
1277 Casa (Giovanni della) Galateo, *half morocco, uncut* *Bologna*, 1817
1278 Casa (G. della) Orazioni, *half morocco, uncut* *Faenza*, 1824
1279 Casa (J. de la) Le Galatee en Italien, François, Latin et Espagnol (*Lyon*), *J. de Tournes*, 1598
1280 Case (J. de la) Le Galatée en Italien, François, Latin, Allemand et Espagnol (*Lyon*), *Jean de Tournes*, 1609
*** The French version is printed in "*Lettres de Civilité.*"
1281 Casaregi (G. B.), G. T. Canevari e A. Tommasi, Difesa del Petrarca dalle Opposizioni del Signor L. A. Muratori *Lucca*, 1709
1282 Cassiano (Ven. Giovanni) Collazioni dei SS. Padri; Testo di Lingua inedito; mandate alla Luce dal Can. T. Bini, *Lucca*, 1854—Revista delle Collazioni (da Manucci), *Firenze*, 1856 2 *vol.*
1283 Cassiano (Ven. Giovanni) Collazioni dei SS. Padri volgarizzati, Testo di Lingua inedito
LARGE PAPER (*only* 10 *copies printed*), *uncut* *Lucca*, 1854
1284 Castaldi (C.) Poesie Volgari e Latine *Londra* (*Parigi*), 1757
1285 Castiglione (Conte B.) Libro del Cortegiano *Venetia, Aldo*, 1533
1286 Castiglione (Conte B.) Il Libro del Cortegiano revisto per L. Dolce, *vellum, Testo di Lingua* *Vinegia*, 1559
1287 Castiglione (Conte B.) Libro del Cortegiano revisto per L. Dolce, *Testo di Lingua, scarce* *Vinegia, G. Giolito*, 1560
1288 Castiglione (B.) Lettera a Federico Gonzaga Marchese di Mantova ora per la prima Volta messa in Pubblico da A. E. Mortara, *privately printed* *Casalmaggiore*, 1851
1289 Casti (G. B.) Novelle galanti, 2 vol. *calf* *Milano*, 1802
1290 Castiglione (Cavalier Sabba) Ricordi overo Ammaestramenti *Milano*, 1559
*** Containing valuable information relative to Leonardi da Vinci.
1291 Castiglione (Sabba) Ricordi overo Ammaestramenti *Venetia*, 1592
1292 Castiglione (Cav. Sabba) Ricordi overo Ammaestramenti *ivi*, 1592
1293 Castellani (T.) Rime *Bologna*, 1545
1294 Castelletti (C.) L'Amarilli Pastorale *Venetia*, 1582
1295 Casti (G. B.) Court and Parliament of Beasts, a Poem, translated by W. S. Rose, 1819—Petrarca: a Selection of Sonnets by G. Henderson, *frontispiece*, 1803—Anacreon, Sappho, Bion, Moschus, and Musæus, by Fawkes, 1789—Pindar, in English verse, by H. F. Cary, 1833—Translations from the Lyric Poets of Germany, by Macray, *Oxford*, 1838 5 *vol.*

1296 Castlemaine (Earl of) Account of the War between the Venetians and Turks with the State of Candie, *map by Hollar, uncut* 1666

1297 Catalogo de' Capi d' Opera di Pittura, Scultura, Antichita, Libri, Storia naturale ed altre Curiosità trasportati dall' Italia in Francia, *rigidly suppressed, Milano, s. a.*—Descrizione de Quadri restituti a Bologna da Francia, *Bologna, s. a.* (2)

1298 Catalogus Bibliothecæ Colbertinæ, *prices*, 3 vol. *Paris*, 1728; and others 5 *vol.*

1299 Catalogue de Desseins de M. Sybrand Feitama, *prices and names in the autograph of Mr. G. Baker, half russia, Amst.* 1758—Tableaux, &c. du Duc de Tallard, *prices, Paris*, 1756—Galerie de Florence, *plates, Florence*, 1819 3 *vol.*

1300 Catalogue Raisonné d'Estampes et de Desseins de M. J. Hazard, *portrait*, 2 vol. *prices, Brux.* 1789; and others 5 *vol.*

1301 Catalogue de la Bibliotheque de Crevenna, *prices and names in the autograph of the celebrated Collector Richard Heber* *Amst.* 1793

1302 Catalogo di alcune Opere non citate le quali meritano *Milano*, 1812

1303 Catalogue of Books added to Trinity College Library in 1853 *Dublin*, 1854

1304 Cato, Libro o tre Volgarizzamenti del Libro di Catone de' Costume *calf extra, g. e. Testo di Lingua* *Milano*, 1829

1305 Cattani (F.) Tre Libri d'Amore con la Vita del Autore da B. Varchi *Vinegia*, 1561

1306 Catullo La Chioma di Berenice, Lat. ed Ital. da T. Puccini *Firenze*, 1807

1307 Cavalca (Fra Domenico) La Disciplina de gli Spirituali *Testo di Lingua* *Fiorenza*, 1560

1308 Cavalca (P. Domenico) Specchio di Croce, *uncut* *Roma*, 1738

1309 Cavalca (Fra D.) Pungilingua, *vellum* *ivi*, 1751

1310 Cavalca (Fra Domenico) Pungilingua
LARGE PAPER, *half russia, uncut, Testo di Lingua* *ivi*, 1751

1311 Cavalca (Fra Domenico) Frutti della Lingua
LARGE PAPER, *vellum* *ivi*, 1754

1312 Cavalca (F. Domenico) Medicina del Cuore, *calf* *ivi*, 1756

1313 Cavalca (Fr. Dom.) Medicina del Cuore *ivi*, 1756

1314 Cavalca (Fra D.) Disciplina degli Spirituali col Trattato delle trenta Stoltizie (e Sonetti)
vellum, Testo di Lingua *ivi*, 1757

1315 Cavalca (Fra D.) Esposizione del Simbolo degli Apostoli, 2 vol. in 1
LARGE PAPER, *half russia, uncut, Testo di Lingua* *ivi*, 1763

1316 Cavalca (F. Dom.) Volgarizzamento del Dialogo di S. Gregorio e dell' Epistola di S. Girolamo ad Eustochio con alcune Poesie dello stesso
LARGE PAPER, *vellum, Testo di Lingua* *ivi*, 1764

1317 Cavalca (F. Domenico) Volgarizzamento degli Atti Apostolici *Firenze*, 1769

1318 Cavalca (Fra Domenico) Volgarizzamento degli Atti degli Apostoli col Pianto della Vergine, &c. 2 vol. in 1
half morocco, uncut, top edge gilt *Firenze*, 1837

1319 Cavalca (F. Domenico) Specchio di Croce
half calf gilt, uncut, Testo di Lingua *Brescia*, 1822

1320 Cavalca (D.) Specchio di Croce *Venezia*, 1840

1321 Cavalca (P. Domenico) Specchio de' Peccati
LARGE PAPER, *half morocco, uncut, top edge gilt* *Firenze*, 1828

1322 Cavalca (P. Domenico) Specchio de' Peccati
half calf, g. e. *ivi*, 1828

1323 Cavalcanti (Guido) Canzone d' Amore con l'Espositione del M. Egidio Colonna (Cardinale) e Rime, *Siena*, 1602—Canzone col Comento di F. Paolo del Rosso, *Fiorenza*, 1568
Testi di Lingua *in one vol.*

1324 Cavalcanti (G.) Rime, *portrait*
half vellum, uncut, Testo di Lingua *Firenze*, 1813

1325 Cavalcanti (G.) Istorie Fiorentine, *Testo di Lingua*, 2 vol.
half vellum extra, uncut, top edges gilt
ivi, 1838-39

1326 Cavalieri (B.) Centuria di varii Problemi, *rare, see MS. note by Mr. Halliwell, who therein states that the copy in the British Museum wants the Tables of Logarithms* *Bologna*, 1639

1327 Cavalleriis (J. B.) Pontificum Romanorum Effigies
LARGE PAPER, *portraits, with arms, fine copy in red morocco, dentelle borders, gilt gaufré edges, by Wheeler, rare*
Romæ, 1580

1328 Cavazzoni Zanotti (G. P.) Lettere in Difesa del Conte C. C. Malvasia *Bologna*, 1705

1329 Cavedoni (C.) sulle Medaglie di Famiglie Romane *Modena*, 1829

1330 Cavendish (G.) Life and Death of Cardinal Wolsey, *portrait by Elstrack* 1667

1331 Cawse (J.) Introduction to Oil Painting, *plates of Pallets* 1822

1332 Cayet (P. V.) Chronologie Novenaire, contenant l'Histoire de la Guerre, sous le regne du Roy Henry IV, 3 vol. *engraved title-page by Gaultier, Paris*, 1608—Chronologie Septenaire de l'Histoire de la Paix entre les Roys de France et d'Espagne, *ib.* 1612 *4 vol.*

1333 [Cecchi (G. M.)] Lezione overo Cicalamento di Maestro Bartolino dal Canto de' Bischeri sopra 'l Sonetto (del Berni) *Passere, e Beccafichi magni arrosto, title mended, Firenze*, 1605—Lezione di Maestro Niccodemo dalla Pietra al Migliaio sopra il Capitolo della Salsiccia del Lasca, *Testo di Lingua, rare, ib.* 1589—Comento del Grappa nella Canzone del Firenzuola (del Lasca) in Lode della Salsiccia, EXTREMELY RARE, *Stampata nel* M.D.XXXXV, *olive morocco, g. e. in one vol.*

*** The Lezione di M. Niccodemo contains an elegant Novella attributed to Serafino dell' Aquila, but very different from his style. It is very similar to the tenth of the prima cena of Il Lasca. It contains also A. Alamanni's *Stanza sul Beccafico*, quoted in the Vocabolario, but so rare is this edition, that the fact was unknown to the Editor of Berni, and he printed the Stanza in 1723 as *inedita*.

1334 [Cecchi (G. M.)] Lezione o vero Cicalamento di Maestro Bartolino dal Canto de' Bischeri sopra 'l Sonetto (del Berni), *Passere, e Beccafichi magri arrosto*
half calf gilt, Testo di Lingua *Firenze*, 1583

1335 Cecchi (G. M.) Comedie: Gl' Incantesimi, *Vinegia*, 1550—La Stiava, *ivi*, 1550—L'Assivolo, *ivi*, 1550—La Dote, *ivi*, 1556—Parabosco (G.) il Viluppo Comedia, *ivi*, 1560 *in one vol.*

1336 Cecchi (G. M.) I Dissimili, *Vinegia*, 1550—L'Assivolo, *ivi*, 1550—Gl' Incantesimi, *part of fol.* 9 *torn off*, *ivi*, 1550 *in one vol.*

1337 Cecchi (G. M.) I Dissimili, Comedia, *calf* *Vinegia*, 1550

1338 Cecchi (G. M.) I Dissimili, *Vinegia*, 1550—L'Assivolo, *ivi*, 1550—Gl' Incantesimi, *ivi*, 1550—La Stiava, *ivi*, 1550—La Dote, *ivi*, 1550—La Moglie, *ivi*, 1556 *in one vol.*

1339 Cecchi (G. M.) Comedie: L'Assivolo, i Dissimili, la Dote, la Moglie, Gl' Incantesimi e la Stiava, 6 vol. in 1
half calf, Testi di Lingua *Vinegia*, 1550

1340 Cecchi (G. M.) La Dote, *Vinegia*, 1550—Gl' Incantesimi, *ivi*, 1550—L'Assivolo, *ivi*, 1550—La Stiava, *ivi*, 1550 (4)

1341 Cecchi (G. M.) La Moglie, Comedia, *calf gilt* *Vinegia*, 1556

1342 Cecchi (G. M.) Il Servigiale, Comedia con gli Intermedii
calf gilt *Fiorenza, Giunti*, 1561

1343 Cecchi (G. M.) Comedie
uncut, Testo di Lingua *Venetia, B. Giunti*, 1585

1344 Cecchi (G. M.) Comedie *Venetia, B. Giunti*, 1585

*** Each of the seven Comedies has a title and a distinct pagination.

1345 Cecchi (G. M.) L'Esaltazione della Croce con i suoi Intermedi, *Firenze*, 1592 (*at end* 1586)—Descrizione dell' Apparato e de gl' Intermedi, *ivi*, 1592, *vellum, Testo di Lingua, in one vol.*

1346 Cecchi. Another copy, 2 vol. in 1, *half morocco* *ivi*, 1592

1347 Cecchi (G. M.) Lo Maschere e il Smaritano Commedie
half vellum, uncut, top edge gilt *Firenze*, 1818

1348 Ceccherelli (A.) delle Azzioni et Sentenze del Signor Alessandro de' Medici primo Duca di Firenze
Firenze, Giunti, 1580 (*at end* 1579)

*** This edition, dedicated to Bianca Cappello, is not mentioned by Moreni.

1349 Ceffi (Ser Filippo) Le Dicerie, *Testo di Lingua*
half red morocco, uncut, top edge gilt *Torino*, 1825

1350 Cei (F.) Sonecti, Capituli, Canzone, Sextine, Stanze et Strambocti, *wants title-page* *Firenze, P. di Giunta*, 1503

1351 Cellini (Benvenuto) Vita con Ricordi, Prose et Poesie, 3 vol. *portrait* *Firenze*, 1829

1352 Cellini (Benvenuto) Vita scritta da lui medesimo *ivi*, 1831

1353 Cennini (Cennino) Trattato della Pittura con Annotazioni dal Cav. G. Tambroni, *half calf gilt* *Roma*, 1821

1354 Ceremoniale del Conclave, *plate* *Venezia*, 1823

1355 Ceremoniale del Conclave, *plate* *ivi*, 1823

1356 Cervantes (M. de) El Ingenioso Hidalgo Don Quixote de la Mancha, con notas por J. A. Pellicer, *plates*, 5 vol.
BEST EDITION, *half vellum gilt, m. e.* *Madrid*, 1797-8

1357 Cervantes, Histoire de Don Quixote, *plates*, 5 vol. *Amst.* 1700

1358 Cervantes, History of Don Quixote, translated by several hands and published by Peter Motteux, *plates*, 4 vol. *calf* 1700-3

1359 Cesare (Cav. G. di) Lettere Romane *Prato, Tipografia Aldina*, 1846

1360 Cesari (A.) Bellezze delle Commedia di Dante Alighieri Dialoghi, 3 vol. *half green morocco* *Verona*, 1824-26

1361 Cesari (A.) Vita di Gesù Cristo e la sua Religione, 12 parts in 6 vol. *portrait*, *Firenze*, 1832-33—I Fatti degli Apostoli, 4 parts in 2 vol. *ivi*, 1833
Testo di Lingua, half morocco extra 8 *vol.*

1362 Cesarotti (M.) Versioni, Poesie Latine e Iscrizioni *half calf gilt* *Firenze*, 1810

1363 Chaggio (Paolo) Flamminia prudente, Novelletta *half morocco, very scarce* *Vinegia*, 1551

*** Although called in the title-page a Novelletta, it is in reality a farce in two acts. Count Borromeo could not procure a copy, but was compelled to be content with a transcript.

1364 Chalmers (A.) History of Oxford University, 2 vol. *views by Storer and Greig, calf gilt* *Oxford*, 1810

1365 Chalmers (T.) Discourses on the Christian Revelation, Discourses on Christianity, Sermons on Public Occasions, Sermons preached in St. John's Church, Glasgow, Evidence of Christian Revelation, Speeches and Tracts, 6 vol.
calf, with a few notes and passages marked by Mr. Edward Hope *Glasgow and Edinb.* 1817-24

1366 Chalmers (T.) Discourses on the Christian Revelation, *with manuscript notes, calf gilt* *Glasgow*, 1834

1367 Champin, Nouvel Album des Amateurs destiné à l'Etude du Paysage d'après Nature, *plates* *Paris*, 1841

1368 Chansons. Le Petit Chansonnier François, ou choix des meilleurs Chansons, 2 vol. *calf, m. e.* *Geneve*, 1780

1369 Chants et Chansons populaires de la France, H. L. Delloye, Editeur, 2 vol. in 1, *with numerous elegant illustrations and the music, half morocco, g. e.* *Paris*, 1843

1370 Chapelle et Bachaumont, Œuvres *fine copy, old red morocco, g. e.* *La Haie*, 1755

1371 Chardon de la Rochette (S.) Mélanges de Critique et de Philologie, 3 vol. *calf gilt* *Paris*, 1812

1372 Charles I. Eicon Basilice, *plate by Marshall, no portrait*, 1648—Arms of Baronets, *wants the first leaf of index*, 1779—Saugey (J. G. de) Histoire des Chevaliers de St. Jean de Jerusalem, *Paris*, 1838 3 *vol.*

1373 Chastiglione (G. B. da) Luoghi difficili del Petrarcha nuovamente dichiarati *Vinegia*, 1532

1374 Chesneau (Aug.) Orpheus Eucharisticus sive Deus absconditus Humanitatis illecebris illustriores Mundi partes ad se pertrahens, ultroneas arcanæ majestatis adoratrices, *frontispiece, vignette, and* 100 *emblematic engravings by Albert Flamens, first impressions* *Paris*, 1657

1375 Chesneau, Orpheus Eucharisticus, Aliud Exemplar
calf, g. e. very fine impressions *Paris*, 1657

*** Unknown to Dumesnil, who describes the works of this master.

1376 Chesterfield (Lord) Advice to his Son on Men and Manners, *date cut off*—Seldeniana, or Table Talk, *portrait, n. d.* 2 *vol.*

1377 Chiabrera (G.) Rime, 2 vol. in 1 *Venetia*, 1605

1378 Chiabrera (G.) Rime, 3 vol. *portrait, Testo di Lingua* *Roma*, 1718

1379 Chiabrera (G.) Opere, 4 vol.
half bound, uncut, Testo di Lingua *Venezia*, 1730-31

1380 Chiabrera (G.) Dialoghi dell' Arte Poetica, con altre sue Prose e Lettere, *portrait, half calf gilt* *Venezia*, 1830

1381 Chiabrera (G.) Lettere a Bernardo Castello, *portrait*
morocco, g. e. *Genova*, 1838

1382 China. Notizie varie dell' Imperio della China, &c. con la Vita di Confucio, *uncut*, very rare *Firenze*, 1697

*** The Relazione della China is by the Jesuit Giovanni Grueber, having Letters by him in Latin appended. The Vita Confucii and the Scientia Sinica are also in Latin.

1383 Christine Reine de Suede, Pensées, avec une notice sur sa vie
printed within red borders, portrait and fac-simile of her autograph, vellum, g. e. *Paris, Renouard*, 1825

1384 Chiusole (Conte A.) dell' Arte Pittorica (in Terzine) e Componimenti diversi, *half morocco, uncut* *Venezia*, 1768

1385 Church of England Magazine, vol. X, XI, Jan. to Dec. 1841—Patroni Ecclesiarum, 1831, &c. 8 *vol.*

1386 Church (R. W.) Essays and Reviews 1854

1387 Churton (R.) Life of A. Nowell, Dean of St. Paul's, *portrait and plates, uncut* *Oxford*, 1809

1388 Ciampi (S.) Memorie di S. Carteromaco, *portrait*
half calf gilt *Pisa*, 1811

1389 Ciampi (S.) Catalogo di Documenti manoscritti e stampati relativi alla Polonia, *Firenze*, 1824; and other Pieces by Ciampi in the volume

1390 Ciampi (S.) Notizie dei Secoli XV e XVI sull' Italia, Polonia e Russia colle Vite di Bona Sforza de' Duchi di Milano Regina di Polonia e di Giovanni de' Medici detto delle Bande Nere, *portraits* *Firenze*, 1833

1391 Ciampi (S.) Bibliografia critica delle antiche reciproche Corrispondenze dell' Italia colla Russia, Polonia ed altre Parti Settentrionali, 2 vol. in 1, *half calf gilt* *Firenze*, 1834-39

1392 Cibrario (Cav. L.) Opuscoli, *half morocco* *Torino*, 1841

1393 Cicalate d'Autori Fiorentini dei nostri Tempi *Firenze*, 1809

1394 Cicerone (M. T.) Le Tusculane recate in Italiano da Fausto da Longiano *Vinegia*, 1544

1395 Ciceronis Epistolæ ad Familiares ex recensione Grævii, cum animadversionibus et notis variorum, 2 vol.
calf *Amst. Elz.* 1677

1396 Ciceron, Œuvres, traduites en François, avec des notes par les Abbés Prevost, Colin, Olivet, Mongault, Morabin, &c. 26 vol. *fine set, French calf, g. e.* *Paris*, 1745-78

1397 Ciceronis Vita Litteraria, *Oxon.* 1762—Avenarii Ælurias Epos Jocosum, *plates, Brunsvigæ*, 1771—Floia Cortum Versicale de Flois swartibus a Gripholdo Knickknakio, *coloured plate*, 1800 *in one vol.*

1398 Cicero. Tullio dell' Amicizia Volgarizzamento del Sec. XIV, *Firenze*, 1809—Il Sogno di Scipione voltato in Greco per Massimo Planude e fatto volgare per M. Zanobi da Strata, *portrait, Pisa*, 1816—Ridolfi (A.) Pensieri intorno allo Scopo di N. Machiavelli nel Libro il Principe, con una nota bibliografica su l' Edizione del 1550, *Milano*, 1810—Stanze alla Tina da Campi di Bartolommeo Del Bene, *privately printed by Count G. B. Tomitano, the former owner of this volume*—Amore fuggitivo Idillio di Mosco, tradotto da B. Varchi e Rime burlesche di A. Bronzino, edizione prima, *presentation copy to Tomitano, with autograph note of J. Morelli, the Editor, Venezia*, 1810—Salvini (S.) sopra l' Origine dell' Academia della Crusca ed Orazione in Lode di Cosimo Pater Patriæ, *first edition, Firenze*, 1814 *vellum, uncut, Testi di Lingua* *in one vol.*

1399 Ciceronis Somnium Scipionis. Il Sogno di Scipione voltato in Greco per Massimo Planude (col Testo Latino) e fatto Volgare per M. Zanobi da Strata, *portrait* *Pisa*, 1816

1400 Cicerone (M. T.) Tre Orazioni per Marcello, Q. Ligario e il Re Dejotaro volgarizzate da Brunetto Latini, *portrait of translator, half morocco, uncut, top edge gilt, Testo di Lingua* *Milano*, 1832

1401 Cicerone degli Uffici. Testo inedito del buon Secolo *half calf, uncut* *Napoli*, 1840

1402 Cicerone (M. T.) Opuscoli volgarizzati nel buon Secolo della Lingua Toscana LARGE PAPER, *half calf gilt, uncut, Testo di Lingua* *Imola*, 1850

1403 Cicerone (M. T.) Sogno di Scipione volgarizzato per M. Zanobi da Strata, col Testo Latino. Testo di Lingua *Napoli*, 1850

1404 Cicerone (M. T.) Orazioni scelte recate in volgare Idioma dal conte A. Saffi *Ravenna*, 1864

1405 Ciciloni (F.) Italian Grammar, *half calf gilt* *Florence*, 1838

1406 Cicognara (L. Conte) Catalogo ragionato dei Libri d' Arte e d' Antichità, 2 vol. *with MS. and printed additions* *Pisa*, 1821

1407 Cicognara (Conte L.) Memorie spettanti alla Storia della Calcografia (dei Nielli) *Prato*, 1831

1408 Cinelli (G.) della Biblioteca volante Scanzia prima *vellum, rare* *Firenze*, 1677

1409 Cino [Sinibuldo] da Pistoia, Rime, *Roma, per A. Blado*, 1559—Montemagno da Pistoia (Buonaccorso, Coetaneo del Petrarca) Rime, FIRST EDITION, *ivi*, 1559 *red morocco, g. e.* *in one vol.*

*** These Poems, both edited by N. Pilli, are almost invariably found together, and of great rarity. M. Libri's copy sold for £4. 18s., and Mr. Hibbert's for £3. 14s.

1410 Cino (dei Sinibuldi) da Pistoia Vita e Poesie da S. Ciampi, *portrait, half vellum, uncut, Pisa,* 1813 — Supplemento, *ivi,* 1814 (2)

1411 Cinonio (M. A.) Osservazioni della Lingua Italiana, 2 vol. *vellum, Testo di Lingua* *Forli,* 1685, *e Ferrara,* 1644

1412 Cinonio (M A. Mambelli) Osservazioni della Lingua Italiana, 2 vol. *Testo di Lingua* *Forli,* 1685, *e Ferrara,* 1657

1413 Cipriani (Ab. G.) Novelle sei *Verona,* 1819

1414 Cittadini (C.) Opere raccolte da G. Gigli, *vellum* *Roma,* 1721

1415 Cittadini (C.) delle Antichita delle Armi Gentilizie *half morocco, uncut* *Lucca,* 1741

1416 Clarac (Comte de) Manuel de l'Histoire de l'Art chez les Anciens, 2 vol. *Paris,* 1847—Leonce de Pesquidoux L'Ecole Anglaise, 1672-1851, *ib.* 1858—Boussard (J. F.) Voyages de P. P. Rubens, *portrait, Brux.* 1840; and others 6 *vol.*

1417 Clarendon (Edward, Earl of) History of the Rebellion and Civil Wars in England, 6 vol. *fine impressions of the portraits before the numbers, Oxf.* 1712—History of the Rebellion and Civil Wars in Ireland, *portrait,* 1720 7 *vol.*

1418 Clarke (Dr. S.) Sermons, 11 vol. *portrait* 1749

1419 Clasio (Luigi, *i.e.* Ab. Luigi Fiacchi) Favole e Sonetti pastorali *Firenze,* 1807

1420 Clavis Calendaria: or Liturgy-Calendar of the Church of England explain'd, by W. C. 1700—Devout Christian's Companion, 1707—Office for the Sick, 1699; and others 8 *vol.*

1421 Clergyman's Assistant, *Oxford,* 1807—Clergyman's Instructor, *ib.* 1807—English Journal of Education, edited by G. Moody, 3 vol. 1843-5; and others 7 *vol.*

1422 Clough (A. H.) The Bothie of Toper-na-fuosich *Oxford,* 1848

1423 Clutterbuck (J.) Explanation of the Obscure Phrases in the Book of Psalms, and a Vindication and Explanation of the Liturgy, 2 vol. in 1, *old calf, g. e.* 1702

1424 Cochin, Voyage d'Italie, ou Recueil de Notes sur les Ouvrages de Peinture et de Sculpture dans les principales villes d'Italie, 3 vol. *with interesting notes in ink and pencil on the margins* *Paris,* 1769

1425 Coferati (M.) Il Cantore addottrinato ovvero Regole del Canto Corale, *with music, scarce* *Firenze, s. a.*

1426 Coferati (M.) Corona di Sacre Canzoni o Laude spirituali di più divoti Autori, *with the music* *ivi,* 1689

1427 Coferati (M.) Colletta di Laude spirituali di più devoti Autori sopra l' Arie correnti, *with music, scarce* *ivi,* 1706

1428 Coke (Sir E.) First Part of the Institutes of the Laws of England, or Commentary upon Littleton, with notes by F. Hargrave and C. Butler, 3 vol. 1809—Second, Third, and Fourth Parts of the Institutes, 4 vol. 1797 7 *vol.*

1429 Coins. Numophylacii Ampachiani Sectiones III, 3 vol. *Sold by Auction in Berlin,* 16,093 *lots, with the printed prices* 1833-5

1430 Coins. Sixty-eight Prints of Coins, English and Foreign, in one vol.; *from the Library of M. Lort, half russia obl. size*

*** "These plates were in the Ashmolean Museum at Oxford, but it was not known by whom they were engraved, or by whom they were given; all that appears from the plates themselves is that they are of a later date than 1650, the monies of that year being represented in them, and as King Charles the First is in the several places where he is mentioned, only called King Charles, it is probable they were engraved before the Restoration of his son King Charles the Second in 1660."

1431 Coins and Seals. Dictionnaire de Numismatique et de Sigillographie Religieuses, publié par l'Abbé Migne *Paris*, 1852

QUARTO.

1432 Canzone sopra il Maritaggio di Francesco Gonzaga & Leonora de Rossi *Pavia*, 1585

1433 Canzone bellissime a Ballo nuovamente composte da diversi Autori (Lorenzo de' Medici, &c.) *woodcut morocco extra, g. e.* *Firenze*, 1614

*** Brunet and Gamba evidently never saw this edition, and cite it solely on the authority of Poggiali. It contains only seventeen Canzoni, reprinted from the edition of 1557, omitting the Dolorosa Meschinella.

1434 Caorsin (Gul.) Obsidionis Rhodiæ urbis descriptio *a very early edition, with* 26 *lines in a full page sine ullâ notâ*

1435 Capacii (J. C.) Neapolitana Historia *Neapoli*, 1607

1436 Capace (J. A. C.) Nomina, Cognomina, Patriæ, Dignitates ac Tituli omnium S. Romanæ Ecclesiæ Cardinalium, 2 vol. UNPUBLISHED MANUSCRIPT (*Text* 626 *pages, and the Coats of Arms, in pen and ink,* 290 *pages*), *apparently ready for the press* *Romæ*, 1759

1437 Capelloni (L.) Vita del Prencipe Andrea Doria, *portraits autograph of* BENED. VARCHI *Vinegia*, 1565

1438 Capelloni (L.) Ragionamenti varii sopra Essempii; con Accidenti misti, seguiti, et occorsi, non mai vedute in Luce *Genova*, 1576

*** A scarce Collection containing Novelle.

1439 Capitoli, Ordini e Privilegi delle Milizie Toscani, Pedestri ed Equestri, stabiliti e concessi di Cosimo III, Gran Duca di Toscana, *frontispiece, Firenze*, 1706—Istruzioni a tutti gli Ufiziali, &c. delle Milizie, *ivi*, 1707—Esercizi Militari, *plates of handling the musket, pike, and bayonet, ivi*, 1707 *half morocco* *in one vol.*

1440 Capoa (L. di) Lezioni intorno alla Natura delle Mofete *blue morocco, by Derome, Testo di Lingua, rare* *Napoli*, 1683

1441 Capodieci (J. M.) La verita in prospetto sopra gli abbagli presi dal Principe del Biscari, *portrait presentation copy from the author* *Messina*, 1818

1442 Caporali (C.) Rime
LARGE PAPER, *vellum, Testo di Lingua* *Perugia*, 1770

1443 [Capponi (V.)] Trattati Accademichi del Sollecito Accademico della Crusca (V. Capponi) e Parafrasi poetiche dello stesso Autore de' Cantici della Scrittura Sacra *Firenze*, 1684

1444 Capponi (Marchese A. G.) Catalogo della Libreria Capponi con Annotazioni
LARGE PAPER, *vellum, scarce* *Roma*, 1747

*** This Collection now forms part of the Vatican Library.

1445 Capriolo (Aliprando) Ritratti di cento Capitani illustri, *fine portraits (including those of Christopher Columbus, Francis I, Charles V, Gaston de Foix, Sir John Hawkwood, Louis XII, &c.)* *Roma*, 1596

1446 Capriolo. Another copy, *portraits, morocco extra, g. e. ivi*, 1596

1447 Caralius (Jacobus) Veronemsis fecit 1526. A Collection of 20 Engravings of the Heathen Deities in Niches (*Bartsch* 24-43), retouched by F. Villamena—Six Engravings of Women (S. Elizabeth, Veturia, Virginia, Jahel, Hester, and Judith) M. de Vos inven., Joan Galle excud. *in one vol.*

1448 Caraçoli de Licio (R.) Opus de laudibus Sanctorum *calf* *Venet.* 1489

1449 CARAVIA (A.) NASPO BIZARO: Calate fantastiche che canta Naspo Bizaro da Veniesia Castellan sotto i Balconi di Cate Bionda Biriota, per cauarse la Bizaria del Ceruelo, e 'l Martelo del Stomego (Canti tre in ottava Rima), *Venetia*, 1565—El Fin de l'Inamoramento de Naspo Bizaro, el qual per viver da Christian batizao, sposa con Alegreza Cate Bionda Biriota (Canto quarto), *this fourth Canto is generally wanting, ivi*, 1565, *curious Poem in the Venetian Dialect, with plates, very rare* *in one vol.*

1451 Carducho (V.) Dialogos de la Pintura, su defensa, origen, essencia, definicion, modos y diferencias, *plates Madrid*, 1634

1452 Carey (H.) Poems, *portrait by Faber* 1729

1453 Cariola (A.) Ritratti de Principi d'Este Signori di Ferrara, *engraved title, and fine impressions of the portraits* *Ferrara*, 1641

1454 Cariola. Another copy, *first impressions* *ivi*, 1641

*** The engravings are by Joseph Caletti, called Cremonese. Bartsch only mentions later impressions, and does not notice the title-page.

1455 Carletti (N.) Topographia universale della Citta di Napoli *Napoli*, 1776

1456 Carli (G. R. Conte) Antichita Italiche con Appendici di Documenti, 5 vol. *plates* *Milano*, 1788-91

1457 Carlo V. Prima e segonda Coronatione di Carlo V, Re di Romani black letter, *half morocco, very scarce* *Bologna*, 1530

1458 Carlo V. La triomphale Entrata di Carlo V, Imperadore Augusto tla Inclita Citta di Napoli & di Missina con il Significato delli Archi Triomphali & dele Figure Antiche in Prosi & Versi Latini, *woodcut arms*
half morocco *s. l.* 1535

1459 Carlo V. La felice Entrata dello Imperatore in la Citta famosa di Siena con li superbi Apparati, & Motti Latini in Lode di Sua Maesta, *woodcut, half morocco* *s. l.* 1536

1460 Carlo V. Ordine, Pompe, Apparati & Ceremonie della solenne Intrata di Carlo V Imp. nella Citta di Roma
half morocco, very rare *Roma* (*A. Blado d'Asola*), 1536

1461 Carlo V. La gloriosa et triomphale Entrata di Carlo V, Imp. Aug. in la Citta di Firenze, *Fiorenza*, 1536—Ordine, Pompe, Apparati et Ceremonie della solenne Intrata di Carlo V, Imp. sempre Aug. nella Citta di Firenze, *senza nota (Firenze)*, 1536, *half morocco, very rare* *in one vol.*

1462 Carlo V. Publicatione della Tregua: et Maneggio di Pace tra la Cesarea Maesta e 'l Christianissimo Re di Francia
[*Roma, per A. Blado d'Asola*] 1537

1463 Carlo V. L'Esseque fatte per la Morte dell' Imp. Carlo V nell' Honoratissimo Collegio di Spagna in Bologna, 1559
half morocco, rare *Bologna*, 1559

1464 Carnaval. Il Gran Contrasto e la sanguinosa Guerra di Carnovale e Madonna Quaresima (in ottava Rima), *spirited woodcut, half morocco* *Firenze*, 1628

*** This edition was unknown to Brunet, who mentions two others without date.

1465 Carnevale (G.) Historie et Descrittione del Regno di Sicilia, *Napoli*, 1591—Mattei (P.) Historia delle Prosperita infelici d'una Femina di Catanea Gran Siniscalca di Napoli, *senza nota*—Mugnos (F.) del Vespro Siciliano, *Palermo*, 1645—Buonfiglio e Costanzo (G.) Messina descritta, *portrait, Venetia*, 1606—Sestini (M. A.) La Felicita caduta, la Costanza affinata e la Republica disordinata, *Perugia*, 1647
vellum *in one vol.*

1466 Caro (A.) Canzone in Lode de la Casa di Francia e Mattaccini, nel Spaccio di M. Pasquino à M. L. Castelvetro con alcune Operette incluse del Prèdella, del Buratto, di Ser Fedocco, &c., *calf extra, Testo di Lingua* *Parma*, 1558

1467 Caro (A.) Apologia de gli Academici di Bianchi di Roma contra L. Castelvetro in Forma d'uno Spaccio di M. Pasquino, &c.
the same work and edition as the Spaccio, with a different title-page, having woodcut device on title-page, old blue morocco, g. e. Testo di Lingua *ivi*, 1558

1468 Caro (A.) Apologia. Another copy of the same edition, *but the title different, as the device is finely engraved on copper, ivi,* 1558—Castelvetro (L.) Regione d'alcune Cose segnate nella Canzone d'Annibal Caro Venite al' Ombra de gran gigli d'oro, *with the device of the owl and Kekrika, senza nota (Modena,* 1558), *Testo di Lingua* *in one vol.*

1469 Caro (Com. A.) Rime
LARGE PAPER, *half red morocco, uncut, rare in this state* *Venetia, Aldo,* 1569

1470 Caro (Commendatore Annibal) Rime, *Venetia, Aldo,* 1569—Due Orationi di Gregorio Nazanzeno et il primo Sermone di S. Cecilio sopra l'Elemosina fatte in Lingua Toscana dal Com. A. Caro, *ivi,* 1569
fine copies, ruled, and apparently on larger paper than usual, calf, g. e.

*** This copy is probably UNIQUE, as it has the Errata for both works printed on separate leaves; that to the Rime having printed beneath "*Humilissimo & deuotissimo Ser^re. Gio: batista Caro:*". Renouard considers this to have been "*peut-être l'exemplaire de dédicace.*"

1471 Caro (A.) Lettere familiari, 2 vol. in 1 *Venetia, B. Giunti e Fratelli,* 1581

1472 Caro. Another copy, 2 vol. in 1
citron morocco, g. e. *Venetia, Giunti,* 1581

*** In this copy the dedication to Cardinal di Correggio is by G. B. Caro, and dated 1 Marzo, 1572.

1473 Caro (A.) Lettere familiari, 2 vol.
morocco, g. e. Testo di Lingua *ivi,* 1581

*** In this copy the dedication is by B. Giunti and dated 25 Agosto, 1581.

1474 Caro (A.) Lettere familiari, 2 vol. in 1
half calf gilt *Venetia, Giunti,* 1587

1475 Caro (A.) Lettera al Signor B. Spina *Amst.* 1764

1476 Caroso (F.) Nobiltà di Dame Libro altra volta chiamato il Ballarino, *portraits, engravings of costume by D. Ortaglia and G. Franco, and music, rare* *Venetia,* 1605

*** Interspersed with Sonnets to the principal ladies of the age, after whom the various dances are named. Amongst the laudatory verses is a Sonnet by T. Tasso.

1477 Carpenter (W. H.) Pictorial Notices of Van Dyck and his Contemporaries, *portraits, and fac-simile of his autograph* 1844

1478 CARRACCIO (Agostin). Il Funerale d' A. Carraccio fatto in Bologna sua Patria da gl' Incaminati Academici del Disegno (da Benedetto Morello), *with 7 engravings by* GUIDO RENI, *and 2 by F. Brizio, fine copy in limp vellum* *Bologna,* 1603

*** Bartsch describes this Ceremony as "*ouvrage extrêmement rare.*"

1479 Carrara. Dominio di Carraresi con le Vite et Fatti loro
MANUSCRIPT *Sec.* xviii.

1480 Carriera (Rosalba, *Dipintrice famosa*) Diario (1720-21)
important for the History of Art *Venezia*, 1793

1481 Cartari (V.) Le Imagini con la Spositione de i Dei de gli Antichi
autograph of Dom^co. Villani *Venetia*, 1556

1482 Cartari (V.) Imagini de i Dei de gli Antichi, *first impressions of the numerous fine engravings, ruled*
old calf, g. e. with the arms of N. Moreau Sieur d'Auteuil stamped in gold on sides *Venetia, V. Valgrisi*, 1571

*** With this lot will be sold another imperfect copy of the same edition, with, as a variation in the title-page, the name of Giordano Ziletti as the publisher, having on the fly-leaf the autograph of Sir P. Francis.

1483 Cartari (V.) Imagini de i Dei. Another edition, *woodcuts*
Padoua, 1615

1484 Casa (Giovanni della) Rime et Prose
half red morocco, g. e. *Vinegia* (*Aldo*) 1558

*** Decidedly printed with the Aldine types, see "Renouard Annales des Alde," vol. I, p. 423.

1485 Casa (Giovanni della) Rime et Prose
apparently on larger paper than usual, old Venetian ornamented morocco, g. e. rare *Vinegia, per N. Bevilacqua*, 1558

1486 Casa (G. della) Opere, 3 vol.
vellum, Testo di Lingua *Firenze*, 1707

1487 Casa (G. della) Opere, 5 vol. in 4, *portrait*
calf *Venezia*, 1728-29

1488 Casa (G. della) Lettere a Carlo Gualteruzzi pubblicate la prima Volta
half green morocco, uncut *Imola*, 1824

1489 Casaubono (I.) della satirica Poesia de' Greci e della Satira de' Romani tradotto da A. M. Salvini e il Ciclope d'Euripide tradotto dal medesimo
half calf gilt, Testo di Lingua *Firenze*, 1728

1490 Casotti (G. B.) Memorie istoriche della Miracolosa Immagine di Maria Vergine dell' Impruneta, 2 vol. in 1, *plates*
half green morocco, uncut *Firenze*, 1714

1491 Castelli (B.) della Misura dell' Acque correnti, *frontispiece, uncut, Testo di Lingua* *Bologna*, 1660

1492 Castelli (G.) Itinerario et sincero Racconto del Viaggio fatto dal Prencipe di Parma Alessandro Farnese per la Francia, INGHILTERRA, Olanda, Fiandra e Spagne
half russia *Venetia*, 1666

1493 Castellani (Castellano de) Versi di S. Maria Nuova, con due Laude aggiuntevi, *woodcut* *Firenze*, 1621

1494 Castellani (H.) Oratio qua futuro Medico necessaria explicantur, *Lutetiæ*, 1555—Varchi (B.) Orazione funerale nell' Essequie di Michelagnolo Buonarrotti, *Firenze, Giunti*, 1564—Esequie del Divin Michelagnolo Buonarrotti, *imperfect, ivi*, 1564—Rossi (Bastianno de') Descrizione dell' Apparato e degl' Intermedi fatti par la Commedia rappresentata in Firenze nelle Nozze de D. Ferdinando Medici e Madama Cristinà di Loreno, Gran Duchi di Toscana, *rare, Firenze*, 1589—Giacomini Tebalducci Malespini (L.) Oratione in Lode di Torquato Tasso, *ivi, F. Giunti*, 1596—Stanze Cantate da Europa, Anubi, Perseo et gli Asiatici Cacciatori per honorare la nobilissima Contrada dalla Lupa, 8 leaves, EXCESSIVELY RARE, IF NOT UNIQUE, (*Siena*), 1599—Chiabrera (G.) Rapimento di Cefalo, *Firenze*, 1600—Rinuccini (O.) L'Euridice, *the first Opera, and a perfect gem, rare, ivi, C. Giunti*, 1600—Buonarroti (Michelagnolo) Descrizione delle felicissime Nozze di Maria Medici Regina di Francia, *rare, Firenze*, 1600—Il Giudizio di Paride per lo stesso, *ivi*, 1608—Salvadori (A.) Guerra d'Amore, *ivi*, 1615—Bandinelli (B.) Il Principe essemplare Cosimo II, *ivi*, 1621—Buonarotti (M. A.) Lodi di Cosimo II, *ivi*, 1622
calf extra *in one vol.*

1495 Castelvetro (L.) Ragione d'alcune Cose segnate nella Canzone d'Annibal Caro *Venite al' Ombra de gran gigli d'oro*
old blue morocco *s. l. & a.* (*Basilea*)

1496 Castelvetro (L.) Giunta fatta al Ragionamento degli Articoli et de Verbi di M. Pietro Bembo
FIRST EDITION, *vellum, rare* *Modona*, 1563

1497 Castelvetro (L.) Opere critiche inedite, colla Vita dell' Autore da L. A. Muratori, *portrait* *Lione*, 1727

1498 Casti (G. B.) I tre Giulj o sieno Sonetti sopra l'Importunita d'un Creditor di tre Giulj, *half calf gilt* *Roma*, 1762

1499 Castiglione (Conte B.) Opere Volgari e Latine
PRINTED ON BLUE PAPER (*carta azzurra*), *portrait, vellum, g. e.* *Padova*, 1733

1500 Castiglione (Conte B.) Libro del Cortegiano colla Vita di lui scritta dal Abate P. A. Sarassi, *portrait*
russia extra *ivi*, 1766

1501 Castiglione (Conte B.) il Cortegiano colla Vita di lui scritta dal Abate P. A. Serassi, *portrait, half morocco, uncut ivi*, 1766

1502 Castiglione (Conte B.) Libro del Cortegiano e Lettere, con la Vita e con Annotazioni storiche dall' Abate P. A. Serassi, 3 vol.
half green morocco, uncut, top edges gilt *ivi*, 1766-69-71

1503 Castiglione (Sabba da) Ricordi, *portrait* *Vinegia*, 1559

1504 Castiglione (Sabba da) Ricordi, *woodcut portrait, curious MS. notes on the margins, red morocco* *ivi*, 1560

*** Evidently the same edition as that of 1559, the date on title and at end being the only alterations.

1505 Casto (A. del) Sogno di Fiorindo, sopra l'Origini della Lingua Toscana *Firenze*, 1692

1506 Catalogo di Manoscritti Italiani nella Biblioteca Bodleiana dal Conte Mortara *Oxon.* 1864

1507 Catalogue de Tableaux du Cabinet de G. F. J. de Verhulst, *portrait, prices in MS. Brux.* 1779—Catalogue des Tableaux, desseins et livres du Comte Algarotti, *s. d.*—Catalogus Librorum in Thesauro Grævii et Gronovii, *with MS. additions, Lugd. Bat.* 1703 *2 vol.*

1508 Catalogue of Books relating to British Topography, and Saxon and Northern Literature, bequeathed to the Bodleian Library by Richard Gough, *Oxford,* 1814—Codices Manuscripti et Impressi, cum notis Manuscriptis, olim D'Orvilliani in Bibliotheca Bodleiana, *Oxon.* 1806—Catalogus sive Notitia Manuscriptorum qui a E. D. Clarke comparati in Bibliotheca Bodleiana, 2 parts, *ib.* 1812-15
half russia *in one vol.*

1509 Catalogue of Painters, with the date of their death and age, *manuscript neatly written;* with various Printed Papers, and Catalogues of Prints and Pictures, *some with prices;* Cuttings, and other Scraps *in one vol.*

1510 Catalogue of the Contents and Prints sold at Strawberry Hill, with the Printed Prices, Cuttings, &c. 1842

1511 Catalogues. A very Curious Volume of Early Sale Catalogues, including Books sold by Edward Pawlett at Grantham, 1686—Library of Sir R. Wiseman, sold by Scott, 1686—Books, especially Histories and Romances (of Alex. Anderson), sold at Edinburgh, on the South Side of the High Street, *Edinb.* 1688—Library of Arthur Earl of Anglesey, sold by Phillips, 1686—Library of a Scotch Nobleman (Lord Maitland), sold by Walford, 1689—Library of the Duke of Lauderdale, *some prices,* 1690; and others, in one vol.
morocco, g. e.

1512 Catalogues of Pictures, Engravings, and other Works of Art, &c. *a bundle*

1513 Catalogues of Sales of Pictures and other valuable Property, including the Collections of Mr. Sykes, Ant. Odescalcho, Lord Stafford, Sir R. Sayer, E. Yale, the Duchess of Shrewsbury, C. C. Reisen, Sir G. Kneller, Earl of Radnor, Lady Savage, &c. *a curious volume* 1724, &c.

1514 Catalogues. Pictures, Statues, &c. at Kedleston, *n. d.*—Stobwasser's Cabinet of Pictures, *with notes in pencil, n. d.*—Townley Collection of Hollars, 1818—Contents of Erlestoke Park, 1832—Contents of Strawberry Hill, *large paper,* 1842—Contents of Shotover House, 1855 6

1515 Catalogues. Prints, Drawings, &c. of J. Blackburne, of Liverpool, *prices and names,* 1786—Drawings of J. Barnard, sold by Greenwood, *prices and names,* 1787—Library of R. Grave, Printseller, *prices and names,* 1803—Towneley Collection of Hollars, *prices and names,* 1818—Prints and Drawings of Benj. West, 2 parts, *prices,* 1820 (5)

1516 Catalogue of the Collection of Prints of Sir M. M. Sykes, 5 parts, *four with prices and names,* and four duplicate parts 1824

1517 Catalogues of Sir Thos. Lawrence's Paintings, Prints, Drawings, &c. 6 parts, 1830-1—Pictures, &c. of J. Jackson, 1831, *neatly priced, with purchasers' names, by Mr. Skegg*
half calf *in one vol.*

1518 Catalano da Santo Mauro (Don N.) Fiume del Terrestre Paradiso ove si ragguaglia il Mondo nella Verità dell' antica Forma d' Habito de' Frati Minori istituita da San Francesco, *numerous plates of costume, several after Giotto*
half calf gilt *Fiorenza*, 1652

1519 Cataneo (Girolamo) Avvertimenti et Essamini de Bombardieri, *woodcuts* *Vinegia*, 1582

1520 Catherina da Siena (Sancta) Dialogo de la divina Providentia, *woodcuts, title inlaid, and a few letters deficient in last leaf, else fine copy in blue morocco, leather joints, g. e. very scarce*
Venetia, per M. di Codeca ad instantia de L. A. de Zonta, 1483

1521 Catharina da Siena (Santa) Epistole et Orationi, con la Vita et Canonizatione della detta Santa et con alcuni Capitoli in sua Laude
calf gilt, very rare, see "Renouard, Annales des Alde"
Venetia, F. Toresano, 1548

*** One of the rarest of the Aldine Series.

1522 Caterina da Siena (Sancta) Opere pubblicate da Girolamo Gigli, con la Vita della Serafica Sposa di Gesù Cristo, tradotta dalla Leggenda Latina del B. Raimondo da Capua suo Confessore per B. Pecci e col Vocabolario Cateriniano di G. Gigli e Diario Sanese, 7 vol. *portraits*
Old Italian morocco *Siena*, 1707-32

*** This copy has both Editions of the Vocabolario Cateriniano, the original (printed at Rome in 1717) which was seized and destroyed when only 320 pages were worked off, and the Reprint with the Imprint *Manilla nell' Isole Filippine, s. a.*

1523 Catullus, Tibullus, et Propertius, commentario et annotationibus J. A. Vulpii, 4 vol. *uncut* *Patavii*, 1737-55

1524 Cattani (F. de) Discorso sopra la Superstizzione dell' Arte Magica *Fiorenza*, 1567

1525 Catzii (Jac.) Silenus Alcibiadis sive Proteus humanæ vitæ ideam occulis subjiciens, *Amst.* 1619—Ejusdem Monita Amoris Virginei sive Officium Puellarum in castis amoribus, *ib.* 1619, *numerous emblematic plates*

1526 Cavacciæ (Jo.) Aula Zabbarella sive Elogium Illustrium Patavinorum Conditorisque Urbis, *portraits and other engravings, cuts of arms, &c.* *Patavii*, 1670

1527 Cavalca (D.) Trattato della Mondizia del Cuore, seguito dalla Ammonizione a S. Paolo e dalla Esposizione del Pater Noster
Roma, 1846

1528 Cavalca (F. Domenico) Specio de Croce
semi-gothic type, *a very rare edition* (*a—l* iv) *in double columns, with* 33 *lines to a full page, but the inset of signature* c *a monk-sheet* *s. l. & a.* (*Sec.* xv.)

1529 Cavalca (Frate D.) Nobile Tractato de la Patientia
rare, but portion of last leaf supplied in MS. and other leaves mended, sold with all faults *Venezia*, 1488

1530 Cavalca (F. Domenico) Spechio de Croce
semi-gothic type, *a very rare edition* (*a—h*) *with* 36 *long lines to a full page, fine copy in green morocco extra*
Senza nota (*Sec.* XV.)

1531 Cavalca (Frate D.) Spechio dela Croce, *woodcuts* *Venetia*, 1504

1532 Cavalca. Spechio de Peccati: composto per el Venerabile Frate Dominico da Pisa, *half morocco* *ivi*, 1503

1533 Cavalcha (Frate Domenico) Libro devotissimo et spirituale de Fructi del la Lingua, *woodcut*
fine copy in morocco extra, g. e. *Firenze, s. a.* (*circa* 1498)

1534 Cavalcanti (A.) Esequie del' S. Principe Francesco celebrata in Fiorenza dal S. Ferdinando II, Granduca di Toscana suo Fratello, *portrait and plates by S. Della Bella*
rare *Fiorenza*, 1634

1535 Cavalieri di Santo Stefano. Statuti, e Constitutioni dell' Ordine de' Cavalieri di Santo Stefano, *Firenze, Giunti*, 1577—Dichiarationi del Capitolo Generale, 1581, della Religione di Santo Stefano, *ivi*, 1582—Dichiarzioni del Capitolo Generale 1578, *ivi*, 1582—Dichiarazioni del Capitolo Generale 1584, *ivi*, 1584 *in one vol.*

1536 Cavalieri (B.) Lo Specchio Ustorio overo Trattato delle Settioni coniche, *with diagrams* *Bologna*, 1650

1537 Cavalleriis (Jo. Bap. de) Antiquarum Satuarum Urbis Romæ primus et secundus liber, 97 *plates*—Urbis Romæ Ædificiorum Illustrium Reliquiæ, 50 *plates*, 1569 *in one vol.*

1538 Cavalleriis (J. B. de) Antiquarum Statuarum Urbis Romæ libri IV, 2 vol. in 1, *containing* 200 *plates* *Romæ*, 1585-94

1539 Cavallerino (A.) Telefonte, Tragedia *Modona*, 1582

*** The Preface by a typographical error is dated "20 *Aprile*, 1782."

1540 [Cavendish (G.)] Negotiations of Thomas Woolsey, Cardinall of England, containing his Life and Death, *portrait*
first edition, old red morocco, g. e. 1641

1541 Cavriolo (H.) Historie Bresciane, *vellum, uncut* *Brescia*, 1630

1542 CAZONE A BALLO: composte da diversi Autori. Aggiuntoci quella che dice. Dolorosa meschinella, *woodcut*
blue morocco extra, g. e. by Bauzonnet-Trautz *Firenze*, 1557

*** Very scarce. This copy sold 150 francs in the Libri sale.

1543 Cellini (B.) Due Trattati dell' Oreficeria e della Scultura
half calf gilt *Firenza*, 1568

*** At the end are Sonnets, &c. on Statues of Cellini by B. Varchi, M. A. Vivaldi, P. Mini, Bronzino, L. Bonzi, D. Poggini, P. del Rosso, &c.

1544 Cellini. Another copy, *calf* *ivi*, 1568

1545 Cellini (Benvenuto) Vita da lui medesimo scritta
FIRST EDITION, LARGE PAPER, *with fine portrait added, uncut, rare* *Colonia, s. a.* (*Napoli*, 1728)

1546 Cellini (B.) dell' Oreficeria e della Scultura
morocco, with rough leaves, Testo di Lingua *Firenze*, 1731

1547 Cellini (B.) Due Trattati, uno dell' Oreficeria l'altro della Scultura
FINE PAPER, *half calf gilt* *Firenze*, 1731

1548 Cellonese (A.) Specchio simbolico overo delle Armi Gentilitie,
coats of arms *Napoli*, 1667

1549 CENCI. Narrazione della Morte di Giacomo e Beatrice Cenci e di Lucrezia Petronia Cenci loro Madregna Patricidi in Roma seguita 11 Settembre, 1599
Transcript from a cotemporary MS. made in 1825 *for Dr. Wellesley by G. B. Petrucci* *Roma*, 1825

1550 Cerracchini (L. G.) Cronologia Sacra de' Vescovi e Arcivescovi di Firenze, *coats of arms, vellum* *Firenze*, 1716

1551 Cerulli (D.) sopra un' antica Statua Etrusca, *plate, Napoli*, 1777 Campani (J. A.) Opusculum de Dignitate Matrimonii curante K. Baduelio, qui Vitam Italice præfixit, *Perugia*, 1782—Rossi (P.) Vita di S. Galgano, *plate, Siena*, 1780—Zacchiroli (F.) Nanci osia l'Istoria degli Amanti Canzonetti, *rare, Imola*, 1780; and various other Tracts in the volume

1552 Cervantes (M. de) Vida y Hechos de Don Quixote de la Mancha, 2 vol. *plates, with numerous pencil notes giving the English interpretation of words, &c.*
a scarce edition *Madrid*, 1714

1553 Chambaud (L.) Dictionary English and French, and French and English, 2 vol. *calf* 1805

1554 Chavalca (Fra Domenico) Devotissimo et utile Libro che si chiama la disciplina degli spirituali
senza nota (*Firenze, A. Mischomini circa* 1490)

1555 Cherleri (P.) Urbis Basileæ Encomium brevisque descriptio,
woodcut map *Basil*, 1577

1556 Cherubino (Frate) Libro de la Compendiosa Vita spirituale
fine copy in vellum *senza nota* (*Sæc.* XV)

1557 Cherubino da Spoliti (Frate) Opera devotissima dela Vita spirituale bellissima, *woodcut*
half morocco, g. e. *Venetia, per J. B. Sessa*, 1503

1558 Chiabrera (G.) Canzoni, 3 parts, *Genova*, 1586-87-88—Canzonetti, *ib.* 1591
original edition of these Testi di Lingua, rare *in one vol.*

1559 Chiabrera (G.) Firenze Poëma, FIRST EDITION, *Firenze*, 1615—Poemetti, FIRST EDITION, *Fiorenza, F. Giunti*, 1598—Narrazione della Morte di S. Gio. Batista Poemetto, *ivi*, 1802
half calf gilt *in one vol.*

1560 Chiabrera (G.) Amedeida, Poema
Testo di Lingua *Genova*, 1620

1561 Chiabrera (G.) Lettere, LARGE PAPER *Bologna*, 1762

1562 Chiabrera (G.) Firenze, Poema *Firenze*, 1615

1563 Chiesa (L. della) Historia di Piemonte *Torino*, 1608

1564 Chiesa (F. A. della) Corona Reale di Savoia, 2 vol. in 1, *coats of arms, vellum* *Cuneo*, 1655-57

1565 Chillingworthi novissima: or, the sicknesse, heresy, death, and buriall of William Chillingworth (in his own phrase) Clerk of Oxford, and in the conceit of his fellow Souldiers, the Queens Arch Engineer, and Grand Intelligencer, by F. Cheynell 1644

1566 Chronica von den Antiquiteten des Keiserlichen Stiffts der Romischen Burg und Stadt Marsburg, *Budissin*, 1556—Beschreibung der hin unnd wider farth zu dem Heyligen Landt gen Jerusalem, &c. *woodcut on the titlepage*, 1556, *impressed vellum* *in one vol.*

1567 Church of Rome, their Doctrines and Practices truly represented, 1686—Exposition of the Doctrine of the Church of England, 1686—Defence of the Exposition of the Doctrine of the Church of England, 1686—Second Defence of the Exposition of the Doctrine of the Church of England, *both parts*, 1687-8—Reply to two Discourses concerning the Eucharist, *Oxford*, 1687—Animadversions on the eight Theses laid down and the Inferences deduced from them in a Discourse entitl'd Church Government, part V, *ib.* 1687, together 7 vol.
old red morocco, g. e. from Bp. Beveridge's library

1568 Ciampi (Prof. S.) Notizie inedite della Sagrestra Pistoiese de' Belli Arredi del Campo Santo Pisano e di altre Opere di Disegno dal Secolo XII al XV, *plates*
half morocco, uncut, top edge gilt *Firenze*, 1810

1569 Ciatti (E.) Memorie Annali et Istoriche delle Cose di Perugia, vol. I (*all published*), *gilt vellum* *Perugia*, 1638

1570 Ciccarelli (A.) Vite de Pontefici, *portraits engraved by G. B. de Cavallieri, half calf gilt* *Romæ*, 1588

1571 Cimarelli (Fra V. M.) Istorie dello Stato d'Urbino
Brescia, 1642 (*at end* 1643)

1572 [Cinardi (Giovanni di)] Il Vanto delle Paladini et del Padiglione di Carlo Magno (in ottava Rima) con una Barceletta bellissima *Venezia, per D. Lovisa, s. a.*

1573 Cirni (A. F.) Comentarii ne quali si descrivi la Guerra ultima di Francia, la Celebratione del Concilio Tridentino, il Soccorso d'Orano, l'Impresa del Pignone e l'Historia dell' Assedio di Malta, *illustrated with the series of* 13 *folding views of the Siege of Malta engraved by A. F. Lucini, from paintings in the Palace at Malta by Matteo Perez d'Aleccio, and portraits of the Grand Masters, published at Bologna in* 1631
Roma, 1567

*** Luigi de Angelis in his Notizie degli Intagliatori considers the Views of Malta by Lucini his masterpiece, and pronounces the set as "*Rarissima.*"

1574 Clarendon (Henry Earl of) State Letters during the Reign of James II, and Diary for 1687, 1688, 1689 and 1690, 2 vol.
MR. HORATIO WALPOLE'S COPY, *with very interesting manuscript notes by him to the Diary, half morocco, uncut*
Oxford, 1763

1575 Clemente IX, Veridica Relatione delle Ceremonie per la Creatione del N. Sommo Pontefice *Roma*, 1667

1576 Clemente IX, Vera Relatione dell' Infermità e della Morte del Santissimo Pontefice Clemente Nono *Roma*, 1670

1577 Cocchi (A.) Elogio di P. A. Micheli Botanico *Firenze*, 1737

1578 Cocchi (A.) del Vitto Pitagorico, *edizione citata*, *Firenze*, 1743—Manetti (S.) Lettera sopra la Malattia, Morte e Dissezione Anatomica del Cadavere di A. Cocchi, *ivi*, 1759 *in one vol.*

1579 Cocchi (A.) dei Bagni di Pisa, *Testo di Lingua* LARGE PAPER, *plates*, *half russia*, *uncut* *Firenze*, 1750

1580 Cocchi (A.) Discorso sopra Asclepiade, *portrait half calf*, *uncut*, *Testo di Lingua* *Firenze*, 1758

1581 Cocchi (A.) Discorso primo sopra Asclepiade, *Testo di Lingua* LARGE PAPER, *portrait*, *half morocco*, *uncut* *Firenze*, 1758

1582 Cocchi (A.) Discorsi Toscani, 2 vol. *portrait*, *dedicated to the Countess of Orford*, *Firenze*, 1761—Discorso primo sopra Asclepiade, *portrait*, *ivi*, 1758—Dell' Anatomia Discorso, *ivi*, 1745, *Testi di Lingua*, *half russia*, *uncut* 4 *vol.*

FOLIO.

1583 Cavalcha (Frate Domenico) Libro molto deuoto & spirituale de fructi della lingua, *large woodcut of the Salvator Mundi* *Firenze*, 1493

1584 Chavalcha (Frate Domenico) Tractato contra il Peccato della Lingua (Pungi Lingua), *fine large copy* VERY RARE, *Testo di Lingua* *Finit per Nicholaum Florentie Deo Gratias Amen*, *s. a.* (*circa* 1480)

1585 CHAVALCHA (Frate Domenico) PUNGI LINGUA, *Firenze*, 1490—Libro molto devoto & spirituale de fructi della lingua, *elegant woodcut*, *ivi*, 1493 *fine copies in vellum*, *rare* *in one vol.*

1586 Cavalleriis (J. B. de) Antiquarum Statuarum Urbis Romæ liber primus, 60 *plates*, *Apud F. Palumbum Novariensem*, *s. a.*—Illustrium Philosophorum et Poetarum Veterum Effigies, opera Renati Boivin, 12 *plates*, *Lut. Par.* 1566—Imperatorum Effigies, 12 *plates* *in one vol.*

1587 Cavalleriis (J. B. de) Antiquarum Statuarum Urbis Romæ libri IV, 196 *plates*, 2 vol. SIR JOSHUA REYNOLDS' COPY, *with his autograph*, *calf*, *m. & g. e.* *Romæ*, 1585-94

1588 Chaumeau (J.) Histoire de Berry contenant l'origine, antiquité, gestes, prouesses, privileges, et libertés des Berruyers, *numerous coats of arms*, *calf gilt* *Lyon*, 1566

1589 Ciaconii (Alphonsi) F. Cabreræ et A. Victorelli Vitæ et Res gestæ Pontificum Romanorum et Cardinalium, *woodcut portraits and coats of arms*, *all coloured* *old calf gilt* *Romæ*, 1630

1590 Ciaconii (A.) Vitæ et Res gestæ Pontificum Romanorum et S. R. E. Cardinalium usque ad Clementem IX, 4 vol. *portraits and plates, Romæ*, 1677—Guaracci (M.) Vitæ et Res gestæ Pontificum Romanorum et S. R. E. Cardinalium a Clemente X usque ad Clementem XII, 2 vol. *portraits and vignettes by Della Bella and others, ib.* 1751 6 *vol.*

1591 Ciampini (Jo.) Vetera Monimenta, in quibus præcipuè musiva opera sacrarum profanarumqne ædium structura, ac nonnulli antiqui Ritus illustrantur, *many plates*, 3 vol. *Romæ*, 1690-3

1592 Ciceronis Tusculanæ Quæstiones, *the first page illuminated with the arms of a former possessor emblazoned on the bottom margin, calf, g. e.* *Venet. Nic. Jenson*, 1472

1593 CICOGNARA (LEOP.) STORIA DELLA SCULTURA, *many plates*, 3 vol. *half russia* *Venezia*, 1813-18

1594 CLAUDE, LIBER VERITATIS: a Collection of 200 prints after the Original Designs of Claude le Lorrain, by Richard Earlom, with descriptive Catalogue of each print, 2 vol. AN ORIGINAL COPY, WITH BRILLIANT PROOF IMPRESSIONS OF THE PLATES *half morocco, uncut* 1777

1595 Claude. Imitations of Claude Lorraine by F. C. Lewis, engraved from drawings in the British Museum, 20 *plates* 1837

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1597 Claude, Paessagi con il Testo di G. A. Guattani, 10 *plates* *half calf* *Roma*, 1826

1598 Cockerell (C. R.) Plan and Section of the New Dividend, Pay, and Warrant Offices, &c. with six Allegorical Subjects for the Bank of England *presentation copy from the author* *obl.* 1835

1599 Collectanea Corographica et Topographica: a Collection of 42 early Maps (some of parts of America) of the XVIth and XVIIth Centuries, and 76 Views and Plans of Cities formed by T. Cantoni of Bergamo, *mounted in a large volume bound in vellum, with clasps, from the Terzi Library*

1600 Collier (Jer.) Great Historical, Geographical, Genealogical, and Poetical Dictionary, with the Lives of Illustrious Men, &c. 2 vol. bound in 4, LARGE THICK PAPER, ILLUSTRATED WITH MAPS AND PLATES, MANY FINE AND RARE PORTRAITS BY MARSHALL, SMITH, VANDERBANC, LOGGAN, SHERWIN, R. WHITE, EDELINCK, VAN DALEN, FAITHORNE, HOLLAR, HONDIUS, BLOOTELING, &c., *upwards of* 190 *in number* *old russia* 1701

1601 Condivi (A.) Vita di Michelagnolo Buonarroti pubblicata mentre viveva dal suo Scolare LARGE PAPER, *portraits and plates, with a pen and ink drawing from Michelagnolo's Design for a Tomb for Pope Julius II added, calf, Testo di Lingua* *Firenze*, 1746

1602 Condivi (Ascanio, suo Scolare) Vita di Michelagnolo Buonarroti pubblicata mentre viveva, *portrait and plates, uncut* *ivi*, 1746

1603 Constable (J.) R.A. Life, composed chiefly of his Letters, by C. R. Leslie, *portrait, and* 22 *beautiful plates* 1843

1604 Coppens (A.) Perspectives des Ruines de la Ville de Bruxelles, 12 *views* *Bruxelles*, 1695

1605 Coronation of George III and Queen Charlotte, the form of the proceeding, *with many manuscript additions in the autograph of Mr. Horatio Walpole*, 1761—The Earl Marshall's Orders concerning the Robes, &c. 1761—Ceremonies at the Installations of Prince William and the Earl of Bute as Knights of the Garter, *Eton*, 1762 (4)

1606 Coronelli (P.) Singolarita di Venezia e del serenissimo suo Dominio, 259 *plates, fine impressions* *obl.*

1607 Costume (Ancient). Dei veri ritratti degl' habiti di tutte le parti del Mondo intagliati in rame, 55 *plates, the title-page mended* *obl. Roma*, 1585

1608 Costume of the 17th Century, 172 Plates of Ladies and Gentlemen, Actors and Actresses, Mountebanks, &c. in full habits *Paris*, 1694, &c.

1609 Cradock (S.) Knowledge and Practice, with the Supplement, *imperfect* 1702

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1611 Cumberland (G.) Outlines from the Ancients, Figures and Basso-Relievos, chiefly Inedited Monuments of Greek and Roman Sculpture, 81 *plates by Lewis and Blake* 1829

1612 CUNINGHAM (W.) COSMOGRAPHICAL GLASSE, conteinyng the pleasant Principles of Cosmographie, Geographie, Hydrographie, or Navigation, *beautiful woodcuts, including a portrait of the author and plan of Norwich*
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1613 DANTE ALLIGHIERI COMEDIA (col Commento di Benvenuto da Imola), FIRST EDITION with Benvenuto da Imola's Commentary, *vellum, rare*
(*Venetia*) *De Spiera Vendelin fu il Stampatore*, 1477

*** This copy, one of those issued without the Life of Boccaccio (which is sometimes found prefixed), sold for £7. in Sir Mark Sykes's sale. Brunet had evidently never examined a copy of this rare edition, as he states "Le Commentaire ne porte pas de nom d'auteur," for the imprint distinctly attributes it to Benvenuto da Imola.

1614 DANTE ALLIGHIERI LA COMEDIA col Comento di Martino Paulo Nidobeato et di Guido Terzago, *slightly stained*
Mediolani Lud. et Alber. Pedemontani, 1477-78

*** This is one of the most valuable of the early editions of Dante, the text having been derived from excellent manuscripts, and was of great use to Lombardi, who derived from it many capital readings. Besides the Comedia this rare edition contains the *Credo*, *Sette Sagramenti*, *Dieci Commandamenti*, *Setti Peccati mortali*, *Pater Noster* and *Ave Maria*, all in *terza rima*. The Commentary is most interesting, and is chiefly taken from an earlier by Jacopo della Lana, a contemporary of Dante. Copies are of very rare occurrence. M. Libri's at these rooms in 1859 sold for £30. and the Solar for 825 francs.

1615 Dante. A set of the Engravings to Zatta's edition of the Divina Commedia, taken off separately *vellum* *Venezia*, 1757-58

1616 De Bie (J.) Vrais Portraits des Rois de France, 63 *plates, fine impressions, Paris*, 1634—Les Familles de France illustrées par les monumens des Medailles Anciennes et Modernes, *ib.* 1634, in one vol. *old calf, with arms on the sides, from Mr. H. Walpole's Library*

1617 Delamotte (W. A.) Views, of the Colleges, Chapels, and Gardens of Oxford, executed in Lithography by W. Gauci, with descriptive notices by C. Ollier 1843

1618 Delices du Pais de Liége ou Description des Monumens Sacrés et Profanes de cet Eveche-Principauté et de ses limites, *numerous portraits and plates*, 5 vol.
LARGE PAPER, *fine copy, calf, g. e.* *Liege*, 1738-44

1619 De l'Orme (Philibert) Œuvres de l'Architecture et d'une belle invention pour bien bastir, *many woodcuts* *Rouen*, 1648

1620 Derby (Earl of) Oratio ad Principem Walliæ in Theatro Sheldoniano habita 16 Junii, 1863, *privately printed* 1863

1621 DOD (C.) CHURCH HISTORY OF ENGLAND, from 1500 to 1688, chiefly with regard to Catholicks, 3 vol. *good copy* *Brussels*, 1737-39-42

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1627 DUCHESNE (AND.) HISTORIÆ NORMANNORUM SCRIPTORES ANTIQUI, res ab illis per Galliam, Angliam, Apuliam, Capuæ principatum, Siciliam, et Orientem gestas explicantes, insertæ sunt Monasteriorum fundationes variæ, etc. *Lut. Par.* 1619

1628 Eccardi (J. S.) Corpus Historicum Medii Ævi, 2 vol. *fine copy, old calf* *Lips.* 1723

1629 Elgin Marbles of the Frieze of the Parthenon, 33 *plates in outline by W. Matthews* *obl.* *Oxford*, 1845

1630 England Displayed: being a complete Survey and Description of England and Wales, revised by P. Russell and Owen Price, *plates and maps*, 2 vol.
old green French morocco, g. e. fine copy 1769

1631 Engravings. A Volume of curious Dutch Engravings, several with grotesque figures after Breughel by Cock, others by P. de Jode, M. Heemskerck, Visscher, &c. together 46 *pieces* *oblong.* 1548

1632 Engravings of Birds, Knights of Chivalry, Heathen Gods, Shipping, Christ and his Apostles, &c. after Polidoro de Caravaggio, Raffaelle, Jo. Lanfrancus, &c. in all 71 *plates* *in one vol.*

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LOT

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1634 Collins (Arthur) Peerage of England, Third Edition, 2 vol. *with very copious manuscript additions in the beautifully neat autograph of Gray the Poet* 1714

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1640 Colonna de Pescara inclita Marchesana (Vettoria) Rime, *woodcuts* (*portrait and Crucifixion*) *ivi,* 1540

1641 Colonna Marchesana di Pescara (Vittoria) Rime colla Vita della medesima scritta da G. B. Rota
LARGE PAPER, *half vellum, uncut* *Bergamo,* 1760

1642 Colonna (Vittoria) Rime con la Vita della medesima dal Cav. P. E. Visconti. Si aggiungono le Poesie ommesse e le inedite, *portrait*
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1643 Colombo (F.) Historie della Vita et de' Fatti dell' Ammiraglio D. Christoforo Colombo suo Padre tradotte da A. Ulloa
VERY RARE *Venetia,* 1571

*** Washington Irving pronounces this History "*invaluable.*"

1644 Columbus (Christopher) Select Letters, with other original Documents relating to his four Voyages to the New World, translated and edited (in Spanish) by R. H. Major 1847

*** This volume contains also a Reprint of Giuliano Dati's Italian Poem, from the unique copy in the British Museum.

1645 Coluthi Raptus Helenæ, Gr. et Lat. cum Versione Italica A. M. Salvini et Notis A. M. Bandinii, *uncut* *Florentiæ*, 1765

1646 Comaschi (V.) Saggio sopra l'Epigramma Italiana *half morocco, uncut* [*Parma, Bodoni*,] 1792

1647 Combe (G.) System of Phrenology, *plate*, *Edinb.* 1825—Pamphlets by and in Reply to Mr. Combe, and others, in 1 vol. 1815-28—Physiognomical System of Gall and Spurzheim, *plates*, 1815—Gordon (J.) on the Structure of the Brain and on the Human Skeleton, *plates*, *Edinb.* 1817-18—Mackenzie (Sir G. S.) on Phrenology, *plates*, *ib.* 1820—Cross (J.) on Physiognomy, *Glasg.* 1817 *4 vol.*

1648 Combe (G.) System of Phrenology, 2 vol. *Edinb.* 1836

1649 Comedia di un Villano & una Zingana (in Versi) *very rare* (*Firenze*) *Fece stampare B. di M. Castello, s. a.* (1523)

1650 Comedia nuova intitolata Cinque Disperati (d'Incerto) et un altra Comedia intitolata la Nencia *half morocco* *Vinegia*, 1526

1651 Comedie elette nuovamente raccolte insieme con le Correttioni & Annotationi di G. Ruscelli *Venetia*, 1554

*** Containing the Calandra of Card. Bibiena, the Madragola of Machiavelli (*very rare*), and others by A. Piccolimini.

1652 Commedie Toscane Antiche, 3 vol. *vellum*, *Testo di Lingua* (*Firenze*, 1720)

*** Containing Reprints of the following Comedies: Varchi (B.) La Suocera, *Firenze*, 1569—Bibiena (B. Divizio Card. da) La Calandria, *s. a.*—Guarini (Cav. B.) La Idropica, *s. a.*—Caro (A.) Gli Straccioni, *s. a.*—Firenzuola (A.) La Trinuzia e i Lucidi, *Firenze*, *Giunti*, 1552—Gelli (G. B.) La Sporta, *s. a.*—Berni (F.) La Catrina col Frammesso detto il Mogliazzo, *s. a.*—Medici (Lorenzino de') Aridosio, *Firenze*, *Giunti*, 1605.

1653 Comédiana, ou Recueil choisi d'Anecdotes dramatiques, bons mots des comédiens, et reparties spirituelles, de bonhomie et de naiveté du parterre, *plate*, *half calf* *Paris*, 1801

1654 Comi (Siro) Memorie bibliografiche per la storia della Tipografia Pavese del Secolo XV, *half calf*, *uncut* *Pavia*, 1807

1655 Comicorum Græcorum Fragmenta cum Notis R. Walpole, *autograph of H. C. Marsh* *Cantab.* 1805

1656 Comino (G.) Doppio Catalogo *vellum* *Padova*, *G. Comino*, 1742

1657 Commines (Phil. de) Memoires, *frontispiece* *old red morocco, g. e.* *Paris*, 1661

1658 Compagni (Dino) Istoria Fiorentina (1280-1312) *half calf*, *uncut* *Reggio*, 1828

1659 Confessione divota, Operetta spirituale del buon Secolo della Lingua, *half morocco, uncut*, *Testo di Lingua* *Prato*, 1851

1660 Congresso di Parnasso *Ferrara, s. a.*
1661 Contes Persans: Les Mille et Un Jours, traduits par Petis de la Croix, 5 vol. in 3 *Utrecht*, 1732
1662 Contes Arabes: les Mille et Une Nuits traduits par M. Galland, 6 vol. *Paris*, 1774
1663 Contes Arabes: Les Mille et Une Nuits, traduits par M. Galland, *plates*, 8 vol. *ivi*, 1825
1664 Conti (Giusto di) Rime intitolato la Bella Mano
rare *Vinegia*, 1531
1665 Conti (Giusto de) La Bellamano per M. Jacopo de Corbinelli Gentilhomo Fiorentino restaurato. Raccolto di antiche Rime [di] diversi Toscani, *with the rare sheet K, having the vignette at end, but issued without the preliminary leaves*
fine copy in old russia *Parigi per M. Patisson*, 1589
1666 Conti (Giusto de) La Bellamano per J. de Corbinelli ristorato con una Raccolta di antiche Rime di diversi Toscani, *with the sheet K, but without the vignette at end*
red morocco, g. e. rare, Testo di Lingua *Parigi*, 1595

*** This is the edition of 1589, with a new title-page and preface of six pages.

1667 Conti (Giusto de') La Bella Mano e una Raccolta delle Rime antiche di diversi Toscani
vellum, uncut, Testo di Lingua *Firenze*, 1715
1668 Conti (Giusto de') La Bella Mano e una Raccolta delle Rime antiche di diversi Toscani, *autograph notes of Dr. G. B. Felici, calf gilt, Testo di Lingua* *ivi*, 1715
1669 Conti (Giusto de') Rime inedite, *only* 60 *copies printed*, *Firenze*, 1819—Ratti (N.) su la Vita di G. Conti, *Roma*, 1824
half morocco, uncut, top edge gilt *in one vol.*
1670 Conti. Catalogo de Libri della Libraria dell' Eccellentissima Casa Conti, 536 *pages* (*all that was printed*)
calf *Roma*, 1788
1671 Conti di antichi Cavalieri stampati ora la prima Volta per Cura di P. Fanfani *Firenze*, 1851
1672 Contrucci (P.) Monumento Robbiano nella Loggia dello Spedale di Pistoja *Prato*, 1835
1673 Cooke (T.) Tales, Epistles, Odes, Fables, &c. with Translations from Homer and others. To which are added Proposals for perfecting the English Language, *scarce* 1729
1674 Cooper (E.) Muses Library
fine copy in old calf, with the Rockingham arms stamped in gold on sides 1737
1675 Cooper (Myles) Poems *Oxford*, 1761
1676 Cooper (W. D.) Glossary of the Provincialisms in use in the County of Sussex, *with a few manuscript additions by Dr. Wellesley* 1853
1677 Copetta (F.) Rime, *half calf* *Venetia, Guerra* (*Aldo*), 1580

*** From the dedication by U. Bianchi we learn that the work was printed by Aldo Mannuccio.

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1680 Cornaro (L.) Discorsi intorno alla Vita sobria, *portrait*
half calf *Venezia*, 1826

1681 Cornazano (A.) Proverbii in Facetie
half morocco, uncut *Parigi*, 1812

1682 Corneille (P.) Le Cid, Tragicomedie, FIRST EDITION, *engraved title-page, ruled throughout with red lines*
old morocco, sides tooled and gilt, g. e. RARE
Paris, F. Targa et A. Courbè, 1637

1683 Corneille (P.) Chefs-d'Œuvre, avec le jugement des savans à la suite de chaque piece
LARGE PAPER, *red morocco, g. e.* *Oxf.* 1746

1684 Coronelli (P.) Viaggi, 2 vol. *plates (including portrait of William III; Views of St. Pauls', the Monument, Royal Exchange, Westminster Hall, Whitehall, Somerset House, Windsor, &c.)*
half calf, rare *Venetia*, 1697

1685 Corradi d'Austria (B. de') Versione Italiana del decimo Libro di Columella e altre sue Composizioni colla Vita del' Autore, *portrait* *Firenze*, 1754

1686 Corrozet (G.) Parnasse des Poetes François Modernes, contenant les plus riches et graves Sentences, Discours, Descriptions, et doctes Enseignemens, *scarce* *Paris*, 1571

1687 Corsi (F.) delle Pietre antiche *Roma*, 1833

1688 Corso (Rinaldo) Fondamenti del parlar Thoscano
Roma per A. Blado, 1564

1689 Corticelli (S.) Regole ed Osservazioni della Lingua Toscana
uncut *Bologna*, 1754

1690 Corticelli (S.) Regole ed Osservazioni della Lingua Toscana
ivi, 1754

1691 Cose de Turchi (Delle) Libri tre
very large copy, with rough leaves, a rare reprint of the Aldine Edition, and apparently from the Aldine Press
Vinegia in Casa di Maestro Bernardin Milanese, 1541

1692 Costa (P.) Opere complete, 4 vol.
Testo di Lingua *Firenze*, 1839

1693 Costituzione politica del Regno delle Due Sicilie *Napoli*, 1821

1694 COSTUME. Omnium fere gentium, nostræque ætatis Nationum, Habitus et Effigies. In eosdem Jacobi Sluperii Herzelensis Epigrammata. Adjecta ad singulas Icones Gallica Tetrasticha, 121 *figures of curious costume of different nations*
RARE, *red morocco, g. e.* *Antv. J. Bellerus*, 1572

1695 Costume. Diversarum Nationum Habitus item Ordines duo Processionum unus Summi Pontificis alter Principis Venetiarum opera P. Bertellii, &c. 182 *plates of costume, &c.* 2 vol. *scarce* *Patavii*, 1594

1696 Cotton (H.) Memoir of a French New Testament, in which Mass and Purgatory are found in the Sacred Text
scarce 1827

1697 Cotton (H.) Typographical Gazetteer, *calf extra* *Oxford*, 1831

1698 Courtisans. Spiegel der alderschoonste Cortisanen, *portraits (by Pass), including Margery of Richmond, My Lady of Oxon, Doritz her Chambermaid, and others English*
VERY RARE, *half morocco* 1701

1699 [Coxe (Archdeacon W.)] Sketches of the Lives of Correggio and Parmegiano, *half morocco, uncut, top edge gilt* 1823

1700 Coward (W.) Licentia Poetica Discuss'd; or, the True Test of Poetry, a Poem, 1709—Denham (Sir J.) Poems and Translations, with the Sophy, 1703 *2 vol.*

1701 Cozzando (L.) Libraria Bresciana e Vita di G. F. Quinzano Stoa, 3 vol. in 1, *uncut* *Brescia*, 1694

1702 Crashaw (R.) Epigrammata Sacra, *green morocco, g. e.* *Cantab.* 1634

1703 Crashaw (R.) Steps to the Temple, Sacred Poem, with other Delights of the Muses 1646

1704 Crashawi (B.) Poemata et Epigrammata, Gr. et Lat. *half morocco* *Cantab.* 1674

1705 Crevenna. Catalogue des Livres de la Bibliotheque de M. Pierre-Antoine Bolongaro-Crevenna, 5 vol. *with printed prices, calf gilt* *Amst.* 1789-90

1706 Croke (Sir A.) Progress of Idolatry, Studley Priory, and other Poems, 2 vol. *etchings of the principal Hindu Deities, and other plates, calf gilt* *Oxf.* 1841

1707 Croke (Sir A.) Poems. Another copy, 2 vol. *calf gilt* *ib.* 1841

1708 Croke (Sir A.) Progress of Idolatry, Three Ordeals or Triumph of Virtue, Studley Priory, and other Poems, with explanatory notes, *etchings of the principal Hindu Deities, and other plates*, 2 vol. *calf gilt* *ib.* 1841

1709 [Croly (Rev. G.)] The Times, a Poem
THE DEDICATION COPY TO THE MARQUIS WELLESLEY (*see MS. note*), *red morocco, g. e.* 1810

1710 Cronichetta dei Malatesti scritta nel Sec. XIV da Anonimo Riminese pubblicata da F. Zambrini *half morocco, uncut* *Faenza*, 1846

1711 Crowe (J. A.) and G. B. Cavalcaselle, The Early Flemish Painters, *plates* 1857

1712 Crudeli (T.) Rime e Prose, *portrait* *half calf gilt, uncut* *Parigi*, 1805

1713 Cruikshank (G.) Christmas Stories: containing John Wildgoose the Poacher, the Smuggler, and Good-Nature; or, Parish Matters, *plates by Cruikshank* *Oxford*, 1827

1714 Crusca. Indice manuale delle migliori Edizioni degli Scritti allegati nel Vocabolario degli Accademici della Crusca *Firenze*, 1807

1715 Crusca. Degli Accademici della Crusca Difesa dell' Orlando Furioso dell' Ariosto Stacciati prima, *with both errata, fine copy in vellum, Testo di Lingua* *Firenze*, 1584

*** Rare. This copy sold for £ 1. 4s. at Brown's Sale in Dublin, 1812.

1716 Crusca. Indice delle Edizione citate dagli Accademici della Crusca nel loro Vocabolario, *interleaved with numerous MS. notes by Dr. Wellesley* *Lucca*, 1835

1717 Cuccagna Capitola nel quale si descrivono le maravigliose Cose che si trovano nel paese di Cuccagna (da Bartolomeo di Tosi), *woodcut, rare* *senza nota*

1718 Cumberland (G.) Anecdotes of the Life of Julio Bonasoni, with Catalogue of Engravings of his Works, *presentation copy, with the author's autograph corrections, half russia, uncut* 1793

1719 Cumberland. Another copy, *interleaved, blue morocco extra* 1793

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1721 Cumberland (R.) Observer: a Collection of Moral, Literary, and Familiar Essays, 3 vol. *calf* 1817

1722 Cunichii (R.) Epigrammata et Endecasyllaba *Parmæ, Bodoni,* 1803

1723 Cunningham (A.) Lives of British Painters, Sculptors, and Architects, *portrait,* 6 vol. 1830-3

1724 Cunningham (P.) Handbook for London, 2 vol. *MS. Additions* 1849

1725 Dale (R.) Catalogue of the Nobility of England, *frontispiece presentation copy to Dr. Arthur Charlet, with autograph inscription and manuscript additions by the author* 1697

1726 Dalle-Celle (D. Gio.) Volgarizzamento inedito di alcuni Scritti di Cicerone e di Seneca, ed alcune Lettere dello stesso *Testo di Lingua, half morocco, uncut* *Genova,* 1825

1727 Dallaway (J.) Anecdotes of the Arts in England 1800

1728 Dallaway (J.) Observations on English Architecture 1806

1729 Dallaway (J.) Series of Discourses upon Architecture in England 1833

1730 Dalrymple (Sir J.) Memoirs of Great Britain and Ireland, from the Dissolution of the last Parliament of Charles II till the Capture of the French and Spanish Fleets at Vigo, 3 vol. 1790

1731 Dalzel (A.) Collectanea Græca Majora cum notis, 2 vol. *half russia, Edinb.* 1805-7; and others 8 *vol.*

1732 Dandolo (C. T.) Reminiscenze e Fantasie (Peregrinazioni e Schizzi), 3 vol. *cuts, half morocco* *Torino,* 1841

1733 Dante, Le Terze Rime, *fine large copy in vellum, with gilt gaufré edges* *Venetiis, Aldus,* 1502

1734 Dante col Sito et Forma dell' Inferno, *with the autograph signature and valuable MS. notes of* GIACOPO CASTELVETRI *calf* *Vinegia, Aldo,* 1515

1735 Dante con nuove et utili Ispositioni, *ruled, in contemporary blue morocco, g. e. sides and back covered with line tooling in the Grolier style* *Lyone,* 1552

1736 Dante Alighieri, Rime, *half morocco, g. e.* *Rovetta,* 1823

1737 Dante Alighieri, La Divina Comedia (sic) tradotta a miglior Lezione dagli Accademici della Crusca, *valuable MS. notes yellow morocco, g. e. by C. Lewis* *Firenze,* 1595

1738 Dante, La Divina Commedia (sic). Another copy, but with variations in title-page, &c. (*see long MS. Note by Dr. Wellesley*), *MS. notes, and portrait* (*a drawing*), *vellum* *ivi.* 1595

1739 Dante Alighieri, La Divina Commedia ridotta a miglior Lezione dagli Accademici della Crusca, *Testo di Lingua* *ivi,* 1595

1740 Dante Alighieri, La Divina Commedia col doppio Rimario e tre Indici, 3 vol. *portrait*
vellum, Testo di Lingua *Padova, G. Comino,* 1726-7

1741 Dante Alighieri, La Divina Commedia ridotta a miglior Lezione ed accresciuta di un doppio Rimario e tre Indici per Opera del Signor G. A. Volpi, 3 vol. *vellum, uncut* *Padova,* 1727

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1743 Dante, Divina Commedia con gli Argomenti, Allegorie e Dichiarazioni di L. Dolce. Aggiuntovi la Vita del Poeta, il Rimario e due Indici utilissimi (da P. A. Serassi)
half morocco, uncut *Bergamo,* 1752

1744 Dante, La Divina Commedia con gli Argomenti, &c. di L. Dolce (edita per P. A. Serassi) *Bergamo,* 1752

1745 Dante Alighieri, La Divina Commedia, Sette Salmi Penitenziali con il Credo, Prose e Rime Liriche, 5 vol. *portrait*
vellum *Venezia,* 1760

1746 Dante Alighieri, La Divina Commedia nuovamente corretta e spiegata, 3 vol. *vellum, uncut* *Roma,* 1806

1747 Dante Alighieri, La Divina Commedia, Canzoni e Sonetti con note da R. Zotti, 4 vol. *portrait, half russia* 1808-9

1748 Dante Alighieri, La Divina Commedia col Comento di G. Biagioli, 3 vol. *half green morocco, uncut* *Parigi,* 1818-19

1749 Dante Alighieri, La Divina Commedia publicata da A. Buttura, 3 vol. in 1, *portrait* *Parigi,* 1820

1750 Dante Alighieri, Divina Commedia giusta la Lezione del Codice Bartoliniano, 2 vol. *half calf gilt* *Udine,* 1823

1751 Dante Alighieri, La Divina Commedia con Annotazioni da P. Cicchetti, *frontispiece* 1827

1752 Dante Alighieri, Divina Commedia con l'ottimo Commento. Testo inedito d' un Contemporaneo di Dante, 3 vol. *portrait*
half green morocco, uncut, Testo di Lingua *Pisa,* 1827-9

*** At the end of vol. III. is bound up "Saggio di Correzioni di G. B. Piccioli all' ottimo Commento," *printed Firenze,* 1830.

1753 Dante Alighieri, La Divina Commedia ridotta a miglior Lizione da G. B. Niccolini, 2 vol. *portrait* *Firenze,* 1837

1754 Dante Alighieri, La Divina Commedia col Comento di Pietro Fraticelli, *portrait* *Firenze,* 1860

1755 Dante Alighieri, Rimario di tutte le Desinenze de' Versi della Divina Commedia, *uncut* *Padova,* 1726

1756 Dante. Capitoli di M. Bosone da Gubbio e di Jacopo Alighieri sulla Divina Commedia di Dante Alighieri col Credo di questo Poeta e un altro d' incerto Autore. *Presentation copy from Gio. Rossi the editor*
half morocco, uncut *Napoli,* 1829

1757 Dante Alighieri, Opere Minori, 3 vol. *portrait*
half morocco, uncut, top e. g. Testo di Lingua, Firenze, 1834-40

1758 Dante, L'amoroso Convivio *Vinegia, M. Sessa,* 1531

1759 Dante Alighieri, I Sette Salmi Penitenziali in terza Rima (col Testo Latino) ed altre sue Rime spirituali (il Credo) con Annotazioni dall' Abate F. S. Quadrio, *uncut* *Milano*, 1752

1760 Dante Alighieri, Amori e Rime, *portraits* *Mantova*, 1823

1761 Dante. Another copy, *portraits* *ivi*, 1823

1762 Dante Alighieri Convito, *proof portraits on india paper half morocco, uncut* *Milano*, 1826

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1763 Dante Alighieri il Convito, *half morocco, uncut* *Testo di Lingua* *Modena*, 1831

1764 Dante Alighieri, L' Inferno per Uso degli Stranieri da Lord Vernon, *portrait, Firenze*, 1842; and 3 others on Dante (4)

1765 Dante Alighieri, Vita nuova con XV Canzoni del medesimo e la Vita di esso Dante scritta da G. Boccaccio *Testo di Lingua, morocco extra, g. e.* *Firenze*, 1576

1766 Dante Alighieri, Vita Nova, *half morocco* *Pesaro*, 1829

1767 Dante Alighieri, Vita Nova *Pisa*, 1829

1768 Dante Alighieri, Vita Nuova, *Livorno*, 1843—La Monarchia, Latino col Volgarizzamento di Marsilio Ficino, *ivi*, 1844—Epistole, &c. *ivi*, 1842 3 *vol.*

1769 Dante. Another copy, 3 vol. *ib.* 1842-4

1770 Dante Alighieri, Memorie intorno la Vita di Dante tratte da' suoi Biografi *Firenze*, 1844

1771 Dante. Chiose sopra Dante. Testo inedito ora per la prima Volta pubblicato *Firenze*, 1846

1772 Dante, la Divine Comédie trad. par F. Lamennais, avec des notes, *plates*, 3 vol. *half morocco* *Paris*, 1855-6

1773 Dante Alighieri, L'Enfer. Traduction Française accompagnée du Texte, de Notes et de la Vie du Poëte par M. Moutonnet de Clairfons, *MS. notes by H. Finch Florence* (*Paris*), 1776

1774 Dante, L'Enfer traduit par le Comte de Rivarol, avec le Texte Italien en regard *Londres* (*Paris*), 1788

1775 Dante, L'Enfer traduit et suivi de notes (par le Chevalier Artaud de Montor) *Paris*, 1812

1776 Dante Alighieri, translated by Rev. H. F. Cary 1844

1777 Dante, translated into English Verse by J. C. Wright, *portrait and plates after Flaxman's designs* 1854

1778 Dante Alighieri, Inferno, in Italian, with translation in blank verse by Rev. H. F. Cary, 2 vol. *portrait, calf gilt* 1805

1779 Dante Alighieri, Inferno, in Italian, with translation in blank verse by Rev. H. F. Cary, 2 vol. *portrait, half calf gilt* 1805-6

1780 Dante's Inferno, translated by I. C. Wright 1833

1781 Dante Alighieri, Canzoniere, in Italian and English, by C. Lyell 1835

1782 Dante Alighieri, Lyrical Poems, translated by C. Lyell, *portrait half russia, uncut, top edge gilt* 1845

1783 Dante Alighieri. Another copy, *portrait* 1845

1784 Dante Alighieri, Vita Nuova and Convito, in Italian and English, translated by C. Lyell, *portrait* 1842

1785 Dante Alighieri, Early Life, in Italian and English, by J. Garrow, *portrait, half calf, uncut* *Florence*, 1846

1786 Dante. Petri Allegherii super Dantis ipsius Genitoris Comœdiam Commentarium, nunc primum in Lucem editum Consilio et Sumptibus G. J. Bar. Vernon, curante V. Nannucci *Florentiæ*, 1845

1787 Danti (Egnatio) Trattato del Radio Latino inventato da Latino Orsini, *woodcuts, half morocco, Testo di Lingua, Roma*, 1586

1788 D'Arco (Carlo) di cinque valenti Incisori Mantovani dal Secolo XVI e delle Stampe da loro operate
half morocco, uncut *Mantova*, 1840

1789 D'Artigny (l'Abbé) Nouveaux Memoires d'Histoire, de Critique et de Litterature, 7 vol. *old calf gilt* *Paris*, 1749-56

1790 D'Aubigné (J. H. M.) Histoire de la Reformation du seizième siècle, 3 vol. *half calf gilt* *Paris*, 1842, 1839, *et* 1841

1791 D'Aubigné (J. H. M.) Discourses and Essays, *with autograph of G. F. de Teissier, and notes in pencil, Glasgow, n. d.*—De Teissier on the Lord's Supper, 1851; and others 8 *vol.*

1792 Davanzati (B.) Scisma d'Inghilterra, *with Aldine Anchor on title-page*
fine copy in red morocco, g. e. by J. Mackenzie, Testo di Lingua, scarce *Roma*, 1602

1793 Davanzati (B.) Avvedimenti
LARGE PAPER, *half morocco* *Venezia*, 1831

1794 David BRITANNO (Giovanni) Regoli grammaticali
vellum, rare *Venetia*, 1597

*** By John Davies, author of the Welsh Dictionary.

1795 Davies (Myles) Athenæ Britannicæ; or Critical History of the Oxford and Cambridge Writers and Writings, 3 vol.
scarce 1716

1796 Dati (C.) Discorso dell' Obbligo di ben parlare la propria Lingua. Osservazioni intorno al parlare e scriver Toscano di G. S[trozzi], con le Declinazioni de' Verbi di B. Buommattei
FIRST EDITION, *scarce, Testo di Lingua* *Firenze*, 1657

1797 Dati (Carlo) Lepidezze di Spiriti bizzarri e curiosi Avvenimenti
LARGE PAPER, *half morocco, uncut, Testo di Lingua* *ivi*, 1829

1798 Dati (Carlo Ruberto) Vite dei Pittori antichi
half calf gilt, uncut *Padova*, 1821

1799 Dati (C. R.) Lettere
half calf gilt, Testo di Lingua *Fiorenze*, 1825

1800 Dati (Giulio) Disfida di Caccia tra i Piacevoli e Piattelli
half morocco, g. e. *Firenze*, 1824

1801 [Dati (Juliano)] La Santissima Passione di N. S. Giesu Christo, con la Resurrettione recitata in Roma della Venerabile Compagnia del Confalone nel Coliseo (in Terzine e Sestine)
numerous woodcuts
calf gilt *Roma, G. O. Gilioto, s. a.* (*circa* 1590)

*** This rare Rappresentazione was unknown to Negri, who mentions other works by this poet, and is a totally different work from another bearing the same title, but written in ottava rima. Juliano Dati is best known to English and American Collectors by his metrical version of the Letter of Columbus respecting his discoveries.

1802 Deani (P.) Orazione parenetica par il Compimento della nuova Cattedrale di Brescia, *view* *Brescia*, 1813

1803 De Blegny, le Bon Usage du Thé, du Caffé, et du Chocolat, *plates*, *Paris*, 1687; and others 12 *vol.*

1804 Debrett (J.) Peerage, 2 vol. *plates of arms*, 1814—Nicolas (Sir N. H.) Synopsis of the Peerage, 2 vol. 1825 4 *vol.*

1805 Debrett's Peerage, 2 vol. *plates*, 1828—Kearsley's Peerage, *plates*, 1791; and others 5 *vol.*

1806 De Bure (G. F.) Bibliographie Instructive, 7 vol. *Paris*, 1763-8

1807 Decio (A.) Acripanda, Tragedia
one of the finest tragedies in Italian *Venetia*, 1592

1808 Deffand (Madame du) Correspondence inédite, 2 vol.
calf *Paris*, 1809

1809 De Foe (D.) Life and Adventures of Robinson Crusoe, with the farther Adventures and serious Reflections, &c. 3 vol. *map and plates, third edition of vol. I and first of vol. II and III* 1719-20

1810 De Foe (D.) Life and Adventures of Robinson Crusoe, 2 vol. *plates, calf gilt, edges gilt and gauffré* 1755

1811 De Foe (D.) La Vie et les Aventures de Robinson Crusoe, trad. de l'Anglois, 2 vol. *plates* *Amst.* 1721

1812 Delepierre (J. O.) Chroniques, Traditions, et Legendes de l'Ancienne Histoire des Flandres, *calf gilt*, *Bruges*, 1834—Mémoires de Commines, *half russia*, *Paris*, 1843; and others 9 *vol.*

1813 Delices de l'Italie qui contiennent une Description de ses principales Villes, de toutes les Antiquitez, &c. 6 vol. in 4, *maps and plates* *Leide*, 1709

1814 Delices des Pays-Bas, ou Description des XVII Provinces Belgiques, 5 vol. *many plates and maps* *Liege*, 1769

1815 Delitiæ Italorum Poetarum, collectore Ranutio Ghero (*i. e.* Jano Grutero), 2 vol. 1608—Carmina Illustrium Poetarum Italorum, Jo. Mathæus Toscanus recensuit, 2 vol. *Lutet*, 1576-7 4 *vol.*

1816 Della Valle (Pietro) Viaggi nella Turchia, Persia, ed India, 4 vol. *Bologna*, 1672, *e Venetia*, 1681

1817 Della Valle (P.) Viaggi nella Turchia, Persia, e l'India, colla Vita dell' Autore, 2 vol. *portrait*
vellum, uncut *Torino*, 1843
*** This edition is dedicated to Dr. Wellesley.

1818 Del Migliore (F. L.) Senatori Fiorentini, *woodcut coats of arms, with MS. additions* *Firenze*, 1665

1819 Demosthenis et Æschinis de falsa Legatione Orationes Gr. et Lat. cum Scholiis et Notis edidit H. Brooke
THICK PAPER (*only* 12 *copies printed, and one of the rarest of the Oxford series*), *calf* *Oxon.* 1721

1820 Denina (C.) sopra le Vicende della Letteratura
Glasgua, *Foulis*, 1763

1821 Dennistoun (J.) Memoirs of the Dukes of Urbino, 3 vol. *portraits and plates* 1851

1822 Descartes (R.) Meditationes de Philosophia, *Amst. Elzevir*, 1642—Vie du Père Paul, *Leyde*, *Elzevir*, 1661 2 *vol.*

1823 De Rossi (G. G.) Vita di A. Cavallucci Pittore, *portrait*, *Venezia*, 1796—Pikler, (Cav. G.) Vita scritta dallo stesso, *Roma*, 1792—Amaduzzi (G. C.) Discorso funebre in Lode del Cav. A. R. Mengs, *ivi*, 1780—Boni (Cav. O.) Elogio di P. G. Batoni, *ivi*, 1787—Componimenti nella Morte di D. Farsetti (raccolti da Fra G. T. Farsetti), *Venezia*, 1787—De Rossi (G. G.) Lettera sopra due Quadri dipinta da G. Landi, *printed on blue paper* (*carta azzurrina*), *Roma*, 1795—Derossi (G. G.) Lettera intorno ad una Serie di Gemme intagliate, *Torino*, 1793
a collection of very scarce and interesting tracts *in one vol.*

1284 Description des Beautés de Gênes et de ses Environs, *plates*, *Gênes*, 1819; and others *5 vol.*

1825 Deseine (F.) Nouveau Voyage d'Italie, 2 vol.
old calf, with the arms of the Marquis of Rockingham stamped on the sides *Lyon*, 1699

1826 Deseine (F.) Rome Moderne, avec toutes ses Magnificences et ses Delices, 6 vol. in 3, *many plates*
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1827 Desenfans (Noel) Descriptive Catalogue of the King of Poland's Pictures, 2 vol. in 1, *calf*, 1801—Second Edition, 2 vol. in 1, *half calf*, 1802 *2 vol.*

1828 Des-Masures (L.) Bergerie spirituelle, *with music for four voices*, *Genève*, 1566—Eclogue spirituelle sur l'Enfance de Henri Marquis du Pont, Fils premier-nay de Charles Duc de Lorraine, *with music for four voices*, *ib.* 1566, *rare* *in one vol.*

1829 Des Michels, History of the Middle Ages, translated by T. G. Jones, 1841—Finlay's Miscellanies, *Dub.* 1835—The Goblins of Neapolis, *plates*, *ib.* 1836—Accredited Ghost Stories, 1823 *4 vol.*

1830 Deville (A.) Tombeaux de la Cathédrale de Rouen, *plates* *Rouen*, 1837

1831 Dhuëz (N.) Guidon de la Langue Italienne, avec trois Dialogues, La Mora Comedia, Proverbs, &c.
calf gilt, very rare *Leyde, B. & A. Elseviers*, 1641

*** The Ghirlanda di Proverbi at end is by Antonio Vignali di Bonagiunta.

1832 Dibdin (T. F.) Introduction to the Knowledge of the Greek and Roman Classics, *first edition*, *calf* *Gloucester*, 1802

1833 Dibdin (T. F.) Introduction to the Greek and Latin Classics, *second edition* 1804

1634 Dibdin (T. F.) Bibliomania, FIRST EDITION, 1809—Observations on the Mentz Bible (1450-55), 1811 *in one vol.*

1835 Dictionarium Polygraphicum, or the whole Body of Arts regularly digested, 2 vol. *plates* 1735

1836 Dictionnaire des Proverbes François, et des façons de parler comiques, burlesques, et familieres, &c. *Paris*, 1749

1837 Dictionnaire Theologique-Portatif, contenant l'exposition et les preuves de la Revelation, &c. *Paris*, 1756—Vie de Saint Bruno, *plate*, *Rouen*, 1812—Mythologie comparée avec l'Histoire, 2 vol. *Paris*, 1804; and others *7 vol.*

1838 Dictionnaire Historique, Litteraire, et Critique (par l'Abbé Barral, aidé des PP. Guibaud et Valla), 6 vol.
calf *Avignon* (*Soissons et Troyes*), 1758-59

1839 Dictionnaire Historique des Mœurs, Usages, et Coutumes des François, 3 vol. *Paris*, 1767—Principes du Droit Naturel et Politique, 3 vol. *Genève*, 1764 6 *vol.*

1840 Dictionnaire Universel des Synonymes François, 3 vol. *Paris*, 1801; and others 8 *vol.*

1841 Didymi Clerici Prophetæ Minimi Hypercalypseos liber, *cuts*, *Pisis*, 1815—Pro lapide primo ad fundamenta ædis Magnæ Matris Dei, *Aug. Taur.* 1818 2 *vol.*

1842 Dionigi (Mariana) Precetti elementari sulla Pittura de Paesi, *plates* *Roma*, 1816

1843 Discorsi letti nella I. R. Accademia di Belle Arti di Venezia in Occazione della Distribuzione de' Premj degli Anni 1812-15 *Venezia*, 1815

1844 Dissenters. Collection of Cases and other Discourses written to recover Dissenters to the Communion of the Church of England, by some Divines of the City of London, 3 vol.
old calf 1718

1845 Ditzinger (L.) Tubingæ Delineatio, *engraved title, description, and* 12 *plates, rare*

1846 DIURNUM SECUNDUM CONSUETUDINEM SANCTI DOMINICI
A VERY RARE EDITION, *printed in red and black, with woodcuts, morocco extra, neatly tooled and gilt, g. e.*
Venet. L. A. de Giunta, 1509

*** UNKNOWN TO BRUNET. This copy has some additional Prayers in Manuscript. The wood engravings are executed with great spirit, and in a superior style of art.

1847 Documenti Morali utilissimi et necessarii ad ogni Persona, *woodcut border to title-page* *Parma*, 1570

1848 [Dodd (Charles)] The Protestants Tryal (in Controverted Points of Faith) by the Written Word
very scarce *Brussels*, 1745

1849 Dodd (W.) Discourses on the Miracles and Parables of Christ, 4 vol. 1809

1850 Dodd (T.) Connoisseur's Repertory, 6 vol.
LARGE PAPER, *printed on one side only* 1824

1851 Dodington (G. B.) Diary, 1749-61 *Salisbury*, 1784

1852 Dodsley (J.) Fugitive Pieces on Various Subjects, 2 vol. 1765

1853 Dolce (L.) il Marito, Comedia, *Vinegia*, 1547—Il Capitano Comedia con la Favola d'Adone, *ivi*, 1547—Il Roffiano, Comedia, *ivi*, 1551 *in one vol.*

1854 Dolce (L.) Giocasta, Tragedia *Vinegia, Aldo*, 1549

QUARTO.

1855 Cocchi (A.) del Matrimonio Discorso, *Londra*, 1762—Risposto in Favore del Matrimonio, *Lucca*, 1763 *in one vol.*

1856 Cocchi (A.) del Matrimonio. Testo di Lingua
half morocco, uncut *Parigi*, 1762

1857 Cockerell (C. R.) Iconography of the West Front of Wells Cathedral, with Appendix on the Sculptures of other Medieval Churches, *with the extra plates* 1851

1858 Coldonese (Pandolfo) il Filotomo, Dialogo (Apologia contro gli Abusi dello Sberettare) *Bergamo*, 1594

1859 Coleti (G. A.) Catalogo delle Storie particolari delle Città e de' Luoghi d'Italia, *uncut, scarce* *Vinegia*, 1779

1860 Colanelli (L.) de Laudibus Florentiæ Panegyricum *Florentiæ*, 1614

1861 Collenuccio (Pandolfo) e Mambrin Roseo Compendio dell' Istoria del Regno di Napoli con la Giunta per tutto l'Anno 1586 di Tomaso Costo, 3 vol. in 1
old red morocco *Venetia*, 1591

1862 Collenuccio (P.), M. Roseo et T. Costo, Istoria del Regno di Napoli, 3 vol. in 1, *vellum* *Venetia, Giunti*, 1613

1863 Colonna. Catalogo dei Quadri e Pitture esistenti nel Palazzo dell' Eccellentissima Casa Colonna in Roma
half vellum *Roma*, 1783

1864 Colonna Marchesana di Pescara (Vittoria) Rime Spirituali, *Vinegia*, 1546—Frangepane (C.) Oratione nella Creatione del Principe Donato, *ivi, s. a.* *in one vol.*

1865 Compagni (Dino) Istoria Fiorentina (1280-1312)
half calf gilt, uncut, Testo di Lingua
Firenze, D. M. Manni, 1728

1866 Compagnia del Mantellaccio con l'Aggiunta nuovamente poste in terza Rima, *woodcut, the imprint is in facsimile*
red morocco extra, g. e. by Duru *Fiorenza*, 1572

*** Extremely rare. The Gradenigo copy sold for 133 francs.

1867 Compagnia del Mantellaccio, componimento del Secolo XV citato dagli Accademici della Crusca (in terza Rima)
facsimile of the first edition (*Firenze*, 1489), *only* 200 *copies printed, half morocco, uncut* *Firenze*, 1861

1868 Conant (Malachi) Urim and Thummim, a Sermon preached at Lewes in Sussex
presentation copy from the author to Geo. Gooddall, of Exeter College *Oxford*, 1669

1869 Concilia. Gesta duorum Conciliorum Magunciaci et Wormaciensis præterea capita non pauca Synodorum
with MS. note stating it to have belonged to Martin Luther
Basil. 1532

1870 Congreve (W.) Plays, namely—Old Batchelour, 1693; Double Dealer, 1694; Love for Love, 1695; Mourning Bride, 1679 (1697); Way of the World, 1700; Judgment of Paris, 1701; Semele, *printed by Baskerville, taken from the Works*, 1761, *half russia* *in one vol.*

1871 Conte (Giusto de') La bella Mano con una Raccolta di Rime antiche Toscane, *frontispiece* *Verona*, 1753

1872 Contrasto della Bianca e della Brunetta (in ottava Rima) con una Frottola di Bellizari di Cigoli, *woodcut*
Bassano e Trevigi, G. Molino, s. a.

1873 Cooke (W.) Picture of the Isle of Wight, 86 *plates, illustrated with additions* 1808

1874 Coppi (G. V.) Annali, Memorie ed Huomini illustri di San Gimignano, 2 vol. in 1, *vellum* *Firenze*, 1695

1875 Coppo (Piero) del Sito de Listria, *with the rare xylographic map* *Venetia*, 1540

1876 Cornaro (L.) Discorsi della Vita sobria *Padova*, 1699

1877 Cordara de' Conti di Calamandrana (G.) de' Vantaggi dell' Orologio Italiano sopra l'Oltramontano
scarce *Alessandria*, 1783

1878 Coronis Elogiastica et Poetica cum Notis Theologicis, Criticis, Historicis Jac. Gaddii *Firmi*, 1643

1880 Corradini de Allio (J. F.) Lexicon Latinum Criticum *Venet.* 1742

1881 Corrado IV. Elezione di Corrado Quarto Figlio dell' Imperatore Federigo in Re de' Romani
facsimile of the original cotemporary Manuscript (*limited to* 124 *copies*), *half morocco* *Firenze*, 1860

1882 Corsica. Historia di Corsica da G. della Grossa, P. A. Monteggiani, M. A. Cercaldi ed A. P. Filippini, *woodcut portrait of Filippini*
calf extra, with the arms stamped in gold on sides *Turnon*, 1594

1883 Corte (Girolamo dalla) Istoria di Verona, 2 vol.
red morocco *Verona*, 1593 *&* 1592

*** Containing an Account of Sir John Hawkwood's Exploits and the romantic Story of Romeo and Juliet.

1884 Corticelli (S.) della Toscana Eloquenza Discorsi cento
vellum, Testo di Lingua *Bologna*, 1752

1885 Cosmo I de Medici, Duca di Firenze, Solenne Entrata in Roma, 6 Nouembe 1560, *very scarce* *ivi*, 1560

1886 Cosimo I. Descritione della Pompa Funerale fatta nelle Essequie di Cosimo de' Medici Gran Duca di Toscana
vellum *Fiorenza, Giunti*, 1574

1887 Costume. Twenty-Two Plates of Costume of Strasburg, with a View of the City, engraved by Weis 1740

1888 Cottunius (Jo.) de conficiendo Epigrammate, *engraved title-page, half morocco* *Bonon.* 1632

1889 Crashaw (W.) Newes from Italy of a Second Moses; or, the Life of Galeacius Caracciolus, the Noble Marquesse of Vico
Mr. G. Steevens's copy 1608

1890 Crasso (L.) Elogii di Capitani illustri, *portraits* (*including Charles I, G. Monk Duke of Albemarle, Oliver Cromwell, and Sir Thomas Lord Fairfax*)
half vellum, uncut *Venezia*, 1683

1891 Crescenzi (G. P. de') Corona della Nobilità d'Italia, 2 vol.
vellum *Bologna*, 1639-42

1892 Crescenzi (Piero de') Trattato dell' Agricoltura, *portrait added, Testo di Lingua* *Firenze, C. Giunti*, 1605

1893 Crescimbeni (G. M.) Istoria della Volgar Poesia, 6 vol. *portrait, vellum* *Venezia*, 1730-31

1894 Croce (Marsilio della) Historia della publica et famosa Entrata in Vinegia del Re Henrico di Francia et Polonia, *woodcut on the title-page* *Vinegia*, 1574

1895 Croce (M. della) Historia della Entrata in Vinegia di Henrico III, Re di Francia, &c. *woodcut portrait*
half morocco, rare *Vinegia (Aldo)* 1574

1896 Cronichette antiche di varj Scrittori (A. Mannelli, S. della Tosi Gino Capponi, &c.) del buon Secolo della Lingua Toscana (edite da D. M. Manni)
LARGE PAPER, *vellum, uncut, Testo di Lingua* *Firenze*, 1733

1897 Crowne (W.) True Relation of all remarkable Places and Passages observed in the Travels of Thomas Lord Howard, Earle of Arundell and Surrey, Ambassadour to the Emperour of Germanie, *plate inserted* 1637

1898 Cruden (A.) Complete Concordance to the Holy Scriptures, *portrait, fine copy, old russia, m. e.* 1761

1899 Cruden (A.) Concordance to the Holy Scriptures, *portrait old russia* 1785

1900 Crusca. Atti dell' Imp. e Reale Accademia della Crusca, 3 vol. *Firenze*, 1819-29

1901 Cumberland (G.) Critical Catalogue of rare and valuable Italian Prints, *portrait* 1827

1902 Curioni (F.) della nobilissima Famiglia de i Monti di Verona, *arms and genealogical tree, cut in title, Verona*, 1587—Casilino (P. E.) Discorso intorno all' Origine & Conditione di Rovigo & della Famiglia Casilina, *plate, Venetia*, 1578—Valerini (F.) de Prandinæ Domus Origine Carmen, *ib.* 1598—Porcacchi (T.) Historia della Famiglia Malaspina, *Verona*, 1585
old red morocco, g. e. with the arms of Don H. Guzman, Conde de Olivares, stamped in gold on sides *in one vol.*

1903 Custodis (Dominici) Deliciæ Urbis Romæ Divinæ et humanæ, *plates, Aug. Vind.* 1600—Septem Christi Jesu servatoris nostri effusiones sanguinis, 8 *plates by D. Custos, and* 9 *others by the same* *oblong. in one vol.*

1904 Cuttings from Newspapers, various packages, *one* endorsed chiefly Fires, Murders, Disasters, &c.; *another*, Environs of London, &c.; *another*, Vauxhall, *mostly dated*

1905 DALLAWAY (JAMES) HISTORY OF THE WESTERN DIVISION OF THE COUNTY OF SUSSEX, including the Rapes of Chichester, Arundel, and Bramber, with the City and Diocese of Chichester, 2 vol. in 3, *second edition of vol. II, part* 1, *edited by Cartwright, many plates, portraits, and coats of arms, vol. I bound, the others in boards* 1815, 1832, *&* 1830

1906 Dalrymple (A.) Oriental Repertory, published in 8 numbers, from 1791 to 1797, 2 vol. *many maps and plates*
250 *copies only printed for the East India Company* 1791-7

1907 Dante Alighieri, Convivio
FIRST EDITION, *with MS. notes said to be by* LUIGI PULCI, *half morocco* *Firenze*, 1490

1908 Dante Alighieri e Gio. Boccacci, Prose, *woodcut of a figure, seated, at head of preface*
LARGE PAPER, *half calf gilt, uncut, Testo di Lingua* *Firenze*, 1723

1909 Dante e Boccaccio. Another edition (*woodcut of mask of Medusa at head of preface*), *under the same date, with MS. note by Dr. Wellesley pointing out the variations of the two editions* *ivi*, 1723

1910 Dante Alighieri e di Gianozzo Sacchetti Rime messe ora in Luce sopra Codici Palatini con discorso da F. Palermo
LARGE VELLUM PAPER *ivi*, 1857

1911 Dante Alighieri, Sette Salmi Penitenziali trasportati alla volgar Poesia ed altre sue Rime spirituali (Credo, &c.) illustrate con Annotazioni dall' Abate F. S. Quadrio, *portrait uncut* *Bologna*, 1753

1912 Dante Allighieri, La Divina Commedia ricorretta sopra quattro dei più autorevoli Testi a Penna da C. Witte, *photograph of Dante* *Berlino*, 1862

1913 Dante, Divina Comedia; a Series of 111 Plates engraved by Piroli, from the composition of Flaxman
half morocco, top edges gilt *obl.* 1802

1914 Danti (Egnatio) La Sfera di Proclo tradotta da M. Egnatio Danti con le Annotazioni & con l'Uso della Sfera del medesimo, *Fiorenza, Giunti*, 1573—Trattato dell' Uso et della Fabbrica dell' Astrolabio di F. Egnatio Danti con l'Aggiunta del Planisferio del Roias, *woodcuts*, FIRST EDITION, *very scarce*, (*Libri's copy sold for £2. 12s. 6d.*), *ivi*, 1569—La Prospettiva di Euclide tradotta dal R. P. M. Egnatio Danti insieme con la Prospettiva di Eliodoro Larisseo, *diagrams*, *ivi*, 1573—Heliodori Larissæi Capita Opticorum Græce et Latine, FIRST EDITION, *ivi*, 1573
fine copies, vellum, Testi di Lingua *in one vol.*

1915 Danti (F. Egnatio) Trattato del Radio Latino inventato da L. Orsini, *plates, uncut* *Roma*, 1583

1916 [Dati (C.)] Lettera a Filaleti della vera Storia della Cicloide e dell' Argento vivo, *very scarce* *Firenze*, 1663

*** Containing the correspondence of Galilei, Torricelli, Roberval, Mersenne, &c.

1917 Dati (C.) Vite de Pittori antichi
LARGE PAPER, *very rare* (*unknown to Brunet*), *calf extra, Testo di Lingua* *Firenze*, 1667

1918 Dati (C.) Vite de Pittori antichi, *Testo di Lingua* *ivi*, 1667

1919 Dati (C.) Panegirico alla Maesta Cristianissima di Luigi XIV
half calf gilt, Testo di Lingua *ivi*, 1669

1920 Dati (C.) Vite de' Pittori antichi *Napoli*, 1730

1921 Dati (Goro) Istoria di Firenze (1380-1405) con Annotazioni *Firenze*, 1735

1922 Davanzati (B.) Scisma d'Inghilterra con altre Operette
LARGE PAPER, *woodcut portrait, calf, Testo di Lingua* *Fiorenza*, 1638

1923 Davanzati. Another copy, *small paper, morocco* *ivi*, 1638

1924 Davila (H. C.) Historia delle Guerre Civili di Francia *Venetia*, 1634

1925 De Bry. Pannoniæ Historia Chronologica: Res per Ungariam, Transylvaniam hoc bello gestæ, vitæ item acta et Victoriæ, etc. *portraits and plates engraved by De Bry* *Francof.* 1596

1926 De Gregory (G.) Istoria della Vercellese Letteratura ed Arti, 4 vol. in 8, *portraits and plates*
half morocco, uncut *Torino*, 1819-24

1927 Delfico (Cav. M.) Memorie storiche della Repubblica di San Marino, *half green morocco, g. e.* *Milano*, 1804

1928 Della Bella (S.) Six Views of Shipping, *Israel ex.* *Paris, s. d.*

1929 Della Valle (Guglielmo) Lettere Sanesi sopra le belle Arti, 3 vol. *plates, autograph and MS. notes of Wm. Young Ottley*
Venezia 1782 *e Roma*, 1785-86

1930 Della Valle (P.) Viaggi divisi in tre Parti cioè, la Turchia, la Persia e l'India, 4 vol. *with Life by G. P. Bellori (from the edition of* 1662), *and portraits and maps (from the French translation) added*
fine copy in old red morocco *Roma*, 1650-58-58-63

1931 Demetrio Falerio della Locuzione volgarizzato da P. Segni
russia, g. e. Testo di Lingua *Firenze*, 1603

1932 Demontiosii (Lud.) Gallus Romæ Hospes, *plates and cuts*
blue morocco, VERY RARE *Romæ*, 1585

1933 Dennistoun (J.) Illustrations for the Memoirs of the Dukes of Urbino, *plates and facsimiles, one of the few copies taken off on india paper, with autograph note of Mr. Dennistoun* 1851

1934 Deville (Ant.) Descriptio portus et urbis Polæ, *plates*
fine copy *Venet.* 1633

1935 Dictionnaire François-Allemand et Allemand-François, 2 vol.
russia, m. e. *Strasb.* 1800-1

1936 Dinarelli (B.) Uffici della Corte Romana *Bologna*, 1621

1937 Diodoro Siciliano Historia overo Libraria historica tradotta da F. Baldelli, 2 vol. in 1
calf, Testo di Lingua *Vinegia*, 1575

1938 Diogenes Laertius de Vitis Philosophorum Gr. et Lat. cum commentariis integris doctorum virorum, cura Meibomii cum Observationibus Æg. Menagii, 2 vol. *Amst.* 1692

1939 Diogenes Laercio traducido e ilustrado con notas por Jos. Ortiz y Sanz, 2 vol. *Madrid*, 1792

1940 Doglioni (G. N.) Theatro universale de' Prencipi et Historie del Mondo, 2 vol.
JAMES I.'S COPY, *with the Royal Arms of England stamped in gold on sides, but rebacked* *Venetia*, 1606

1941 DOLCE (L.) LE TRASFORMATIONI (di Ovidio) in ottava Rima
PRINTED ON BLUE PAPER (*carta azzurra*), *numerous spirited woodcuts (including Mappamondo with* AMERICA)
EXTREMELY RARE, *if not* UNIQUE *Venetia, Giolito*, 1553

1942 Dolce (L.) Vita di Carlo V Imp. *portrait, Vinegia*, 1567—Desbarres (A.) Immortalita dell' Imp. Carlo V tradotta da L. Dolce, *ivi*, 1566 *in one vol.*

1943 Dolfi (P. S.) Cronologia delle Famiglie nobili di Bologna, *frontispiece and numerous coats of arms, half russia* *Bologna*, 1670

1944 Dolfi. Another copy, *wants frontispiece* *ivi*, 1670

1945 Dominici (B. de) Vite de' Pittori, Scultori ed Architetti Napoletani, 2 vol. *Napoli*, 1742

1946 Donati (A.) Roma Vetus ac Recens utriusque aedificiis ad eruditam cognitionem expositis, *plates and cuts* *Romæ*, 1725

1947 Doni (A. F.) I Marmi, *woodcuts*, *Vinegia*, 1552—La Moral Filosophia, *woodcuts*, *ivi*, 1552—Trattati diversi di Sendebar Indiano Filosopho morale, *woodcuts*, *ivi*, 1552—Inferni, *woodcuts*, *ivi*, 1553—La seconda terza e quarta Parte de Marmi, *woodcuts*, *ivi*, 1552—Il Cancellieri, 2 parts, *ivi*, 1562—Il Petrarcha, *ivi*, 1575—Sopra l'Effigie di Cesare fatta per E. Vico, *ivi*, 1550, *calf extra, g. e.* *in six vol.*

1948 Doni (A. F.) I Mondi Primo Libro, *portraits and other curious woodcuts*
calf extra, g. e. by C. Lewis, scarce *Vinegia, F. Marcolini*, 1552

1949 Doni (A. F.) I Marmi, 4 parts in 1, *fine woodcuts* (*including portraits*), *green morocco, g. e.* *Vinegia*, 1552

1950 Doni (G. B.) I Marmi, 4 parts in 1, *woodcuts* *Venetia*, 1609

1951 Doni (G. B.) Compendio del Trattato de' Generi e de' Modi della Musica, con un Discorso sopra la Perfettione de' Concenti, &c. *with the folding plate and the music*
uncut *Roma*, 1635

1952 Donzelli (G.) Partenope liberata
half russia, g. e. rare *Napoli*, 1647

1953 Dorio (D.) Istoria della Famiglia Trinci, *plates*, *uncut*, *Foligno*, 1688—Jacobilli (L.) Discorso della Città di Foligno, *uncut*, *ivi*, 1646—Pontano (Fabio) Sopra l'Antichità di Foligno, *Perugia*, 1618 *in one vol.*

1954 Diestense (P. Faustino) Un' altra Alessio: overo Narrativa della Vita d'un Figlio et d'una Madre Scozzesi (Vita del P. Arcangiolo Scozzese Capuccino & della Signora Margarita Gordonica), *half morocco, g. e.* *Modona*, 1634

*** A very rare life of John Forbes (afterwards Father Archangel), and of his Mother Margaret Gordon, whose husband (called by the author Conte di Forbes), turning Protestant, divorced and persecuted his wife and son. It is not mentioned by Lowndes.

1955 Driuasten (Andrea Angelo Duca & Conte) Genealogia d'Imperatori insino al presente Anno 1552, *vellum* *Roma*, 1552

1956 Drummond (W.) Polemo-Middinia Carmen Macaronicum; accedit Jacobi V Christ's Kirk on the Green, Notis E. Gibsoni, *Oxon.* 1691—Brett (A.) Restauration, a Poem, 1660—Jortin (J.) Lusus Poetici, 1748—Italian Dialogues, 1776 (4)

1957 Duchesne ainé, Essai sur les Nielles, gravures des Orfèvres Florentins du XV Siècle, *plates*
LARGE DUTCH PAPER, *on which only six impressions were taken off* *Paris*, 1826

1958 Duck (A.) Vita Henrici Chichele Archiepiscopi Cantuariensis
fine clean copy *Oxon.* 1617

1959 Duck (Arth.) Vita Henrici Chichele Archiepiscopi Cantuariensis sub regibus Hen. V et VI, *calf, g. e.* *Oxon.* 1617

1960 Du Fresnoy (C. A.) Art of Painting, translated by Dryden, *frontispiece by Gribelin, from the Countess of Pomfret's library* 1695

1961 Du Fresnoy (C. A.) Art of Painting in English Verse, by Mason, *York*, 1783—Fuseli (H.) Lectures on Painting, *vignette by Blake*, 1801—Opie (J.) Lectures on Painting, *portrait*, 1809 *in one vol.*

1962 [Dunton (John)] Post Angel, in five parts, viz.: Remarkable Providences, Lives and Deaths of Eminent Persons, New Athenian Mercury, Publick News and Books lately publish'd, 2 vol. in 1
with autograph of R. Mylne, calf, very scarce 1701

1963 Durand (J. N. L.) Précis des leçons d'Architecture, 2 vol. *plates* *Paris*, 1819-21

1964 Durante (Castore) Herbario nuovo, *numerous woodcuts of plants half calf gilt* *Venetia, Giunti*, 1636

1965 Duret (C.) Thresor de l'Histoire des Langues de cest Univers *Col.* 1613

1966 Edwards (Edw.) Anecdotes of Painters who have resided or been born in England
LARGE PAPER, ILLUSTRATED *with many additional portraits and plates, half russia, top edges gilt* 1808

1967 Edwards (J.) Companion from London to Brighthelmston, *maps and plates, half russia by Kalthoeber* 1801

1968 Eichovii (Cypriani) Liber insignium aliquot Itinerum cum ex Augusta Vindelicorum, tum aliis Europæ, Asiæ et Africæ civitatibus oppidisque, *plates, half calf* *obl. Ursellis*, 1606

1969 Emblems. Politisches Schatz-Kæstlein: Thesaurus Philo-Politicus, vol. I, *parts 7 and 8 and vol. II four parts, containing 310 beautiful plates, and a portrait of Henricus Kornmannus* *Franckf.* 1626-30

1970 Enfield (W.) Preacher's Directory, *half calf gilt* 1782

1971 Engenio Caracciolo (Cesare d') Napoli Sacra, *with the autograph of "J. E. M. De Rieux Marquis d'Asserac ajetté à Naples le 12 Oct. 1629," who has added at end in MS. several French and Latin Poems* *Napoli*, 1624

*** Rare; Coleti distinctly states that the date is 1623, "*e non 1624 come vien notato.*" This copy, however has the titlepage dated 1624.

1972 England. Das Neu-geharnischte Gross-Britannien, *many portraits, plates and maps* *Nurnb.* 1690

1973 English History. A very curious volume of Translations into Dutch from the English, relating to the Execution of Mary Queen of Scots, the Coronation of James I, the Gunpowder Plot, &c. 39 Tracts in 1 vol. 1586-1688

1974 Engravings. Duodecim Fidei Apostolici Symbola Iconibus edita a T. de Leu, *engraved titlepage and 12 other plates*—Historia Susannæ, *two sets of 6 plates each by T. de Leu*—Quatuor Elementa, *after M. De Vos, by J. Sadeler*—The Seasons by Ant. Tempesti, 1592—Views of Brabant, 24 *plates by N. J. Visscher*, 1612; with other Engravings by Tempesta, &c. *very scarce* *in 2 vol.*

1975 Engravings. Livre de Portraiture recueilly des Œuvres de Joseph de Rivera dit l'Espagnolet, 23 *plates, the bottom portion of No.* 21 *cut off and mended* *Paris, s. d.*

1976 Engravings. Variæ Cœnotaphiorum, tumulorum et mortuorum monumentorum formæ a J. Vredemanno, 27 *plates by Philip Galle, fine impressions*—Designs for Wells, Porches, &c. *by Hans de Vriese,* 24 *plates by Philip Galle, fine impressions* —Ornamental Devices, &c. by Jo. And. Maliolus, 16 *plates, Romæ,* 1608 — Animalium, Quadrupedum, omnis generis veræ et artificiosissimæ delineationes, pictore Marco Gerardo Brugense, 19 *plates, fine impressions, Antv. E. Hoeswinckel,* 1583, in 1 vol. *rough calf* *obl. size*

1977 Engravings. Virginis Mariæ Vita, 18 *plates by Theod. Galle*— Speculum Virginitatis, 7 *plates by H. Wierx*—Typus Castitatis, 9 *plates by H. Wierx*—Imago Christi, 8 *plates by H. Wierx*—Jesu Christi Infantia, 13 *plates by H. Wierx*— Nobilissima Crucis Christi Vestigia, 9 *plates by H. Wierx*— Passio Christi, 18 *plates by H. Wierx*—Ecclesiæ Catholicæ Septem Sacramenta, 8 *plates*—Basilicæ Romæ, 7 *plates by Adrian Collaert*—Historia Jonæ, 4 *plates by A. Wierx* —Four Quarters of the Globe, 4 *plates by Crisp. Passe* —Ornamental Designs for Chasing, &c. 10 *plates by Theod. Galle*—Another set, 10 *plates by Theod. Galle, dated* 1604— Variæ Comarum et Barbarum formæ, 18 *plates by Phil. Galle,* together 143 Engravings, *red morocco, g. e.* *in one vol.*

1978 Ephemerides, A.D. 1497, *half morocco* *sine nota*

1979 Epistola de Miseria Curatorum, *woodcut on the title-page, an early edition, consisting of* 8 *leaves, with* 36 *lines in a full page* *sine ullâ notâ*

1980 Epistole ad Evangelj che si leggono tutto l'Anno alle Messe tradotti di Remigio Fiorentino con alcuni Sermoni, *woodcuts* *Venezia,* 1808

1981 Epithalamia in nuptias Friderici Comitis Palatini et Elisabethæ Jacobi Regis filiæ *Oxon.* 1613

1982 Epithalamia in Caroli Regis cum Henrietta Maria Connubium *ib.* 1625

1983 Erizzo (S.) Discorso sopra le Medaglie de gli Antichi, *numerous cuts of medals* *Venetia,* 1559

1984 Eucharistica Oxoniensia in Caroli Regis e Scotia reditum LARGE PAPER, *wormed, limp vellum* *Oxon.* 1641

1985 Euclide, La Prospettiva tradotta dal R. P. M. Egnatio Danti. Insieme con la Prospettiva di Eliodoro Larisseo (col Testo Greco e la Versione Latina), *with autograph signature and notes of* E. Torricelli
red morocco extra, Testo di Lingua *Fiorenza, Giunti,* 1573

1986 Euclide, La Prospettiva tradotta dal R. P. M. Egnatio Dante insieme con la Prospettiva di Eliodoro Larisseo Greco ed Italiano dal medesimo, *diagrams, autograph of* "Francesco di Cosmo Medici," *the second Grand-Duke of Tuscany* *ivi,* 1573

1987 Euripidis Tragœdiæ, Fragmenta, Epistolæ, ex editione J. Barnesii nunc recusa, curavit C. D. Beckius, 3 vol. in 2
russia *Lips.* 1778-88

1988 Exhibition Catalogues, viz. British Institution, fifteen, between 1807 and 1853; Society of Painters in Water Colours, for 1814, 1832, 1833 and 1837; Royal Academy, 1823, 1847, 1854 and 1857; Art Union Prizes, 1851 (24)

1989 Fabricii (J. A.) Bibliographia Antiquaria, de scriptoribus Antiquitatum, Hebr. Gr. Rom. et Christianarum, *front.* *Hamb.* 1716.

1990 Fabricii (Jo.) Historia Bibliothecæ Fabricianæ, 6 vol. *Wolffenbuttelii*, 1717-24

1991 Fabyan (R.) Chronicles of England and France, reprinted from Pynson's Edition, &c. with Preface and Index by Sir Henry Ellis 1811

1992 FACCIO DEGLIUBERTI FIORENTINO OPERA CHIAMATO DITTA MUNDI VUOLGARE (in Terza Rima)
fine large copy, with device of L. A. Giunta on title Venetia, 1501

*** In this Poem, written in the age of Dante, will be found interspersed Pieces of Poetry in Modern Greek, Provençal, Limousin and French. The work contains much curious geographical and historical information. A portion of it is devoted to the description of England. (See also Lot 2031.)

1993 Facciolati (J.) Ortografia moderna Italiana *Padova*, 1772

1994 Fagiuoli (G. B.) Rime Piacevoli, 6 vol. *Firenze*, 1729-34

1995 Falconecto tucto Hystoriato Stampato di Nuovo. [Seguita la uendecta di Falconecto]
AN EXCESSIVELY RARE METRICAL ROMANCE OF CHIVALRY (*in ottava Rima*), *with large woodcut of Falconecto on horseback, and* 17 *other small wood engravings representing battles, fine copy in gilt vellum*
Stampato ad stanza di Bernardo da Pescia, s. a. (*circa* 1520)

*** This copy, the only one known, was purchased for Mr. Heber in Hibbert's sale for £4. 18s., as appears by his MS. note. Neither M. Melzi nor Dr. Ferrario was able to see the edition and quote its existence solely on the authority of the Hibbert Catalogue, both asserting the impossibility of deciding which of the two Poems, "*Falconetto delle Battaglie*" or "*La Vendetta*" the volume contained. That Brunet also never met with a copy is quite certain, for he *thinks* Mr. Hibbert's volume contained the Vendetta, which he describes as a Poem written also "*en stances de huit vers mais beaucoup plus étendu.*" Such, however, is not the fact, for like most *thinking* bibliographers Brunet is in error, as the volume commences—

O vero justo sancto & sommo Idio
cōforto & speme dogni tuo avocato, &c.

thus proving that it is identical with "*Falconeto delle Bataie,*" which, according to Ferrario, ends like the present with—

et lalma pigli poi che saro morto.

This is followed by the Vendecta, consisting of eleven stanzas only, commencing—

Poi che il dardā fu assai doluto
di Falconecto suo charo figluolo, &c.

and ending—

& se certo nuoi esser del mio decto
ua leggi ellibro inter di Falconecto.

1996 Faleti di Trignano (Conte G.) La Musica tradotta in ottava Rima da G. M. Verdezotti, *half morocco scarce* *Venetia appresso N. Bevilacqua (Aldo)*, 1562
1997 Fanelli (F.) Atena Attica, *plates* *Venezia*, 1707
1998 Farinati-Uberti (A.) Notizie della Terra di Cutigliano, &c. *plates of arms, half morocco* *Lucca*, 1739
1999 Fauchet (Cl.) Œuvres, *fine portrait by Gaultier* *Paris*, 1610
2000 Federici (F.) Lettere al Sign. Gasparo Scioppio sulla Republica Genovese, 2 parts in 1, *scarce* *Genova*, 1641-42
2001 Fellowes (W. D.) Historical Sketches of Charles the First, Cromwell, Charles the Second, and the principal personages of that period, *portraits, facsimiles of autograph letters, &c.* *Paris*, 1828
2002 Ferrara. Cariola (A.) Ritratti de S. Principi d'Este Signori di Ferrara, *fine portraits, uncut* *Ferrara*, 1641
2003 Ferrarius (J. B.) de Florum cultura, *plates fine copy, uncut* *Romæ*, 1633
2004 Ferrerio (G.) La vera Significatione della Cometa *half calf gilt* *Fiorenza*, 1577
2005 Fichardi (Jo.) Virorum illustrium atque memorabilium Vitæ, *among whom are Dr. John Colet and Sir Thomas More* *Francof.* 1536
2006 Fichardi (J.) Vitæ Recentiorum Jureconsultorum *Patavii*, 1565
2007 Filicaia (V. da) Canzoni in Occasione dell' Assedio e Liberazione di Vienna, *presentation copy, with author's autograph inscription, half morocco, Testo di Lingua* *Firenze*, 1684
2008 Filicaia (V. da) Canzoni *half calf gilt, Testo di Lingua* *ivi*, 1684
2009 Filicaia (V. da) Poesie Toscane, *portrait fine copy in vellum, Testo di Lingua* *ivi*, 1707
2010 Fineschi (V.) Istoria di alcune antiche Carestie e Dovizie di Grano occorse in Firenze LARGE PAPER, *with MS. notes by Baldovinetti* *ivi*, 1767

FOLIO.

2011 Engravings. Collection of Views of Cities, English and Foreign, Public Buildings, &c., with a few original drawings, together upwards of 400 in number in 1 vol. *from the library of John Lord Percival*
2012 Engravings. Twenty-five plates illustrative of the Loves of the Gods, after Leonardi Thiry, a Flemish painter *obl.* (1630)
2013 Engravings. Vestigi delle Antichita di Roma, Tivoli, Pozzuolo et altri luochi, 50 *plates by M. Sadeler*, 1660—Nuovo Teatro delle Fabriche, et Edificii in Prospettiva di Roma Moderna, 3 *books*—Le Fontane di Roma, 3 *books, together* 156 *plates by G. B. Falda*—Leonis X admirandæ virtutis Imagines, 16 *plates*—Parerga atque Ornamenta in Vaticani Palatii Xystis, 43 *plates*—Admiranda Raphaelis monumenta (The Cartoons), 14 *plates*—Statuæ Urbis Romæ, 52 *plates*—On. Panvinii Triumphi, 11 *plates, fine impressions* *oblong. in one vol.*

2014 Episcopii (J.) Signorum Veterum Icones, *title and* 100 *plates*—Paradigmata Graphices variorum Artificum per J. Episcopium ex formis N. Visscher, *title and* 57 *plates*
half russia *Amst. s. a.*

2015 Epistolas y Evangelios por todo el año con sus doctrinas y sermones de la correcion d'Ambrosio Montesino
gothic letter, *numerous woodcuts, some of the head lines partly cut off* *Sevilla, Cromberger*, 1540

2016 EPISTOLE & EVANGELII VOLGARI HYSTORIADE, *printed within woodcut borders, with beautiful wood engravings by* MARC ANTONIO (*with his cypher*), *and* AGOSTINO VENEZIANO
calf extra, g. e. EXCESSIVELY RARE *Venetia*, 1512

*** A most important work for the history of wood engraving, as it proves beyond a doubt that Marc Antonio Raimondi and Agostino Veneziano engraved on wood as well as copper. Heller, who informs us that Agostino by some had been mentioned as an engraver on wood, but that there was not the slightest foundation for such a surmise, was totally ignorant of any attempt, even by Raimondi, an ignorance shared by Bartsch, and all others who have given a list of his works. This volume ought to be secured for one of our public libraries as an extraordinary curiosity.

2017 Erasmi Adagia, H. Stephani animadversionibus, *ruled with red lines, old morocco, g. e.* *Paris*, 1579

2018 Essayists. The Rambler, from the commencement March 20, 1749-50, to March 17, 1752, 2 vol. *original edition, with numerous alterations and corrections, collated with the edition published in* 12*mo. in* 6 *volumes* 1750-2

2019 Essayists. The Tatler, by Isaac Bickerstaff, *original edition*, 271 Nos. *with portrait inserted and manuscript index* 1709-10

2020 Etching Club Publications, 4 Nos. *containing* 31 *plates*
privately printed 1838, &c.

2021 Etching Club. Twelve Plates after Redgrave, Townsend, Webster, &c. *privately printed* 1839

2022 Etching Club Publications. Thirty-two Plates by Horsley, Redgrave, Bell, Cope, Creswick, Townsend, Herbert, Stonhouse and Webster, 3 vol. *privately printed* 1838-9

2023 Euclide de gli Elementi Libri XV con gli Scholii antichi tradotti et con Commentarii illustrati da F. Commandino, *numerous diagrams, gilt vellum* *Urbino*, 1575

2024 EVANGELII con le Expositione fatte per Frate Simone da Cassia
fine copy in russia, scarce *Venetia, per Hannibal da Foxo*, 1486

2025 Evangelia IV Arabicè, *many woodcuts*
fine copy, old morocco, g. e. *Romæ*, 1590

2026 Exhortatio ad K. Virginem sacratam claustralem de virginitate et religione servanda, ITALICE
MANUSCRIPT ON VELLUM, *with initial illuminated in gold and colours* SÆC. XV

2027 Facciolati et Forcellini Lexicon totius Latinitatis, *portrait*, 4 vol.
fine copy, russia, m. e. *Patavii*, 1805

2028 FANTI (Sigismondo) TRIOMPHO DI FORTUNA, *numerous woodcuts* *Venegia, per A. da Portese ad instantia di Jacomo Giunta*, 1526

*** A very curious FORTUNE-TELLER, engraved throughout on wood, with the exception of the sixteen preliminary leaves and the Quatrains, giving the answers to the questions. Libri's copy, with a portion of a leaf restored by Harris, sold for £4. 4s. It is not mentioned by Renouard in his list of the Giunta productions.

2029 Farfan (Fernando de la Torre) Fiestas de la S. Iglesia Metropolitana, y Patriarcal de Sevilla, *portraits and plates* *Sevilla*, 1671

2030 Farinatoris de Wyenna (M.) Liber moralitatum elegantissimus magnarum rerum naturalium Lumen animæ dictus cum septem apparatoribus necnon sanctorum doctorum orthodoxæ fidei professorum, Poetarum etiam ac Oratorum auctoritatibus per modum Pharatræ collectis *fine copy* (*Aug. Vind. G. Zeiner*), 1477

2031 FAZIO DI GLUBERTI DITA MUNDI cumponuto in Terza Rima FIRST EDITION, *calf, very scarce* *Vicentia, Leonardo da Basilia*, 1474

*** One of the rarest of Italian Poems, which may be regarded as a most interesting autobiography of the Poet, who therein has given some curious details of his various travels. From internal evidence this poem must have been written about the year 1350, and has interspersed verses in French, Provençal, Limousin and Modern Greek. The poetical description of the British Empire is one of the earliest on record, and contains a most remarkable fact not generally known of Ireland being even then already famous for her woollen manufactures. The Floncel copy sold for 800 francs, and M. Libri's for £12. and £14s. 14s.

2032 Fer (N. de) Atlas Curieux ou le Monde réprésenté dans des Cartes du Ciel et de la Terre, 188 *maps and views of cities, churches, palaces, &c.* *obl.* *Paris*, 1705

2033 Ferrarii (Oct.) Origines Linguæ Italicæ *Patavii*, 1676

2034 Ferrarii (O.) Origines Linguæ Italicæ *ivi*, 1676

2035 Ferrariensium nonnullorum illustrium Icones ab Aloysio Ughi collectæ variisque notis exornatæ, *a collection of portraits mounted in a folio, with manuscript biographical notices* 1785

2036 Ferro (G.) Teatro d'Imprese, 2 vol. in 1, *portraits and numerous engravings* *Venetia*, 1623

2037 Ficino (Marsilio) Libro della Christiana Religione *Pisa*, 1484

2038 Fiddes (R.) Life of Cardinal Wolsey, *portraits and plates* *old calf* 1726

2039 Fine Art. Collection of Single Sheets, Circulars, Bills, Catalogues of Engravings by Volpato, Cipriani, Caracci, Raffaelle Morghen, R. Strange, Piranesi, and others *in one vol.*

2040 FIORI diversi cavati dalle Pitture di Mario de' Fiori, 24 *plates*, *Roma*, 1680—Fiori diversi intagliati da N. Rubert, 28 *plates*, *ivi*, 1640—Nuova Raccolta di Fiori dati in Luce per G. I. de Rossi, 16 *plates*, *ivi*, 1649—Nuova Raccolta di Fiori disegnati da I. Bailly et intagliati da A. van Westerhout, 13 *plates*, *ivi*, 1681—Fiori intagliati da Sadler, 12 *plates*, *senza nota*—Blumen und Früchten von J. F. Leopold, 5 *plates*, *senza nota*, *fine impressions*, *vellum* *in one vol.*

2041 Fisher (T.) Monumental Remains and Antiquities in the County of Bedford, 37 *plates in imitation of the original drawings*, 50 *copies only taken off*, *half morocco*, *top edges gilt* 1828

2042 Flandres (Comte de) Relation de l'Inauguration de l'Empereur Charles VI, comme Comte de Flandres à Gand, *fine large plates*, *Gand*, 1719—Liste et Ordre de l'Inauguration, *ib.* 1717; and a Flemish Tract, 1744 *in one vol.*

2043 Florio (J.) Italian and English Dictionary, revised and corrected by J. Davis 1688

2044 Foglietta (U.) Istorie di Genova tradotte per F. Serdonati, *portrait*, *Genova*, 1597 (*at end* MDCXVI *instead of* 1596)—Bonfadio (G.) Annali di Genova tradotti da B. Paschetti, *ivi*, 1597 (*at end* 1596), *vellum*, *Testi di Lingua* *in one vol.*

2045 Foscarini (M.) della Letteratura Veneziana Volume primo (*all published*), LARGE PAPER, *uncut* *Padova*, 1752

2046 France. A series of very curious Engravings illustrative of the Troubles in France from 1559 to 1570, with descriptions in French, 38 *plates*, RARE, *half morocco* 1570

2047 France. Another set of these very curious Engravings with descriptions in German, *consisting of title and* 39 *plates* *impressed vellum* 1570

2048 FRANCIA. Cronica breve de i Fatti illustri de' Re di Francia, *fine impressions of the* 62 *portraits*, *with short lives engraved beneath*, *half morocco* *Venetia*, *B. Giunti*, 1588

2049 Franco (Giacomo) Habiti d' Huomeni et Donne Venetiane con la processione della Ser. Signoria et altri particolari cioè Trionfi, Festa, Cerimonie Publiche delle nobilissima Citta di Venetia, 32 *plates*, *fine impressions*, *with autograph of Isaac Walton on the wrapper*; *from Mr. Horatio Walpole's library*

2050 Franco (Giacomo) Habiti d'Huomeni et Donne Venetiane con la Processione della S^ma^ Signoria et altri Particolari cioè Trionfi, Feste et Cerimonie publiche di Venetia, *portrait of Vincentio Gonzaga*, *Duke of Mantua*, *and* 26 *plates coloured* *Venetia*, 1609

2051 Franco. Another Edition, *fine impressions of the* 26 *plates* *ivi*, 1610

*** These editions contain three plates (Le Novizze in Gondola, Ritorno del Bucintoro and Giuoco del Calzo) not in the others.

2052 Franco. Another copy, with a Second Part by G. N. Doglioni, 42 *plates* *ivi*, 1610-14

2053 Franco (I.) Habiti d'Huomeni et Donne Venetiane con la Processione della Ser^ma^ Signoria et altri Particolari cioè Trionfi, Feste, Cerimonie publiche della nobilissima Città di Venetia, 32 *plates* *Venetia*, *s. a.*

2054 Fransone (Agostino) Armi delle casate nobile della Citta di Genova, 35 *plates* *Genova*, 1636

2055 Fuller (T.) History of the Worthies of England and Wales, with Index, *portrait by Loggan*
fine copy, old russia, from Mr. Bindley's library 1662

SIXTH DAY'S SALE.

OCTAVO ET INFRA.

LOT

2056 Dolce (L.) il Roffiano, Comedia tratta dal Rudente di Plauto *Vinegia*, 1551 (*at end* 1552)

2057 Dolce (L.) Rime di diversi et eccellenti Autori *Vinegia*, 1556

2058 Dolce (L.) Dialogo della Pittura intitolato l'Aretino
old brown morocco, g. e. with the Strozzi arms stamped in gold on sides *Vinegia*, 1557

2059 Dolce (L.) Lettere di diversi eccellentissimi Huomini raccolte da diversi Libri, *calf extra, old style* *Vinegia*, 1559

2060 Dolce (L.) Comedie: il Capitano, *Venetia*, 1586—Il Marito, *ivi*, 1586—Fabritia, *ivi*, 1587 *in one vol.*

2061 Domenichi (L.) Rime diverse di molte eccellentissimi Autori nuovamente raccolte. Libro primo. *At end MS. verses by "Il Diabolico Pietro Aretino"* *Vinegia*, 1545

2062 Domenichi (L.) Facetie, Motti et Burle di diversi Signori et Persone private, *Firenze, Giunti*, 1564—Facezie, Motti, Buffonerie et Burle del Piovano Arlotto, del Gonnella et del Barlacchia, *ivi*, 1565, *red morocco, g. e.* *in one vol.*

2063 Domenichi (L.) Dialoghi, *calf* *Vinegia*, 1562

2064 Dunado (G. B.) Viaggi a Constantinopoli, *uncut* *Venezia*, 1688

2065 Doni (A. F.) Novelle (edite da B. Gamba)
half morocco MDCCCXV

2066 Doni (A. F.) Novelle
printed on large tinted paper (only 20 copies struck off), half morocco, uncut *Lucca*, 1852

2067 Doni (A. F.) Novelle
half gilt calf, uncut, only 150 copies printed *ivi*, 1852

2068 Doni (A. F.) Disegno partito in piu Ragionamenti ne quali si tratta della Scoltura et Pittura
fine copy, ruled, veau fauve, g. e. by A. Chaumont *Vinegia*, 1549

2069 Doni (A. F.) La Fortuna di Cesare tratta da gl' Autori Latini
uncut *ivi*, 1550

2070 Doni (A. F.) La Libraria, FIRST EDITION *ivi*, 1550

2071 Doni (A. F.) La Libraria, *Vinegia, Giolito*, 1550—La Seconda Libraria, *Venetia, F. Marcolini*, 1551
FIRST EDITION, *rare* *in one vol.*

2072 Doni (A. F.) La Seconda Libraria, *autograph and MS. notes of G. Cumberland, slightly wormed vellum* *Vinegia, F. Marcolini*, 1555

*** Containing various Novelle, including that of Belfegor.

2073 Doni (A. F.) Tre Libre de Lettere e i Termini della Lingua Toscana (da G. Camillo), 3 parts in 1 *russia, Testo di Lingua* *Vinegia, F. Marcolini*, 1552

*** Containing several Novelle and Rime. These letters were inserted in the list of prohibited books.

2074 Doni (A. F.) Tre Libri di Pistolotti amorosi *Vinegia*, 1558

2075 Doni (A. F.) Pistolotti amorosi de Magnifici Signori Academici Pellegrini, 2 vol. in 1, *woodcut of Pilgrim with hawk* *Vinegia, F. Marcolini*, 1554

2076 Doni (A. F.) La Zucca, 7 parts in 1 vol. *curious woodcuts* *ivi*, 1551-52

2077 Doni (A. F.) Fiori della Zucca, 3 parts in 1, *woodcuts* *ivi*, 1552

2078 Doni (A. F.) La Zucca, *woodcut portrait* *calf extra* *Venetia*, 1565

2079 Doni (A. F.) La Zucca *ivi*, 1592

2080 Doni (A. F.) La Zucca *ivi*, 1595

2081 Doni (A. F.) La Libraria *fine copy in red morocco, g. e. by Delande Père* *Vinegia*, 1558

2082 Doni (A. F.) La Libraria, *Vinegia*, 1580—La Seconda Libraria, *ivi*, 1551 *in one vol.*

2083 Doni (A. F.) Mondi Celesti, Terrestri et Infernali, *woodcut port.* *half morocco, g. e.* *Venetia*, 1575

2084 Doni (A. F.) La Filosofia morale (Novelle, &c.) *Trento*, 1588

2085 Doni (A. F.) Filosofia morale *Vicenza*, 1597

2086 Doni (A. F.) Filosofia morale, *half morocco* *ivi*, 1597

2087 Doni (A. F.) Mondi celesti, terrestri et infernali *half morocco* *ivi*, 1597

2088 Doni (A. F.) Nuova Opinione sopra le Imprese amorose e militari *Venezia*, 1858

2089 Doni (A. F.) Humori, *only* 150 *copies printed* *ivi*, 1860

2090 Douce (F.) Illustrations of Shakspeare, 2 vol. *plates* *half calf* 1807

2091 Downes (S.) Lives of the Compilers of the Liturgy, and Sparrow's Rationale, *frontispiece*, 1722—Comber (T.) on Ordination, 1699 2 *vol.*

2092 D'Oyly (G.) Sermons 1827

2093 Dragoncino (G. B.) Stanze in Lode delle nobil Donne Vinitiane del Secolo moderno, *woodcut, s. l.* (*Venetia*) MDXLVII.—Berni (F.) La Caccia d'Amore del Bernia con la Risposta del Molza. Et una Giostra da Cauallieri erranti. Et vno Capitolo di Pietro Aretino contra le Donne, *same woodcut on title as at end*, VERY RARE, *Stampata in Venetia, s. a.*—[Vincentio da Bologna (Frate) Instruttorio delle Donne] Preclara Operetta dello Ornato delle Donne, et de alquante Cose de Consienza circa il Matrimonio, *a very curious and excessively rare work, senza nota* (*sed Venetia, Hieronymo Benediti, circa* 1540) *in one vol.*

2094 Dragomanni (Fr. Gherardi) Memorie della Terra di San Giovanni nel Val d' Arno Superiore, *half calf, uncut* *Firenze*, 1834

2095 DREUX DU RADIER (M.) L'EUROPE ILLUSTRE, 6 vol. *numerous fine portraits by Odieuvre, calf extra, g. e* *Paris*, 1777

2096 Droz (Joseph) Œuvres, 3 vol. *portrait, Paris, Renouard*, 1826-9 —Koch, Tableau des Revolutions de l'Europe, *with genealogical tables*, 4 vol. *ib.* 1814 *7 vol.*

2097 Drury (H.) Arundines Cami sive Musarum Cantabrigiensium Lusus canori, *vignettes* *Cantab.* 1841

2098 Dryden (J.) Miscellany, Poems and Translations, 6 vol. *old green morocco, g. e.* *Tonson*, 1716

2099 Dryden (J.) Critical and Miscellaneous Prose Works, with notes and illustrations, a life of the author, &c. by E. Malone, *portraits*, 3 vol. in 4, *fine copy, old russia* 1800

2100 Dubbi con le Solutioni *Vinegia*, 1552

2101 Dubois (L. J. J.) Description des Monuments du Cabinet de M. le Baron V. Denon *Paris*, 1826

2102 Du Bos (l'Abbé) Réflexions Critiques sur la Poesie et sur la Peinture, 3 vol. *calf gilt* *Paris*, 1755

2103 Du Cange et Carpentarii Glossarium manuale ad Scriptores mediæ et infimæ Latinitatis in compendium redactum et auctum ab Adelung, 6 vol. *calf extra* *Halæ*, 1772-84

2104 Duchesne (M.) Notice des Estampes exposées à la Bibliothèque du Roi *Paris*, 1823

2105 Duchesne Ainé (M.) Voyage d'un Iconophile *Paris*, 1834

2106 Du Choul (G.) sopra la Castrametatione & Bagni de i Greci & Romani et una Informatione della Militia Turchesca da F. Sansovino, *woodcuts* *Vinegia*, 1582

2107 Duck (A.) Life of Archbishop Chichele, *portrait, with autograph of W. Cole the Antiquary of Clare-Hall, Cambridge* 1699

2108 Dudley (Sir Robert) Italian Biography, to which are added Biographical Notices of Alice his wife, created Duchess Dudley by Charles I, *portraits, &c.* *Oxford*, 1840

2109 Dufresnoy (L.) Tablettes Chronologiques de l'Histoire Universelle, 2 vol. *Paris*, 1763

2110 Dugdale (Sir W.) Antient Usage in bearing of Arms *Oxf.* 1682

2111 Dugdale (Sir W.) Antient Usage in bearing of Arms *ib.* 1682

2112 Dugdale (Sir W.) Antient Usage &c. *Second Edition, corrected* *ib.* 1682

2113 Dukinfield (Sir H. R.) Memoir, *portrait, printed for private circulation* 1861

2114 Du Moulin (Peter) Anatomy of the Mass, translated by J. Mountaine, with a Treatise of Traditions, *Dublin*, 1750—Brief Survey of the Old Religion, 1672, &c. *4 vol.*

2115 Dunbar (G.) Greek-English and English-Greek Lexicon, 2 vol. *calf gilt* *Edinb.* 1840

2116 [Duncan (P. B.)] Essays and Miscellanea, 2 vol. *half calf gilt* *Oxford*, 1840

2117 Dunkin (J.) History and Antiquities of Bicester, with Inquiry into the History of Alchester, and the whole of Bp. White Kennett's Glossary, *portrait and plates*, 1816—Oxfordshire Anecdotes, 2 nos. *only* 12 *copies printed*, 1826 *in one vol.*

2118 Dunlop (J.) History of Fiction, 3 vol. *half calf*, 1814—Irving's Lectures, 3 vol. *calf, imperfect* 6 *vol.*

2119 Dunlop (J.) Memoirs of Spain, from 1621 to 1700, 2 vol. *Edinb.* 1834

2120 [Dupaty] Lettres sur l'Italie en 1785, 2 vol. *calf gilt* *Rome* (*Paris*), 1788

2121 Duplessis (G.) Bibliographie Parémiologique *half calf gilt* *Paris*, 1847

2122 Duplessis (G.) Histoire de la Gravure en France *Paris*, 1861

2123 Duppa (R.) Miscellaneous Observations and Opinions on the Continent, *plates* 1825

2124 Duppa (R.) Life of Michael Angelo; with Life of Raffaello by Quatremère de Quincy, translated by W. Hazlitt, *port.* 1846

2125 Durham (W.) Life of Robert Harris, D.D. President of Trinity College in Oxon, *calf* 1660

2126 Dussieux (L.) Les Artistes Français à l'Etranger *Paris*, 1856

2127 Dyer (G.) History of the University and Colleges of Cambridge, 2 vol. *views by Storer and Greig* 1814

2128 Earle (J.) Microcosmography; or, a Piece of the World discovered in Essays and Characters, edited by Philip Bliss, *presentation copy from the editor, calf* 1811

2129 Ecclesiaste. Volgarizzamento del buon Secolo della Lingua (col Testo Latino) *Napoli*, 1854

2130 Edda (Younger) of Snorri Sturluson, translated by G. W. Dasent *Stockholm*, 1842

2131 Edinburgh Archæological Museum, Illustrated Catalogue, *plates and cuts* *Edinb.* 1859

2132 Edinburgh. Ex Tentaminibus Metricis Puerorum in Schola Regia Edinensi provectiorum electa, anno 1812, edidit J. Pillans, *blue morocco, g. e.* *Edinb.* 1812

2133 Edwards (E.) on the Fine Arts in England 1840

2134 Edwards (J.) on Remarkable Texts, 2 vol. in 1 *Camb.* 1692-4

2135 Elegant Extracts, in Prose and Verse, 2 vol. *calf* 1803-5

2136 Eliot (W. G.) on the Defence of Portugal, *map and plans calf* 1811

2137 Ellis, afterwards Lord Dover (Hon. Geo. Agar) Catalogue of the principal Pictures in Flanders and Holland, 1822, *privately printed, scarce, half morocco, uncut* 1826

2138 Elogj degli Uomini illustri Toscani, 4 vol. *half green morocco, uncut* *Lucca*, 1771-4

2139 Elogj di due illustri Scropritori Italiani (S. A. Bandini e F. Redi) *half calf gilt* *Siena*, 1784

2140 Elsley (J.) Annotations on the Four Gospels and Acts of the Apostles, 3 vol. 1818

2141 Elton (C. A.) Specimens of the Classic Poets, 3 vol. *calf extra* 1814

2142 Englefield (Sir H. C.) Walk through Southampton, *plates* *Southampton*, 1801

2143 Enquiry into the Natural Right of Mankind to debate freely concerning Religion, *with the autograph of Garret Wesley, ancestor of the Wellesley family* 1737

2144 Ens (Gasp.) Deliciæ Germaniæ cum Appendice, Galliæ, Italiæ, Transmarinæ, Hispaniæ et Magnæ Britanniæ, 7 vol. in 1, *with the autograph of P. de Cardonnel* *Colon.* 1609-13

2145 Epigrammata doctissimorum nostra ætate Italorum, M. A. Flaminii, M. Molsæ, etc.
red morocco, g. e. *Lutet. N. Dives, s. a.*

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2147 Epigrammata Selecta, Gr. et Lat. a T. Farnabio, *London-Bridge*, 1671; and other Books of Epigrams *5 vol.*

2148 Epigrammata Selecta ex Florilegio et alia, *Romæ*, *Zannettus*, 1608—Carmina quinque Illustrium Poetarum, *with MS. additions*, *Venet.* 1548 *2 vol.*

2149 Epigrammata Centum ex Anthologia Græcorum selecta, *Taurini*, 1836—Cunichii (R.) Anthologica sive Epigrammata Anthologiæ Græcorum selecta Latinis versibus reddita, *calf*, *Romæ*, 1771 *2 vol.*

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2267 Forteguerri (N.) Ricciardetto, Poema, 3 vol. *portraits and plates by Lapi, calf gilt, Testo di Lingua, Londra (Livorno)*, 1780

2268 Fortiguerra (N.) Ricciardetto, 3 vol. *portrait half calf extra* *Milano*, 1813

QUARTO.

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2270 Fior di Virtu historiato, *elegant woodcuts fine copy in vellum, rare* *Firenze*, 1498

2271 Fiore di Virtu (edite per G. Bottari)
LARGE PAPER, *half morocco, uncut, Testo di Lingua, Roma*, 1740

2272 Fiorentini (F. M.) Memorie della Gran Contessa Matilda restituita alla Patria Lucchese, con Note da G. D. Mansi, *portrait and folding plate, vellum* *Lucca*, 1756

2273 FIRENZE. Leggi, Decreti, Capitoli, Provisioni, Bandi, &c. *A collection of upwards of* 230 *scarce pieces (several in MS.) comprising many printed by the Giunti, Marescoti, and other Florence printers* *Fiorenza*, 1529-1678

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2275 Firenze. Stratto de' Doganieri e Passeggieri del Contado e Distretto di Firenze, *MS. additions, vellum* *Firenze*, 1664

2276 Firenze. Stratto delle Porte di Firenze, &c. *Testo di Lingua* *Fiorenza*, 1652

2277 Firenze. Notizie letterarie ed istoriche intorno agli Uomini illustri dell' Accademia Fiorentina *Firenze*, 1700

*** Edited by the Console J. D. Rilli Orsini, who was assisted by Magliabechi, Marmi, and others in compiling the Lives.

2278 Firenze. Tariffa delle Gabelle per Firenze, Testo di Lingua *half vellum, uncut* *ivi*, 1781

2279 Firmiana Bibliotheca sive Thesaurus Librorum quem Comes Carolus a Firmian collegit, 5 vol. with a separate Catalogue of the Manuscripts in 4 vol. *half calf uncut* *Mediol.* 1783

2280 Florios (J.) Second Frutes to be gathered of twelve Trees of divers but delightsome Tastes to the Tongues of Italians and Englishmen. To which is annexed his Gardine of Recreation, yeeling six thousand Italian Proverbs, 2 vol. in 1 *rare* *T. Woodcock*, 1591

*** In Italian and English, several portions of the latter being in verse.

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*** Moreni pronounces this tract *rara*. Negri evidently never saw it, as he describes it as in Latin, although the author, in his dedication, distinctly states that it was spoken "in Lingua Fiorentina."

2282 Folengo (Theophilo) La Humanita del Figlivolo di Dio, in ottava rima, *woodcuts, rare* *Vinegia*, 1533

*** Folengo mentions Ariosto in his preface.

2283 Fondation faicte par les Duc et Duchesse de Nivernois pour marier doresnavant par chacun an à perpetuité, en leurs terres et seigneuries, jusques au nombre de soixante pauvres filles, destituées de toutes facultez et moyens, *with signatures of the Notaries* *Paris*, 1579

2284 Fontanini (Giusto, *Arcivescovo d'Ancira*) della Eloquenza Italiana, *portraits, red morocco* *Venezia*, 1737

2285 Fontanini (G.) Biblioteca dell' Eloquenza Italiana, con le Annotazioni del Signor A. Zeno, 2 vol. *vellum* *Venezia*, 1753

2286 Fontanini (G.) Biblioteca dell' Eloquenza Italiana, con le Annotazioni di Ap. Zeno, 2 vol. *half morocco* *ivi*, 1753

2287 Fontani (F.) Elogio di Carlo Roberto Dati *half morocco, uncut, top edge gilt, Testo di Lingua, Firenze*, 1794

2288 Forabosco (*i. e. Girolamo Amalonghi detto il Gobbo di Pisa*) La Gigantea, insieme con la Nanea (da F. Aminta) in ottava rima, *half morocco* *Firenze* (*Torrentini*), 1566

*** Very rare. Libri's copy sold for £3. 18s.

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2290 Ford (R.) Guide to the Diorama of the Campaigns of the Duke of Wellington, *plates*
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2292 [Forteguerri (N.)] Ricciardetto di Nicolo Carteromaco, 2 vol. in 1, *portrait and vignettes* *half calf gilt, Testo di Lingua* *ivi*, 1738

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2295 Fox (F.) Assize Sermon at Abingdon, July 18, 1727, *with a long and interesting note respecting the author, by T. Hearne, the Antiquary*, 1727—Slade (Jos.) Sermon, containing some Animadversions on Mr. Fox's Assize Sermon, *Reading*, 1727 *half morocco* *in one vol.*

2296 Frachetta (G.) Spositione sopra la Canzone di G. Cavalcanti, *Donna mi prega, &c.* *Venetia*, 1585

2297 Fragments choisis dans les Peintures et les Tableaux les plus intéressans des Palais et des Eglises de l'Italie, 60 *plates* *Rome*, 1772

2298 Francesco (S.) Fioretti di S. Francesco
vellum, Testo di Lingua *Firenze*, 1718

2299 Francesco (S.) Fioretti, *Testo di Lingua*
LARGE PAPER, *half vellum, uncut, top edge gilt* *Verona*, 1822

2300 Francesconi (D.) Autografo di Raffaello del Museo Borgiano, con un Commentario *Venezia*, 1800

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2303 FRANCO (Mattheo) et Luigi PULCI, SONETTI IOCOSI ET FACETI CIOE DA RIDERE
A VERY RARE EDITION (44 *leaves, with signatures* a—f), *with woodcut on title-page and device of P. Pacini da Pescia at end, morocco extra, g. e.*
(*Firenze, P. Pacini da Pescia, circa* 1510)

2304 FRANCO (Mattheo) et di Luigi PULCI, SONETTI IOCOSI ET DA RIDERE, *woodcut*
old citron morocco, with borders of gold
[*Firenze*] *Ad petitione di Ser Piero pacini da Pescia, s. a.* (*circa* 1512)

*** Extremely rare. Roscoe's copy sold for £8. and this in Singer's sale at Evans's, in 1818, for £6. 2s. 6d.

2305 Frangipani (C.) Oratatione al S. Principe Francesco Veniero
Venetia, 1577

2306 Freeman (Dr.) Discourse concerning Invocation of Saints, 1684—Harmony of Divinity and Law (by G. Hickes), 1684—Account of the First Rise of the Name Protestant, 1688—Proceedings against Magdalen College, 1688—Third Interview in Realms of Death between Charles I and Gustavus Adolphus, *frontispiece* (5)

2307 Frescobaldi (Matteo di Dino) Ballate tratte da un Codice Magliabechiano del Secolo XV
half marocco, uncut *Firenze*, 1844

2308 Frezzi (F. Vescovo di Foligno) il Quadriregio (sopra i Regni d'Amore, di Satanasso, de' Vizj e delle Virtu) in terza rima, con le Annotazioni da A. G. Artegiani, 2 vol. in 1
Foligno, 1725

*** The author died in 1416. His poem is considered by Quadrio not unworthy of Dante.

2309 FROTTOLE composte da piu Autori cioe. Tu ti parti cuor mio caro, &c. *woodcut*
fine copy in citron morocco, dentelle borders, g. e. *senza nota*

*** This copy sold for 86 francs in the Libri sale, and has been bound since the purchase.

2310 Frottola di diversi Autori Fiorentini Cosa piacevole e ridicola, con due Capitoli e un Sonetto d'Amore dell' Altissimo Poeta Fiorentino, *woodcut*
morocco, super extra, g. e. very rare *Firenze*, 1600

2311 Fulman (W.) Academiæ Oxoniensis Notitia
first edition, half calf *Oxon.* 1665

2312 Fulman (W.) Notitia Oxoniensis Academiæ, *ruled with red lines, and interleaved with MS. additions, and Neli Dialogus inter Reginam Elizabetham et Robertum Dudlæum, Comitem Lecestriæ, with cuts of the colleges, &c.* 1675

2313 Fulvio (V.) Castigo essemplare de' Calunniatori
uncut *Antopoli*, 1621

2314 Furlani (P.) Isole, famose Porti, Fortezze e Terre Maritime, *maps, plans, and views, half calf, g. e.* *Venetia, s. a.*

2315 Furttenbach (Jos.) Newes Itinerarium Italiæ, *many plates, fine impressions* *oblong.* *Ulm*, 1627

2316 Fuzzi (G.) all' Italia per le correnti Sciagure di Contagio Ode
Forli, 1656

2317 Gagliano (D. A.) Elogj storici degli Uomini memorabili da Catania, *portraits and plates, Catania*, 1822—Morso (S.) Spiegazione di due Lapidi nella Chiesa di S. Michele Arcangelo, *two plates, Palermo*, 1813—Gallo (A.) Elogio storico di A. Gagini Scultore ed Architetto, *portrait, ivi*, 1821—Politi (R.) Illustrazione al Sarcofago Agrigentino rappresentante l'Ippolito d'Euripide, 4 *plates, ivi*, 1822 *in one vol.*

2318 Galeotti (B. di) de gli Huomini illustri di Bologna, *coats of arms, &c. a few letters in title deficient* *Ferrara*, 1590

2319 Gallæi (T.) XII Cardinalium pietate doctrina rebusque gestis maxime illustrium Imagines et Elogia
fine copy, uncut, half morocco *Antv. P. Gallæus*, 1598

2320 Galilei (Galileo) Opere, 3 vol. *half calf, uncut* *Firenze*, 1718

2321 Galilei (G.) Opere, 2 vol. *frontispiece by Della Bella, portrait and diagrams, Testo di Lingua* *Bologna*, 1655-56

2322 Galilei (G.) Dialogo sopra i due massimi Sistemi del Mondo Tolemaico e Copernicano
LARGE PAPER, *frontispiece by S. della Bella in two states, one being before the letters, vellum, Testo di Lingua, Fiorenze*, 1632

2323 Galilei (G.) Dialogo sopra i due Sistemi del Mondo Tolemaico e Copernicano e Lettera a Madama Cristina di Lorena, &c. 2 vol. in 1, *half bound, uncut, Testo di Lingua* *ivi*, 1710

2324 GALILEI (G.) LETTERA A MADAMA CHRISTINA DI LORENA, (with a Translation into Latin)
calf, g. e. rare *Augustæ Treboc. Impensis Elzeviriorum*, 1636

*** Rigidly suppressed. The Gradenigo copy sold for 135 lires 8 centimes, and M. Libri's for £2. 15s.

2325 Galilei (G.) Discorsi e Dimostrazioni matematiche intorno à due nuove Scienze attenenti alla Mecanica et i Movimenti Locali
calf gilt, Testo di Lingua *Leida, Gli Elsevirii*, 1638

2326 Galilei (G.) Memorie e Lettere inedita finora o disperse, con Annotazioni dal Cav. G. B. Venturi, 2 vol. *portrait and plates, uncut* *Modena*, 1818-21

2327 Galileo. Another copy, 2 vol. *uncut* *ivi*, 1818-21

2328 [Galliani (F.)] della Moneta Libri cinque, Testo di Lingua *Napoli*, 1750

2329 Galluzzi (R.) Istoria del Granducato di Toscana sotto il governo della Casa Medici, 5 vol. *plates of medals and genealogical tables, calf* *Firenze*, 1781

2330 Galluzzi. Another copy, 5 vol. *plates, half calf gilt* *ivi*, 1781

2331 Gamba (B.) Serie dei Testi di Lingua Italiana e di altri Esemplari del bene scrivere
LARGE PAPER, (*only two copies printed*), *half green morocco, uncut* *Venezia*, 1828

2332 Gamba (B.) delle Novelle Italiane in Prosa Bibliografia
LARGE PAPER, *portraits, half morocco, uncut* *Firenze*, 1835

2333 Gamucci (B.) Antichità di Roma, *woodcuts* *Venetia*, 1565

2334 Garbelli (S.) Le Rovine di Brescia, per lo Scoppio della Polvere, *plan* *Brescia*, 1771

2335 Garghæ (J. B.) Oratio in Octava Sessione Lateranensis Concilii, una cum Obedientia Magni Magistri Rhodi, *large woodcut of the Lateran Council* *Romæ*, 1514

2336 Garimberto (Hieronimo, *Vescovo di Gallese*) Prima Parte delle Vite d'alcuni Papi et di tutti i Cardinali passati, *all published, and very rare, having been rigidly suppressed immediately on its publication, half morocco* *Vinegia*, 1568

2337 Garofalo (Biagio) della Poesia degli Ebrei e dei Greci *Roma*, 1707

2338 Gatti (Bassiano) L'Addolorata, Madre di Dio, Poema Epico, *plates (illustrating the Life of Christ) by Oliviero Gatti and A. Salmincio* *Bologna*, 1626

2339 Garzoni (T.) La Piazza universale de tutte le Professioni del Mondo *Venetia*, 1587

2340 Gell (Sir W.) and J. P. Gandy, Pompeiana: the Topography, Edifices, and Ornaments of Pompeii, *plates*
LARGE PAPER, *morocco extra, g. e.* 1817-19

2341 Gell (Sir William) Le Mura di Roma disegnate, illustrato con Testo e Note da A. Nibby
LARGE PAPER, *plan and plates, vellum* *Roma*, 1820

2342 Gelli (G. B.) Capricci del Gello (sul Bottaio), *with woodcuts of a female holding a mask and the portrait*
fine copy in vellum, Testo di Lingua Fiorenza per il Doni, 1546
*** "Assai raro."—Gamba.

2343 Geloso da Fiorenza dove si contiene la Sciocchezza d'un Marito, il quale credeua di trouar la Moglie in Adulterio (Novella in ottava rima) *woodcut, slightly wormed* *Trevigi*, 1678

2344 Gemma (C.) Cronologia de' Sommi Pontefici, *woodcut portraits* *Roma*, 1641

2345 Genoa. Relazione di Genoa, suoi diversi Stati, ultime Differenze ed Aggiustamento con la Corona di Francia
MANUSCRIPT *Sec.* xviii.

2346 Gerdes (Dan.) Specimen Italiæ Reformatæ una cum Syllabo Reformatorum Italorum, *old red morocco* *Lugd. Bat.* 1765

2347 Gersone (Giovanni) della Imitatione di Christo Giesu (da Tomaso de Kempis), *scarce* *Firenze*, 1494

2348 Ghilini (Ab. G.) Teatro d'Huomini Letterati *Venetia*, 1647

2349 Ghirardelli (C.) Cefalogia fisonomica, *portrait of author and numerous woodcut portraits, calf* *Bologna*, 1670

2350 Ghisi (I.) Oratione della Liberta *Genova*, 1588

2351 Giacone (A.) Istoria della Liberazion dell' Anima di Traiano Imperatore dalle Pene dell' Inferno, &c.!!! *Siena*, 1595

2352 Giacomini (L.) Lettione della Felicità humana *Fiorenza*, 1566

2353 Giacomini Tebalducci Malespini (A.) Orationi e Discorsi, *Fiorenze*, 1597—Vita d'Antonio Giacomini, scritta da J. Nardi, *ivi*, 1597, *vellum, Testo di Lingua* *in one vol.*

2354 Giacomo (Notar) Cronica di Napoli, pubblicata per cura di P. Garzilli, *half calf gilt, uncut* *Napoli*, 1845

2355 Giambullari (B.) Sonaglio delle Donne (in ottava rima) *woodcut fine copy in green morocco super extra, Harleian tooling, by Wheeler, rare* *Firenze, alle Scale di Badia, s a.*

2356 Giambullari (P. F.) il Gello, *Testo di Lingua* *Fiorenza, per il Doni*, 1546

2357 Giambullari (P. F.) Historia dell' Europa, *fine woodcut portrait, Testo di Lingua, red morocco extra, Venetia, F. Senese*, 1566

2358 Giambullari (P. F.) Poesie inedite
LARGE PAPER, *half morocco, uncut* *Firenze*, 1820

2359 Giannone (P.) Istoria Civile del Regno di Napoli, 4 vol. *calf* *Napoli*, 1723

2360 Gigli (Girolamo) Vita di, scritta da Oresbio Agieo (Francesco Corsetti) *portrait* *Venetia*, 1746

2361 Giglio (Pre Gieronimo) Nuova seconda Selva di varia Lettione che segue Pietro Messia *Venetia*, 1565

*** A very curious work, containing "Origine del Mal Franzese," the Origin of Printing, the Discovery of AMERICA, &c. &c.

2362 Ginanni (Conte M. A.) L'Arte del Blasone dichiarata per Alfabeto, *plates, calf extra, g. e.* *Venezia*, 1756

2363 Ginanni (Conte F.) delle Malattie del Grano in Erba, *portrait and plates, uncut, Testo di Lingua* *Pesaro*, 1759

2364 Ginglaris (L.) Lucca Maestra di vera Libertà al Figlivol Prodigo *Lucca*, 1653

2365 Giobbe esposto in Italiana Poesia con Annotazioni dall' Abate F. Rezzano (con Testo Latino) *half calf gilt* *Roma*, 1760

2366 Giordano da Rivalto (Beato F.) Prediche, *uncut* *Firenze*, 1739

2367 Giordano da Rivalto (Beato Fra) Prediche in Firenze dal 1303 al 1306 ora per la prima Volta pubblicate, 2 vol. *Firenze*, 1831—Prediche sulla Genesi, *ivi*, 1830
half morocco, uncut, top edges gilt, Testo di Lingua *3 vol.*

2368 Giornali de Letterati dall Anno 1668 fino all' Anno 1681, in 3 vol. *Roma*, 1676-81

2369 Giovanni d'Austria, Essequie fatte nella Morte del, *Bologna*, 1578

2370 [Giovanni Damasceno] Storia de SS. Barlaam e Giosaffatte *half morocco, Testo di Lingua* *Roma*, 1734

*** Edited by G. Bottari, and dedicated to Charles Edward Prince of Wales, generally called the *Young Pretender*.

2371 Giovio (P.) Le Iscrittioni poste sotto le vere Imagini de gli Huomini famosi, tradotte da H. Orio
fine copy, ruled, in the original Florentine morocco binding, g. e. with the arms of De Grantrye stamped in gold on sides
Fiorenza, T. Torrentino, 1552

*** On the title-page is the autograph of " D. P. Degrantrye christianissimi Regis Oratoris apud Rhetos 1556."

2372 Giovio (P.) Libro de' Pesci Romani tradotto in Volgare da C. Zancaruolo
half morocco, g. e. Testo di Lingua *Venetia,* 1560

2373 Giovio (Paolo, Vescovo di Nocera) Vita de i dodeci Visconti che signoreggiarono Milano, *portraits*
half calf gilt *Milano,* 1645

2374 Giraldi Cinthio (G. B.) Discorsi, *uncut, rare* *Vinegia,* 1554

2375 Giraldi (F. A.) Capitolo in Lode di P. Pasetto *Ferrara,* 1566

2376 Giraldi Cinthio (G. B.) Hecatommithi overo Cento Novelle, 2 vol. in 1, *half calf* *Venetia,* 1580

2377 Girardi (J.) Stichostratia Epigrammaton Centuriæ V, *woodcuts*
Lugduni, 1552

2378 Girolamo (S.) Gradi, *Testo di Lingua, Firenze, D. M. Manni,* 1729

2379 Giuliani (G. B.) La Divina Commedia di Dante dipinto di C. Vogel, Discorso, *plate* *Roma,* 1844

2380 Giustiniani (M.) Gli Scrittori Liguri *ivi,* 1667

2381 Giustiniano (B.) Historie de gl' Ordini Equestri, *portraits and plates* *Venetia,* 1672

2382 Giustiniano (Leonardo) Strambotti in Proposito di ciascun Amatore, 2 *woodcuts* *Venezia, D. Lovisa, s. a.*

2383 Giustiniano (Pietro) Historie Venetiane *Venetia,* 1576

2384 Goethe's Faust, Twenty-six Etchings illustrative thereof, by Retzsch, with Extracts explanatory, in German and English
calf *obl.* 1816-20

2385 GONNELLA. Le Buffonerie del Gonnella. Cosa piacevole & da ridere (in ottava Rima)
red morocco, g. e. by Delaunay *Firenze, s. a.*

*** This copy sold for 27 francs 50 centimes in Libri's sale.

2386 Goselini (G.) Vita del Prencipe D. Ferrando Gonzaga
Milano, 1574

2387 Gotoni alias Gambaccia (Panfilo) Lamento di Berlingaccio (in ottava Rima), *woodcut* *Firenze,* 1616

2388 Gough (R.) Anecdotes of British Topography, *with MS. notes*
half russia, uncut 1768

2389 Gough (R.) British Topography, 2 vol. *plates*
BEST EDITION, *with numerous MS. notes by Mr. Bindley, an autograph letter of the author, and pencil remarks by Dr. Wellesley, a very interesting copy, half calf* 1780

2390 Gozzi (G.) Giudizio degli antichi Poeti sopra la moderna Censura di Dante attribuita ingiustamente a Virgilio; con li Principj del Buon Gusto ovvero Saggio di Critica Poema Inglese del Sig. Pope ora per la prima volta fatto Italiano
LARGE PAPER, *frontispiece, half calf, g. e.* *Venezia,* 1758

2391 Gozzini (V.) Monuments Sepulcraux de la Toscane, *beautiful plates in outline, fine copy, morocco, g. e.* *Florence*, 1821

2392 Gramaye (J. B.) Antiquitates illustrissimi Ducatus Brabantiæ, *plates in the style of Hollar*
King James the First's copy, with the Royal Arms of England stamped on the sides *Bruxellæ*, 1610

2393 Gramaye (J. B.) Antiquitates illustrissimi Ducatus Brabantiæ, Antverpia, Bruxella, etc. *plates in the style of Hollar ib.* 1610

2394 Gramaye (J. B.) Antiquitates Brabantiæ etiam ejus Taxandria, *plates, with autograph of Stephen Baluzius* *ib.* 1610

2395 Gramaye (J. B.) Antverpiæ Antiquitates et Taxandria, Aliud Exemplar, *plates* *ib.* 1610

2396 Gran Contrasto e la sanguinosa Guerra di Carnouale e Madonna Quaresma (in ottava Rima), 2 *woodcuts, a few letters on first leaf supplied in MS.* *Fiorenza*, 1576

*** A very rare facetious poem. Brunet mentions two other editions, but not the present.

2397 Grandi (Ab. Guido) Vita, *Massa*, 1742—Passatempo autunnale (8vo.) 1771—Osservazioni critiche sul Giornale Pisano (8vo.) 1772; and numerous other Tracts in the volume

2398 Grapaldus (F. M.) de partibus ædium cum additamentis *Parmæ, F. Ugoletus*, 1506

2399 Grassi (Giacomo di) Ragione di addoprar sicuramente l'Arme si da Offesa come da Difesa, *full-length portrait, and plates of fencing, &c. rare* *Venetia*, 1570

2400 Grasso Legnaiuolo (Manetto domandato il) Novella antica scritta in pura Toscana Favella ed ora ritrovata vera Istoria da D. M. Manni e da esso illustrata, *russia, g. e.* *Firenze*, 1744

2401 Gravina (V.) della Ragion Poetica e della Tragedia *half calf gilt, uncut, Testo di Lingua* *Venezia*, 1781

2402 Grazzini detto il Lasca (A. F.) La Guerra de Mostri *with a metrical version into English in the autograph of John Hunter, Esq. the translator of Cecco's Lament, calf extra, g. e. by Kalthœber* *Firenze*, 1584

2403 Grazzini detto il Lasca (A. F.) La prima e la seconda Cene Novelle, con una Novella della Terza Cena e Vita
LARGE PAPER *Londra*, 1756

2404 Grazzini detto il Lasca (A. F.) Le Cene
LARGE PAPER (*only* 20 *copies printed*), *proof portrait added, half morocco, uncut, top edge gilt* *Milano*, 1815

2405 Greene (Anne) Narration of her Miraculous Deliverance, who, after being executed, revived; with Poems *second edition, from Mr. Bindley's Library* *Oxford*, 1651

2406 Gregorio Papa (Sancto) Dyalogo *very rare, Testo di Lingua, vellum, g. e.* *Firenze*, 1515

2407 Gregorio Magno (S.) Morali sopra il Libro di Giobbe volgarizzati da Zanobi da Strata Protonotario Apostolico e Poeta Laureato contemporaneo del Petrarca, 4 vol. *vellum, Testo di Lingua* *Roma*, 1714-30

2408 Gregory (J.) Works containing Notes upon several Passages in Scripture, and divers learned Tracts upon various Subjects; among others is the Custom in the Church of Sarum of making an Anniversary Bishop among the Choristers, *woodcuts* 1671

2409 Grenville (Lord) Nugæ Metricæ
PRIVATELY PRINTED, *presentation copy to the Marquis Wellesley, sumptuously bound in morocco, richly tooled and gilt, with ornamental scroll-work in compartments, broad joints, and silk linings, g. e.* 1824

2410 Gritti (And.) Principis Venetiarum Vita, Nicolao Barbadico auctore, ed. Jac. Morellius, *plate and cuts* *Venet.* 1792

2411 Grimaldo (G.) Numismatica Veneta, *numerous engravings of the Coins and Medals of the Doges*
half calf, uncut *Venezia*, 1856

2412 Griselda et Gualtieri Marchese di Saluzzo Historia nobilissima (in ottava Rima), *woodcut* *Venezia, per D. Louisa, s. a.*

2413 Grose (F.) Provincial Glossary; with a Collection of local Proverbs and popular Superstitions 1811

2414 Grotii (H.) Excerpta ex Tragœdiis et Comœdiis Græcis cum Latina interpretatione et Notis *Paris.* 1626

FOLIO.

2415 Galilei (V.) Dialogo della Musica antica et della moderna, *cuts and music, including the scarce slip, Testo di Lingua*
Fiorenza, 1581

2416 Galle (P.) Differents pourtraicts de menuiserie a scavoir Portaux, Bancs, Escabelles, Tables, Buffets, Frises ou Corniches, Licts de Camp, Ornements, &c. *engraved title-page and* 16 *other plates, half calf* *sans date*

2417 Galle. Regionum, Rurium, Fundorumque varii amœni prospectus, ab Henrico Clevio Pictore depicti et a P. Galleo excusi, 48 *plates* *obl.* 1587

2418 Gamurrini (Eugenio) Istoria Genealogica delle Famiglie Nobili Toscane, et Umbre, *cuts of arms*, 5 vol. in 2
rare, calf gilt *Fiorenza*, 1668-85

2419 Geografia. Tavole Moderne di Geografia de la maggior parte del mondo di diversi autori raccolte et messe secondo l'ordine di Tolomeo con i disegni di molte Citta et Fortezze di diverse Provintie stampate in rame con studio et diligenza in Roma
a very curious collection of single maps (including one of Ireland and two of Great Britian) published between 1550 *and* 1580, *with engraved title as above, and bound together in a volume*

2420 Gesneri (Conr.) Nomenclator Aquatilium Animantium, *many curious woodcuts of fish*, 2 vol. in 1, *imperfect* *Tiguri*, 1560

2421 Gesta Romanorum cum applicationibus moralisatis et mysticis
an early edition, printed in double columns, with 51 *lines in a full page, russia, g. e.* *sine ullâ notâ*

2422 Ghiberti (L.) Les Portes du Baptistaire à Florence, 11 *plates in outline, half morocco*

2423 GHISI (A.) LABERINTO nel quale si vede M.CC.LX Figure *a very curious* BLOCK-BOOK, *containing* 60 *different woodcut figures, with xylographic inscriptions, worked in red ink, so arranged on* 22 *leaves as to appear in different positions, with a curious Dutch game and an Italian Giuoco di Pela (in Verse, by Alitenio Gatti) added in MS. at end*
EXTREMELY RARE *Venetia*, 1616

*** An arithmetical puzzle, containing a solution of one of the most difficult problems, both of the theory of numbers and geometry of position. It is dedicated to the Doge Giovanni Bembo, and on the back of the Dedication is a Table of Letters, so arranged as to read, any way from the centre, "ZUANE BEMBO DOSE PER MERITI." The only other copy of this rare book which has appeared for sale, and then described as UNIQUE, was that sold in the Libri Sale (7078 Cat. 1861) for £5.

2424 Giovanni da Fiesole detto il Beato Angelico (Fra) Vita di Gesù Cristo dipinta, *engravings by G. B. Nocchi* *Firenze*, 1843

2425 Giraldi (G.) Esequie d'Arrigo IV Re di Francia celebrate in Firenze, 26 *plates, rare* *ivi*, 1610

*** A copy sold for 70 francs in the Libri Sale.

2425* Giustiniano (Agostino, Vescovo di Nebio) Annali di Genoa *Genoa*, 1537

2426 Gotofredi (J. L.) Archontologia Cosmica, continuata a G. C. Heimio, *many plates, fine impressions, but wanting part of the prefatory matter* *Francof.* 1649

2427 Goussancourt (M. de) Martyrologe des Chevaliers de S. Jean de Hierusalem, dits de Malte, contenant leurs Eloges, Armes, Blasons, Preuves de Chevalerie, &c. *many beautiful plates and coats of arms, engraved by Mich. van Lochom*, 2 vol. *Sequier's copy, with his arms stamped on the sides*, *Paris*, 1643

2428 Gray (T.) Poems, with designs by R. Bentley, *MS. notes by T. Caldecott, half russia* 1753

2429 GREGORIO MAGNO (Sancto) MORALI SOPRA IL LIBRO DI JOB (volgarizzati da Zanobi da Strata et il B. Giovanni da Tussignano), 3 vol.
fine copy in vellum, rare, Testo di Lingua *Firenze*, 1486

2430 Gregorio Papa (S.) Dyalogo (volgarizato da Frate Lunardo da Udene) con la Vita di S. Gregorio Papa
fine copy in old russia, g. e. by Roger Payne *Venetiis*, 1475

2431 Gregorio Papa, Omelie di diverse Lectioni del Sancto Evangelio *vellum, Testo di Lingua* *Firenze, F. Giunti*, 1502

*** Extremely rare. The Gradenigo copy sold for 204 lire 67 cent.

2432 Grossi (M. A.) Fasti delle Famiglie Nobili di Genova *a very interesting manuscript with drawings of arms in trick*, UNPUBLISHED *Sæc.* XVII-XVIII

2433 GROTTESCHÆ PICTURÆ quibus Romani ad Triclinia aliaque secretiora Ædium Loca exornanda utebantur, 13 *engravings* —Grottesche T. Barlachi faciebat 1541-42, *on* 6 *plates*— Grottesche Ant. Sal. 45 *engravings;* and 100 other Plates of Architectural Ornaments, Vases, &c. by A. Salamanca, E. Vico, *&c. calf extra* *in one vol.*

2434 Gruner (L.) I Mosaici della Cupola nella Cappella Chigiana inventati da Raffaelle, *plates on india paper half morocco, g. e.* *Roma*, 1839

2435 Gruner (L.) I Mosaici della Cupola nella Cappella Chigiana di S. Maria del Popolo in Roma da Raffaelle, 10 *plates, india proofs, half morocco* *ivi*, 1839

2436 Gruner (L.) I Mosaici della Cupola nella Capella Chigiana da Raffaelle, 10 *plates, half morocco* *ivi*, 1839

2436* GRUNER (L.) FRESCO DECORATIONS AND STUCCOES OF CHURCHES AND PALACES IN ITALY DURING THE XVTH AND XVITH CENTURIES, *plates, many finely coloured and heightened with gold, half russia, g. e. in case, with 4to. descriptions* 1844

2437 Gruner (L.) Fresco Decorations and Stuccoes of Churches and Palaces in Italy during the XVth and XVIth Centuries, 46 *plates, and coloured key;* with Descriptions, and an Essay on the Arabesques of the Ancients, by Hittorff, in 4to. 1844

2438 Gruner (L.) Fresco Decorations. Another copy, *with descriptions in 4to.* 1844

2439 Gruner (L.) Decorations of the Garden-Pavilion in the grounds of Buckingham of Palace, with introduction by Mrs. Jameson, 15 *plates* 1846

2439* Gruner (L.) Decorations of the Garden-Pavilion in the Grounds of Buckingham Palace, *plates, several finely coloured* 1846

2440 Gruner (L.) I Freschi della Villa Magliana da Raffaelle, 5 *plates oblong.* 1847

2441 Gruner (L.) I Freschi. Another set, *proofs* 1847

2441* GRUNER (L.) SPECIMENS OF ORNAMENTAL ART, 80 *plates, several finely coloured, with 4to. descriptions* 1850

2442 Gruner (L.) Mosaics of the Cupola in the Cappella Chigiana, designed by Raffaelle, *plates on india paper, the last in colours* 1850

2443 Gruner (L.) Specimens of Ornamental Art, selected from the best models of the Classical Epochs, 80 *beautiful plates, some in colours, with explanatory text in 4to.* 2 vol. 1850

2444 Gruner (L.) The Caryatides of Raphael, from the Stanza dell' Eliodoro in the Vatican, 15 *plates, india proofs, with an etching after Claude by Mrs. Henry Wellesley inserted* 1852

2444* Gruner (L.) The Caryatides from the "Stanza dell' Eliodoro" in the Vatican, designed by Raffaelle d'Urbino *india proof plates, blue morocco extra, g. e. in case* 1852

2445 Gruner (L.) Caryatides of Raphael, *plates on india paper* 1852

2446 Gualdo Priorato (Conte G.) Historia di Ferdinando III Imperatore, *fine portraits, maps, plans and views half russia* *Vienna*, 1672

*** Amongst the portraits is one of James I of England by A. Bloem, and another of his son-in-law Frederick Count Palatine by H. I. Schollenberger.

2447 Gualdo Priorato (Conte G.) Teatro del Belgio, *map and plans by T. Sadeler* *Franckfort*, 1673

2448 Gualdo Priorato (Conte) Vite et Azzioni di Personaggi militari e politici, *portraits (including one of Oliver Cromwell by Lerch) and coats of arms, half morocco* *Viena*, 1674

2449 GUICCIARDINI (F.) HISTORIA DI ITALIA
FIRST EDITION, *with all the suppressed passages, fine copy in vellum, Testo di Lingua* *Fiorenza, L. Torrentino*, 1561

*** Rare. The Fay copy sold 24 scudi, the Khevenhüller for 400 lire, and the Zeni (the present) for 7 Louis-d'Or.

2450 Guicciardini (F.). Another copy, *the title a facsimile* *ivi*, 1561

2451 Guicciardini (Lodovico) Descrittione di tutti i Paesi Bassi, *woodcut maps, plans and views, limp vellum* *Anversa*, 1567

*** Van Hulthem has pronounced this edition "*extrêmement rare.*"

2452 Guicciardini (L.) Description de tout le Pais Bas, *first edition in French, plates and maps coloured, the arms emblazoned* *Anvers, G. Silvius*, 1567

2453 Guicciardin (L.) Description des Pays Bas, *maps and plates, illustrated with additional portraits* *Amst.* 1609

2454 Guicciardin (L.) Description des Pays Bas, *many maps and plates* *ib.* 1625

2455 Guido di Cholona, Historia di Troia
FIRST EDITION, *rare* *Venexia*, 1481

2456 Guido. Another copy, *imperfect, but has first and last leaves* *ivi*, 1481

2458 Harræi (F.) Historia Sanctorum omnium nationum, ordinum et temporum, *Col. Agrip.* 1675—Festa Christianorum emendata a Rodolpho Hospiniano, *Tiguri*, 1612 *in one vol.*

2459 Hagelgans (J. G.) Orbis Literatus, Germanico-Europæus, in Synopsi repræsentatus, *woodcuts of coins and medals* *Francof.* 1737

2460 HEARNE (T.) ECTYPA VARIA ad Historiam Britannicam illustrandam
ORIGINAL IMPRESSIONS, *fine copy, a few extra plates inserted, calf, from the library of Mr. Bindley* *Oxon.* 1737

2461 Heiden (Jan van der) Beschryving der Slang-Brand-Spuiten, 25 *plates illustrative of the manner of extinguishing fires, &c. fine impressions* *Amst.* 1735

2462 Henry IV of France. Henriciados, *plates coloured*, 1595—Historie von Navarra, *Cölln*, 1597—Narratio quomodo Henricus IV Catholicus factus humiliter apud Clementem VIII per Legatos aegerit, &c. *plates by C. Pass and Simon Novellanus, coloured, Col. Agr.* 1596—Mauriciados, *portrait of Prince Maurice and map of Belgium*, 1595, *stamped binding* *in one vol.*

2463 Heraeus (C. G.) Bildnisse der Regierenden Fürsten und berühmter Männer von Schaumunzen, 63 *plates half morocco* *Wien*, 1828

2464 Heumann (G. D.) Vera delineatio Urbis Gottingæ, 12 *plates, brilliant impressions* *obl. s. a.*

2465 Hibbert (Henry) Syntagma Theologicum: wherein is concisely comprehended the Body of Divinity and the Fundamentals of Religion orderly discussed, *portrait by Loggan*
fine copy, old blue morocco, g. e. 1662

2466 Hieronymo (San) Epistole vulgare con Vita et de la Cura de Morti de Augustino et de la Observatione del Culto de la vera Religione extracta da Scripti del Beato Sancto Hieronymo, *numerous elegant woodcuts*
calf extra, old style *Ferrara*, 1497

SEVENTH DAY'S SALE.

OCTAVO ET INFRA.

LOT

2467 Forteguerri (N.) Tre Epistole poetiche ed altri Versi
Pistoria, 1851

2468 Fortini (Pietro) La terza Giornata delle Novelle de' Novizi
LARGE PAPER (*only* 35 *copies printed*), *half morocco, uncut, top edge gilt* *Siena*, 1811 (*forse Milano*, 1821)

2469 [Foscolo (Ugo)] Ultime Lettere di Jacopo Ortis, *portrait*
Londra, 1811

2470 Foscolo (Ugo) Essays on Petrarch 1823

2471 Foscolo (Ugo) Discorso sul Testo e su le Opinioni diverse prevalenti intorno alla Storia e alla Emendazione critica della Commedia di Dante 1825

2472 Foscolo (Ugo) Opere scelte, *portrait* *Parigi*, 1837

2473 Foulis (R.) Catalogue of Pictures by Masters of the Roman, Florentine, Parman, Bolognese, Venetian, Flemish and French Schools, 3 vol. 1776

2474 Fox (G. T.) Memoir of H. W. Fox of Waddam College, Oxford, *portrait* 1851

2475 Fracasso (Marino) Trattato del Successo della potentissima Armata del Gran Turco Ottoman Solimano venuta sopra l'Isola di Malta l'Anno 1565
scarce, half morocco *senza nota* (*Venetia*, 1565)

2476 Fradersdorff (J. W.) Copious Phraseological English-Greek Lexicon, revised, enlarged and improved by T. K. Arnold and H. Browne, *presentation copy, with autograph letter* 1856

2477 France. L'Etat de la France [par Bar, Jalabert, et Pradier, Bénédictins de la Congrégation de S. Maur], *cuts of arms*, 6 vol. *Paris*, 1749

2478 Francesco (S.) Meditatione sulla Povertà. Scrittura inedita del Secolo XIV *Pistoia*, 1847

2479 Francesco (S.) Fioretti, Testo di Lingua *Napoli*, 1851

2480 Francesconi (D.) Congettura che una Lettera creduta di B. Castiglione sia di Raffaello d'Urbino
LARGE PAPER, *half vellum, uncut* *Firenze*, 1799

2481 Francii (P.) Eloquentia Exterior ad Orationes Ciceronis pro Archia et Marcello accommodata, *both parts, according to Garrick this work contains the best rules concerning the Action of an Orator, calf, g. e.* *Amst.* 1700 *&* 1699

2482 Franciosini (L.) Vocabulario Italiano-Spagnuolo e Spagnuolo-Italiano, 2 vol.
vellum, gilt gaufré edges, with the arms of Cardinal H. Xavier stamped in gold on sides *Roma*, 1638

2483 Franciosini (L.) Grammatica Spagnuola ed Italiana con Dialogos, 2 vol. in 1 *Roma*, 1638

2484 Franco (Mattheo) et di Luigi Pulci Sonetti iocosi & da ridere
blue morocco extra, silk linings, g. e. very scarce
Stampate in Firenze (Venetia), s. a.

2485 Franco (M.) e Luigi Pulci, Sonetti con la Confessione, Stanze in Lode della Beca ed altre Rime del medesimo Pulci
LARGE PAPER, *half calf gilt, uncut, Testo di Lingua*
s. l. (Lucca), 1759

2486 Franco (N.) Dialogi piacevoli *Venetiis*, 1539

2487 Franco (N.) Dialogo dove si ragiona delle Bellezze
Venetiis apud A. Gardane, 1542

2488 Franco (N.) Pistole vulgari *ivi*, 1542

2489 Franco (N.) Lettere, *with transcripts of other letters of Franco in MS. at end* *Vicenza*, 1604

*** A scarce edition, with Aldine Anchor on title-page.

2490 Franco (Nicolo) et Ercole Giovannini, Li due Petrarchisti, Dialoghi, *half calf gilt* *Venetia*, 1623

2491 Franzini (H.) Palatia Procerum Romanæ Urbis, *a series of woodcut views, scarce* *Romæ*, 1589

2492 Franzini (H.) Palatia Procerum et Antiquitates Romanæ Urbis, 2 vol. in 1, *a series of neat woodcut views* *ib.* 1596-99

2493 [Franzini (F.)] Descrittione di Roma antica e moderna, *numerous woodcuts* *Roma*, 1643

2494 Freart (R.) Idea of the Perfection of Painting demonstrated, in English by J. Evelyn 1668

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2496 Frediani (F.) Prose e Versi *Prato*, 1853

2497 Frenzel (J. G. A.) Sammlung der Kupferstiche und Handzeichnungen des Herrn Grafen F. v. Sternberg-Manderscheid, *portrait*, 4 vol. *Dresden*, 1836-42

2498 Freschot (C.) Li Pregi della Nobiltà Veneta, *plates of arms*
Venezia, 1682

2499 Freschot (C.) La Nobiltà Veneta, *plates of arms* *ivi*, 1707

2500 Frescobaldi (Lionardo di Nicolo) Viaggio in Egitto e in Terra Santa
half gilt vellum, uncut, top edge gilt, Testo di Lingua, Roma, 1818

2501 Frizzi (A.) Guida di Ferrara, *plates, calf gilt* *Ferrara*, 1787

2502 Fuchsii (Samuelis) Metoposcopia et Ophthalmoscopia, *engravings and woodcuts of heads (including one of Christopher Columbus) very scarce* *Argent.* 1615

2503 Fulvii (And.) Illustrium Imagines sive Imperatorum et Illustrium Virorum ac Mulierum vultus ex antiquis numismatibus expressi, *woodcuts of coins, &c. the old ornamented sides tooled and gilt with the fleur-de-lys inlaid, edges gilt and gaufré* *Romæ, J. Mazochius,* 1517

2504 Fulvii Illustrium Imagines, Aliud Exemplar, *some of the heads damaged, sold with all faults* *ib. id.* 1517

2505 Fulvii (A.) Illustrium Imagines ex antiquis numismatibus expressæ, *woodcuts of coins* *Romæ,* 1517

2506 Fullom (S. W.) Marvels of Science, *illustrations,* 1855—Epitome of Alison's History of Europe, 1848—Olympia Morata, 1836; and others 12 *vol.*

2507 Fusco (G. M.) intorno all' Ordine dell' Armellino Ragionamento, *portrait of Ferdinand I of Aragon, Napoli,* 1844—Capitoli dell' Ordine dell' Armellino con note da G. M. Fusco, *ivi,* 1845 (2)

2508 Fuseli (H.) Life and Writings, the former written and the latter edited by J. Knowles, 3 vol. *portrait* 1831

2509 Gail (J. B.) Lettres inédites de Henri II, Diane de Poitiers, Marie Stuart, François Roi Dauphin, &c. *facsimiles* *Paris,* 1818

2510 Galilei (G.) Due Lettere ed una del Keplero inedite *Firenze,* 1841

2511 Galitzin (Prince Augustin) Inventaire des Meubles, Bijoux et Livres estant à Chenonceaux le 8 Janvier, 1603, précédé de la Vie de Louise de Lorraine Reine de France, &c. *portrait and view* *Paris,* 1856

2512 Galanti (G. M.) sopra l'Antica Storia de' primi Abitatori dell' Italia *Napoli,* 1783

2513 Gallarini (G.) Catalogo delle Opere vendibili, *interleaved calf* *Roma,* 1856

2514 Galluppi (Barone P.) Lettere sulle Vicende della Filosofia *Firenze,* 1842

2515 Gamba (B.) Serie de' Testi di Lingua usati a stampa nel Vocabolario degli Accademici della Crusca *half calf* *Bassano,* 1805

2516 Gamba (B.) Serie de' Testi di Lingua *ivi,* 1805

2517 Gamba (B.) Serie de' Testi di Lingua, *Bassano,* 1805—Indice delle Edizioni citati dagli Accademici della Crusca nel loro Vocabolario, *interleaved, calf, Lucca,* 1835—Raccolta di Edizioni del Petrarca e di Enea Silvio Piccolomini Pio II, *Venezia,* 1822 (3)

2518 Gamba (B.) Serie dell' Edizioni de' Testi di Lingua Italiana, 2 vol. in 1, *calf gilt, Milano,* 1812—Indice Manuale de' Testi, *ivi,* 1812 2 *vol.*

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2520 Gamba (B.) Serie dell' Edizioni de' Testi di Lingua Italiana, 2 vol. in 1, *calf extra* *Milano*, 1812

2521 Gamba (B.) Lodi di L. Cornaro, *Venezia*, 1817—Affo (I.) Vita del graziosissimo Pittore Francesco Mazzola detto il Parmegianino, *Parma*, 1784—Boni (M.) Saggio di Studii del P. Luigi Lanzi, *portrait*, *Venezia*, 1815—Tomitano (G. B.) Saggio di Rime e Prose dell' Abate R. Cecchetti, *Treviso*, 1796—Gamba (B.) Vita di G. A. Molin, *Venezia*, 1815 *vellum*, *uncut* *in one vol.*

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2525 Gandini (A.) Catalogo di 1800 e più Autografi di Personaggi rinomati *Modena*, 1837

2526 Garbett (J.) de Re critica Prælectiones *Oxon.* 1847

2527 Garcilasso de la Vega, Works in English Verse, with Life by J. H. Wiffen, *portrait*, 1823—Bree (J.) Saint Herbert's Isle, and other Poems, 1832 2 *vol.*

2528 Gardin-Dumesnil (J. B.) Latin Synonyms, with Additions by Rev. J. M. Gosset 1819

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2530 Gargallo (Marchese T.) Il Palatino d'Ungheria, Novella PRINTED ON ROSE COLOURED PAPER, *scarce* *Firenze*, 1823

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2532 Gargallo (T.) Se il Verso di Dante, "*Poscia più che l'dolor potè il digiuno*," meriti Lode di sublime *half morocco*, *uncut* *Palermo*, 1832

2533 Gatterer (J. C.) Handbuch der neuesten Genealogie und Heraldik, *interleaved*, *numerous coats of arms* *Nürnberg*, 1762

2534 Gaussen (L.) on the Plenary Inspiration of the Holy Scriptures, 1841—Wakefield (G.) Essay on Inspiration considered chiefly with respect to the Evangelists, *Warrington*, 1781 2 *vol.*

2535 Gazzera (C.) Lettera intorno alle Opere di Pittura e di Scultura esposte nel Palazzo della Regia Universita l'Estate 1820 *half russia*, *uncut* *Torino*, 1821

2536 Gazzoletti (A.) della Zecca di Trento, *plates* *Trento*, 1858

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2538 Gay (J.) Fables, *plates*, 1772; and others 12 *vol.*

2539 Gelli (G. B.) I Capricci del Bottaio, *woodcut portrait very tall copy* (*apparently on large paper*), *vellum*, *Testo di Lingua* *Firenze* (*L. Torrentino*), 1548

*** Pronounced by Gamba "*rarissima.*" The Gradenigo copy sold for 135 lire.

2540 Gelli (G. B.) I Capricci del Bottaio, *Testo di Lingua* *red morocco extra, g. e.* *Firenze* (*L. Torrentino*), 1549

2541 Gelli (G. B.) I Capricci del Bottaio, *woodcut portrait* *in old calf, with the arms of Castile and Leon stamped in gold on sides* *ivi*, 1551

2542 Gelli (G. B.) La Sporta, *Testo di Lingua* *ivi*, 1548

2543 Gelli (G. B.) La Sporta, Comedia *Firenze, B. Giunta*, 1550

2544 Gelli (G. B.) La Sporta, Comedia, *Fiorenza, Giunti*, 1566—Lo Errore, *ivi*, 1603 2 *vol.*

2545 Gelli (G. B.) La Sporta, Comedia *red morocco, g. e.* *Fiorenza, Giunti*, 1566

2546 Gelli (G. B.) La Sporta, Comedia *ivi*, 1596?

*** The date has been tampered with.

2547 Gelli (G. B.) sopra un Luogo di Dante nel XVI Canto del Purgatorio della Creazione dell' Anima rationale, *woodcut portrait, fine copy in vellum* *Firenze* (*L. Torrentino*), 1548

2548 Gelli (G. B.) La Circe *red morocco, g. e. by Kalthœber, Testo di Lingua* *ivi*, 1549

2549 Gelli (G. B) La Circe, *woodcut portraits* *vellum, Testo di Lingua* *ivi*, 1549

*** This copy sold for 40 lire in the Gradenigo Sale.

2550 Gelli (G. B.) La Circe, *green morocco, g. e.* *Vinegia*, 1550

2551 Gelli (G. B.) La Circe, *autograph of "Giacopo Castelvetri"* *vellum* *Fiorenza, L. Torrentino*, 1550

2552 Gelli (G. B.) sopra que due Sonetti del Petrarcha che lodano il Ritratto della Sua M. Laura *Fiorenza* (*L. Torrentino*) 1549

2553 Gelli (G. B.) sopra un Sonetto di F. Petrarca, *Firenze, L. Torrentino*, 1549—Prima Lettione sopra Dante, *ivi*, 1549 *vellum, Testi di Lingua* *in one vol.*

2554 Gelli (G. B.) Espositione d'un Sonetto Platonico, *Fiorenza*, 1549—Portio (S.) Modo di orare Christianamente con la Espositione del Pater Noster tradotto da G. B. Gelli, *ivi*, 1551—Euripide, Hecuba, tradotta per G. B. Gelli, *senza nota*—Jovio (P.) Vita di Alfonso da Este Duca di Ferrara, tradotta da G. B. Gelli, *Firenze*, 1553 4 *vol.*

2555 Gelli (G. B.) Tutte le Lettioni fatti da lui nella Accademia Fiorentina (486 *pages and errata*) *vellum* *Firenze* (*L. Torrentino*) 1551

2556 Gelli (G. B.) Letture VII sopra lo Inferno di Dante, 7 vol. *red morocco, g. e. rare* *Firenze*, 1554-55-56-58-58-61-61

*** All printed by L. Torrentino, with the exception of the first, which was from the press of B. S. Martelli.

2557 Gelli (G. B.) Lettura sopra lo Inferno di Dante, *vellum Firenze*, 1554; and 2 others 3 *vol.*

2558 Gelli (G. B.) Seconda Lettura sopra lo Inferno di Dante, *wants title, Fiorenza, L. Torrentino*, 1555—Lettura terza, *ivi*, 1556 *in one vol.*

2559 Gelli (G. B.) Lo Errore, Commedia, *woodcut portrait* *Fiorenza* (*L. Torrentino*) 1556

2560 Gelli (G. B.) Lettioni sopra Dante et Petrarca, *Firenze* (*L. Torrentino*) 1555—Il Gello sopra un Sonetto di F. Petrarca, *woodcut portrait, ivi*, 1549 2 *vol.*

2561 Gelli (G. B.) Lo Errore Commedia, *woodcut portrait, rare, Fiorenza, L. Torrentino*, 1556—Parabosco (G.) La Fantesca, Comedia, *Vinegia*, 1557—Aretino (P.) Comedia intitolata il Filosofo, *ivi*, 1549—Alamanni (L.) La Flora Comedia con gl' Intermedii di Andrea Lori, *Fiorenza, L. Torrentino*, 1556—Vignali di Bonagiunta (A.) La Floria, Comedia, *scarce, Fiorenza, Giunti*, 1560—Ambra (F. d') il Furto, Comedia, FIRST EDITION, *rare, ivi*, 1560—Grazini detto il Lasca (A.F.) La Gelosia, Comedia, *Testo di Lingua, ivi*, 1551—Bentivoglio (H.) il Geloso, Comedia, *Vinegia*, 1544—Aretino (P.) Lo Hippocrito, Comedia, *woodcut portraits*, (*Venetia*), 1542—Secchi (N.) Gl' Inganni, Commedia, *Fiorenza, Giunti*, 1562—Firenzuola (A.) i Lucidi, Comedia, *ivi*, 1552 *in* 1 *vol.*

2562 Gelli (J. B.) Discours fantastiques de Justin Tonnellier *calf* *Lyon*, 1575

2563 Gelli (J. B.) The fearefull Fansies of the Florentine Cooper Englished by W. Barker, *T. Purfoot*, 1599—Circes translated by Henry Iden, *I. Cawood*, 1557
black letter, *fine copies in old calf* *in one vol.*
*** This volume sold for £4. 4s. in Isaac Reed's sale.

2564 Genealogische und Heraldische Vorstellung in 100 Stamm-Tafeln und 103 Wappen, *plates of arms* *Nürnberg*, 1724

2565 Gentilericcio (P. G.) della Filosofia di Amore, *plates by Castello* *Venetia*, 1618

2566 George I, Memoires de son Regne, 5 vol. *portraits and genealogies* *La Haye*, 1729

2567 Gerberti (M.) Iter Alemannicum. Accedit Italicum et Gallicum. Sequuntur Glossaria Theotisca, *plates* *Typis San-Blasianis*, 1765

2568 Gerbier (Sir B.) Subsidium Peregrinantibus, or Assistance to a Traveller, written for a Vade Mecum, *Oxford*, 1665—Wadsworth (James) European Mercury, describing the Highways and Stages from place to place, with a Catalogue of the Fairs and Markets, &c. *curious*, 1641 *in one vol.*

2569 Gerini (E.) Memorie storiche d'illustri Scrittori e di Uomini insigni dell' antica e moderna Lunigiana, 2 vol.
half calf gilt, uncut *Massa*, 1829

2570 Gersaint (E. F.) Catalogue des Œuvres de Rembrandt, *portrait, Paris*, 1751—Catalogue des Bijoux, Porcelains, &c. *ib.* 1747—Catalogi Petri Mortier, *Amst.* 1746-9 3 *vol.*

2571 Geschichts-Geschlechts-und Wappen-Calender für 1737, 1745, 1746, 1749, 1752 und 1753, 6 vol. *numerous coats of arms* *Nürnberg*, 1737-53

2572 Gesta Romanorum: or entertaining Moral Stories translated by Rev. C. Swan, 2 vol. 1824

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2574 Gherardini (G.) Lessigrafia Italiana *ivi*, 1843

2575 Giacomini (L.) Esortatione alla Vita Cristiana e Confermatione della Fede, *interleaved*
half morocco *Fiorenza, J. Giunti*, 1571

2576 Giacomini (L.) della Nobilta delle Lettere e delle Armi
THICK PAPER, *half morocco* *Firenze*, 1821

2577 Giambullari (P. F.) Apparato et Feste nelle Noze dello Duca di Firenze & Della Duchessa sua Consorte, con le sue Stanze, Madriali, Comedia & Intermedii in quelle recitati, *with a large folding engraving of the entrance of Maria Madelena of Austria, Wife of Cosmo de' Medici, into Florence in* 1608 *added* . *Fiorenza, per Benedetto Giunta*, 1539

2578 Giambullari. Another copy, *half morocco* *ivi*, 1539

*** This is the first work which describes a fête given on the marriage of any one of the Medici family, and is pronounced by Moreni "*rarissimo*," and by Gamba "*molto raro*." The prose is by Giambullari, the commedia "*il Commodo*" by A. Landi, the intermedii by G. B. Strozzi, and several *stanze* by G. B. Gelli.

2579 Giambullari (P. F.) de 'l Sito, Forma et Misure dello Inferno di Dante *Firenze*, 1544

2580 Giambullari (P. F.) de 'l Sito, Forma e Misure dello Inferno di Dante, *vellum* *ivi*, 1544

2581 Giambullari (P. F.) Origine della Lingua Fiorentina altrimenti il Gello, *red morocco, g. e.* *Fiorenza, L. Torrentino*, 1549

2582 Giambullari (P. F.) Origine della Lingua Fiorentina altrimenti il Gello, *green morocco, g. e. Testo di Lingua* *ivi*, 1549

2583 Giambullari (P. F.) de la Lingua che si parla & scrive in Firenze et uno Dialogo di G. B. Gelli sopra la Difficulta dello ordinare detta Lingua, *woodcut portrait, Testo di Lingua* *Firenze* (*L. Torrentino*), 1551

2584 Giambullari (P. F.) Lezzioni, *woodcut portrait*
vellum *Firenze, L. Torrentino*, 1551

*** This edition (157 pages) was unknown to Moreni.

2585 Giambullari (P. F.) Istoria dell' Europa (800-913) 2 vol. in 1
half red morocco, uncut, Testo di Lingua *Pisa*, 1822

2586 Giambullari (P. F.) Istoria dell' Europa, Testo di Lingua, 2 vol.
green morocco *Brescia*, 1827

2587 Giamboni (Boni) Trattati morali con Note da F. Tassi
PRINTED ON THICK TINTED PAPER, *half morocco, uncut, Testo di Lingua, very scarce* . *Firenze*, 1836

2588 Giannone (P.) Opuscolo inedito in cui si ha la prima Idea della sua Opera il Triregno (Latine)
printed on citron coloured paper, unique *Napoli*, 1860

2589 Giannotti (Donato) La Republica di Vinegia, *Lione*, 1570—Foglietta (Uberto) della Republica di Genova Libri II, *ivi*, 1575, *fine copy, in limp vellum, g. e. with the arms of J. A. Thuanus in gold on sides* *in one vol.*

2590 Giannotti (Donato) della Repubblica Fiorentina
half calf gilt, uncut, Testo di Lingua *Venezia*, 1722

2591 Gibbon (Edw.) Essay on the Study of Literature, 1764—Comparative View of the State and Faculties of Man with those of the Animal World, 1766—Locke on the Understanding, *portrait*, 1802 *3 vol.*

2592 Gibbon (E.) Vindication of Passages in Chapters XV and XVI of his History of Rome, 1779—White (J.) Letter to Bp. Lowth, suggesting a New Edition of the Septuagint, *Oxf.* 1779—[Fitz-Thomas (Rev. Mr.)] Remarks on Johnson's Life of Gray, 1782—Scott (J.) Letters to the Critical Reviewers, 1782—(Tyers) Historical Rhapsody on Pope, 1782—Shaw (W.) on the Authenticity of Ossian, 1781—Clark (J.) Answer to Shaw, *Edinb.* 1781—[Blayney (J.)] Letter to Dr. Randolph, *Oxford*, 1773—Narrative of the Proceedings in Rev. J. Swinton, G. Baker, Rev. R. Thistlethwaite, and W. French for Unnatural Crimes, *rare*, 1739
T. Wharton's copies, with his MS. notes *in one vol.*

2593 Gibbon (Edw.) History of the Decline and Fall of the Roman Empire, *portrait*, 12 vol. *calf* 1806

2594 Gigli (G.) Lezioni di Lingua Toscana *Venezia*, 1761

2595 Gilbert (A. P. M.) Description de l'Eglise Metropolitaine de Notre-Dame de Rouen, *view* *Rouen*, 1816

2596 Gillies (J.) History of Ancient Greece, 4 vol. *portrait*
old gilt calf 1792-3

2597 Gilpin (W.) Essay upon Prints, 1768—Strange (Sir R.) Catalogue of his Collection of Pictures and Drawings, 1769
in one vol.

2598 Gionta (S.) Fioretto delle Croniche di Mantova. Aggiontovi di nuovo l'Edificatione di essa Citta in ottava Rima di Rafaelo Toscano, 2 vol. in 1 *Mantova*, 1587

2599 Giordani (G.) Della Venuta e Dimora in Bologna del Sommo Pontefice Clemente VII per la Coronazione di Carlo V, celebrata l'Anno 1530—Cronaca con Note, Documenti ed Incisioni, *plates, half calf gilt, uncut* *Bologna*, 1832

2600 Giornale Poetico o sia Poesie inedite d'Italiani viventi
Venezia, 1789

2601 Giovan Grisostomo (S.) Opuscoli. Volgarizzamento citato nel Vocabolario, *half morocco, uncut, top e. g.* *Firenze*, 1821

2602 Giovanni Grisostomo (S.) della Compunzione del Cuore Trattati due volgarizzati nel buon Secolo della Lingua Toscana
half morocco, g. e. *Roma*, 1817

2603 GIOVANNI FIORENTINO IL PECORONE nel quale si contengono cinquanta Novelle antiche, FIRST EDITION
red morocco, joints, g. m. e. *Milano*, 1559, (*at end* 1558)

*** Extremely rare, the Gradenigo copy sold for 450 lire.

2604 Giovanni Fiorentino (Ser) Il Pecorone, nel quale si contengono cinquanta Novelle antiche, *half bound, uncut* *Milano*, 1554

*** This silly Forgery was executed at Lucca about 1740, intending to palm it off as an earlier edition than that of 1558, always believed to be the first.

2605 Giovanni Fiorentino (Ser) il Pecorone nel quale si contengono cinquanta Novelle antiche, 2 vol. in 1, *portrait half calf extra* *Londra*, 1793

2606 Giovanni di Niccolo da Camerino Memoriale scritto nel Secolo del 1300, *half gilt vellum* *Pesaro*, 1833

2607 Giovio (P.) et A. Gambini Commentarii delle Cose de Turchi con gli fatti et la Vita di Scanderbeg, *autograph of Girolamo Cesarino, Vinegia, Aldo*, 1541—Manetti (A.) Dialogo circa al Sito, Forma et Misure dello Inferno di Dante, *woodcuts, imperfect at end* *in one vol.*

2608 Giovio (P.) Vite di Leon X et d' Adriano VI et del Cardinal Pompeo Colonna, *stained* *Fiorenza, L. Torrentino*, 1549

2609 Giovio (P.) Vita di Sforza tradotta per L. Domenichi, *ivi, L. Torrentino*, 1551—Vita di Ferrando Davalo Marchese di Pescara tradotta per L. Domenichi, *ivi, L. Torrentino*, 1551—Vita di Consalvo Ferrando di Cordova detto il Gran Capitano tradotta per L. Domenichi, *ivi*, 1552 *in one vol.*

2610 Giovio (P.) Vita di Sforza tradotta per L. Domenichi *Vinegia*, 1558

2611 Giovio (P.) Lettere volgari, *calf* *Venetia*, 1560

2612 Giraldi Cinthio (G. B.) Orbecche Tragedia, *woodcut portrait vellum* *s. l.* (*Vinegia*), 1547

2613 Giraldi Cinthio (G. B.) Orbecche, Tragedia *Vinegia*, 1551

2614 Giraldi (G. B.) delle Cose di Ferrara et de' Principi d'Este *Venetia*, 1556

2615 Giraldi (Giraldo) Novelle coll' Aggiunta di altre Novelle inedite *printed on rose-tinted paper (only 5 copies thus taken) half morocco, uncut* *Amst.* 1819

2616 Girolamo (S.) Lettera a Sigismonda volgarizzata da M. Zanobi *Napoli* 1836

2617 Gistborne (T.) Poems, Sacred and Moral, *plates, calf*, 1799—Campbell (T.) Gertrude of Wyoming, and other Poems, *calf*, 1810; and others 5 *vol.*

2618 Giudici (Cav. C.) Le avventurose Disavventure d'Amore divise in sei Novellette e la Dafne Favola pastorale, *Milano*, 1703—L'Osteria Magra, *Padova, s. a. half calf gilt* 2 *vol.*

2619 Giuliani (G.) Architettura e Pittura di Vicenza, *plates, Vicenza*, 1804—Nanni (F.) Il Forestiere in Ravenna, *plates, Ravenna*, 1821; and ten others (12)

2620 Giunta (M. da) Antologia Epigrammatica Italiana *Firenze*, 1857

2621 Glareani (H. L.) Helvetiæ descriptio cum IIII Helvetiorum pagis ac XIII urbium Panegyrico, et Osualdi Molitoris Lucerini Commentario, *woodcuts of cities and coats of arms* *Basil.* 1554

2622 Glareano (S.) La Grillaia, *very curious and scarce* *Bologna*, 1673

2623 Glossary of Heraldry, *numerous woodcuts* *Oxford*, 1847

2624 Gobbi (A.) Scelta di Sonetti e Canzoni de' più eccellenti Rimatori d' ogni Secolo, 4 vol. in 5, *vellum* *Venezia*, 1739

2625 Gœthe's Briefe (1768-1832) herausgegeben von Dr. H. Doering *Leipzig*, 1837

2626 Goldioni (L.) Le Cose maravigliose et notabili di Venetia *vellum, uncut* *Venetia*, 1641

2627 Goldoni (C.) Memoires pour servir à l'Histoire de sa vie et à celle de son Theatre, *portrait*, 3 vol.
Dutch calf gilt *Paris*, 1787

2628 Goldsmith (O.) Miscellaneous Works, with Life, *portrait*, 5 *vol. calf* 1806

2629 Gori (A. F.) Risposta al Marchese S. Maffei *Firenze*, 1739

2630 Gori (A. F.) Difesa dell' Alfabeto degli antichi Toscani, *plates*, *Testo di Lingua* *Firenze*, 1742

2631 Goselini (G.) Rime *Venetia*, 1581

2632 Gough (R.) Library-Catalogue, with Life by J. Nichols, *with 35 private etchings by R. Gough added at end* 1810

2633 Governo de Fameglia Hystoria nova (in ottava Rima) *Reprint of the edition of* 1524, *half morocco, uncut* *Douai*, 1840

*** Only 30 copies printed at the expense of G. Duplessis.

2634 Gozzi (Conte C.) Il Metafisico, Dramma, *Venezia*, 1798—Fiorio (G.) La vana Seduzione Dramma inedito, *ivi*, 1799; and 6 other Dramatic Pieces (8)

2635 Gräberg di Hemso (Cav. J.) Sunto della Letteratura Suezzese *Pisa*, 1833

2636 Gradus ad Parnassum Latinum auctum a F. T. Friedemann, 2 vol. in 1 *Lipsiæ*, 1842-5

2637 Graglia (C.) Italian-English and English-Italian Dictionary 1833

2638 Grandi (Guido) Instituzioni Meccaniche, *plates* *half gilt calf, uncut, Testo di Lingua* *Firenze*, 1739

2639 Grandi (Guido) Instituzioni Meccaniche, *plates* *half calf gilt, uncut, Testo di Lingua* *Firenze*, 1739

2640 Grandi (G.) Instituzioni Meccaniche, *plates* *half calf gilt, Testo di Lingua* *Firenze*, 1739

2641 Grandi (Guido) Instituzioni di Aritmetica practica *half calf gilt, uncut, Testo di Lingua* *Firenze*, 1740

2642 Grandi (G.) Instituzioni geometriche, *plates*, *Firenze*, 1741—Instituzioni delle Sezioni coniche, *plates*, *ivi*, 1744—Euclide Elementi posti in Volgare di G. Grandi, *plates*, *ivi*, 1740
calf extra, g. e. Testi di Lingua 3 *vol.*

2643 Granger (J.) Biographical History of England, 4 vol. *with the autograph notes of T. Park, uncut* 1779

2644 Grant (Alex.) Two Essays on the Ethics of Aristotle, *privately printed* *Oxford*, 1856

2645 Grappa, Cicalamenti intorno al Sonetto (del Petrarca) *Poi che mia speme è lunga à venir troppo*, dove si ciarla allungo delle Lodi delle Donne et del Mal Francioso
half morocco, Testo di Lingua, extremely rare *Mantova*, 1545

*** This work, justly pronounced by Gamba "*osceno libricciuolo scritto da uomo nella lingua peritissimo*," has been attributed to the infamous Pietro Aretino, but apparently without truth, for in it Brocardo and Franco, his then personal enemies, are praised. In all probability Grappa was a nom de guerre of Anton Francesco Grazzini, better known as Il Lasca.

2646 Grasselli (G.) Abecedario biografico dei Pittori, Scultori ed Architetti Cremonesi *Milano*, 1827

2647 Grassi (R.) Descrizione storica e artistica di Pisa e de' suoi Contorni, 3 vol. *plates, gilt vellum extra* *Pisa*, 1836-8

2648 Gravina (V.) della Ragion poetica *Firenze*, 1771

2649 Gray (T.) Works, with Life by Mason, 2 vol. *portraits, calf* 1807

2650 Gray (T.) Works, with Life by W. Mason, 2 vol. *portrait calf extra* 1807

2651 Gray (T.) Catalogue of the Antiquities, Houses, Parks, Plantations, Scenes, and Situations in England and Wales, *only a few copies printed for presents, with autograph of William Pitt and MS. note by Isaac Reed* (1787)

2652 Gray (T.) Supplement to the Tour through Great Britain, containing a Catalogue of the Antiquities, Houses, Parks, &c. in England and Wales, *with copious manuscript additions by Mr. Craven Ord* 1787

2653 Gray (T.) Traveller's Companion in a Tour through England and Wales, *interleaved with copious manuscript additions, and at the end a list of Monasteries and Castles, &c. in Scotland* *G. Kearsley, n. d.*

2654 Gray (T.) Poesie Liriche, tradotte da M. Lastri *half morocco, uncut* *Firenze*, 1784

2655 Grazini detto il Lasca (A. F.) La Gelosia, Comedia *gilt vellum* *Firenze, Giunti*, 1551

2656 Grazini detto il Lasca (A. F.) La Gelosia, Commedia, con gl' Intermedi, *fine copy in veau fauve* *Fiorenza, Giunti*, 1568

2657 Grazini detto il Lasca (A. F.) La Spiritata, Commedia *Venetia*, 1561

2658 Grazini detto il Lasca (A. F.) La Spiritata, Commedia *Fiorenza, Giunti*, 1561

2659 Grazini detto il Lasca (A. F.) Comedie *Venetia*, 1582

*** Each of the six Comedies has a separate title and pagination.

2660 Grazzini detto il Lasca (A. F.) Rime, 2 vol. *portrait half green vellum, uncut, Testo di Lingua* *Firenze*, 1741-42

2661 Grazzini detto il Lasca (A. F.) La seconda Cena (220 pages) *uncut* *Stambul dell' Egira* 122 *Firenze*, 1743

*** In this copy the title-page has the name Bouverye printed correctly.

2662 Grazzini detto il Lasca (A. F.) La Seconda Cena (228 pages) *with MS. notes of Salvini, and also the Novella decima in MS.* *Stambul dell' Egira* 122

*** The name of Bouverye in this copy is printed Bouwerye.

2663 Grazzini detto il Lasca (A. F.) La prima e seconda Cena Novelle alle quali si aggiunge una Novella che si resta della terza Cena, 2 vol. *portrait, uncut* *Londra*, 1793

2664 Grazzini detto il Lasca (A. F.) La Prima e la Seconda Cena, Novelle, 2 vol. *portrait, calf* *ivi*, 1793

2665 Grazzini detto il Lasca (A. F.) Egloghe ed altre Rime, *portrait half calf extra, uncut, Testo di Lingua* *Livorno*, 1799

2666 Grazzini detto il Lasca (A. F.) Orazioni alla Croce *Roma*, 1822

2667 Grazzini detto il Lasca (A. F.) La Giulleria Novella e Leggenda di Santa Nafissa scritta da A. Caro (inedita) *Parigi*, 1861

2668 Gregorio Papa (S.) Dyalogo (volgarizzato per il Fra Domenico Cavalca), *vellum*, *Testo di Lingua* *Venetia, per Cæsaro Arrivabeno*, 1518

2669 Gregorio (S.) Omelie sopra li Evangelii *Testo di Lingua* *Vinegia*, 1543

2670 Gregorio Papa (S.) Omelie sopra li Evangelii, *woodcuts* *vellum*, *Testo di Lingua* *ivi*, 1543

2671 Gregorio (Papa (S.) Fioretti tratti dai Morali e volgarizzati per Don Giovanni Dasamminiato. Testo di Lingua LARGE PAPER, *half morocco*, *uncut* *Firenze*, 1860

2672 Gregory (G.) History of the Christian Church, 2 vol. *calf gilt* 1790

2673 GRENVILLIANA BIBLIOTHECA; or Bibliographical Notices of rare and curious Books in the Library of the Hon. T. Grenville (now in the British Museum), vol. I and II RARE 1842

2674 Gresset, Œuvres choisies, *morocco*, *g. e.* *Paris*, 1801—Boileau, Œuvres, *morocco*, *g. e.* *ib.* 1801—Memoires du Comte de Grammont, 2 vol. *plates*, *ib.* 1823 4 *vol.*

2675 Greswell (W. P.) Memoires of Politianus, Picus, Sannazarius, Bembus, Fracastorius, Flaminius, and the Amalthei *Manchester*, 1805

2676 Greswell (W. P.) Annals of Parisian Typography, *facsimiles of devices* 1818

2677 Greswell (W. P.) View of the early Parisian Greek Press, including Lives of the Stephani or Estiennes, 2 vol. *Oxf.* 1840

2678 Grillo il qual volse diventar Medico. Historia bellissima in ottava Rima, *woodcuts* *In Venezia et in Bassano*, *s. a.*

2679 Griselini (F.) Memoire anedote spettanti alla Vita ed agli Studj di Paolo Servita (P. Sarpi) *Losana*, 1760

2680 [Grossi (P. Luigi)] Rime piacevoli di un Lombardo *rigidly suppressed and prohibited* *Brescia*, 1798

2681 Groves (J.) Greek and English Dictionary, *presentation copy to Marquis Wellesley*, *calf extra* *Glasgow*, 1826

2682 Grueber (G.) Relazione della China e Lettere della China, con la Vita di Confucio *Firenze*, 1697

2683 Gruteri (J.) Florilegium Ethico-Politicum necnon Senecæ Sententiæ Aureæ, Gnomæ Græcorum, item Proverbia Germanica, Italica, Belgica, Gallica, Hispanica *Francof.* 1610

2684 Gualandi (M. A) di Ugo da Carpi e dei Conti da Panico *half morocco*, *uncut* *Bologna*, 1854

2685 Gualdo Priorato (Conte Galleazzo) Relatione della Città di Genova e suo Dominio e Relatione della Città di Fiorenza e del Gran Ducato di Toscana, 2 vol. in 1 *uncut* *Colonia*, 1668

2686 Gualterotti (R.) La Verginia Rappresentazione amorosa *Firenze*, 1581

2687 Gualteruzzi (Carlo) Lettere inedite *half morocco*, *uncut* *Pesaro*, 1834

2688 Guarini (A.) Origine e Fondatione di tutte la Religioni e Militie di Cavallieri, con le Croci e Segni usate da quelli, *woodcuts, uncut* *Venetia*, 1665

2689 Guarini (B.) il Pastor Fido et Aminta del S. Torquato Tasso *green morocco, very rare* *Londra, per G. Volfeo*, 1591

2690 Guarini (Cav. B.) il Pastor fido, *plates* *Leyda, per Giovanni Elsevier*, 1659

2691 Guarini (Cav. B.) La Idropica, Commedia, *Venetia*, 1613—Pastor Fido con Note da R. Zotti, 2 vol. in 1, *portrait*, 1812 (2)

2692 Guelfi e Ghibellini di Bologna nel 1264 e 1280, Poesia del Secolo XIII *Bologna*, 1841

2693 Guenebault (L. J.) Dictionnaire Iconographique des Monuments de l'Antiquité Chrétienne et du Moyen Age, 2 vol. *half calf extra* *Paris*, 1843-45

2694 Guerrazzi (F. D.) Orazioni funebri di illustri Italiani *Firenze*, 1843

2695 Guicciardini (L.) Detti et Fatti piacevoli et gravi di diverse Principi, Filosofi et Cortigiani *autograph of* "Georgius Thorisby" *Vinegia*, 1581

2696 Guicciardini (L.) Detti et Fatti di diversi Principi, Filosofi et Cortigiani *Venetia*, 1581

2697 Guicciardini (F.) Historia d' Italia, 2 vol. (*Geneva*) *J. Stoer*, 1621

2698 Guicciardini (F.) Il Sacco di Roma *half calf, uncut* *Parigi*, 1664

2699 Guicciardini (F.) Il Sacco di Roma *Colonia*, 1758

2700 Guicciardini (F.) Legazione di Spagna *half morocco, uncut, top edge gilt* *Pisa*, 1825

2701 Guicciardini (F.) Istoria d' Italia, 12 vol. in 6, *portrait* *half gilt vellum extra* *Livorno*, 1832-34

2702 Guidiccione (G.) Oratione alla Republica di Lucca, con alcune Rime del medesimo, *rare, unknown to Moreni, Fiorenza* (*L. Torrentino*) 1558—Lungo (A.) Rime, *Ferrara*, 1563—Contile (Luca) Le sei Sorelle di Marte Canzoni, *scarce, Fiorenza, L. Torrentino*, 1556, *russia, g. e.* *in one vol.*

2703 Guidiccioni (G.) Rime, *Bergamo*, 1753—Veniero (D.) Rime e Poesie di Maffeo e Luigi Venieri Nipoti dell' Autore, *ivi*, 1751, *gilt vellum* *in one vol.*

2704 Guido (Fra) Fiore di Italia. Testo di Lingua con Note da L. Muzzi *Bologna nel Secolo* XIX

2705 Guido da Pisa (Frate) Fatti di Enea. Testo di Lingua del Secolo XIV; *an early Prose Romance* *half red morocco, uncut, top edge gilt* *Venezia*, 1834

2706 Guidotto da Bologna (Frate) Il Fiore di Rettorica posto in Luce da B. Gamba. Testo di Lingua *half vellum, uncut, top edge gilt* *Venezia*, 1821

2707 Guidotto da Bologna (Frate) Il Fiore di Rettorica posto già in Luce da B. Gamba. Testo di Lingua *half morocco* *Forli*, 1824

2708 Guittone d' Arezzo (Fra) Rime, 2 vol. in 1, *portrait* *calf gilt, uncut* *Firenze*, 1828

2709 Gutch (J.) Collectanea curiosa, 2 vol. *calf gilt* *Oxford*, 1781

2710 Guyard de Berville, Histoire de Bertrand du Guesclin, 2 vol. *Par.* 1767—Histoire du Chevalier Bayard, *Lyon*, 1807 3 *vol.*

2711 Gyraldi (L. G.) Historiæ Poetarum tam Græcorum quam Latinorum, Dialogi X, *with Autograph and MS. Notes by Nicholas Carr, translator of the Orations of Demosthenes into Latin, printed in* 1571 *Basil.* 1545

QUARTO.

2712 Giulianelli (A. P.) Memorie degli Intagliatori moderni in Pietre dure, Cammei e Giogi, *autograph of N. Marchant*
Testo di Lingua, half morocco *Livorno*, 1753

2713 Giuseppe (Flavio) dell' Antichità de' Giudei Libri XX tradotti per F. Baldelli, *Vinegia*, 1582—Della Guerra de' Giudei Libri VII et Libri due contra Apione tradotti per F. Baldelli, *ivi*, 1581, *vellum* *in one vol.*

2714 Groto (L.) Lettere famigliari *Venetia*, 1601

2715 Gualdo Priorato (Conte Galeazzo) Scena d' Huomini illustri d' Italia, *fine portraits by J. Piccino, Nicasius Beverensis, J. Giorgi, J. Cotta, &c. and coats of arms*
vellum *Venezia*, 1659

2716 Gualterotti (R.) Faste nelle Nozze di Francesco Medici Gran Duca di Toscana et Bianca Cappello
LARGE PAPER, *with the* 16 *rare etchings by Accursio Baldi and Bastiano Marsili, worked in red and green ink, probably* UNIQUE *in this state, fine copy in limp vellum ; from Horace Walpole's Collection* *Firenze, Giunti*, 1579

2717 Guarini (B.) Pastor Fido, Tragicomedia Pastorale
FIRST EDITION *Venetia*, 1590

2718 Guarini. Another copy, FIRST EDITION *ivi*, 1590

2719 Guarini (Cav. B.) il Pastor fido, Tragicommedia Pastorale
XXVII impressione, plates *ivi*, 1602

2720 Guarini (Cav. B.) Pastor Fido di curiose et dotte Annotationi arricchito
LARGE PAPER, *fine portrait and plates, cotemporary red morocco, ornamented with gold, g. e.; presentation copy to Cardinal Crescenzo,* " Clerico di Camera," *whose arms, stamped in gold, are on the sides* *Venetia*, 1602

2721 Guarini (Cav. B.) Rime, *vellum, Testo di Lingua* *ivi*, 1598

2722 Guarini (Cav. B.) Rime
LARGE PAPER, *woodcut capitals, Testo di Lingua* *ivi*, 1598

2723 Guarini (A.) Origine e Fondatione di tutte le Religioni e Militie di Cavalieri con le Croci e Segni usati da quelle, *woodcuts, Aldine anchor on title-page, half morocco* *Vicenza*, 1614

2724 Guazzini (Giulio) Conversione della Maria Lunga detta Carrettina Meretrice famosa in Firenze (in terza Rima con l'Ajuto d'un Verso in ogni Fine di Ternario del Goffredo del Tasso), *also with a cancel title-page,* " *Palinodia in Retrattazione delle Lodi, &c.*"
VERY RARE, *unknown to Tiraboschi, Crescimbeni, Haym and other bibliographers, excepting Quadrio, who, however, mentions only the edition of* 1630, *and knew nothing of the Palinodia added to this* *Firenze*, 1633

2725 Guercino. Notizie della Vita e delle Opere del Cavaliere Gioan Francesco Barbieri detto il Guercino da Cento celebre Pittore (da J. A. Calvi) *portrait, with long poetical dedication to "Napoleone il Grande," by F. Hercolani*
half russia *Bologna*, 1808

2726 Guglielmini (D.) della Natura de' Fiumi, *plates*
half russia, uncut, Testo di Lingua *Bologna*, 1697

2727 Guglielmini (D.) della Natura de' Fiumi, con le Annotazioni di E. Manfredi
LARGE PAPER, *plates, Testo di Lingua* *ivi*, 1739

2728 Guglielmini (D.) della Natura de' Fiumi con le Annotazioni di E. Manfredi, *plates* *ivi*, 1739

2729 Guidi (A.) Rime, *autograph of the Abate* "Francesco Sartoni: Fra gl' Arcadi Cleaste Linneo, 1717" *Roma*, 1704

2730 GUIDO. Lodi al Signor Guido Reni raccolte dall' Imperfetto Accad. Conf. *engraved title* *Bologna*, 1632

*** A Collection of Poems in praise of Guido's principal Paintings, by Marescotti, Marino, Rota, &c.

2731 Guido delle Colonne, Storia della Guerra di Troia
Testo di Lingua *Napoli*, 1665

2732 GUICCIARDINI (F.) HISTORIA D'ITALIA con i quattro ultimi Libri et con la Vita del Autore, 2 vol.
LARGE PAPER, *very rare, Testo di Lingua*
Vinegia, G. Giolito, 1567

2733 Guicciardini (F.) Historia d'Italia con i quattri ultimi Libri, 2 vol. in 1
fine copy in old gilt calf, Testo di Lingua *ivi*, 1569

2734 Guicciardini (F.) dell' Historia d'Italia gli ultimi quattro Libri non più stampati, *vellum* *Vinegia*, 1564

2735 Guicciardini (F.) Historia d'Italia (Libri XX) 2 vol. in 1, *portrait, Testo di Lingua* *ivi*, 1569

2736 GUICCIARDINI (F.) ISTORIA D'ITALIA, 4 vol. *portrait*
BEST EDITION, *half morocco, uncut, Testo di Lingua*
Friburgo, 1774-76

2737 Guicciardini (L.) Commentarii delle Cose più memorabili seguite in Europa specialmente in questi Paesi Bassi (1529-1560)
olive morocco, g. e. *Venetia*, 1565

2738 Guicciardini (Lud.) Omnium Belgii seu Inferioris Germaniæ Regionum Descriptio, ex idiomate Italico conversa, Regnero Vitellio Zirizæo interprete, *numerous maps and views of cities, principal buildings, &c.*
fine impressions *oblong.* *Arnhemii*, 1616

2739 Guidiccioni (G. *Vescovo di Fossombrone*) Opere
half calf, uncut, Testo di Lingua *Genova*, 1767

2740 Guiducci (Mario) delle Comete, *the edition edited by the Accademici della Crusca, vellum, uncut, rare* *Firenze*, 1619

2741 Guittone d'Arezzo (Fra) Lettere con le Note
vellum, uncut, Testo di Lingua *Roma*, 1745

2742 Gunpowder Plot. Nonæ Novembris æternitati consecratæ in memoriam admirandæ illius liberationis Principis et Populi Anglicani a Proditione Sulphurea *Oxon.* 1607

2743 Gussago (Abate G. J.) Memorie sulla Tipografia Bresciana *Brescia*, 1811

2744 Gwinne (M.) Vertumnus sive Annus recurrens Oxonii, XXIX Aug. 1605, coram Jacobo Rege, Henrico Principe, Proceribus a Joannensibus in Scena recitatus, *Mr. Bindley's copy* 1607

2745 Hambergeri (G. C.) Directorium Historicorum Medii potissimum Ævi *Gottingæ*, 1772

2746 Harding (S. and E.) Biographical Mirrour, comprising a series of Ancient and Modern English Portraits, 3 vol. in 1 *half morocco* 1795-1810

2747 Hardwicke (Earl of) State Papers, 2 vol. *with MS. notes by Horace Walpole, half calf* 1778

2748 Harwood (T.) Catalogue of the Provosts and Fellows of Eton College and King's College, Cambridge, *with MS. notes and other additions, half calf gilt* *Birmingham*, 1797

2749 Hassell (J.) Graphic Delineation: a Practical Treatise on the Art of Etching, *plates, with autograph letter of the author's widow* 1827

2750 Haym (M.) Biblioteca Italiana *Venezia*, 1741

2751 Hederici (B.) Lexicon Græcum, recensitum a T. Morell *old russia gilt, m. e.* 1766

2752 Hefner (Otto Titan von) Neues Allgemeines Wappen-Buch, Nos. 1 to 4, *plates of arms* *München*, 1862

2753 Heideloff (C.) Ornamentik des Mittelalters, Nos. 7 to 13, *plates* *Nürnb.* 1843-5

2754 Heinsii (D.) Peplus Græcorum Epigrammatum *half calf* *Lugd Bat.* 1613

2755 Helderi (Jo.) Urbium præcipuarum totius orbis descriptio generalis, *many woodcuts, title-page wanting* *Wurceburgi*, 1595

2756 Henrico III. Vera Relatione dell' estrana & improvisa Morte di Henrico Re di Francia *Ferrara*, 1589

2757 Henry (Prince). Eidyllia in obitum Henrici Walliæ Principis *morocco, g. e.* *Oxon.* 1612

2758 Hentzneri (P.) Itinerarium Germaniæ, Galliæ, Angliæ, Italiæ *best edition, fine copy, from Mr. Bindley's library* *Norimb.* 1612

2759 Herone de gli Automati tradotto da B. Baldi Abbate di Guastalla, *cuts, Venetia*, 1589—Delli Spiritali tradotto da G. B. Aleotti, *woodcuts, Ferrara*, 1589, *calf* *in one vol.*

2760 Herone Alessandrino Spiritali ridotti in Lingua Volgare da A. Giorgi, *woodcuts* *Urbino*, 1592

2761 Heylin (J.) Theological Lectures, with an Interpretation of the Four Gospels 1749

2762 Hieronymo (Sancto) Vita, Transito et Miracoli con una Oratione devotissima (in terza Rima)
FIRST EDITION, *fine copy in red morocco, joints, g. e.* *s. l. & a.* (*circa* 1470)

2763 Hill (Sir J.) Review of the Works of the Royal Society of London 1780

2764 Hilpert (J. H.) Dictionary, English and German, vol. 1, 2 parts, *Carlsruhe*, 1828-31—Berkeley (G.) Works, vol. 1, *with MS. notes*, 1784—Maps, Plans, Views and Coins illustrative of the Travels of Anacharsis, 1806—Atlas to Lalande Voyage en Italie—Milton, Paradise Lost, with Latin Translation by Dobson, vol. 1, *Oxon*. 1750 6 *vol.*

2765 Histoire de l'Ordre de la Legion d'Honneur, *coloured plates half calf* *Paris*, 1811

2766 Historia bellissima di Campriano (in ottava Rima) *woodcut* *Trevigi*, 1674

2767 Historia compassionevole de duoi Amanti, Guiscardo et Gismonda (in ottava Rima) *woodcut* *Venetia, per D. Lovisa, s. a.*

2768 Historia della Regina Stella e Mattabruna (in ottava Rima) nuovamente ristampata data in Luce da Girolamo Caualiè, *woodcut, corner of last leaf torn off* *senza nota*

2769 Historia di Hippolito e Lionora (in ottava Rima) *woodcut* *In Bassano et in Trevigi per G. Molino, s. a.*

2770 Historia di Lazaro, Marta e Maddalena (in ottava Rima) *woodcut* *Venezia, per D. Lovisa, s. a.*

2771 Historia di Liombruno et di Madonna Aquilina (in ottava Rima) *woodcut* *Venetia, D. Louisa, s. a.*

2772 Historia di Lucretia Romana (in ottava Rima) *woodcut* *Venetia, per D. Louisa, s. a.*

2773 Historia di Orfeo (in ottava Rima) *woodcut* *Bassano e Trevigi, per G. Molino, s. a.*

2774 Historia di Papa Alessandro VIII et di Federico Barbarossa Imperatore (in ottava Rima) *woodcut* *Venetia, D. Louisa, s.a.*

2775 Historia di San Giovanni Boccadoro con il Prego devotissimo di Santo Job (in ottava Rima) *two woodcuts* *Venezia, per D. Lovisa, s. a.*

2776 Historia di San Giovanni Boccadoro (in ottava Rima) *woodcut* *Firenze alle Scala di Badia, s. a.*

2777 Historia di San Giovanni Boccadoro (in ottava Rima) *woodcut* *green morocco, g. e. by Capé* *Firenze*, 1581

2778 Historia di tutte le Guerre fatte, & del fatto d'Arme fatto in Geradada (in ottava Rima) *woodcut* *Bassano e Trevigi, G. Molino, s. a.*

2779 Historia (e Canzone) de la Morte Corporale, *curious woodcut of Death on the Pale Horse* *calf extra, g. e.* *s. l. & a.* (*Firenze, circa* 1500)

2780 Historia et Oratione di San Giorgio Cavaliero (in ottava Rima) *woodcut* *Trevigi*, 1668

2781 Historia vaga di Biagio Contadino (in ottava Rima) *woodcut* *Napoli*, 1671

*** A very scarce Dramatic composition.

2782 Historical Papers, Part I, comprising Castra Regia, a Treatise on the Succession to the Crown of England by Roger Edwards, in 1568; Novissima Straffordii, some Account of the Proceedings against, and Demeanour of, Thomas Wentworth, Earl of Strafford, in Latin, by Abraham Wright; and the same, translated into English by James Wright, *privately printed for the Roxburghe Club, half morocco* 1846

2783 HISTORIE E CANZONI. A Collection of Twenty-six Italian Chap-Books, *with woodcuts, green morocco, joints, g. e.* SÆC. XVII

*** Containing—1. Supplica della Città di Napoli alla S. di N. S. Alessandro VII, per ottenerlo Protettore B. Gaetano Tiene, *Roma*, 1657—2. Caso occorso in Salerno, *ivi*, 1673—3. Lettera da Vienna, *ivi*, 1673—4. Udienza data dal Sig. di Lione a Soliman Mustaferraga, *Cremona*, 1671—5. Bellissima Dialogo che fa una Vecchia & una Giovane (*a poem in the Brescian dialect*) *Brescia, s. a.*—6. Terzetti nuovi ridicolosi per gl' Huomini, *ivi, s. a.*—7. Oratione in Lode della B. V. sopra la Salve Regina, *ivi, s. a.*—8. Britti (P.) Nova Canzonetta (Lamento d'un povero Giovane per haver preso una Moglie misera e golosa) *ivi, s. a.*—9. Lode della Madonna fatte sopra l'Ave Maria, *ivi, s. a.*—10. Ridicolossima (*sic*) Historia fatta sopra la famosissima Polenta, *ivi, s. a.*—11. Nuova Canzonetta sopra una Massara, *ivi, s. a.*—12. Nova Canzonetta sopra il Testamento di Tacone, *ivi, s. a.*—13. Historia bellissima di Campriano (in ottava Rima), *a copy of this facetious poem sold for* 40 *francs in the Gancia sale, Verona, s. a.*—14. Historia di Lazaro, Marta e Madalena (in ottava Rima) *ivi, s. a.*—15. Historia di Orfeo (in ottava Rima) *ivi, s. a.*—16. Historia di Liombruno (in ottava Rima), *an edition of this early Poetical Romance or Fairy-Tale, remarkable as containing the Seven-league-boots and Invisible Mantle, sold for £4. 15s. in Libri's sale, ivi, s. a.*—17. Historia bellissima da ridere di Busotto (in ottava Rima) *Libri's copy sold for* 23 *francs, ivi, s. a.*—18. Velletti (A.) Historia di Ginevra de gl' Almieri Fiorentina (in ottava Rima) *senza nota*—19. La Presa di Rodi (in ottava Rima) *Verona, s. a.*—20. Historia della Regina Oliva (in ottava Rima) *senza nota*—21. Nova Historia di tre Donne che ogni una fece una Beffe al suo Marito per guadagnar un' Anello (in ottava Rima) *Verona, s. a.*—22. Florindo e Chiarastella (in ottava Rima) *Padova*, 1669—23. Historia di quanto segui nel sanguinoso Fatto d'Arme di Ghieradada (in ottava Rima) *Verona, s. a.*—24. Historia di Guiscardo et di Gismonda (in ottava Rima) *ivi, s. a.*—25. Anguillara (G. A. dell') La Trasformatione di Narciso, *ivi*, 1627—26. Per gli Illustrissimi Signori non Illustrissimi.

2784 Hogarth (W.) Analysis of Beauty, *frontispiece and plates, fine old impressions* 1753

2785 Holiday (Barten) Technogamia, or the Marriages of the Arts, a Comedie, *head-line cut off, sold with all faults* 1630

2786 Hollar (W.) Ornatus Muliebris Anglicanus, or the Severall Habits of English Women, from the Nobilitie to the Contry Woman, *title-page and* 26 *plates, fine impressions, mounted in a volume, obl. size, half morocco* 1640

2787 Homeri Ilias et Odyssea, Græcè, cura Grenvilliorum; accedunt variæ Lectiones e Codice Harleiano edidit R. Porson, 4 vol. in 2, *russia, m. e.* *Oxon.* 1800

2788 Hondii (Jud.) Nova et accurata Italiæ Hodiernæ Descriptio, *maps and plates, vellum, g. e.* *obl.* *Lugd. Bat.* 1627

2789 Hondius (H.) Reyse naer Sweden ende Moscovien, *plates half calf* *obl.* *Haye*, 1640

2790 Horatii Satira V, Traduziona Italiana (dal Cardinale Gonsalvi), col Testo Latino, 8 *engravings* (6 *by Riepenhausen, and* 2 *after Catel*) *Parma, Bodoni*, 1818

*** Only 150 copies printed, at the expense of the Duchess of Devonshire, for presents only.

2791 Horecchino (F.) Sopra la Morte dello Unico & Vittoriosissimo Duce Giovāni de Medici (in ottava Rima), *woodcut, s. l. & a.* —Trattato della Superbia & Morte di Senso, *woodcut, s. l. & a.* —Castellani (Castellano de) Versi di Santa Maria Nuova con dua Lande, 2 *curious woodcuts, Fiorenza*, 1572
three very rare poetical tracts, all printed in the same type in one vol.

2792 Horologgi (G.) Vita di Camillo Orsino Marchese della Tripalda, &c. *portrait, vellum* *Bracciano*, 1669

2793 Horozco y Covarruvias (Juan de) Emblemas Morales, *many woodcuts, with borders* *Caragoça*, 1604

2794 Horsfield (T. W.) History, Antiquities, and Topography of the County of Sussex, 2 vol. *portraits and plates*
LARGE PAPER, *half morocco* *Sussex Press, Lewes*, 1835

2795 Howard Family. Household Books of John Duke of Norfolk and Thomas Earl of Surrey, 1481-90, edited by J. P. Collier
privately printed for the Roxburghe Club, half morocco 1844

2796 Howson (J.) Sermon at Paules Crosse, wherein is discoursed that all buying and selling of Spirituall Promotion is unlawfull, 1597—Kinge (J.) Fourth Sermon at Hampton Court, *Oxford*, 1607 (2)

2797 Hungary. A Prospect of Hungary and Transylvania, *with the large map by Hollar* 1664

2798 Huugary and Transylvania, Prospect of, *with rare map by W. Hollar* 1664

2799 Hurdis (James) Favorite Village, a Poem
first edition, half morocco
Bishopstone, Sussex, at the author's own press, 1800

2800 Hussi (Jo.) Liber egregius de Unitate Ecclesiæ, 1520—Resolutiones disputationum de Indulgentiarum virtute M. Lutheri, *woodcut*, 1518—Ad Dialogum Sylvestri Prieratis Magistri Palatii de potestate Papæ Responsio M. Lutheri, *s. a.*—Disputationes Jo. Eccii et And. Carolstadii, et Jo. Eccii et M. Lutheri, 1519—Resolutiones Lutherianæ super propositionibus suis Lipsiæ disputatis, *curious woodcut, Lips.* 1519—Resolutio Lutheriana super propositione decima tertia: de potestate Papæ per autorem locupletata, *ib.* 1519—De captivitate Babylonica Ecclesiæ præludium M. Lutheri, *Wittemb.* (1520)—Epistola Lutheriana ad Leonem X Tractatus de Libertate Christiana, *ib.* 1520—Des. Erasmi Epistola nonnihil M. Lutheri negotium attingens, *s. a.*
with MS. notes by MARTIN LUTHER, *old red morocco in* 1 *vol.*

2801 Iconologia, cioè Ragionamento d'Immagini intorno alla Sancta Conversatione di Giesù, Maria, e Giuseppe, 16 *etchings* *Fiorenza*, 1652

2802 Imagines Sacræ: One Hundred and Nine beautiful Engravings, by J. Sadeler, Jacob ab Heyden, G. Sadeler, Jac. de Gheyn, Crispin Passe, P. P. Tozzi, &c. *fine impressions in one vol.*

2803 Imperialis (Jo.) Musæum Historicum et Physicum; Illustrium Virorum Elogia, etc. *many portraits, including one of John Barclay, Scotchman, and Cardinal Pole* *vellum* *Venet. apud Juntas*, 1640

2804 Indovinelli, Riboboli, o Passerotti e Farfalloni con alcune Cicalate di Donne, 3 *woodcuts* *half morocco, scarce* *Firenze*, 1615

2805 Ingegneri (A.) della Poesia rappresentativa *Ferrara*, 1598

2806 Ingram (J.) Memorials of Oxford, *plates by Le Keux, from drawings by Mackenzie*, 3 vol. *half morocco* *Oxford*, 1837

2807 Innocentio XI. Relatione delle Cerimonie per la Creatione di Innocentio XI, *Roma*, 1676—Relationi de' Cardinali creati di Innocentio XI, *Venetia*, 1681 (2)

2808 Insignia, Tituli, Nomina, Cognomina, et Patriæ Cardinalium nunc anno 1561 viventium, indice apposito Creationis, Coronationis, et Obitus Summorum Pontificum a Paulo III ad Pium IV nec non addita mutatione Capparum, *cuts of arms* *fine copy*, VERY RARE, *red morocco extra, g. e.* 1561

2809 Intagliatore (Andrea) Historia del Re Vespesiano (in ottava Rima), *woodcut* *Venezia, per D. Lovisa, s. a.*

*** This poem, although bearing the "*composta per Andrea Intagliatore*," is merely a reprint of the Vendetta di Christo, by B. Pulci.

2810 Interiano (Paolo) Ristretto delle Historie Genovesi *fine copy, ruled, in red morocco, broad borders of gold, g. e. from the Macarthy Library* *Lucca*, 1551

*** This copy was purchased in Hibbert's sale for £1. 13s.

2811 Inveges (A.) La Cartagine Siciliana, *woodcuts of the arms of the nobility of Caccamo, vellum, rare* *Palermo*, 1661

2812 Ireland (T.) Verses spoken at the Appearance of the King and Queene, Duke and Dutchesse of York, in Christ Church Hall, Oxford, *portrait of Charles II, by Hertochs, inserted* *Oxford*, 1663

2813 Isaac (Abate) Collazione e Lettere del Beato Don Giovanni dalle Celle ed altri *half russia, uncut, Testo di Lingua* *Firenze*, 1720

2814 Iseppo detto il Greco, Vittoria Navale contra Turchi 1656 adi 26 Giugno in ottava Rima, *woodcut* *Venezia, per D. Lovisa* (1656)

2815 Isole che son da Venetia et per tutto l'Arcipelago con le loro Fortezze e con le Terre più notabili di Dalmatia nuovamente poste in Disegno, 50 *engravings by S. Pinargenti and N. Nelli, calf* *Vinegia*, 1573

2816 Istoria di Susanna accusata di Adulterio da dua tristi Vecchi (in ottava Rima), *woodcut* *senza nota*

2817 Istoria di Susanna Moglie di Giovacchino, &c. (in ottava Rima), *woodcut* *Fiorenza*, 1570

2818 Istoria di Susanna. Another edition, *woodcut* *ivi*, 1614

2819 Istoria delle Cose avvenute in Toscana dall' Anno 1300 al 1348 (Istorie Pistolesi) scritta per Autore, che ne' medessimi Tempi visse, *calf, Testo di Lingua* *Firenze, Giunti*, 1578

2820 Istorie Pistolesi (1300-1348) e Diario del Monaldi *vellum, uncut, Testo di Lingua* *Firenze*, 1733

2821 Jackson (J. B.) Essay on the Invention of Engraving and Printing in Chiaro Oscuro, as practised by Albert Durer, Hugo di Carpi, &c. *plates, half calf* 1754

2822 JACOPONE DE BENEDECTO DA TODI (Frate) LAUDE, *fine woodcut of the author praying to the Virgin*
FIRST EDITION, *very large copy in wooden boards partly covered with red morocco*, RARE *Firenze*, 1490

2823 Jacopone da Todi (B. F.) Laude. Item alcune Laude de S. Thomaso de Aquino & certe altre Laude de Doctori dignissimi
black letter, *fine copy in red morocco extra, scarce, Venetiis*, 1514

2824 Jacopone da Todi Cantici con la Gionta di alcuni Discorsi sopra di essi et con la Vita sua, *several leaves mended calf gilt, rare, Testo di Lingua* *Roma*, 1558

2825 Jacoponi da Todi (B.) Poesie Spirituali con le Scolie et Annotationi di Fra F. Tresatti
BEST EDITION, *half morocco, Testo di Lingua* *Venetia*, 1617

2826 James (T.) Ecloga Oxonio-Cantabrigiensis continens Catalogum Librorum Manuscriptorum in Bibliothecis Oxoniæ et Cantabrigiæ, etc. *fine copy* 1600

2827 Jasolino (G.) de' Rimedj naturali che sono nell' Isola di Pithecusa ogni detta Ischia *Napoli*, 1751

2828 Jewell (Bp.) Joannis Juelli Episcopi Sarisburiensis vita et mors, ejusque veræ doctrinæ defensio, cum refutatione quorundam objectorum Laur. Humfredo Autore, *with autograph of T. Baker, of St. John's College, morocco, g. e.* *J. Day*, 1573

2829 Joannes Abbas Spanhemensis de purissima et immaculata Conceptione Virginis Mariæ et de festivitate sanctæ Annæ matris ejus, *woodcuts* 1497

2830 Johnson (S.) Dictionary of the English Language, *portrait*, 2 vol. 1785

2831 Johnson (S.) Dictionary of the English Language, 2 vol. *calf* 1810

2832 Johnson (S.) Graphic Illustrations of his Life and Times, 4 parts, *fine impressions* 1835

2833 Jones (T.) Catalogue of Tracts for and against Popery in the Manchester Library, founded by H. Chetham *printed for the Chetham Society* 1859

2834 Jouanni Climacho (Sancto) Scala Paradisi et Sermone al Pastore, *woodcut* *Venesia, per C. da Mandelo*, 1492

2835 Justa Funebria Ptolemæi Oxoniensis Thomæ Bodleii Equitis aurati celebrata in Academia Oxoniensi
Mr. Bindley's copy, uncut, except the Funeral Oration at the end, which is supplied from a smaller copy *Oxon.* 1613

2836 Juvenalis et Persii Satyræ, scholiis variorum, cura Casauboni, 2 vol. *Lugd. Bat.* 1695

2837 Juvenalis et Persii Satiræ
printed within red borders, morocco, by Riviere, Chiswick, 1845

2838 Kempster (F.) Flowers of many Hues, *illuminated title-page* *Manchester,* 1844

2839 King (E.) Account of a Petrefaction found at East Lothian, *plate, large paper,* 1779—Observations on Antient Castles, *plates, large paper,* 1777—Observations on the Round Towers in Ireland and Scotland, *plate,* 1779; and others (7)

2840 King (Gul.) Opera, including the Toast, *with the names of the persons, &c. alluded to, written on the margins, plates and vignettes* 1736-60

*** With the exception of 60 copies, the impression was destroyed, after the death of Dr. King, by his executors.

2841 King (John) Bishop of London his Legacy or Motives for his Change of Religion, and dying in the Catholike and Roman Church *printed abroad,* 1624

2842 Kircheri (Athanasii) Historia Eustachio-Mariana, *plates* *Romæ,* 1665

2843 Knight (E. Cornelia) Description of Latium, or La Campagna di Roma, 20 *etchings, half calf gilt* 1805

2844 Knight (R. P.) The Landscape, a Poem, *half morocco* 1794

2845 Koch, Tables Généalogiques des Maisons Souveraines de l'Europe *old Dutch calf gilt* *Strasb.* 1780

2846 Köhler (J. D.) Historischer Münz-Belustigung, *with the index complete,* 24 vol. *portrait and many plates and cuts of medals, calf,* VERY RARE *Nürnb.* 1729-65

2847 Koehler (J. D.) Historischer Münz-Belustigung, vol. 1, 7 to 16, and 18 to 22 inclusive, *many plates of coins,* 16 vol.
a very scarce work *Nurnb.* 1729-50

2848 Koehler (J. D.) Remarques Historiques sur les Medailles et les Monnoyes, *portrait and plates* *Berlin,* 1740

2849 Lacepiera (P.) Libro delocchio morale et spirituale vulgare, *woodcut, fine copy in morocco, g. e.* *Venetia,* 1496

2850 Lami (G.) Lezioni di Antichità Toscane e spezialmente della Città di Firenze, 2 vol. *portraits and plates*
LARGE PAPER, *vellum, scarce* *Firenze,* 1766

2851 Lamo (A.) Discorso intorno alla Scoltura et Pittura, *Cremona,* 1584

2852 Lampredi (G. M.) del Governo civile degli Antichi Toscani e delle Cause della lor Decadenza
half calf gilt, uncut, Testo di Lingua *Lucca,* 1760

2853 Landini (Christophoro) Formulario di Lettere & di Orationi volgare con la Proposta & Risposta, *s. l. & a.*—Soprascripti & Introscripti di Lettere, *printed in red and black, Impresse per magistrum Jacobum clericum florentinum in eadem urbe,* 1488 *in one vol.*

2854 Langley (B. and T.) Ancient Architecture, in Sixty-four Plates of Designs for Ornamenting Buildings and Gardens
fine copy, from Mr. Horatio Walpole's Library 1742

2855 Lanza (F.) dell' Antico Palazzo di Diocleziano in Spalato, *plates*
half morocco, uncut *Trieste*, 1855

2856 Lapo da Castiglionchio, celebre Giureconsulto del Secolo XIV, Epistola o sia Ragionamento colla Vita del medesimo composta dall' Abate L. Mehus. Si aggiungono alcune Lettere di Bernardo suo Figliuolo e di Francesco di Alberto suo Nipote, con un Appendice di antichi Documenti, *portraits, with a portrait of Jacopo do Lapo added*
half morocco, uncut, top edge gilt *Bologna*, 1753

2857 LAUDE FACTE & COMPOSTE DA PIU PERSONE SPIRITUALI A HONORE DELLO OMNIPOTENTE IDIO & DELLA GLORIOSA VERGINE MADONNA SANCTA MARIA & DI MOLTI ALTRI SANCTI & SANCTE, &c.
FIRST EDITION, *fine copy in red velvet*, EXCESSIVELY RARE
Firenze, 1485

*** Containing the Laude or Hymns of Feo Belcari, Franceschino d'Albizo, Bianco da l'Ancolina, Lionardo Giustiniano, Antonio di Guido, Michele Chelli, Mona Lucrezia di Piero de' Medici, Gherardo d'Astorre, Cristofano di Miniato, Antonio da Siena, Suor Hieronyma de' Malatesti, Ser Antonio di Mariano Muzi, Piero di Mariano Muzi, and Madonna Batista de' Malatesti.

2858 LAUDE facte & composte da piu Persone spirituali a Honore dello Omnipotente Idio & della Gloriosa Virgine Maria & di molti altri Sancti & Sancte, *woodcuts*
very rare *Vinegia*, 1512

*** In this Collection of Laude or Hymns are comprised those of Feo Belcari, Leonardo Giustiniano, Mona Lucrezia d'Medici, Lorenzo de' Medici, &c. &c.

2859 Laudi Spirituali (Scelta di) di diversi Eccellentiss. e Devoti Autori, Antichi e Moderni
fine copy in vellum, rare *Firenze, Giunti*, 1578

*** Comprises Laudi by Lorenzo de' Medici, Lorenzo Tornabuoni, Lionardo Giustiniano, Angelo Politiano, Antonio Alamanni, Gherardo d'Astorgianni, Feo Belcari, Castellano Castellani, Antonio di Guido, Ser Michele Chelli, Jacopo Sacchetti, Cardinale Giovanni Domenichi, Bianco Ingiesuato, F. Ugo Panziera, F. Jacopone da Todi, F. Girolamo Savonarola, Don Clemente Pandolfini, Francesco d'Albizo, Lucretia de' Medici, Girolamo Benivieni, Lodovico Martelli, Cardinal Pietro Bembo, and Francesco Petrarca.

2860 LAVATER (J. G.) ESSAI SUR LA PHYSIOGNOMONIE, *many plates, fine impressions*, 4 vol. *half calf gilt* *La Haye*, 1781-1803

2861 Lechi (L.) della Tipografia Bresciana nel Secolo XV.
half morocco, uncut *Brescia*, 1854

2862 LEGGENDA DI LAZARO. Incomincia el libro di Lazaro & Marta & Magdalena, *elegant woodcuts*
vellum *senza nota.* SEC. XV

*** An extremely rare edition, mentioned in his new edition by Brunet, who also refers to Legenda Miracolosa, printed in 1508 and 1511, but does not seem aware of those editions being reprints, the title-page to which has evidently been taken from the intitulation at the commencement—"Nel nome della sanctissima trinitade. Incomincia la Miracolosa leggenda delle dilecte spose & care hospite di Christo Martha & Magdalena."

2863 Leggenda delli Setti Dormienti, *woodcut*
Venezia, per D. Lovisa, s. a.

2864 Lello (G. L.) Historia della Chiesa di Monreale col Sommario de i Privilegi dell' Arcivescovato, *coats of arms, Roma,* 1596 —Anonymi de Reedificatione Monasterii S. Martini de Scalis Panhormi Libellus, *ib.* 1596
POPE PIUS VITH'S COPY, *in calf, ornamented with gold tooling, g. e. with the Papal arms (the Braschi) stamped in gold on sides* *in one vol.*

2865 Lenzoni (Carlo) In Difesa della Lingua Fiorentina et di Dante. Con le Regole da far bella et numerosa la Prosa
fine copy in vellum *Fiorenza, L. Torrentino,* 1556 (*at end* 1557)

2866 LEONE XI. Ordine del Conclave per la Creatione del nuovo Papa, *Venetia,* 1605—Aggionta de gli Ordini de gli Cardinali in Conclave, *ivi,* 1605—Sommario delle Leggi nel crear il Papa, *ivi,* 1605—Incoronatione di Leone XI da H. Giovannini, *ivi,* 1605—Convito di Leone XI nel Giorno della sua Coronatione di F. Salemini, *woodcut portrait, ivi,* 1605 (5)

2867 Lépicié, Catalogue Raisonné des Tableaux du Roy, avec un abrégé de la Vie des Peintres, 2 vol. *Paris,* 1752-4

2868 Lettere amorose: una dell' Arsiccio Intronato in Proverbi (Antonio Vignale), l'altre di M. Alessandro Marzi con le Risposte è con alcuni Sonetti *Siena,* 1571

FOLIO.

2869 Hobbes (T.) Leviathan; or, Matter, Forme and Power of a Common-wealth Ecclesiasticall and Civill, *frontispiece, Hollis's copy, with MS. notes by Bishop Atterbury, one leaf inlaid, from the libraries of Dr. Disney and Mr. Heber*
calf 1651

2870 Hofmanni (J. J.) Lexicon Universale, Historiam, Sacram et Profanam omnis ævi, omniumque gentium explanans, 4 vol.
BEST EDITION, *Dutch vellum* *Lugd. Bat.* 1698

2871 Hoghenberg (Hans Jean) Procession of Charles V Emperor of Germany into Boulogne, 40 *plates, intended to form one long view, very scarce and curious* (1530)

2872 Hoghenberg, Procession of Charles V into Boulogne, 40 *plates, wanting a leaf that should follow the title-page*
PRINTED ON VELLUM, *coloured and heightened with gold, russia extra, neatly blind tooled, g. e. in a case* (1530)

*** PROBABLY UNIQUE. No copy is noticed by Brunet as having been taken off upon vellum.

2873 HOLME (Randle) ACADEMY OF ARMORY: a Store House of Armory and Blazon, *numerous plates*
very scarce, three leaves inlaid, half morocco, from Mr. Craven Ord's library *Chester*, 1688

2874 Hooker (R.) Of the Lawes of Ecclesiastical Politie, Supplication to the Council by Walter Travers, and other works, *frontispiece and portrait by Faithorne* 1662

2875 Hubner (J.) Genealogische Tabellen, 4 vol.
oblong. *Leipzig*, 1725-33

2876 Imagines Pontificum Romanorum a S. Petro usque ad Benedictum XIII, *six plates containing* 254 *medals*
half calf *Lips.* 1727

2877 Imperialis (J. R.) Bibliothecæ suæ Catalogus secundum Auctorum cognomina ordine alphabetico dispositus
uncut *Romæ*, 1711

2878 Inveges (Agostino) Annali della felice città di Palermo, *numerous cuts of arms, medals, &c.* 3 vol. *Palermo*, 1649-51

2879 Isaacson (Henry) Saturni Ephemerides, containing a Chronological Series or Succession of the four Monarchyes, &c. *engraved title-page by Marshall*
King Charles the First's copy, with the Royal Arms on the sides 1633

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2880* Jacobo Philippo. Another edition (continued to 1552) *numerous woodcuts* *ivi*, 1553

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2891 Lamii (Jo.) Catalogus Codicum Manuscriptorum qui in Bibliotheca Riccardiana Florentiæ adservantur in quo multa Opuscula anecdota in Lucem passim proferuntur, &c. *vellum* *Liburni*, 1756

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OCTAVO ET INFRA.

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3196 Lysons (D. and S.) Magna Britannia: Accounts of Bedfordshire, Berkshire, Buckinghamshire, Cambridgeshire, and Cheshire, *plates*, 5 vol. *illustrated with a few additional engravings and notes by Craven Ord* 1808-13

3197 Mabillon (J.) et M. Germain, Iter Italicum Litterarium, *plates*, *Lut. Par.* 1687 — Patini (C.) de Numismate Antiquo Augusti et Platonis Epistola, *cuts*, *Basil.* 1675; and others (4)

3198 Macaroni Prints. A Collection of Twenty-five Caricature Engravings of different Macaronis, *mounted in a volume*
half green morocco, g. e.

3199 Machiavelli (N.) Tutte le Opere di, divise in V Parti et di nuovo con somma Accuratezza ristampate, 5 vol. in 1 (*No.* 1 *of Gamba*), *vellum*, *Testo di Lingua* M.D.L.

3199* Machiavelli (N.) Opere (*No.* 1 *of Gamba*). Another copy, *wanting title-page* M.D.L.

3200 Machiavelli (N.) Opere (*No.* 2 *of Gamba's List*) M.D.L.

3201 Machiavelli. Another copy (*No.* 2 *of Gamba*) M.D.L.

3202 Machiavelli (N.) Opere (*No.* 3 *of Gamba*)
half morocco *In Geneva*, 1550

3203 Machiavelli (N.) Opere. Testo di Lingua
M.DC.L. (*sic*) *on first title*

*** This Edizione della Testina, according to Gamba, is No. 4 of the editions printed under the date of 1550, and erroneously attributed to Blado d'Asola. All the other title-pages are dated 1550, but in all probability the work was really printed at Geneva in 1650.

3204 Machiavelli (N.) Opere, 3 vol. (*No.* 5 *of Gamba*), *calf* M.D.L.

3205 Machiavelli (N.) Opere (*No.* 5 *of Gamba*)
LARGE PAPER, *fine copy in old calf* M.D.L.

3206 Machiavelli (N.) Discorsi sopra la prima Deca di Tito Livio
fine copy old gilt veau fauve *Firenze, B. di Giunti*, 1531

3207 Machiavegli (N.) Historie, *Roma, per Antonio Blado d'Asola*, 1532—Il Principe, Vita di Castruccio Castracani, e Modo che tenne il Duca Valentino per ammazar Vitellozo, &c. *ivi*, 1532—Discorsi sopra la prima Deca di T. Livio, *ivi*, 1531
very large copy in old russia, gilt gauffré edges, rare, in one vol.

3208 Macchiavelli (N.) Historie Fiorentine, *without the Errata, Firenze, B. di Giunta*, 1532—Il Principe, Vita di Castruccio Castracani, &c. *ivi*, 1532; *Testo di Lingua* *in one vol.*

*** This edition of the Historie is stated by Bravetti to be RARISSIMO. The earliest edition of the Principe known to Haym is that of 1539.

3209 Machiavelli (N.) Historie Fiorentine, *Firenze, B. di Giunta*, 1532—Il Principe, Vita di Castruccio, &c. *ivi*, 1532, *in* 1 *vol.*

3210 Macchiavelli (N.) Historie Fiorentine, *with the* 2 *leaves of Errata* (*usually deficient*)
old morocco, broad borders of gold, g. e. rare, Testo di Lingua *Firenze, B. di Giunta*, 1532

*** This edition is wrongly described by the principal bibliographers. Gamba mentions 214 leaves, and Renouard 124 leaves and 4 unnumbered; whilst Brunet correctly gives 224 and 4 for Errata, &c., but erroneously makes the date XVI March instead of XXVII.

3211 Machiavelli (N.) Historie Fiorentine, *autograph of* "Lord Fauconberg Booke 1677," *Testo di Lingua* *ivi*, 1532

3212 Machiavelli (N.) Historie Fiorentine. Another copy
green morocco, g. e. in case *ivi*, 1532

3213 Machiavelli (N.) Historie Fiorentine, *Firenze, Giunti*, 1551—Discorsi sopra la prima Deca di Tito Livio, *ivi*, 1551
green morocco extra, g. e. 2 *vol.*

3214 Machiavelli (N.) Historie Fiorentine, *small holes in title-page, by which a few letters are deficient, Firenze* (*Giunti*) 1551—Discorsi sopra la prima Deca di Tito Livio, *ivi*, 1551—Libro della Arte della Guerra, *ivi*, 1551—Il Principe, Vita di Castruccio Castracani, il Modo che tenne il Duca Valentino per ammazare Vitellozo Vitelli, &c. et i Ritratti de le Cose de la Francia et de la Allemagna, *ivi*, 1551
old red morocco, dentelle borders, g. e. 4 *vol. in* 1

3215 Machiavelli (N.) Historie Fiorentine, *Firenze* (*Giunti*) 1551—Discorsi sopra la prima Deca di Tito Livio, *ivi*, 1551—Libro della Arte della Guerra, *ivi*, 1551—Il Principe, Vita di Castruccio Castracani, il Modo che tenne il Duca Valentino per ammazare Vitellozo Vitelli, &c. et i Ritratti de le Cose de la Francia et de la Allamagna, *ivi*, 1551
fine large copies in old calf, Testo di Lingua 4 *vol. in* 1

3216 Machiavelli (N.) Il Principe, Vita di Castruccio Castracani, il Modo che tenne il Duca Valentino per ammazare Vitellozo, &c. *Firenze, B. di Giunta*, 1532

3217 Machiavel (N.) Arte of Warre, in English by Peter Withorne, **black letter**, 1573—Certaine Wayes for the Ordering of Souldiours in Battelray, Plottes for Fortification, howe to make Gunpouder, &c. **black letter**, *woodcuts*, 1578—Cataneo's Tables, to form an Army, &c. in English, by H. G. **black letter**, 1574, *fine copies, morocco, g. e.* *in one vol.*

3218 Mackenzie (F.) and A. Pugin, Specimens of Gothic Architecture, selected from Ancient Buildings at Oxford, &c. 61 *plates* *J. Taylor, n. d.*

3219 Maffei (G. P.) Istorie delle Indie Orientali, tradotte da F. Serdonati con una Scelta di Lettere scritte dell' Indie *Testo di Lingua, fine copy in vellum, Fiorenza, F. Giunti*, 1589

3220 Maffei (Marchese S.) della Scienza chiamata Cavalleresca con Giunte, 2 vol. in 1 *half calf gilt, Testo di Lingua* *Trento*, 1717 & 1716

3221 Magalotti (Conte L.) Lettere scientifiche ed erudite, *fine portrait vellum, uncut, Testo di Lingua* *Firenze*, 1721

3222 Magalotti (Conte L.) La Donna immaginaria Canzoniere *half calf gilt, uncut* *ivi*, 1762

3223 Maggi (G.) Fontane diverse che si vedano nel' alma Città di Roma et altre parte d'Italia, *fine impressions of the plates, autograph of* THOMAS ROWLANDSON, *who has made a sketch of the Three Graces (in pencil) on fly-leaf* *Roma*, 1651

3224 Magri (D) Notizia de' Vocaboli Ecclesiastici *Venezia*, 1732

3225 Maittaire (M.) Miscellanea Græcorum aliquot Scriptorum Carmina, Gr. et Lat. 1722

3226 Malavolti (O.) Historia di Siena, 3 vol. in 1, *portrait, map, and view fine copy in red morocco, g. e. with the De Thou arms stamped in gold on sides* *Venetia*, 1599

3227 Malcolm (J. P.) Views within twelve miles round London, 75 *plates, some in colours* 1800

3228 Malcolm (J. P.) Londinium Redivivum: a History and Description of London, 4 vol. *plates, half russia, uncut* 1802-7

3229 Malcolm (J. P.) Anecdotes of the Manners and Customs of London, 18 *plates, some in colours, calf* 1811

3230 Malespini (Ricordano) Historia antica sino all' Anno 1281 con l'Aggiunta di Giachetto suo Nipote al 1286 *Testo di Lingua* *Fiorenza, Giunti*, 1568

3231 Malespini (R.) Storia antica dalla Edificazione di Fiorenza sino all' Anno 1281 con l'Aggiunta di Giacheto suo Nipote sino al 1286, *half morocco, Testo di Lingua* *ivi*, 1598

3232 Malespini (R.) Istoria Fiorentine coll' Aggiunta di G. Malespini e la Cronica di G. Morelli, *with notes of Biscioni calf extra, uncut, Testo di Lingua* *Firenze*, 1718

3233 Malespini (R.) Istoria Fiorentina coll' Aggiunta di Giachetto Malespini e la Cronica di Giovanni Morelli, *Firenze*, 1718 —Compagni (Dino) Istoria Fiorentina (1280-1312), *ivi*, 1728—Velluti (Donato) Cronica di Firenze 1300-1370), *ivi*, 1731—Pitti (Buonaccorso) Cronica, *ivi*, 1720 *all with valuable MS. additions in the autograph of the Cav. Gio. Baldovinetti, half morocco* *in one vol.*

3234 Malispini (R.) Storia Fiorentina col Seguito di Giacotto Malispini e con Annotazioni da V. Follini
half morocco, uncut, top edge gilt *Firenze*, 1816

3235 Malmusi (G.) Analisi del celebratissimo Quaresimale del P. Paolo Segneri, *uncut* *Modena*, 1768

3236 Malvasia (Conte C. C.) Felsina Pittrice, Vite de Pittori Bolognesi colla Continuazione da L. Crespi, 3 vol. *woodcut portraits and devices, vellum* *Bologna*, 1678, *e Roma*, 1769

3237 Manente (C.) Historie, 2 vol. in 1, *half calf gilt* *Vinegia*, 1561-66

3238 Manetti (S.) sopra la Malattia, Morte e Dissezione anatomica del Cadavero di A. Cocchi *Firenze*, 1759

3239 Manetti (S.) della Inoculazione del Vajuolo, *uncut* *ivi*, 1761

3240 Manetti (S.) delle Specie diverse di Frumento e di Pane siccome della Panizzatione, *half calf, uncut, Testo di Lingua* *Venezia*, 1766

3241 Manfredi (E.) Descrizione d' alcune Macchie scoperte nel Sole l'Anno 1703, *plate* *Bologna*, 1703

3242 Manfredi (E.) Elementi della Geometria e della Trigonometria, *plates, uncut* *ivi, s. a.*

3243 Manfredi (E.) Elementi della Cronologia, con diverse Scritture appartenenti al Calendario Romano
half calf gilt, leaves uncut, Testo di Lingua *ivi*, 1744

3244 Manfredi (E.) Instituzioni Astronomiche
uncut, Testo di Lingua *ivi*, 1749

3245 Manni (D. M.) de Florentinis Inventis Commentarium
half russia *Ferrariæ*, 1731

3246 Manni (D. M.) Cronichette antiche di varj Scrittori del buon Secolo della Lingua Toscana
LARGE PAPER, *vellum, uncut, Testo di Lingua* *Firenze*, 1733

*** Containing the Chronicles of Amaretto Mannelli, Simone della Tosa, Incerto, Gino Capponi, and Neri Capponi.

3247 MANNI (D. M.) OSSERVAZIONI ISTORICHE SOPRA I SIGILLI ANTICHI DE' SECCOLI BASSI, 30 vol. in 10, *numerous engravings of seals, portraits, &c.* *ivi*, 1739-86

*** A most interesting and very rare work.

3248 Manni (D. M.) Istoria degli Anni Santi, *cuts of medals, with valuable MS. additions in the autograph of the Cav. Gio. Baldovinetti, half calf gilt, uncut* *ivi*, 1750

3249 Manni (D. M.) Istoria del Decamerone di G. Boccaccio, *Testo di Lingua, vellum, Firenze*, 1742—Appendice, *privately printed by the Marquis Trivulzio, uncut, Milano*, 1820 (2)

3250 Manni (D. M.) delle antiche Terme di Firenze, *plate* *Firenze*, 1751

3251 Manni (D. M.) Otto Lezioni istoriche accademiche
half morocco extra, uncut *ivi*, 1760

3252 Manni (D. M.) del vero Pittore Luca Santo, *Firenze*, 1764—Dell' Errore che persiste di attribuirsi le Pitture al Santo Evangelista Luca, *ivi*, 1766
half morocco, uncut *in one vol.*

3253 Manni (D. M.) Principj della Religion Cristiana in Firenze, *woodcuts*
presentation copy, with author's autograph inscription, half calf uncut *Firenze*, 1764

3254 Manni (D. M.) il Senato Fiorentino, *frontispiece, and coats of arms, uncut* *Firenze*, 1771

3255 Manni (D. M.) Vita di Lelio Torelli, *medal and cuts uncut* *ivi*, 1770

3256 Manni (D. M.) Addizioni necessarie alle Vite de' due celebri Statuarj Michelagnolo Buonarroti e Pietro Tacca *ivi*, 1774

3257 Manzini (G. B.) Lettera in Risposta ad un Cavalier principalissimo di Venetia *Anversa*, 1636

3258 Maps of different Countries, some old, in a volume, and Atlas d'Angleterre, 1767 2 *vol.*

3259 Marafioti (G.) Croniche et Antichita di Calabria *Padova*, 1601

3260 Marcello (P.) Vite de' Prencipi di Vinegia, tradotte da L. Domenichi, *autograph of Matteo Inghirami* *Venetia*, 1557

3261 Marchetti (A.) della Natura delle Comete, *plate half calf gilt, Testo di Lingua* *Firenze*, 1684

3262 Marchi (F. di) Aviso dove narra le pompose Liuree et Scaramuzze, Archi triomphali, &c. nelle Nozze del Re di Spagna, &c. *very scarce* *Bologna*, 1560

3263 Marchi (F.) Vita del R. P. F. Alessandro Capocchi, *woodcut portrait* *Firenze*, 1583

3264 Marco dal Monte Sancta Maria in Gallo (Frate) Libro delli Comandamenti di Dio del Testamento Vecchio et Nuovo et Sacri Canoni, *woodcuts, rare* *ivi*, 1494

3265 Marco Polo Il Milione, Testo di Lingua del Secolo XIII, ora per la prima Volta pubblicato ed illustrato dal Conte G. B. Baldelli Boni, 2 vol. *Firenze*, 1827—Storia delle Relazioni vicendevoli dell' Europa, e dell' Asia dalla Decudenza di Roma fino alla Distruzione del Califfatto del Conte G. B. Baldelli Boni, 2 vol. *ivi*, 1827
BEST EDITION, *half vellum, uncut* 4 *vol.*

3266 MARIA. Qui comenciano alcuni Miraculi dela Gloriosa Verzene Maria, &c.
VERY RARE, *but wanting two leaves in the body of the work, and having, in place thereof, two duplicate, sold therefore with all faults* *Vincentie, Leonardi di Basilea*, 1475

*** This collection of extraordinary miracles formerly belonged to R. Southey, the Poet, and has some pencil memoranda in his autograph. It seems surprising that such a droll work, impeaching the Chastity of Abbesses, Nuns, and Monks, should have been allowed to be printed in Italy.

3267 Marini (Marino) degli Aneddoti di Gaetano Marini Commentario, *portrait, uncut* *Roma*, 1822

3268 Marmora (A.) Historia di Corfu, *frontispiece and portrait old red morocco* *Venetia*, 1672

3269 Marozzo (Achille, *Maestro Generale de l'Arte de l'Armi*) Opera nova, *spirited woodcuts of fencing, half morocco* *s. l. & a.*

3270 Mersaud (A.) I Manoscritti Italiani della Regia Biblioteca Parigina descritti ed illustrati, 2 vol.
half green morocco, uncut, top edges gilt *Parigi*, 1835-38

3271 Martelli (V.) Rime e Lettere, *Testo di Lingua fine copy in vellum* *Fiorenza, Giunti*, 1563

3272 Martelli (V.) Lettere e Rime *Firenze, C. Giunti*, 1606

3273 Martignoni (G. A.) Spiegazione della Carta istorica dell' Italia e di una Parte della Germania
LARGE PAPER, *portrait of Innocent XIII, views and historical charts, containing coats of arms, representations of coins, portraits, &c. in cotemporary Italian red morocco, ornamented sides, g. e. with the arms of Cardinal Cienfuegos stamped in gold on sides* *Roma*, 1721

3274 Martin (P. J.) Geological Memoir on a part of Western Sussex, *plans* 1828

3275 [Martin (T.)] Historica Descriptio complectens vitam ac res gestas Gulielmi Wicami, quondam Vintoniensis Episcopi et Angliæ Cancellarii, *plate of arms, calf, g. e.* *Oxon.* 1690

3276 Martinelli (Cav. A.) Descrittione di diversi Ponti esistenti sopra li Fiumi Nera e Tevere con un Discorso particolare della Navigatione da Perugia a Roma, *with etchings and portrait of Innocent XI* *Roma*, 1676

3277 Marzari (Giacomo) Historia di Vicenza, *calf* *Venetia*, 1591

3278 Marzari (G.) Historia di Vicenza. The same edition, *with merely a new titlepage and woodcut views added*
fine copy in old citron morocco, g. e.
Vicenza, 1604 (*at end, Venetia*, 1590)

3279 Mascardi (A.) Orazione delle Lodi di Bibiana Pernestana Gonzaga Principessa di Castiglione *Modona*, 1616

3280 Matasilani (Mario) La Felicità del Serenissima Cosimo Medici Granduca di Toscana, *half calf gilt* *Fiorenza*, 1572

3281 Matasilani. Another copy *ivi*, 1572

3282 Maurice (P.) Choral Harmony, a collection of tunes in short score for four voices, *presentation copy from the author* 1854

3283 Maurio (N.) Oratione nella Partita di D. Bembo Podesta di Trivigi *Trivigi*, 1590

3284 Mayne (Jasper) Ochlo-Machia, or the Peoples War examined according to the Principles of Scripture and Reason 1647

3285 Mazzella (S.) Descrittione del Regno di Napoli, *numerous woodcut portraits, coats of arms (mostly coloured), &c. with MS. additions, old French olive morocco, g. e.* *Napoli*, 1601

3286 Mazzella. Another copy, *the woodcuts uncoloured* *ivi*, 1601

3287 Mazzolari (Ilario) Reali Grandezze dell' Escuriale di Spagna, *with the view* *Bologna*, 1648

3288 Mazzone di Miglionico (M. A.) Fiori della Poesia, 2 vol. in 1
Venetia, 1593

3289 Mazzoni (J.) Difesa della Comedia di Dante, 2 vol.
fine copy in vellum *Cesena*, 1688

3290 Mazzuchelli (Conte G. M.) Notizie intorno ad Archimede, *plates*
Brescia, 1737

3291 Mecatti (G. M.) Racconto storico-filosofico del Vesuvio, *plates*
Napoli, 1752

3292 Mecatti (G. M.) Storia genealogica della Nobilità e Cittadinanza di Firenze, *gilt vellum* *ivi*, 1754

3293 Mecatti (G. M.) Storia cronologica della Città di Firenze, 2 vol.
LARGE PAPER, *vellum* *ivi*, 1755

3294 Medici (A. de) Scelta di Epigrammi Greci, tradotti in Versi Latini e Toscani (col Testo Greco) *Livorno*, 1772

3295 Medici (A. de') Saggio di Prose e Versi Toscani e Latini *Pescia*, 1782

3296 Medici (A. de') Scelta di Epigrammi Greci, tradotti in Versi Latini e Toscani (col Testo Greco)
half morocco, uncut *Firenze*, 1790

3297 Medici (Lorenzo de) et da M. Agnolo Politiano, et altri Autori, Canzone a Ballo insieme con la Nencia da Barberino & la Beca da Dicomano composte dal medesimo Lorenzo
ORIGINAL EDITION, *woodcut, green morocco extra, g. e. by Hering* *Firenze*, 1568

*** Extremely rare. The Gradenigo copy sold for 122 lire 80.

3298 Medici (L. de) et da M. Agnolo Politiano, et altri Autori, Canzone a Ballo insieme con la Nencia da Barberino et la Beca da Dicomano, composta dal medesimo Lorenzo, *woodcut*
GAMBA'S FACSIMILE REPRINT (*limited to* 100 *copies*) *with the* 2 *additional leaves containing* 6 *other canzone, of which only a very few copies were reprinted from the Pacini and Sermatelli's editions, uncut* *Firenze*, 1568

*** The Beca da Dicomano although, in several editions, attributed to Lorenzo di Medici, was in reality written by Luigi Pulci.

3299 [Medici (L. de')] La piacevole e bella Historia della Nencia da Barberino, e della Beca (in ottava rima), 2 *woodcuts*
red morocco super extra, dentelle borders, by Wheeler. Testo di Lingua *Firenze*, 1622

*** Although the Beca was, in the edition of 1568, attributed to Lorenzo de' Medici, Varchi and others have proved that it is by Luigi Pulci.

3300 Medici. Rime Sacre del Magnifico Lorenzo de' Medici il Vecchjo, di Madonna Lucrezia sua Madre e d' altri dalla stessa Famiglia raccolte e d'Osservazioni corredate per F. Cionacci
calf extra, g. e. *Firenze*, 1680

*** This edition contains the "Rappresentazione di S. Giovanni e Paulo," by Lorenzo de Medici, and Cionacci, in his notes, gives a list of all the ancient Rappresentazioni or Mysteries.

3301 Medici (Card. Gio. de) Lettere *Roma*, 1752

FOLIO.

3302 Livio (Tito) Decade in Vulgare
very large copy in russia, very rare, Testo di Lingua *Venetia, Antonio da Bologna*, 1478

3303 Livio tradotto da J. Nardi *Venetia, Giunti*, 1554

3304 LOGGAN (D.) OXONIA ET CANTABRIGIA ILLUSTRATA, 2 vol. in 1, *with the rare mezzotinto portraits of the Dukes of Ormonde and Somerset by Smith*
old red morocco, g. e. *Oxon.* 1675, *Cantab.* (1688)

3305 London. Several Prospects of the most noted Publick Buildings in and about the City of London, with a short historical account relating to the same, 24 *plates*, *J. Bowles*, 1724—Plan of London as in Q. Elizabeth's Days—Pocket Map of the Cities of London, Westminster, and Southwark, and South Prospect of London and Westminster, 3 *plates*—Prospects of the most famous Public Buildings in London by Sutton Nicholls, including the City Gates, Inns of Court, Squares, Hospitals, Churches, Gentlemen's Houses, Statues, &c. 36 *plates, fine old impressions* *in one vol.*

*** "The only other copy of the set by Sutton Nicholls which I ever saw is the one in the British Museum. Many of the prints when met with singly bring a high price."—*Manuscript Note by Rev. Dr. Wellesley.*

3306 Lorini (Buonaiuto) delle Fortificationi, *numerous woodcuts* *Venetia*, 1596

*** This first edition is extremely rare, only a few copies having been printed, to present to Princes, as appears from the author's Dedication to the Grand Duke Ferdinand de Medici, "*Per il che havendone fatto stampare alquanti libri, per dispensarli solo à Prencipi Christiani.*"

3307 Lorini (B.) Le Fortificationi, *numerous woodcuts* *half calf gilt, Testo di Lingua* *Venetia*, 1609

3308 Lorich (Melchior) Weitberühmbten Kunstreichen und Wolerfahrnen, *fine large woodcuts of Turkish costume, buildings, &c.* *Hamburg*, 1626

3309 Lorich (M.) Der Turckische Schau-Platz (a newspaper entitled) Turckischer Estaats und Krieges-Bericht, 137 *Nos. with woodcuts the same as in the preceding* (*except two*), *with* 16 *additional, russia* *Hamb.* 1685

3310 Loschi (Conte Alfonso) Compendi Historici, *plates of genealogies, with arms* *Venet.* 1652

3311 Luckii (Jo. Jac.) Sylloge Numismatum Elegantiorum, *engraved titlepage and many beautiful cuts, also a very curious series of* 43 *plates* (*wanting the third*) *of English coins, &c. to the time of King James at the end*
fine copy, old calf, with the arms of Achilles de Harlay Count of Beaumont stamped on the sides *Argent.* 1620

3312 Lycosthenis (Conr.) Apophthegmata, *presentation copy from John Lewis ab Andlo, to whom the work is dedicated, with inscription on the fly-leaf and arms emblazoned*
Basil. Oporinus, 1555

3313 Macchiavelli (N.) Florentine Historie, translated into English by T. Bedingfield, *with autograph of Edm. Malone*
W. Ponsonby, 1595

3314 Mackenzie (F.) Architectural Antiquities of St. Stephen's Chapel, Westminster, *plates*
half morocco *atlas size.* 1844

3315 Mackenzie (Sir G.) of Precedency, and Scotland's Herauldrie, 2 vol. in 1, *plates, calf gilt* *Edinb.* 1680

3316 Mackenzie (Sir G.) Observations upon the Laws and Customs of Nations, as to Precedency and the Science of Herauldry, *plates of arms* *Edinb.* 1680

3317 Maffei (Scipione) Verona Illustrata, 4 vol. in 1, *plates and cuts* *Verona*, 1732

3318 [Magalotti (Lorenzo)] Saggi di naturali Esperienze fatti in Firenze nell' Accademia del Cimento
FIRST EDITION, *fine portrait of Ferdinand II by F. Spierre, and plates, uncut, Testo di Lingua* *Firenze*, 1666

3319 Magalotti. Another Edition
LARGE PAPER, *portrait of Ferdinand II, and plates, calf* *ivi*, 1691

3320 Magalotti. Another copy on small paper, *with portrait of Cosmo III by Van Westerhout, and plates green morocco extra, g. e. by Derome* *ivi*, 1691

3321 Magneney (Claude) Recueil des Armes de plusieurs nobles Maisons et Familles de France, 235 *plates of arms, containing* 1410 *coats, some coloured* *Paris, s. d.*

*** "Impressions of this work came out from time to time with augmentations and corrections, and the copies of the book differ accordingly."—See note as to variations between the present and a copy lately in the library of Sir G. Nayler, in the autograph of Rev. D. Wellesley.

3322 Magini (G. A.) Italia, *with finely engraved maps of the different States, half morocco* *Bologna*, 1620

3323 Maittaire (M.) Corpus Poetarum Latinorum Profanorum et Ecclesiasticorum, 2 vol. *Mr. Horatio Walpole's copy* 1713

3324 Malchair (J.) Collection of Sixty-four Views in and near Oxford, *original drawings, some in colours* *obl.* 1765, *&c.*

3325 Malta. L'Assedio della Citta di Malta da Turchi, 1566, *nine plates by M. Perez d' Allezio, very scarce, limp vellum, g. e.* *Roma*, 1582

3326 Manchester. The Bishop of Chester's case with Relationship to the Wardenship of Manchester *Oxford*, 1721

3327 Manara (G. G. Orti) delle due porte dette dei Leoni e dei Borsari, 7 *plates*, 120 *copies only printed* *Verona*, 1840

3328 Maps of different Countries, with a few Miscellaneous Engravings, about 240 in number, principally of the XVIth and XVIIth Centuries *obl. size*

3329 Maps of different Countries, with a few Views, upwards of 300 in number, engraved during the XVIth and XVIIth Centuries, mounted in a very large volume *obl. size*

3330 Maps of France (Seven) mounted on card-board and four Atlasses *a bundle*

3331 Maps and Plans, Views, Plates of Antiquities, &c. engraved for the Gentleman's Magazine from the beginning to 1760 112 *in number*

3332 Marcolini (F.) Le ingeniosi Sorti intitulate Giardino di Pensieri, *numerous woodcuts by J. Porta Garfagnino, interleaved calf gilt* *Venetia*, 1550

*** A very rare Fortune-Teller by Cards, with poetical answers by L. Dolce.

3333 MARIETTE (P. J.) TRAITÉ DES PIERRES GRAVÉES, 2 vol. *plates, very fine copy from the library of T. E. Mionnet, calf, m. & g. e.* *Paris*, 1750

3334 Marliani (B.) Urbis Romæ Topographia, *woodcuts fine copy* *Romæ*, 1544

3335 Marsand (A.) Biblioteca Petrarchesa, *portrait and plates only* 150 *copies printed* *Milano*, 1826

3336 Massazza (P. A.) L'Arco antico di Susa, *plates* *Torino*, 1750

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3390 Library of the Fine Arts, 4 vol. *portraits*, 1831-32—Magazine of the Fine Arts, 4 vol. *portraits and plates*, 1833-34 8 *vol.*

3391 Libro de la Historia y Milagros hechos a Invocacion de Nuestra Señora de Montserrat, *calf extra, old style* *Barcelona*, 1568

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3450 Machiavelli (N.) Opere, 4 vol. *s. l. con la Sfera*, 1680

*** The edition generally but falsely attributed to the Elzevir Press.

3451 Machiavelli (N.) Tutte le Opere, 4 vol. *portrait rare, unknown to Gamba* *s. l. colla Sfera*, 1680

3452 Machiavelli (N.) Opere, 7 vol. *portrait Duke of York's copy* *Cosmopoli*, 1769

3453 Machiavelli (N.) Opere, 10 vol. *portrait, uncut* *Genova*, 1798

3454 Machiavelli (N.) Opere, 8 vol. *portrait* *Italia*, 1813

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Firenze, Giunti, 1529

3457 Machiavelli (N.) Sette Libri dell' Arte della Guerra
autograph signature and notes of "Griff. Maddocks Donum Capitanei Hender 19 Julii 1588," morocco MDLXXXVII

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3458 Machiavello (N.) Mandragola Comedia facetissima
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3459 Machiavelli (N.) Il Principe, La Vita di Castruccio Castracani, il Modo che tenne il Duca Valentino, per ammazare Vitellozo, &c. et i Ritratti delle cose della Francia et della Alamagna, *fine copy in russia* *s. l.* (*Vinegia*), MDXXXV

*** A very scarce edition, unknown to Gamba.

3460 Machiavelli (N.) Il Principe con alcune altre Operette
Palermo, 1584

3461 Machiavelli (N.) Discorsi, *autograph signature and notes of William Carew, Vinegia*, 1537—Sallustio, tradotto per A. Ortica, *ivi*, 1531

3462 Machiavelli (N.) Discorsi sopra la prima Deca di Tito Livio
fine copy in vellum, Testo di Lingua *Vinegia, Aldo*, 1540

3463 Machiavelli (N.) Discorsi sopra la prima Deca di Tito Livio, *Vinegia, Aldo*, 1546—Libro dell' Arte della Guerra, *ivi*, 1546—Il Principe, Vita di Castruccio, &c. *ivi*, 1546
Testi di Lingua *in one vol.*

3464 Machiavelli (N.) Historie, *Vinegia, Sabio*, 1539—Libro de l' Arte della Guerra, *ivi* (*Aldo*) 1540, (*at end*, 1537) *in one vol.*

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3466 Machiavelli (N.) Historie, *Vinegia*, 1550, (*at end*, 1551)—Il Principe, Vita di Castruccio Castracani ed altri Opere, *ivi*, 1550—Discorsi, *ivi*, 1550—Libro dell' Arte della Guerra, *ivi*, 1550, (*at end*, 1551), *red morocco, g. e.* 4 *vol. in* 2

3467 Machiavelli (N.) Historie, *Vinegia*, 1554—Il Principe, Vita di Castruccio Castracani, &c. *ivi*, 1554, *vellum* *in one vol.*

3468 Machiavelli (N.) L' Asino d' Oro con alcuni altri Capitoli et Novelle del medesimo, *rare* *Firenze, B. Giunti*, 1549

3469 Machiavelli (N.) Lasino doro con tutte laltre sue Operette (Capitoli, Decennali, Novella di Belfagor, Mandragola e Clitia), *calf, Testo di Lingua, rare* *Roma*, 1588

3470 Michiavelli (N.) Mandragola Comedia
fine copy in green morocco, g. e. *Fiorenza, B. Giunti*, 1550

3471 Machiavelli (N.) Historie, Discorsi, Arte della Guerra, il Principe, &c. 4 vol. in 3, *vellum* *Vinegia*, 1550-54

3472 Machiavegli (N.) Discorsi sopra la prima Deca di Tito Livio
Vinegia, Aldo, 1552

3473 Machiavelli (N.) Discorsi, il Principe, &c. 2 vol. in 1 *ivi*, 1554

3474 MACHIAVELLI (N.) DISCORSI, *autograph signature and numerous notes of the Elizabethan Poet,* MAURICE KYFFIN, *author of* "The Blessednesse of Brytaine," *and translator of* "Terence's Andria," *morocco* *Palermo*, 1584

3475 Machiavelli (N.) Due Commedie (Mandragola e Clitia) e una Novella Belfagor), *frontispiece in the style of Callot calf, Testo di Lingua* *Trajetto* (*Londra*), 1733

3476 Machiavelli (N.) Lettere, *half vellum, uncut* *Firenze*, 1767

3477 Machiavelli (N.) Commedia (il Frate) ora per la prima Volta publicata, *half morocco, uncut* (*Venezia*, 1769)

*** Although attributed in the title-page to Macchiavelli, in all probability it was the production of Francesco d' Ambra.

3478 Machiavelli (N.) Istorie Fiorentine *Firenze*, 1843

3479 Machiavelli (N.) Libro primo delle Istorie Fiorentine *20 copies, printed expressly for Dr. Wellesley's Lectures*

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3486 Madrisio (N.) Viaggi per l' Italia, Francia e Germania, 2 vol. *Venezia*, 1718

3487 Maffei (Giuseppe) Storia della Letteratura Italiana, 2 vol. *Italia*, 1834

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3490 Maffei (Scipione) Verona illustrata, 5 vol. *portrait and plates half calf extra, Testo di Lingua* *Milano*, 1825-26

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3495 Magalotti (Conte L.) La Donna immaginaria, Canzoniere ed altre Composizioni inedite, *portrait, calf gilt* *Lucca*, 1762

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3497 Magalotti (Conte L.) Lettere, *portrait*
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LARGE PAPER, *half morocco, uncut, top edge gilt* *ivi*, 1825
3499 Magalotti (Conte L.) Varie Operette, *portrait and map of the Nile, half calf, uncut, Testo di Lingua* *ivi*, 1779
3500 Magalotti (Conte L.) Varie Operette, *map of the Nile half calf, uncut, Testo di Lingua* *ivi*, 1779
3501 Magalotti (Conte L.) Comento sui primi cinque Canti dell' Inferno di Dante e quattro Lettere, *portrait*
LARGE PAPER, *half morocco, uncut, Testo di Lingua*, *Milano*, 1819
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EXCESSIVELY RARE, *unknown to Bibliographers, fine large copy* *Siena*, 1524
3503 Magee (W.) Discourses and Dissertations on the Scriptural Doctrines of Atonement and Sacrifice, 2 vol. *calf* 1816
3504 Maggi (C. M.) Scelta di alcune Rime, sacre e morali, *Pisa*, 1793
3505 Mahé (J.) Essai sur les Antiquités du Département du Morbihan, *vellum extra, g. e.* *Vannes*, 1825
3506 Maier (A.) della Imitazione Pittorica, della Eccellenza delle Opere di Tiziano e della Vita di Tiziano scritta da S. Ticozzi, *vellum* *Venezia*, 1818
3507 Maittaire (M.) Stephanorum Historia, Vitas ipsorum ac libros complectens, cum Appendice, *portrait by Sturt* *Lond.* 1709
3508 Malaspina di Sannazaro (Marchese) Catalogo di sua Raccolta di Stampe antiche, 5 vol. *plates of monograms*
half calf gilt *Milano*, 1824
3509 Malatesti (A.) La Sfinge, Enimmi, 2 parts in 1
calf extra, old style *Venetia*, 1640, & *Firenze*, 1643
3510 Malatesti (A.) La Sfinge, Enimmi, 3 parts in 1 *Firenze*, 1683
*** This edition contains amongst the preliminary Poems an Enimma by Galileo Galilei.
3511 Malatesti (A.) e P. Salvetti, Brindisi con Annotazioni
half morocco, uncut *ivi*, 1723
3512 Malebranche (N.) Entretiens sur la Metaphysique et sur la Religion, *calf, m. and g. e.* *Rotterdam*, 1688
3513 Maltby (Bp. E.) Greek Gradus, *calf gilt* 1830
3514 Malvasia (C. C.) Le Pitture di Bologna, *morocco*, *Bologna*, 1686
3515 [Malvasia (C. C.)] Le Pitture di Bologna *Bologna*, 1704
3516 Malvasia (C. C.) Le Pitture di Bologna, *Bologna*, 1706—Pitture, Scolture, ed Architetture delle Chiese, Luoghi pubblici, Palazzi e Case di Bologna e suoi Subborghi, *ivi*, 1792 2 *vol.*
3517 Mancini (L.) del Modo che tennero i Latini nel tradurre i Greci e gl' Italiani nel volgarizzare i primi e i secondi, *Firenze*, 1839—Scherzi in Rima—La Glosa di S. Teresa, Spag. ed Ital. (*ivi*, 1839), *privately printed* *in one vol.*
3518 Mancini (L.) del Linguaggio poetico *Firenze*, 1840
3519 Manetti (S.) Consulto *ivi*, 1781

3520 Manfredi (E.) Rime con sua Vita e con alcune sue Prose, *portrait, half calf gilt, uncut, Testo di Lingua, Bologna,* 1760

3521 Mann (Abbé) Abrégé de l'Histoire de Bruxelles et de ses Environs, 3 vol. in 2
FINE PAPER, *plates, with private portrait added, red morocco, g. e.* *Bruxelles,* 1785

3522 Manni (D. M.) Metodo per istudiare le Storie di Firenze
uncut *Firenze,* 1755

3523 Manni (D. M.) Vita di Arlotto Mainardi. Giuntovi un Canto d'incerto Autore intitolato: la Pazzia di Bettina Veneziana, *portrait of Bettina Gabrieli* *Venezia,* 1760

3524 Manni (D. M.) Vita di P. Perna Impressore in Basilea
Lucca, 1763

3525 Manni (D. M.) Lezioni di Lingua Toscana
half calf extra, uncut, top edge gilt, Testo di Lingua, ivi, 1773

3526 Manni (D. M.) Vita di N. Stenone Vescovo di Titopoli
half calf extra, g. e. Testo di Lingua *Firenze,* 1775

3527 Manni (D. M.) Veglie piacevoli ovvero Notizie de' più bizzarri e giocondi Uomini Toscani, 8 vol. in 4
half vellum, uncut *ivi,* 1815-16

3528 Manning (H. E.) Sermons, 1843—Hopwood (H.) Christ in His Church, and other Sermons, *Camb.* 1846—Scott (T.) Sermons, with Life, edited by S. King, 1837—Dibdin (T. F.) Sermons, 1843 *4 vol.*

3529 Manucci (Aldo) Vita di Cosimo I de' Medici Granduca di Toscana, *portrait* *Pisa,* 1823

3530 Manuzio (Paolo) Lettere copiate sugli Autografi nella Biblioteca Ambrosiana, LARGE PAPER, *portrait, with a postscript of a letter in the autograph of Paolo Manuzio added*
green morocco, g. e. *Parigi,* 1834

3531 Manzi (G.) sopra gli Spettacoli, le Feste ed il Lusso degl' Italiani nel Secolo XIV, *plate* *Roma,* 1818

3532 Manzoni (A.) I promessi Sposi, 3 vol. *Parigi,* 1827

3533 Manzoni (A.) Storia della Colonna infame, *Parigi,* 1843; and 9 others, Italian (10)

3534 Manzoni (Francesca) Ester, Tragedia *Verona,* 1733

3535 Marcelli (P.) S. Gyrilli et H. Kellneri, de Vita, Moribus et Rebus gestis omnium Ducum Venetorum Historia, *woodcut portraits, with coats of arms, red morocco extra* *Francof.* 1574

3536 [Marcello (B.)] Il Toscanismo e la Crusca o sia il Cruscante Impazzito, Tragicommedia Giocosa, *Venezia,* 1740—[Baruffaldi (G.)] Il Poeta, Commedia, *Bologna,* 1734 *in 1 vol.*

3537 Marchese (P. L. V.) Memorie dei più insigni Pittori, Scultori e Architetti Domenicani con Aggiunta di alcuni Scritti intorno le Belle Arti, 2 vol. *Firenze,* 1845

3538 Marchetti (G.) de' Prodigj avvenuti in molte sagre Immagini specialmente di Maria Santissima, *engravings of the Madonna, &c. half calf gilt* *Roma,* 1797

3539 Marchio (V.) delle Cose di Lucca *Lucca,* 1721

3540 Marguerite d'Autriche Correspondance avec Philippe II, &c.
printed for the Société de Bibliophiles de Belgique, scarce
Bruxelles, 1842

3541 Mariano da Siena (Ser.) Viaggio in Terra Santa nel Secolo XV, *Firenze*, 1822—Cicerchia (N.) Istoria della Passione e Morte di Gesù Cristo scritta nel buon Secolo della Lingua, *ivi*, 1822 *in one vol.*

3542 Marini (A.) sopra i Corteggi *Brescia*, 1795

3543 [Marini (G.)] Indicazione delle Fabbriche, Chiese e Pitture di Verona *Verona*, 1815

3544 Marino (Cav. G. B.) La Murtoleide Fischiate con la Marineide risate del Murtola, *calf, g. e.* *Francofort*, 1626

3545 Marino (Cav.) La Murtoleide Fischiate con la Marineide risate del Murtola, *Spira*, 1629—Le Strigliate a Tomaso Stigliano del S. Robustopogommega, *ivi*, 1629—Magagnati (G.) Capitoli Burleschi con il Giardiniero di C. Orsino e la Merdeide di N. Bobadillo, *ivi*, 1629 *in one vol.*

*** This edition of the poems of Magagnati, equally renowned as the best manufacturer of edibles and as a capital concoctor of verses, is far rarer than the reprint at Nuremberg in 1642, which sold for £7. in the Libri sale.

3546 Marino (Cav. G. B.) La Galeria distinta in Pitture e Sculture, 2 vol. in 1 *Venetia*, 1647

3547 Marino (Cav. G. B.) Lettere ed alcune Poesie *ivi*, 1673

3548 Mariti (G.) Cronologia de' Re Latini di Gerusalemme *Livorno*, 1784

3549 Marliani (B.) Ritratto di Roma antica, *numerous plates old red morocco, sides and back covered with fleurs-de-lis, stamped in gold* *Roma*, 1638

3550 Marolles (M. de) Catalogue de Livres, d'Estampes, et de Figures en taille douce, *Paris*, 1666—[Second] Catalogue de Livres, d'Estampes, &c. *cuts of engravers' marks, ib.* 1672 *in* 1 *vol.*

*** "The second Catalogue is of extreme rarity."—*MS. note by Dr. Wellesley.*

3551 Marolles (M. de) Memoires, avec des notes, 3 vol. *calf* *Amst.* 1755

3552 Martelli (L.) Opere, *Testo di Lingua fine copy in vellum, rare* *Firenze, B. di Giunta*, 1548

3553 Martelli (U.) Vita di Numa Pompilio *Prato*, 1847

3554 [Martello (P. J.)] Il Femia sentenziato Favola di Messer Stucco a Messer Cattabrighe *Cagliari* (*Milano*) 1724

*** Rigidly suppressed by the author. Gamba pronounces this dramatic composition "*rarissima.*"

3555 Martialis Epigrammata Animadversionibus et notis Scriverii *calf, g. e.* *Lugd. Bat.* 1619

3556 Martialis Epigramata cum Commentariolis T. Farnabii *fine copy in green morocco extra, g. e.* *Sedani*, 1624

3557 Martin (B.) Miscellaneous Correspondence, *maps and plates*, 4 vol. 1759-64; and others *7 vol.*

3558 Martin (G.) Catalogue des Livres et des Estampes de M. Bellanger Thesorier General du Sceau de France, *MS. prices calf* *Paris*, 1740

3559 Martinelli (F.) Roma ricertata, *etchings by D. Barriere in the style of Callot* · *Roma*, 1658
3560 Martinelli (F.) Roma ricertata nel suo Sito, *woodcuts* *ib.* 1693
3561 Martinelli (F.) Roma di nuova esattamenta ricertate, *plates* *ib.* 1702
3562 Martinelli (V.) Lettere familiari e critiche 1758
3563 Martinelli (V.) Lettere familiari e critiche *D. Garrick's copy* *Londra*, 1758
3564 Martyris (Petri) Defensio ad Riccardi Smythæi Angli duos Libellos de Cælibatu Sacerdotum et Votis monasticis *fine copy in stamped pigskin* · *Basileæ*, 1559
3565 Marullo (M.) Dialogo delle Virtu & Fatti di Hercole tradotto per B. Chrisolpho, *Vinegia*, 1549—Tridapale (A.) Loica in Lingua volgare, *ivi*, 1548 *in one vol.*
3566 Marzio (Galeotto) della varia Dottrina tradotto per F. Serdonati *Testo di Lingua* *Fiorenza, F. Giunti*, 1615
3567 Massii (F.) Monumenta Vaticana, *vellum* *Romæ*, 1854
3568 Masuccio Salernitano, Cinquanta Novelle intitolate il Novellino *edizione della Gatta* *senza nota*
3569 Mathias (T. J.) Pursuits of Literature, a Satirical Poem in four Dialogues, with Notes, &c. *several parts crossed with a pen and ink, calf, m. e.* 1808
3570 Mathias (T. J.) Poesie Liriche Toscane *half calf gilt, uncut* 1816
3571 Mathias (T. J.) Componimenti Lirici de' più illustri Poeti d'Italia, 4 vol. *Napoli*, 1819
3572 Mathias (T. J.) Poesie Liriche e varie, 3 vol. in 1, *calf extra presentation copy to the Countess of Blessington* *ivi*, 1825
3573 Maurice (T.) Indian Antiquities, 7 vol. *plates, uncut* 1800
3574 Mauro (L.) Antichità di Roma con le Statue antiche descritte per Ulisse Aldroandi, *Venetia*, 1562—Contarino (L.) Antiquità di Roma, *ivi*, 1575—Le Cose maravigliose di Roma, *ivi*, 1575—Nomi delle Provintie, Citta, Terra e Castella di Napoli e delle Famiglie nobili, *Napoli*, 1575 *in one vol.*
3575 Maximilien I, Correspondance avec Marguerite d'Autriche, sa Fille, Gouvernante des Pays-Bas de 1507 à 1519, publiée par M. Le Glay, 2 vol. *Paris*, 1839
3576 Mayer (F. I. L.) Voyage en Italie, *half calf* *ib.* 1802
3577 Mayr (G.) Monete e Medaglie onorarie Ferraresi illustrate *half morocco, uncut* *Ferrara*, 1843
3578 Mazio (F.) Serie dei Conj di Medaglie Pontificie, *Roma*, 1824—Nanni (F.) il Forestiere in Ravenna, *plates*, *Ravenna*, 1821 *calf gilt* *in one vol.*
3579 Mazza (D.) Intorno ad alcune Majoliche dipinte Lettera *scarce* *Pesaro*, 1836
3580 Mazzella (S.) Sito et Antichità di Pozzuolo e del suo amenissimo Distretto, *woodcuts* *Napoli*, 1594
3581 Mazzella (S.) Antichità di Pozzuolo, *plan and woodcuts* *ivi*, 1606
3582 Mazzuchelli (Conte G. M.) Notizie intorno ad Isotta da Rimino, *portrait*, *Brescia*, 1759; and other Tracts in the volume

3583 Mazzuchelli (Conte G. M.) Vita di Pietro Aretino, *portrait and plates of medals, with caustic MS. notes by a contemporary*
half calf gilt *Brescia*, 1763

3584 Mead (Dr. R.) Life, *portrait*, 1755—Bibliotheca Meadiana, *MS. prices*, 1754-55—Museum Meadianum, *MS. prices*, 1755—Catalogue of Dr. Mead's Gems, Bronzes, &c. *MS. prices*, 1755—Catalogue of Dr. Mead's Pictures, *MS. prices*, 1755
half calf, uncut, scarce *in one vol.*

3585 Medici (Lorenzo de') Poesie volgari
fine copy, with sheet O *complete in* 8 *leaves, vellum, Testo di Lingua* *Vinegia, Aldo*, 1554

3586 Medici. Another copy, *with sheet* O *in* 4 *leaves, but having the suppressed Poems supplied in MS. and numerous valuable variations from an ancient MS. written on margins, ivi*, 1554

*** This copy sold for £6 at Singer's sale, in 1818.

3587 Medici (Lorenzo de') Poesie. S'aggiungono le Stanze in Lode della Nencio, i Beoni, le Rime spirituali e altre Poesie inedite, 2 vol. *Bergamo*, 1763, *the Rime Sacre dated Bergamo*, 1760—Canzone inediti attribuite a Lorenzo copiate da G. B. Tomitano, MANUSCRIPT—Poesie del Magnifico Lorenzo de' Medici tratte da Testi a Penna, &c. *senza nota*
uncut, Testo di Lingua *in one vol.*

3588 Medici (Lorenzo de) Poesie con le Stanze in Lode della Nencia, i Beoni, le Rime Spirituali e altre Poesie inedite con alcune Memorie, &c. 2 vol. in 1
LARGE PAPER, *half morocco, uncut* *Bergamo*, 1763 *&* 1760

3589 Medici (Lorenzo de') Poesie inedite tratte da Testi a Penna per cura di G. Roscoe, *calf gilt* *Liverpool*, 1791

*** Very rare. Only 12 copies having been printed for presents.

3590 Medici. Lettere di Lorenzo il Magnifico al S. P. Innocenzio VIII e piu altre di Personaggi illustri Toscani
half morocco, uncut *Firenze*, 1830

3591 Medici (Lorenzino de') Aridosio Commedia
morocco, Testo di Lingua *Firenze, F. Giunti*, 1593

3592 Medici. Another copy, *vellum* *ivi*, 1593

3593 Meditationi della Vita di Gesù Cristo. Testo inedito del buon Secolo, *half calf gilt, uncut* *Milano*, 1823

3594 Meditazioni della Vita di Gesù Cristo. Testo di Lingua
Parma, 1839

3595 Meditazioni della Vita di Gesù Cristo. Testo di Lingua del buon Secolo, LARGE PAPER *Napoli*, 1851

3596 Meditazione sopra l'Albero della Croce. Testo inedito del buon Secolo della Lingua, *valuable MS. notes*
half morocco, uncut *Firenze*, 1819

3597 Meditazione. Another copy
THICK PAPER, *half morocco, uncut, top edge gilt* *ivi*, 1819

3598 Meditazione sopra l'Arbore della Croce. Testo di Lingua
half morocco, uncut *ivi*, 1836

QUARTO.

3599 Meisneri (Dan.) Sciographia Cosmica: libellus novus Politicus Emblematicus Civitatum, *four parts, comprising* 400 *plates in* 1 *vol.* *obl.* *Nurnb.* 1642

3600 Meisneri Sciagraphia Cosmica, Alia Editio, *four parts in* 1 *vol.* *obl.* *ivi*, 1678

3601 Mellini (Domenico di Guido) dell' Origine, Fatti, Costumi e Lodi di Matelda la Gran Contessa d'Italia *scarce* *Fiorenza, F. Giunti*, 1589

3602 Memoires de l'Histoire de France et de Bourgogne *Paris*, 1729

3603 Memorie di varia Erudizione della Societa Colombaria Fiorentina, 2 vol. in 1, *plates, vellum, uncut* *Firenze*, 1747-52

3604 Memorie per le Belle Arte, 4 vol. in 2, *plates* *Roma*, 1785-88

3605 Menckenii (F. O.) Historia Vitæ et in literas meritorum Angeli Politiani Ambrogini, *frontispiece* *Lips.* 1736

3606 Mengs (A. R.) Opere pubblicate dal Cav. Don G. N. d'Azara, 2 vol. *Bassano*, 1783

3607 Menzini (B.) Opere (both Italian and Latin), 4 vol. *portrait calf gilt, Testo di Lingua* *Firenze*, 1731-32

3608 Menzini, Satire, *MS. notes* *senza nota*

3609 Menzini (B.) Satire
LARGE PAPER, *with curious MS. notes, half morocco, uncut, Testo di Lingua* *s. l. & a.*

3610 Menzini (B.) Satire
LARGE PAPER, *half morocco, uncut* *s. l. & a.*

3611 Meschini (D.) Narrazione delle Esequie di F. Piccolomini, *engraved title and portrait, with view and plan of the monument, author's autograph corrections, rare* (*see Moreni*) *Siena*, 1608

*** At the end is the funeral oration, with various Epithalamia in Greek, Latin and Italian verse.

3612 Mescolotti (Lattantio) Testamento, in ottava Rima, *woodcut half calf gilt* *Firenze, s. a.*

3613 Messia (P.) Selva rinovata di varia Lettione di M. Roseo e F. Sansovino divisa in cinque Parti con l'Aggionta delli Raggionamenti dell' istesso Autore e con la nuova seconda Selva Opera accresciuta da B. Dionigi da Fano, 7 vol. in 2, *numerous woodcuts, calf extra, g. e.* *Venetia*, 1616

3614 Messia (P.) Selva rinovata di varia Lettione di M. Roseo e F. Sansovino con la nuova seconda Selva da B. Dionigi, 7 vol. in 1, *woodcuts* *ivi*, 1638

3615 Michael Angelus Bonarotus pinxit, Adam Sculptor Mantuanus incidit, 73 *plates, half morocco, g. e.* *J. B. de Rubeis, s. a.*

3616 Michel (F.) Rapports sur les anciens monuments de l'Histoire et de la Littérature de la France *Paris*, 1838

3617 Michel (F.) Rapports sur les anciens monuments de l'Histoire et de la Littérature de la France *Paris*, 1838

3618 Michelii (P. A.) Nova Plantarum Genera cum Indice Italico, *plates, with fine portrait added half morocco, uncut, Testo di Lingua* *Florentiæ*, 1729

3619 Migliore (F. L. del) Firenze Città noblissima illustrata, *plates uncut* *Firenze*, 1684

3620 Miller (E.) Catalogue des Manuscrits Grecs de la Bibliothèque de l'Escurial, *with autograph letter of the compiler Par* 1848

3621 Milles (Jer.) Speech to the Society of Antiquaries on their removal to Somerset House, *two copies, large paper*, 1781—Observations on some Antiquities found in the Tower of London, 1778—Observations on the Apamean Medal, 1777—Execution of Sir Charles Bawdin, 1772—Ayloffe (Sir J.) Description of a Picture in Windsor Castle, 1773; and others (11)

3622 MILTON (J.) PARADISE LOST, a Poem in ten books FIRST EDITION, *with the first and sixth titlepages, margins of a few leaves mended, russia, g. e.* 1667-8

3623 Milton (J.) Paradise Lost, *plates*, 8*vo. interleaved in* 2 *vol.* 4*to.* WITH VERY COPIOUS MANUSCRIPT ADDITIONS IN THE AUTOGRAPH OF BENJAMIN STILLINGFLEET, *from the library of Bishop Dampier* 1727

3624 Milton, Paradise Lost, by R. Bentley, *two portraits* 1732

3625 Milton, Paradise Lost, Book I, *with the autograph of Jo. Tickell*, 1758, *from the library of Dr. Bliss, to whom it was given by the widow of Dr. Pett, with pencil marks by Viscount Wellesley, see note on the fly-leaf* *Glasgow, Foulis*, 1750

3626 Milton (J.) Paradise Regain'd, and Samson Agonistes, 8*vo. interleaved in* 4*to.* FIRST EDITION, *with Manuscript notes and remarks, some by Dr. Joseph Warton* 1671

3627 Milton (J.) History of Britain, that part especially called England, *portrait by Faithorne* 1671

3628 Milton (J.) Iconoclastes in Answer to Icon Basilice, with many enlargements by R. Baron, *with Manuscript additions in the autograph of T. Hollis, from the libraries of Dr. Disney and Mr. Heber* 1756

3629 Milton (J.) Life, with an Appendix by W. Hayley, *from the library of Sir James Winter Lake, illustrated with various portraits, some proofs, others very scarce and unknown to Bromley, a drawing of the House at Chalfont where Milton resided, an autograph letter of W. Sotheby, and other additions* 1796

3630 Minturno (A.) Arte Poetica *Venetia*, 1563

3631 Mirandola (A.) Discorso in Lode del Glorioso San Gioseffo, *woodcut* *Bologna*, 1619

3632 Mirulei (Ant.) Novæ quædam ac paganæ Regiunculæ circa Acidulas Swalbacenses, 26 *plates* (*wanting No.* 12), *engraved by M. Merian*, 1620; with 58 other Engravings, principally by Merian, consisting of Views of Cities, Landscapes, Hunting and Fishing Pieces, &c. *obl. in one vol.*

3633 Missirini (M.) delle Memorie di Dante in Firenze e della Gratitudine de' Fiorentini verso il Divino Poeta, *plate of medal* *Firenze*, 1830

3634 Modena. Capitoli riformati da osservarsi nel Governo dell' Impresa Formentaria *Modona*, 1613

*** A very scarce Regulation for the Bakers, unknown to Coleti.

3635 Molza (F. M.) Commento di Ser Agresto da Ficaruolo (Annibale Caro) sopra la Prima Ficata del Padre Siceo (F. M. Molza) col Testo
a very rare edition of this well-known but extremely licentious work, fine copy in blue morocco, g. e. by Derome; from the Collections of Paul Girardot de Prefond and A. A. Renouard
Stampata in Baldacco per Barbagrigia da Bengodi, 1539

*** In all probability printed in Rome by Antonio Blado d'Asola.

3636 Moniglia (G. A.) Poesie Dramatiche, 3 vol.
LARGE PAPER, *plates, half calf gilt, uncut, Testo di Lingua*
Firenze, 1689

3637 Monosinii (A.) Floris Italicæ Linguæ Libri novem
half russia, Testo di Lingua *Venetiis*, 1604

*** If we credit the statement of Don P. Puccinelli in his Fede e Nobilita del Notajo (Milano, 1656), this work was written by R. Columbani, and published after the author's death as his own by Monosini.

3638 Monosinii (A.) Floris Italicæ Linguæ Libri IX
vellum *ivi*, 1604

3639 Mont Albani (O.) Antichità più antiche di Bologna, *with the large folding plan* *Bologna*, 1651

3640 Monte Sancta Maria in Gallo (Frate Marco dal) Libro delli Comandamenti di Dio del Testamento Vecchio et Nuovo et Sacri Canoni, *woodcuts, rare* *Firenze, A. Miscomini*, 1494

3641 Montecuccoli (Raimondo) Opere, illustrate da G. Grassi, 2 vol.
LARGE PAPER (*only* 40 *copies printed*), *portrait and facsimiles, uncut* *Torino*, 1821

*** With a Dissertation by G. Grassi on an inedited work of Montecucculi taken from the Turin Memorie, and portrait by Aubert added.

3642 More (Sir T.) Utopia, translated by R. Robinson
half morocco 1624

3643 More (T.) Life and Death of Sir Thomas More, Lord High Chancellour of England, *russia, g. e.* *printed abroad, n. d.*

3644 Morell (T.) Thesaurus Græcæ Poeseos, *portrait after Hogarth*
calf gilt *Etonæ*, 1762

3645 Morell (T.) Lexicon Græco-Prosodiacum cum Latina Versione E. Maltby, *portraits, calf, m. e.* *Cantab.* 1815

3646 Morelli (Don J.) Dissertazione intorno ad alcuni Viaggiatori eruditi Veneziani
printed on light blue paper (*Carta azzurrina*), *plate of arms*
Vinezia, 1803

*** Privately printed for presents only. A very few copies were taken off on various tinted papers.

3647 Morelli (J.) e G. Gennari delle Pompe Nuziali già usate presso li Veneziani e li Padovani *Venezia*, 1819

3648 Moreni (D.) Bibliografia storico-ragionata della Toscana, 2 vol. *half calf gilt* *Firenze*, 1805

3649 Mori (Ascanio de) Giuoco piacevole con l'Aggiunta d'alcune Rime et d'un Raggionamento del medesimo in Lode delle Donne, 3 parts in 1, *half morocco* *Mantova*, 1580

3650 Mori. Another copy, 3 parts in 1, *vellum* *ivi*, 1580

3651 Mori (Ascanio de') Novelle, *half morocco* *ivi*, 1585

*** Very scarce. The Pinelli copy sold for £2. 4s. and Col. Stanley's for £4.

3652 Mori (Thomæ) Epigrammata, *woodcut border by H. Holbein half calf* *Basileæ*, 1518

3653 Morosini (P.) Memoria Istorica intorno alla Repubblica di Venezia coll' Aggiunta di G. Cornaro ed Annotazioni di A. G. Bonicelli, *frontispiece*
LARGE PAPER, *printed for presents only* *Venezia*, 1796

3654 Mortani da Santa Sofia (Illario, *Abbate Vallombrosano*) Componimenti diversi di varii eccellenti Toscani e Latini Poeti, *Bergamo*, 1611—Talenti (C.) Oda per la Providenza Divina, *ivi*, 1610—Talenti (C.) Canzone per la Città di Venetia, *ivi*, 1610—Talenti (C.) Canzone per la Città di Bergamo, *ivi*, 1610—Talenti (C.) Oratio in Laudem Episcopi Collensis, *Florentiæ, apud Junctam*, 1607—Bochii (F.) Oratio de Laudibus Francisci Medicis Magni Ducis Etruriæ II, *ib.* 1587—Masetti (T.) Breve Descrizione dell' Apparato et Esequie di N. S. P. Leone XI con i Sonetti e Madrigali, &c. *rare*, *ivi*, 1605—Columnæ (Ascanii Card.) contra Reip. Venetæ Episcopos Sententia, *Florentiæ*, 1606—Aresi (P.) Oratione in Lode di San Carlo Borromeo, *Firenze*, 1611—Campani (F.) Arno in Toscana al Fiume Sena in Francia (Verses on the Death of Henry IV), *ivi*, 1610—Bocchii (F.) Oratio de Laudibus Henrici IIII, *Florentiæ*, 1610—Campani (F.) La Celeste Flora (Verses on the Birth of Prince Ferdinand), *Firenze*, (1610)—Mendes (Cav. S.) Oratione funerale nell' Esequie del Ser. Gran Cosmo de Medici, *ivi*, 1610—Campani (F.) Canzone in Morte et Essequie di Ferdinando Medici Gran Duca di Toscana, *ivi*, 1610; and various Pieces in Manuscript at end
russia extra, g. e. *in one vol.*

3655 Mortara (Cav. A. de) Elogio di C. A. Fabroni *Pistoja*, 1818

3656 Mortara (A. E.) Saggio di Osservazioni sul Vocabolario della Crusca *Mantova*, 1846

3657 Mortara (Conte A.) Catalogo dei Manoscritti Italiani che sotto la Denominazione di Codici Canoniciani Italici si conservano nella Biblioteca Bodleiana a Oxford *Oxon.* 1864

3657* Mortara. Another copy *ivi*, 1864

3658 Mozzi (M. A. de) Sonetti sopra i Nomi dati ad alcune Dame Fiorentine della Serenissima Principessa di Toscana *Firenze*, 1705

3659 Muratori (L. A.) della Carità Cristiana *vellum, uncut, Testo di Lingua* *Modena*, 1723

3660 Muratori (L. A.) della perfetta Poesia Italiana, 2 vol. *autograph signature and notes of W. Cole* *Venezia*, 1724

3661 Murchetti (A.) Vita e Poesie, *portrait* *Venezia*, 1755

3662 Musarum Elaiophoria ob fœdera Oliveri Protectoris et Ordinum Fœderatorum Belgii, *Oxon.* 1654—Three Poems upon the Death of Oliver Cromwell, 1659, *repr.* 1682
bright old calf, g. e. from Dr. Disney's library *in one vol.*

3663 Musarum Charisteria pro Regina Maria recens e nixus laboriosi discrimine recepta, *large paper, wants part of* A 2
green velvet, g. e. *Oxon.* 1638

3664 Museum de Florence ou Collection des Pierres Gravées, Statues et Medailles, avec des explications Françaises par Mulot, vol. I to V, 368 *plates by David, in 4 vol.* *Paris*, 1787

3665 Music. Proposals for Printing a History of Musick, by N. Haym, *a unique volume, with list of subscribers (including Mr. Handel), 10 plates of Deities belonging to music and ancient musical instruments from medals, statues and bas-reliefs, also 22 portraits as specimens intended to illustrate the work* (1729)

3666 Music. Collection of Psalm and Hymn Tunes, with an Introduction to Psalmody, by A. Williams, *wanting the title oblong*

3667 Music. Operas, Chants, Psalm and Hymn Tunes, &c. *a bundle*

3668 Mutio (G,) Historia de' Fatti di Federico di Montrefeltro, Duca d'Urbino, *portrait, morocco* *Venetia*, 1605

3669 Napier (H. A.) Historical Notices of the Parishes of Swyncombe and Ewelme, in the County of Oxford, *plates*
PRIVATELY PRINTED *Oxford*, 1858

3670 Nardi (J.) Historie della Città di Fiorenza
veau fauve *Lione*, 1582

3671 Nardi (J.) Storia della Città di Firenze
autograph of Cosimo Venturi *Firenze*, 1584

3672 Nardini (F.) Roma antica, *plates, vellum* *Roma*, 1704

3673 Nares (R.) Glossary; or Collection of Words, Phrases, Names, and Allusions to Customs, Proverbs, &c. thought to require illustration in Shakspeare and his Contemporaries
calf gilt 1822

3674 Narratione della gran Scaramuzza tra Pietro Strozzi et il Marchesa di Marignano, *woodcut, a rare account (signed P. B.) of the defeat of Strozzi, near Siena, in* 1554
uncut *senza nota (Siena*, 1554)

3675 Natalibus (Petri de) Catalogus sanctorum et gestorum eorum, *many hundred woodcuts* *Lugduni*, 1508

3676 Natalibus (P. de) Catalogus sanctorum et gestorum eorum per Albertum Castellanum recognitus, *many hundred woodcuts, ruled throughout, calf* *per N. de Franckfordia*, 1516

3677 Nazari (G. B.) della Tramutatione Metallica Sogni tre, *curious woodcut, Aldine anchor on title-paye and on last leaf*
half calf, uncut, top edge gilt, rare in this state, *Brescia*, 1599

3678 Nelli (G. B.) Discorsi di Architettura, con la Vita del medesimo e due Ragionamenti sopra le Cupole di A. Cecchini, *portrait*
half morocco, uncut, Testo di Lingua *Firenze*, 1753

3679 Nelli (G. B. C.) Saggio di Storia letteraria Fiorentina del Secolo XVII, *plate, half calf gilt, Testo di Lingua* *Lucca*, 1759

3680 Nelli. Another copy
half calf gilt, uncut, Testo di Lingua *ivi*, 1759

3681 Neri (A.) L'Arte Vetraria
Testo di Lingua *Firenze, Giunta,* 1612
3662 Newspapers. Mercurius Aulicus, various Numbers, 1643-5; Mercurius Elencticus, and a few others *a bundle*
3663 Newspapers. The Kingdoms Intelligencer, Nos. 1 to 52, 30 Dec. 1661 to 29 Dec. 1662—The Last Years Intelligencer, in Burlesq, *a scarce poetical tract of four leaves,* 1663—The Intelligencer and Newes, *alternately every week,* Nos. 1 to 102, 31 Aug. 1663 to 29 Dec. 1664, 2 vol. *rough calf*
3684 Newspapers. Present State of Europe, or Monthly Mercury, from Oct. 1690 to Oct. 1691 *Edinb. reprinted* 1690-1
3685 Newspapers. The Scots Courant, from 1715 to 1718, *apparently not quite regular, and the title-pages, except one at the commencement of each volume, cancelled,* 4 vol. *Edinb.* 1715-18
3686 Newspapers. York Mercury: a General View of the Affairs of Europe, but more particularly of Great Britain, with useful observations on Trade, from its commencement Feb. 23, 1718-19, to Feb. 13, 1720, 2 vol. in 1 *York,* 1719-20
3687 Newspapers. Caledonian Mercury, from Dec. 30, 1725, to Dec. 29, 1726 *Edinb.* 1725-6
3688 Newspapers. Parker's Penny Post, published on Monday, Wednesday, and Friday, Nos. 260 to 414, *not subject to return* 1727
3689 Newspapers. Ipswich Journal, or Weekly Mercury, Nos. 356 to 454, from 3 June, 1727, to 26 April, 1729 *Ipswich,* 1727-9
3690 Newspapers. Edinburgh Evening Courant, from July 30, 1728, to Jan. 19, 1730, in one vol. *Edinb.* 1728-30
3691 Newspapers. Edinburgh Chronicle, or Universal Intelligencer, for 1759-56, 2 vol. *ib.* 1759-60
3692 Newspapers. London Chronicle, from the commencement, Jan. 1, 1757 to Dec. 31, 1763, and from Dec. 30, 1787, to Dec. 30, 1788 16 *vol.*
3693 Newton (J.) Sermon on E. Ridgeway, burnt at Leicester for poysoning her Husband, &c. 1684
3694 Newtoni (Is.) Philosophiæ Naturalis Principia Mathematica, commentariis Le Suer et Jacquier, 3 vol.
calf *Col. Allob.* 1760
3695 Nibby (A.) Raccolta de' Monumenti più celebri di Roma Antica, *views engraved by P. Parboni and P. Ruga*
vellum *Roma,* 1818
3696 Nicolini (Cav. A.) Quadro in Musaico scoperto in Pompei, 24 Ottob. 1831, descritto, *plates* *Napoli,* 1832
3697 Nicodemi Evangelium. Gesta Domini Nostri Jesu Christi secundum Nicodemum, *an early edition, consisting of* 38 *leaves sine ullâ notâ*
3698 Nicolini (G.) Elogio Funebre del Conte Paolo Tosi, *portrait* *Brescia,* 1843
3699 Niecollucci (A.) Discorsi Politici e Militari *Venetia,* 1630
3700 Niecollucci. Another copy, *half calf gilt* *ivi,* 1630
3701 Nisiely (Udeno, *i. e. Benedetto Fioretti*) Proginnasmi Poetici, 5 vol. in 2, *vellum, uncut* *Firenze,* 1695-97
3702 Northcote (J.) Memoirs of Sir Joshua Reynolds, *portraits, plate, and facsimile, half calf* 1813

3703 NOVELLE. Libro di Novelle et di bel parlar gentile nel qual si contengono Cento Novelle antike altravolta mandate fuori da Messer Carlo Gualteruzzi da Fano di nuovo ricorette, con Aggiunta di quattro altre nel Fine
LARGE PAPER, *uncut, Testo di Lingua*, EXTREMELY RARE
Fiorenza, Giunti, 1572

*** A very valuable copy, with the variations of the old edition written on the margins by Udeno Nisieli (B. Fioretti), who seems to have collated the texts most carefully. On the last leaf is the following MS. note "Die XIX Januarii M.DLXXII Approbamus Nos Fr. Franc. de Pisis Viceinq' Glis Dom Flor.ni"

3704 Novelle. Another copy on small paper *ivi*, 1572

*** Rare. Col. Stanley's copy sold for £5. 15s. 6d.

3705 NOVELLE. Cento Novelle antiche secondo l'Edizione dal 1525, corrette ed illustrate con Note, *portrait of M. Colombo (the editor)*
GRAN CARTA VELINA D'OLANDA (*only 2 copies printed*), *half morocco, uncut, top edge gilt* *Milano*, 1825

3706 Novella del Grasso Legnaivolo, *woodcut*
fine copy in gilt vellum *Fiorenza*, 1576

*** Heber's copy sold for £3. 9s.

3707 NOVELLE. Tomitano (G. B.) Bianca Cappello e Pietro Buonaventuri, Novella XI, LARGE PAPER, *portrait of Bianca, Vinegia*, 1815—Angelica, Novella di un Anonimo Sanese del Secolo XV, *Venezia*, 1813—Copia di un Caso notabile intervenuto a un gran Gentil'huomo Genovese, *ivi, s. a.*—Lo Agnellino dipinto Novelle due di P. Fortini e G. Parini, LARGE PAPER, *senza nota*—Dragoni (A.) L'Amor conjugale, LARGE PAPER, *Cremona*, 1810—Fornasini (G.) Novella, LARGE PAPER (*Parma, Bodoni*), 1804
half bound red morocco, lettered as a book *in a case*

3708 NOVELLE E ROMANZI. Salvucci (Salvuccio) Novella seconda delle distinte Particolarmente in dodici Mesi dell' Anno cominciando a Gennaio dette le Mesate, *woodcut*, ORIGINAL EDITION, EXCESSIVELY RARE, *Fiorenza, F. Tosi*, 1591—Novello del Grasso Legnaivolo, *woodcut, Firenze, Sermatelli*, 1623—Istoria dell' infelice Innamoramento di Gianfiore e Filomena Fiorentini, *woodcut, a very rare edition (see Gamba), Fiorenza, D. Giraffi, s. s.*—Nuova Istoria del famosissimo e foribondo Abbate Cesare Riccardo (in ottava rima), *woodcut, Bassano, s. a.*—Giovanfiore e Filomena (in ottava rima), *woodcut, senza nota*—Istoria degl' Inganni del Demonio Tentatore (in ottava rima) *woodcut, senza nota*—Istoria di Antonio di Santo (*Brigand*), in ottava rima, 5 *woodcuts, senza nota*—Istoria dell' Assedio di Malta, in ottava rima, *woodcut, Napoli, s. a.*—Morte di Marzia Basile Napolitana la quale fu decollata per la crudel Morte data al suo Marito &c. in ottava rima, *woodcut of the execution, Bassano, s. a.*—Bellisima, Historia della Vita e Morte di Pietro Mancino Capo di Banditi, in ottava rima, *woodcut, Napoli, s. a.*—Nuova Istoria di Carlo Rainone, in ottava rima, *woodcut, ivi, s. a. citron morocco* *in one vol.*

3709 Nuremberg. Wie das hochwirdigist Auch keiserlich heiligthum und de grossenn Romischen genad dar zu geben ist und Alle Jare ausz gerufft und geweist wirt in der loblichen Stat Nuremberg, *woodcuts* . *Nuremb.* 1493

3710 Obelisci Vaticani Ordo Dedicationis, quam P. Galesinius explicat dilucide, *plates*, *Romæ*, 1586, and various other Pieces on the same subject, printed at Rome in 1586, in one vol. *old calf, edges gilt and gauffré*

3711 Ogle (G.) Gualtherus and Griselda, or Clerk of Oxford's Tale, 1739—Burton (J.) Conciones duæ, *Oxon.* 1729—Registrum Regale Etonæ et Cantabrigiæ, 1774—Ornaments of Churches considered, *imperfect* 4 *vol.*

3712 Ogle (G.) Gemmæ Antiquæ Cælatæ; a Collection of Gems, *plates by Cl. Du Bosc* 1741

3713 Olini (G. P.) Uccelliera overo Discorso della Natura e Proprieta di diversi Uccelli e in particolare di que' che cantano, *brilliant impressions of the beautiful engravings by Tempesta and Villamena* *Roma*, 1622

*** Very rare; Colonel Stanley's copy sold for £7. 10s. and Edwards's for £5.

3714 Olivieri (Annibale degli Abati) della Zecca di Pesaro e delle Monete Pesaresi dei Secoli Bassi, *plates* *Bologna*, 1773

3715 Olmo (J. del) Relacion del Auto General de la Fe, que se celebro en Madrid este Año de 1680, *frontispiece and large folding plate, half morocco, rare* *Madrid*, 1680

3716 Operetta delle Semente (in ottava rima), con dua Capitoli bellissimi (per B. Giambullari e Panfilo Sasso e dua belli Sonetti, *woodcuts, olive morocco, g. e. very scarce* *Ferrara*, 1625

3717 Orationes Variæ, a Collection of 33 Tracts, *some scarce and curious, in a cover* 1557-1757

3718 Orlandi (P. A.) Origine e Progressi della Stampa o sia dell' Arte impressoria, *Girardot de Prefond's copy, with MS. additions veau fauve, gilt marbled edges* *Bononiæ*, 1722

3719 Orlandi (Fra P. A.) Abecedario Pittorico dei Professori più illustri in Pittura, Scultura, e Architettura notabilmente accresciuta fino all' Anno 1775, *portrait of Fuga* *Firenze*, 1788

3720 Orsi (G. A.) Dissertazione contro l'Uso materiale delle Parole *Roma*, 1727

3721 Orsini (J.) Storia delle Monete de' Granduchi di Toscana della Casa de' Medici e di quelle dell' Imperatore Francesco di Lorena come Granduca di Toscana, *plates, with valuable MS. additions by the Cavaliero Baldovinetti* *Firenze*, 1756

3722 Orsini (J.) Storia delle Monete della Repubblica Fiorentina, *plates of coins, with valuable MS. additions by Cavaliero Baldovinetti* *Firenze*, 1760

3723 Orti (G.) Gli antichi Monumenti nel Giardino de' Conti Giusti illustrati, *plates* *Verona*, 1835

3724 Orti Manara (Com. G.) Illustrazione di due antichissimi Tempj Cristiani Veronesi, *plates* *Verona*, 1840

3725 Ottinello e Giulia Historia bellissima (in Ottava Rima), *woodcut* *Venezia, per D. Lovisa, s. a.*

3726 Ottolini, Catalogo delle Stampe de' più gran Maestri che compongono la presente Collezione
half calf, uncut, rare *Lucca*, 1809

3727 Ovidii Opera, notis Variorum cura Burmanni, 4 vol.
fine copy, calf extra, g. e. by J. Clark *Amst.* 1727

3728 Ovidio Le Metamorfosi ridotte da G. A. dell' Anguillara in ottava Rima, con le Annotationi di G. Horologgi e gli Argomenti e Postille di F. Turchi, *engravings by G. Franco, red morocco, g. e. by Padeloup, with the arms of Viscount Strangford stamped in gold on sides, Vinegia, B. Giunti*, 1584

OXFORD (WORKS RELATING TO).

3729 Collection of Cuttings from Newspapers and other publications, principally of the latter part of the last, and commencement of the present Century, relating to the University, City, and County of Oxford, *with the dates added in manuscript, mounted in a volume*
half calf, lettered Oxford Miscellanea

3730 Remarks on the Life, Death, and Burial of Henry Cornish, interr'd in Bisiter Church, *Narcissus Luttrell's copy* 1699

3731 Answere of the Vicechancelour, the Doctors, both the Proctors, and other the Heads of Houses in the Universitie of Oxford, to the Petition of the Ministers of the Church of England, desiring Reformation of certaine Ceremonies and Abuses of the Church *Oxford*, 1603

3732 Answere of the Vicechancelour, Doctors, and others of the Universitie of Oxford, to the Petition of the Ministers of the Church of England, desiring Reformation of certaine Ceremonies and Abuses of the Church, *Oxford*, 1603—Barlow (W.) Summe and Substance of the Conference before the King at Hampton Court, 1603, *J. Bill*, 1625
in one vol.

3733 Musa Hospitalis Ecclesiæ Christi in Adventum Jacobi Regis, Annæ Reginæ et Henrici Principis ad eandem Ecclesiam, *scarce, with long autograph note of Mr. Baker at end*
Oxon. 1605

3734 Beatæ Mariæ Magdalenæ Lachrymæ in Obitum Gul. Grey, Baronis de Wilton Filii Natu minoris *Oxon.* 1606

3735 Articles to be enquired of within the Dioces of Oxford, in the first Visitation of John Bishop of Oxford, 1619
black letter *Oxford*, 1619

3736 Poems. Carolus Redux, *Oxon.* 1623—Musarum Oxoniensium Elaiophoria, *ib.* 1654 2 *vol.*

3737 Sermons; viz. Browne (T.) at St. Maries, *Oxf.* 1634—Gardyner (R.) at Christ Church on Christmas Day, *ib.* 1638 (2)

OXFORD—(WORKS RELATING TO) *continued.*

3738 Mr. Vice-Chancellor's Speech to his Majestie, at Christ Church on New Year's Day: when, in the name of the whole Universitie, he presented his Majestie with a faire Gilt Cup, and two hundred pounds of Gold in it, *Oxford.* 1643

3739 The Oxonian Antippodes; or, the Oxford Anty-Parliament, by Jo. Brandon, Gent. 1644

3740 Ordinance of the Lords and Commons for the raising of 20,000£, to be imployed towards the Reducing of Oxford to the obedience of the Parliament 1645

3741 Articles concerning its Surrender, *Oxford,* 1646—Relation of the Proceeding against St. Mary Magdalen College, 1688—Defence of the Rights and Privileges of the University, *Oxford,* 1690 (3)

3742 Letter from a Scholar in Oxford, shewing what progresse the Visitors have made in the Reformation of that University, 1647; and 1 other (2)

3743 Privileges of the University of Oxford, 1647—Foundation of the Universities of Oxford and Cambridge, 1651—Answer of the Chancellor to the Petition of the City of Oxon, 1678—Vindication of the Proceedings against the Bp. of London and the Fellows of Magdalen College by Sir C. Hedges, 1688; and other Tracts relating to Oxford
half russia *in one vol.*

3744 An Owle at Athens; or, a true Relation of the Enterance of the Earle of Pembroke into Oxford, April XI, 1648 (in Verse), *autograph of Thomas Hearne, half russia, uncut* 1648

3745 Jugement de l'Université sur la Ligue et Convenant
rare *Imprimé en l'Année* 1648

3746 Rustica Academiæ Oxoniensis nuper Reformatæ Descriptio, *a curious broadside, printed in treble columns,* 1648—Umbra Comitiorum; or, Cambridge Commencement in Types, *Oxford, n. d.* (2)

3747 Rustica Academiæ Oxoniensis Descriptio in Visitatione Fanatica, 1648, *Lond. s. a.*—Ode Brumalis a G. Thompson, 1747, and various Latin Orations, &c. illustrative of the University (20)

3748 The Case of the University of Oxford; or, the sad Dilemma that all the Members thereof are put to, either to be perjur'd or destroy'd, in a letter to Mr. Selden *Oxford,* 1648

3749 Tragi-Comœdia Oxoniensis, *four leaves, uncut* (1648)

3750 Newes from the Dead; or, a true and exact narrative of the miraculous deliverance of Anne Greene, who being executed at Oxford afterwards revived, with Poems, *portrait of Martha Hatfield, by Hollar, inserted*
half russia *Oxford,* 1651

3751 The Foundation of the Universities of Oxford and Cambridge, 1651—Auctio Davisiana Oxonii habita, 1689—Johnston (N.) Impartial Relation of the late Visitation of St. Mary Magdalen College in Oxford, 1688 3 *vol.*

3752 The Savilian Professours' case stated, by H. Stubbe, *imperfect,* 1658; and other Tracts relating to the University (12)

OXFORD (WORKS RELATING TO)—*continued.*

3753 Sundry Things from severall hands concerning the University of Oxford, 1659—Bagshawe (E.) Discourse concerning God's Decrees, *Oxf.* 1659—Letter to T. Pierce, Rector of Brighton, containing a state of the Question about God's Decrees, 1659—The Author and Subject of healing in the Church, by E. Reynolds, of Christ Church, 1660—Letter to a Member of Convocation, containing the Case of a Fellow Elect of University College, 1699 (5)

3754 Britannia Rediviva, *Oxon.* 1660—Σωστρα Cantabrigiensia ad Carolum II reducem, *Cantab.* 1660—Epicedia in obitum Henrici Ducis Gloucestrensis, *Oxon.* 1660—Epicedia in obitum Mariæ Principis Arausionensis, *ib.* 1661—Domiduca Oxoniensis, *ib.* 1662 *4 vol.*

3755 Domiduca Oxoniensis ob Catharinæ Lusistaniæ in Angliam appulsum, *large paper* *Oxon.* 1662

3756 Verses spoken at the appearance of the King and Queene, Duke and Dutchesse of York, in Christ-Church Hall, Oxford, by T. Ireland, *Oxford,* 1663—Verses spoken to the King, Queen, and Dutchesse of Yorke in St. John's Library, *two leaves* (1663) (2)

3757 Elegy on the Death of Mr. James Bristow, late Fellow of All Soul's (by Ed. Palmer) *Oxford,* 1667

3758 Oxonium, Poema, authore F. V[ernon] ex æde Christi *uncut* *Oxon.* 1667

3759 Balliofergus; or, a Commentary upon the foundation, founders, and affaires of Balliol College, by H. Savage *fine copy, old calf g. e.* *Oxford,* 1668

3760 Notitia Oxoniensis Academiæ (a Gul. Fulman) 1675

3761 Notitia Oxoniensis Academiæ Aliud Exemplar, *illustrated with views of the Colleges, &c.* 1675—Oxonium Poema per Vernon, *title damaged, Oxon.* 1667 *in one vol*

3762 Answer of the Chancellor, Masters, and Scholars of the University of Oxford to the Petition, Articles of Grievance, and Reasons of the City of Oxon. *Oxford,* 1678

3763 Copy of the Poll for Members for the University, *Oxford,* 1722—Proceedings against Magdalen College, *with MS. Note by T. Baker,* 1688—The Swopping-Song of the Mallardians, an Ode, 1752; with other Tracts, single leaves relating to Mr. Heber's Canvassing as a Representative for the University, &c. &c. *a small bundle*

FOLIO.

3764 Meriani (M.) Topographia Alsatiæ, etc. *Franckf.* 1644—Topographia Helvetiæ, Rhætiæ et Valesiæ, *ib.* 1642, *in one vol.* *old red morocco, with the arms of the Marshal Duc de Grammont stamped on the sides, g. e.*

3765 Meriani (M.) Topographiæ Bavariæ, Palatinatus Rheni, Lotharingiæ, Sabaudiæ, etc, *many plates,* 3 vol. in 1, *fine impressions* *Franckf.* 1644-5

3766 Meriani (M.) Topographia Franconiæ, *numerous plates, fine impressions* *Franc.* 1648

3767 Meriani (M.) Topographia Provinciarum Austriacarum, Austriæ, Styriæ, Carinthiæ, Carniolæ, Tyroli, etc. *plates, fine impressions*
old red morocco, with arms on the sides, g. e. *Franckf.* 1649

3768 Meriani (M.) Topographia Bohemiæ, Moraviæ et Silesiæ, *plates, fine impressions* *Franckf.* 1650

3769 Meriani Topographia Bohemiæ, Moraviæ et Silesiæ, *plates, fine impressions* *Franckf.* 1650

3770 Meriani Topographia Galliæ, *very numerous plates, fine impressions*, 13 vol. in 3 *Franc.* 1655-61

3771 Meriani (M.) Topographia Galliæ, vol. 1, 5, 6, 7, 8, *with descriptions in German*, in 2 vol. *Franckf.* 1655-7; and vol. 1, *with descriptions in Latin, ib.* 1655 3 *vol.*

3772 Meriani Topographia Italiæ, *many plates and maps*, *Franc.* 1688

3773 Meriani (M.) Index in Topographias, *portrait inserted* *Franckf.* 1726

3774 Meteren (Em. de) Histoire des Pays-Bas, traduite de Flamend en Françoys, *map and portraits, fine copy* *La Haye*, 1618

3775 Meyer (C.) L'Arte di restituire à Roma la tralasciata Navigatione del suo Tevere, *numerous plates, vellum* *Roma*, 1685

3776 Mezeray, Histoire de France, *many portraits*, 3 vol. *Par.* 1643-51

3777 Michael Angelo. Illustrations, Architectural and Pictorial, of the Genius of Michael Angelo Buonarroti, with descriptions by Canina, Cockerell, and Harford, 2 *portraits and* 17 *plates, half morocco* 1857

3778 Miege (Guy) Great French Dictionary 1688

3779 Milles (T.) Nobilitas Politica vel Civilis, *plates of Nobility in their robes of state, Augustin Vincent's (the Herald) copy, with his autograph and MS. notes, and having his initials stamped on sides* 1608

*** The last leaf, containing a scheme of the subject, is not found in all copies of this book. At page 126 is the rare print of Queen Elizabeth in the House of Peers.

3780 Minsheu (J.) Guide into Tongues: 'a Dictionary in eleven Languages, *King James's copy, with the Royal Arms of England stamped on the sides* 1617

3781 Mirabella (Vincenzo) L'Antiche Siracuse, 12 *plates*
very rare, old red morocco, g. e. *senza nota*

3782 Mittelli (G. M.) di Bologna, l'arti per via d'Anibal Caracci, 41 *plates of cries, Roma*, 1660—Proverbii Figurati da G. M. Mitelli, 50 *plates*, 1678—French Costume, 55 *plates, mostly coloured, and many heightened with gold and silver, old calf, with the Royal arms of Spain stamped on the sides*

3783 Molinet (C. du) Historia Summorum Pontificum a Martino V. ad Innocentium XI per eorum Numismata, *engraved title-page and plates of coins, calf* *Lutet.* 1679

3784 Molinet (Claude du) Cabinet de la Bibliothèque de Sainte Geneviève, *portrait and many plates, fine impressions*
LARGE PAPER *Paris*, 1692

3785 Mongitore (A.) L'Atto pubblico di Fede celebrate nella Città di Palermo 6 Aprile, 1724, *with the plates*
rare *Palermo*, 1724

3786 Montemerlo (G. S. da) delle Phrasi Toscane Libri XII.
vellum *Venetia*, 1566

3787 MONTE REGIO (Joanne de) KALENDARIO

Questa opra da ogni parte e un libro doro
Non fu piu preciosa gemma mai
Dil kalendario: &c. &c.

woodcuts, very fine copy in vellum *Venetiis*, 1476

*** This Italian version of Monteregio's Calendar is far rarer than the Latin printed in the same year, and is, indeed, "*un libro doro*," of which there never was "piu preciosa gemma." A copy in the Libri sale sold for £5. 10s.

3788 Monumenti Sepolcrali della Citta di Venezia, *plates*, Nos. 1 to 4 —Il Pergamo scolpito in marmo da B. da Majano nella Chiesa di Santa Croce di Firenze, 7 *plates*, *Firenze*, 1823—Skelton (J.) Illustrations of the Chateau d'Eu, part VI, 3 *plates*, 1846

3789 Morin (J.) Armes et Blasons des Chevaliers de l'Ordre du Sainct Esprit, *Paris, s. d.*—Les Noms, Surnoms, Qualitez, Armes et Blasons des Chevaliers et Officiers de l'Ordre du S. Esprit, par le Sieur d'Hozier, *ib.* 1634
calf *in one vol.*

3790 Moroni (Fra Lino) Descrizione del Sacro Monte della Vernia, *portrait, and fine engravings from designs of J. Ligozzi, by D. Falcini* *Firenze*, 1612

*** "Rarissima."—*Moreni.*

3791 Moscardo (L.) Note overo Memorie del Museo Moscardo, *plates* *Padoa*, 1656

3792 Moscardo (Conte L.) Note overo Memorie del Museo suo, *numerous cuts of antiquities, &c.*
half calf gilt *Verona*, 1672

3793 Mozzi (M. A. de') Storia di S. Cresci e de' SS. Compagni Martiri e della Chiesa del medesimo Santo posta in Valcava del Magello
LARGE PAPER, *portrait and plates, vellum* *Firenze*, 1710

3794 Munster (S.) Cosmographie Universelle de tout le monde, augmentée par F. de Belle-forest, *numerous woodcuts and maps*, 3 vol. *from the Pomfret library* *Paris*, 1575

3795 Munsteri (Seb.) Cosmographia Universalis, *many hundred curious woodcuts, maps and views* *Basil.* 1550

3796 Mugnos (Filadelfo) Teatro Genealogico delle Famiglie Nobili di Sicilia, *portrait and cuts of arms*
fine copy, uncut *Palermo*, 1647

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4103 Pensa (G.) Epigrammi Toscani, *scarce* *Monteregale*, 1570

4104 Perkins (J.) Poematum Miscellaneorum Liber primus, *portrait* 1707

4105 Perlin (E.) Description des Royaulmes d'Angleterre et d'Escosse 1558 et Histoire de l'Entrée de la Reine Mère dans la Grande Bretagne par De la Serre 1639, with notes by R. Gough, *plates, half calf gilt, m. e.* 1775

4106 Persio tradotto in Verso sciolto e dichiarato da F. Stelluti (col Testo Latino) *plates*
calf extra, g. e. by C. Lewis *Roma*, 1630

4107 Persio, Satire in Verso Toscano da A. M. Salvini (col Testo Latino) *Testo di Lingua, half morocco* *Firenze*, 1726

4108 Peshall (Sir John) History of the University of Oxford, from the Death of William the Conqueror to the Demise of Queen Elizabeth, *uncut* *Oxford*, 1773

4109 Petrarcha (Francesco) Triomphi, *fine woodcuts from designs by Baldini, rare* *Firenze*, 1508

4110 Petrarca (F.) Rime brevemente sposte per L. Castelvetro
calf *Basilea*, 1582

4111 Petrarca (F.) Rime, con le considerazioni di A. Tassoni, le annotazioni di G. Muzio e le osservazioni di L. A. Muratori
LARGE PAPER, *the Earl of Morton's copy* *Modena*, 1711

4112 Petrarca (F.) Rime, con le Considerazioni d' A. Tassoni, le Annotazioni di G. Muzio e le Osservazioni di L. A. Muratori
Venezia, 1727

4113 Petrarcha (F.) Vite degl' Imperadori et Pontefici Romani, *with Aldine anchor on title-page, calf, g. e. by Thouvenin*
scarce *Secondo la Copia stampata à Fiorenza*, 1478, 1625

4114 Petrucci (Cav. L.) Rime, con la Selva delle sue Persecutioni. Farrago Poematum Equitis L. Petrucci cum Sylva suarum Persecutionum, *Oxon.* 1613—Apologia Equitis L. Petrucci contra Calumniatores suos una cum Responsione ad Libellum a Jesuitis contra L. Donatum Ducem Venetum promulgatum, *emblematic cuts, privately printed, Excusum Londini*, 1619
vellum, g. e. rare 2 *vol.*

*** These two volumes sold in Bright's sale for £2. 17s. The Apologia has throughout the author's autograph corrections.

4115 Petrucci (Cav. L.) Rime, con la Selva delle sue Persecutioni, with Latin translation on the opposite pages, *with portrait (a drawing in indian ink) added*
old ornamented calf, g. e. *Oxoniæ*, 1613

4116 Petrucci, Rime. Another copy, *autograph of "Thom. Otes Ex dono Authoris"* *ib.* 1613

4117 Philesii Vogesigenæ Grammatica figurata: octo partes orationis secundum Donati editionem et regulam Remigii ita imaginibus expressæ ut pueri jucundo chartarum ludo faciliora Grammaticæ præludia discere et exercere queant, *many curious woodcuts*, VERY RARE *Deodate, G. Lud.* 1509

4118 Phillipps (Sir T.) Mappæ Clavicula: a Treatise on the Preparation of Pigments during the Middle Ages 1847

4122 Philosophorum Illustrium et Sapientum Effigies ab eorum numismatibus extractæ, 50 *plates* *Venet.* 1607

4123 Piccolomini (S.) Viaggio e Presa della Città di Bona in Barberia *rare* *Firenze*, 1607

4124 Pieri (P.) Cronica delle Cose d'Italia (1080-1305) LARGE PAPER, *half morocco, uncut, Testo di Lingua, Roma*, 1755

4125 Pignoria (L.) L'Antenore, *plates, William IVth's copy, with his arms in gold on sides* *Padova*, 1625

4126 Pignoria (Lorenzo) Le Origini di Padova, LARGE PAPER, *plates, Padoua*, 1625—Institutione & Ordini della Misericordia Maggiore di Bergamo (edite per M. A. Benaglio) *Bergamo*, 1620—Passaggio et Alloggio per il Veronese della Serenissima Claudia de' Medici Arciduchessa d'Austria, *plate, rare, Verona, A. Tamo*, 1626
old red morocco, g. e. with the arms of the Vice-Roy Duke of Ossuna stamped in gold on sides *in one vol.*

4127 Pindari Carmina Gr. et Lat. cum notis J. Benedicti *Salmurii*, 1620

4128 Pindaro tradotto in Verso Toscano et dichiarato da A. Adimari *gilt vellum, Testo di Lingua* *Pisa*, 1631

4129 Pindaro tradotto in Verso Toscano et dichiarato da A. Adimari *calf* *Pisa*, 1631

4130 Pinello (Domenico Cardinale) Relatione per la Canonizatione del B. Carlo Borromeo *Mantoua*, 1610

4131 Pino (G.) Vita di S. Rocco, *plan and woodcut of the Saint* *Venetia* (*Aldo*) 1576

4132 Piniciani (Jo.) Promptuarium Vocabulorum ædium partium, locorum artificum, instrumentorum, multarum quoque rerum nomina continens, *the title printed in red, within a beautiful woodcut border* *Augustæ*, 1516

4133 Piola (G.) Elogio di Bonaventura Cavalieri, *full-length portrait half vellum, uncut* *Milano*, 1844

4134 Pistolesi (G. B.) Prospetto di Verbi Toscani *half calf, uncut, top edge gilt* *Roma*, 1761

4135 Platina de la honesta voluptate & valitudine (di li Obsonii) *a very scarce Cookery-book, calf extra* *Venetia*, 1494

*** This edition contains after the imprint two recipes for making the famous "*Buzulati*" of Venice.

4136 Plinio, Lettere tradotte da G. A. Tedeschi, *vellum* *Roma*, 1717

4137 Pocklington (J.) Sunday no Sabbath 1636

4138 Poesie Toscane. Risorgimento della Poesia Italiana dopo il Petrarca: ovvero Saggi di Poesie Toscane del Secolo di Lorenzo dei Medici, *half morocco, privately printed* 1813

*** Containing the Poems of Lorenzo de Medici, A. Poliziano, and the three Pulcis.

4139 Poetriarum Octo Erinnæ, Myrus, Myrtidis, Corinnæ, Telesillæ, Praxillæ, Nossidis, Anytæ Fragmenta et Elogia, Gr. et Lat. cura Wolfii, *half russia, g. e.* *Hamb.* 1734

4140 Poggiali (C.) Memorie per la Storia letteraria di Piacenza, 2 vol. in 1 *Piacenza*, 1789

4142 Poggii Facetiæ
gothic letter, *large copy with rough leaves, a rare edition* *Basil.* 1488

4142 Polibio, Libro della Militia de Romani et del Modo dell' accampare, *fine copy in vellum* (*Venetia*) 1536

4143 Politi (Lanzilocto) La Conflicta di Monte Aperto (*in prose and verse, written by Politi before he became a monk and changed his name to Ambrogio Caterino*), *woodcut title, very scarce, Siena*, 1502—Plinio (Aurelio Vittore) de li Viri illustri in vulgare traducto col Comento per Pietro Raneoni, *woodcuts, ivi*, 1506—La magna e trionfante Festa et Chaccia che si fece nellinclita Citta di Siena nel lanno M. CCCCCVI adi XV dagosto (in ottava Rima), *woodcut*, EXTREMELY RARE, *even unknown to Moreni, ivi*, 1506—Pompe et Ceremonie celebrate nella inclita Cipta di Fiorenza nella Festivita del' Precursore Johanni Baptista lanno MD.XIIII (in ottava Rima), *woodcuts*, EXCESSIVELY RARE, *Florentiæ, Ser Antonius Dominici de Tubinis*, 1514 *in one vol.*

4144 POLITIANO (Angelo) GIOSTRA DI GIULIANO DE MEDICI & LA-FABULA DI ORPHEO (Stanze), *woodcuts*
fine copy in red morocco extra, g. e. rare *Firenze*, 1513

*** This copy sold for £5. 5s. in Hibbert's Sale.

4145 Politiani (A.) Conjurationis Pactianæ anni 1478 Commentarium cura J. Adimari, *plates, half morocco gilt* *Neapoli*, 1769

4146 Poliziano (A.) Elegantissime Stanze e la Ninfa Tiberina del Molza colla Vita del Poliziano scritta dal Abate P. A. Serassi
half morocco, uncut, Testo di Lingua *Bergamo*, 1747

4147 Poliziano (A.) L'Orfeo, Tragedia, da Affo *Venezia*, 1776

4148 Pope (A.) Works, containing his Pastorals and Miscellanies, *portrait by Vertue, and vignettes*, 1717—Essay on Man, *vignettes*, 1734 2 *vol.*

4149 Pope (A.) Saggio sopra la Critica dalla Poesia Inglese, tradotto da A. Pillori, *frontispiece, uncut* *Firenze*, 1759

4150 Porro (G. B.) Emblemi del Sole (in ottava Rima), *woodcut portrait and borders, half morocco, rare* *Milano*, 1589

4151 Portio (C.) La Congiura de' Baroni del Regno di Napoli contra il Re Ferdinando I
fine copy in green morocco, g. e. *Roma, Aldo*, 1565

4152 Portio (S. Camillo) La Congiura de' Baroni del Regno di Napoli contra il Re Ferdinando I *ivi*, 1565

4153 Portraits of the most eminent Painters, and other famous Artists, with their Lives, &c. 102 *portraits, fine impressions* 1739

4154 Portraits to illustrate Granger's Biographical History of England, 52 *plates, proofs on india paper*, 2 vol. *no title-page to vol. I* 1819-22

4155 Portraits of Ecclesiastics, Nobility, Ministers of State, and other Illustrious Persons of France, *upwards of* 220 *in number, laid down and mounted, including some scarce engravings* *in one vol.*

4156 Posterla (F.) del Catafalco di Ludovico Delfino di Francia *Roma*, 1711

4157 Pote (J.) Catalogus Alumnorum e Collegio Regali de Etona in Collegium Regale apud Cantabrigienses cooptatorum, *with MS. additions* *Etonæ*, 1730

4158 Pote (Jos.) History and Antiquities of Windsor Castle, with the Institution, Laws, and Ceremonies of the Order of the Garter, *plates, half russia, uncut* *Eton*, 1749

4159 Powis (Earl of) Speech on moving the second reading of a Bill for preventing the Union of the Sees of St. Asaph and Bangor, *printed for the Roxburghe Club* 1843

4160 Pozzo (B. Conte dal) Vite de' Pittori, de gli Scultori et Architetti Veronesi *Verona*, 1718

4161 Prayer (Common), according to the Use of the Church of Ireland, *calf, Dublin*, 1742—Altar Service, 1813 2 *vol.*

4162 Precedentia. Informatione sopra le Ragioni della Precedentia (tra Cosimo I et il Duca di Ferrara), *s. l. & a.* (1562)—Ragioni di Precedentia (Answer to Informatione), *s. l. & a.* (1562) (2)

4163 Promptorium Parvulorum sive Clericorum Lexicon Anglo-Latinum Princeps auctore Galfrido Grammatico Lenne Episcopi, Northfolciensi circa 1440 recensuit Alb. Way, 2 vol. *printed for the Camden Society* 1843-53

4164 Promtuarium Iconum Insigniorum a seculo Hominum, subjectis eorum vitis, Editio secunda, 2 vol. in 1, *woodcuts* *Lugduni*, 1578-81

4165 Prontuario de le Medagllie de piu illustri, e famosi huomini e donne, dal principio del Mondo, con le lor vite, Seconda Editione, 2 vol. in 1, *numerous cuts* *Lione*, 1581

4166 Prose antiche di Dante, Petrarcha et Boccaccio, et di molti altri nobili et virtuosi Ingegni nuovamente raccolte, *frontispiece vellum* *Fiorenza, per il Doni*, 1547

4167 Prose. Another copy, *frontispiece* *fine copy in russia, g. e.* *ivi*, 1547

4168 Prose. Another copy, *frontispiece, ivi*, 1547—Resposta alla Invectiva qui annexa di Don Alphonso gia Duca di Ferrara publicata contra la Sancta & gloriosa Me. di Leone PP. X sotto Pretexto de una Littera scripta alla Cesarea Maesta translata di Latino in vulgare, *rare, senza nota*—Discorso et Ragionamento di l'Ombre di M. Vespasiano Theriaca, EXTREMELY RARE, *Romæ, apud Antonium Bladum*, 1551—Panegirico [allo Amore], di Francesco [de Catani] da Diacceto, *rare, Roma, per L. Vicentino*, 1526 *fine copies in old gilt calf* *in one vol.*

4169 Prose di diversi Uomini illustri Siciliani (B. Sirillio, L. d'Eredia, B. Spatafora, B. & C. Vintimiglia, O. Gaetano, A. Panto ed A. Forno), raccolte dal Barone A. Forno *Napoli*, 1750

4170 Proteleia Anglo-Batava Gulielmo Arausii et Mariæ Britanniarum
limp vellum *Oxon.* 1641

4171 Prynne (W.) Perpetuitie of a Regenerate Mans Estate
half calf 1626

4172 Psalterium. Interpretation des Pseaumes avec la Vie de David par M. l'Abbé de Choisy
fine copy, old red morocco, with the arms of Cesar Cardinal d'Estrées stamped on the sides, m. & g. e. *Paris*, 1687

4173 Ptolomeo (C.) Geografia tradotta da G. Ruscelli, *maps* (*including those of* AMERICA)
fine copy in the original binding *Venetia*, 1561

4174 Puccinelli (P.) Istoria dell' eroiche Attioni di Ugo il Grande Duca della Toscana, &c. con la Cronica dell' Abbadia di Fiorenza, la Galleria sepolcrale e le Memorie di Pescia
Milano, 1664

4175 Pugin (A.) Specimens of Gothic Architecture, selected from Ancient Edifices in England, with Descriptive Accounts by E. J. Willson, 2 vol. 114 *plates, half morocco* 1821-2

4176 Pugin (A. W.) Contrasts: or Parallel between the noble Edifices of the Middle Ages and Buildings of the Present Day, *plates* 1841

4177 Pugin (A. W.) True Principles of Pointed or Christian Architecture, *plates* 1841

4178 Pugin (A. W.) Apology for the Revival of Christian Architecture, *plates* 1843

4179 Pulci (Bernardo) alla Divota in Christo Suora Lena de Tanini della Passione del N. S. Jesu Christo (in ottava Rima), et di Maria Magdalena et in Maria Virgine di Bibbona (in Terzine)
fine copy in morocco, joints, sides ornamented with scroll-tooling, g. e. RARE *Florentie impressum s. a.* (*circa* 1490)

*** The only copy of this edition known to Brunet was that which sold for £8. in Roscoe's Sale.

4180 Pulci (Bernardo) Bucoliche elegantissimi et Bucoliche da F. de Arsochi et da H. Benivieni et da J. Fiorino de Boninsegni. Con una Elegia della Morte di Cosimo et un altra Elegia della Morte della Diva Simonetta (*Amasia di Lorenzo de' Medici*) et Risposta della Diva Simonetta et un altra Elegia di nuovo adgiunta
fine copy in vellum, scarce *Firenze, A. Mischomini*, 1494

*** M. Libri's copy sold for £3. 15s. in 1859.

4181 Pulci (Bernardo) La Vendetta di Nostro Signore Jesu Christo facta da Tito et Vespasiano (in ottava Rima)
black letter, *an edition unknown to bibliographers, very rare* *s. l. & a.*

4182 Pulci (Bernardo) Vendetta di Christo, che fecero Vespasiano e Tito contro a Gierusalemme (in ottava Rima), 2 *woodcuts*
green morocco extra, g. e. by Capé *Firenze*, 1615

4183 Pulci (Luca de) Pistole al Magnifico Lorenzo de Medici *fine copy in morocco super extra, joints, g. e. by Hering* *Firenze*, 1488

*** Roscoe's copy sold for £6., and this in Hibbert's Sale for £4.

4184 Pulci (Luca de) Pistole al Magnifico Lorenzo de Medici (in terza Rima) *a very rare edition* (AA—GG.), *wanting last leaf, which is supplied in MS. copied from the one printed at Florence in* 1488 SÆC. XV.

4185 Pulci (Luca de) Pistole al Magnifico Lorenzo de Medici (in terza Rima) *woodcut, half morocco* (*Firenze*) *Impresso a Petitione di Ser Piero Pacini, s. a.* (*circa* 1510)

*** Rare. Heber's copy sold for £1. 13s.

4186 Pulci (Luca de) Pistole al Magnifico Lorenzo de Medici (in terze Rime), *woodcut, very rare* (*Roscoe's copy sold for* £5.), *Firenze*, 1513—Driadeo d'Amore di Luca [pro Luigi] Pulci [in ottava Rima], 3 *woodcuts, scarce* (*unknown to Brunet*), *Finito a petitione di Francesco di Jacopo decto Cōte Adi XXIX. di Aprile*, M.D.X. *fine copies in cotemporary olive morocco, covered with blind tooling, gilt gaufrê edges* *in* 1 *vol.*

4187 Pulci (Luca [pro Luigi]) Driadeo d'Amore (in ottava Rima), *woodcut, a very rare edition* (A *in* 4 *leaves,* B *and* C *in* 8, *and* D *in* 4, *the last leaf blank*), *with* 40 *lines to a full page* (*totally different from any described by Brunet*) *senza nota* (*Firenze, circa* 1496)

4188 Pulci (Luigi) il Driadeo (in ottava Rima), 2 *woodcuts and printer's device, title-page deficient, a rare edition, unknown to Brunet* (*Firenze*) *A petitione di Francesco di Jacopo decto Cōte Adi XXIX di Aprile*, M.D.X.—Berni (F.) Capitolo del Gioco della Primiera col Comento di Messer Pietropaulo di San Chirico, *Roma*, 1526 *in* 1 *vol.*

*** The Capitolo, one of the Testi di Lingua, is very rare, and the commentary, which is filled with curious anecdotes on games especially of cards), is supposed to have been written by F. Berni himself.

FOLIO.

4189 Newspapers. Domestick Intelligence, True News or Mercurius Anglicus, Heraclitus Ridens, True Protestant Mercury, Loyal Protestant, Observator, Currant Intelligence, Impartial Protestant Mercury, London Mercury, Loyal London Mercury, Loyal Impartial Mercury, Impartial Account of Remarkable Accidents, Publick Occurrences, Universal Intelligence, English Currant, London Courant, Orange Gazette, London Intelligence, Roman Post-Boy, Mercurius Reformatus, Dublin Intelligence, and others, odd Nos. in 1 vol. *half calf gilt* 1679-90

4190 Newspapers. The Edinburgh Gazette from 1699 to 1704, *not consecutive* *Edinb.* 1699-1704

4191 Newspapers. Edinburgh Evening Courant, from the commencement, Dec. 15, 1718, to Dec. 31, 1719, 165 Nos. *ib.* 1718-19

4192 Newspapers. Edinburgh Evening Courant, July 3, 1721, to Jan. 1, 1722; and from July 28, 1724, to Jan. 26, 1725, 2 vol. *ib.* 1721-5

4193 Newspapers. Illustrated London News, vol. I, 1842—Pictorial Times, 1843—Chambers's Edinburgh Journal, 1840 3 *vol.*

4194 Newspapers. Jackson's Oxford Journal, from 23 June, 1792, to 27 Dec. 1806, 11 vol. *half bound* *Oxf.* 1792-1806

4195 Newspapers. Jacobite's Journal, Nos. 1 to 49, Dec. 6, 1747, to Nov. 5, 1748—Covent Garden Journal, Nos. 1 to 72, Jan. 4, 1752, to Nov. 25, 1752 *in one vol.*

4196 Newspapers. Mist's Weekly Journal, from 1718 to 1728, 10 vol.—British Journal, 1715-27, 8 vol.—London Journal, 1720-2, 2 vol.—Applebee's Weekly Journal, 1716-19—Fog's Journal, 1728-31, 3 vol.—London Advertiser, 1742-4, 2 vol.—Various Newspapers published in 1719 and 1720; and a parcel of odd Nos. of Newspapers published from 1770 to 1800, *scraps having been cut out of some, they will be sold as they are* *together* 26 *vol. and a bundle*

4197 Newspapers. Middlesex Journal; or Chronicle of Liberty, from June 2, 1770, to June 30, 1772, *from Horne Tooke's library* 1770-2

4198 Newspapers. Northampton Mercury, from 1 Oct. 1722 to 18 March, 1722-3, and from 3 Oct. 1743 to 30 Dec. 1751, with some duplicate Nos. from Jan. 2, 1748-9 to July 10, 1749, 1 vol. 4to. and 3 vol. folio, together 4 vol. *half calf* 1722-51

4199 Newspapers. Postscript to the Flying Post and Post Boy, various Nos. from 1703-7—A few Numbers of the London Post and other Newspapers—The Duke of Marlborough's Welcome into the City of London, *in verse, with woodcut portrait,* 1705; and other single leaves in 1 vol. *half calf*

4200 Newspapers. The Remembrancer, from the commencement, Dec. 12, 1747, to June 1, 1751, 182 Nos., *the first twelve reprinted as an* 8*vo. Tract in* 1748 *in one vol.*

4201 Newspapers. Weekly Journal, or British Gazetteer, various odd Nos. from 1714 to 1722, with a few Tracts collected together in 1 vol. *half calf* 1714, &c.

4202 Newspapers. Weekly Miscellany, giving an account of the Religion, Morality and Learning of the Present Times, by Richard Hooker, Nos. 1 to 444, from 16 Dec. 1732 to 27 June, 1741, 1732-41—Trials of Goodere, Mahony and White for the Murder of Sir John Dineley Goodere, 1741—The Pope's Edict and Decree against Free Masons, 1739; and other Tracts, Single Leaves, &c. bound together in 3 vol.

4203 Newgate Papers. Proceedings on the Queen's Commission of the Peace and Oyer and Terminer and Goal-Delivery of Newgate, various Nos. from July 7, 1703, to Oct. 17, 1707; and other Papers, in 1 vol. *half calf*

4204 Nicolay (N. de) Quatre Premiers Livres des Navigations et Peregrinations Orientales, *plates illustrative of Oriental costume, after Titian, coloured* *Lyon*, 1568

4205 Nolli (G. B.) Nuova Pianta di Roma, *fine plates old calf* *Roma*, 1748

4206 Nolte (V.) Memorial of facts connected with the History of Medallic Engraving and the Process of M. Collas, *plates* 1838

4207 Numismata Historica annorum 1704, 1705 et 1709, cum Supplementis ab anno 1700 ad annum 1709, *numerous cuts of coins* 1704-16

4208 Oldmixon (J.) History of England during the Reigns of the Royal House of Stuart, *with very copious manuscript annotations in a contemporary hand* 1730

4209 Ondelbergh, *Irlandese* (Padre). Raccolta di Componimenti inediti, diplomatici e satirici; e Versi Latini fatti dal Padre Ondelbergh per inviarli alla Corte di Olanda e nella IRLANDA, &c. MANUSCRIPT SEC. XVIII

4210 Opmeeri (P.) et Laur. Beyerlinck, Opus Chronographicum Orbis Universi, continens historiam, icones et elogia Summorum Pontificum, Imperatorum, Regum, ac Virorum Illustrium, *engraved title-page, two portraits of Opmeer and numerous woodcut heads*, 2 vol. in 1 *Antv.* 1611

4211 Ortelii (Abr.) Theatrum Orbis Terrarum, *maps coloured ib.* 1570

4212 Ottley (W. Y.) Twelve Designs illustrative of the Life of Christ, engraved by Piroli 1796

4213 OTTLEY (W. Y.) ITALIAN SCHOOL OF DESIGN: being a series of facsimiles of Original Drawings by the most Eminent Painters and Sculptors of Italy, with Biographical Notices, 84 *plates, best proofs, Mr. F. C. Lewis's copy* 1823

4214 Ovidio Methamorphoseos vulgare (per Joanni de Bonsignore in Prosa), *woodcuts*
green morocco, super extra, tooled leather joints, sides covered with gold and blind tooling, g. e. very rare
Venetia, per Zoane Rosso ad instantia di L. A. Zonta, 1497

4215 Ovidio Metamorphoseos in Prosa vulgare tradutto, *woodcuts* *Milano*, 1519

4216 OXFORD ALMANACKS, COMPRISING NEARLY A COMPLETE SERIES, FROM 1696 to 1826, a few intermediate years wanting, WITH DUPLICATES OF SEVERAL IN UNFINISHED STATES, *together* 136 *plates, with a curious single leaf entitled*, A Hue and Cry after Good Friday, lost in the Oxford Almanack, *in verse* (from Mr. Bindley's Library), also interesting MS. Notes and printed Explanations, two original drawings for 1748 and 1762, and the Almanack for 1842, and two other Engravings, with title-page, printed expressly for the volume, elephant size
russia extra, with broad joints, from the Stowe library

4217 Oxford Almanacks for 1674, by White, 1677, 1678, 1679, 1681, and for 1701 to 1760 inclusive, by Burghers, Vertue and Green *in one vol.*

4218 Oxford Almanacks, from 1724 to 1751, except for the years 1725, 1726, 1732, 1746 and 1749, containing views of various Colleges, and two other plates, *all engraved by Vertue* *in one vol.*

4219 Oxford. Academiæ Oxoniensis omnium Ordinum Habituumque Exemplaria, a G. Edwards, 12 *plates, including the title-page, fine impressions, very scarce, with an additional title,* "Habitus Academicorum Oxoniensium a Doctore ad Servientem," sold by J. Oliver, &c. *inserted*

4220 Oxford. Account of the Visit of the Prince Regent, the Emperor of Russia and King of Prussia to the University of Oxford in June 1814, *plates inserted* *Oxford,* 1815

4221 Oxford. Account of the Late Visitation at St. Mary Magdal. College, Oxford, by Peter Bp. of Winton, 1688—Petition of divers poor Prisoners in Oxford Castle, 1642—Catalogue of MS. Books and Papers collected by Dr. Hyde, Regius Professor of the University of Oxford, and various single leaves relating to the University, *a small parcel*

4222 Oxford. A series of Architectural Views chiefly of the Colleges, Halls, &c. in Oxford, collected from the Almanacs, *with observations in the autograph of James Dallaway,* 74 *plates half russia* 1805

4223 Oxford. Pamphlets, Broadsides, Single Leaves, &c. relating to the University, City and County of Oxford, a few of the old London Lamplighters' Verses, &c. *a bundle*

4224 Oxford. Plans of the Bodleian Library, with practical suggestions by one of the Curators (Dr. Wellesley), 10 *copies* 1858

4225 Oxford. Six Etchings by W. Crotch from sketches by H. O'Neill, of the Ruins of the late fire at Christ Church, Oxford, *india proofs, with a duplicate of plate* 4 *in an unfinished state* *Oxford,* 1809

4226 Oxford University Commission of Inquiry into the State, Discipline, Studies and Revenues of the University and Colleges of Oxford, Report and Evidence *half calf gilt, lettered "The Mare's Nest"* 1852

4227 Oxford University Classical Examination Papers, 1827-31, bound up in a volume—Dr. Newton's Letter and Proceedings concerning Hart-Hall, 1734 (2)

4228 Oxford University Poems. Epicedia in Obitum Henriettæ Mariæ, *Oxon.* 1669—In Obitum Georgii Ducis Albemarliæ, *ib.* 1670—In Exoptatum Regis Gulielmi ex Hibernia Reditum, *ib.* 1690—Theatri Oxoniensis Encænia, sive Comitia Philologica, *ib.* 1693—Pietas in obitum Reginæ Annæ et Gratulatio in Regis Georgii Inaugurationem, *ib.* 1714 2 *vol.*

4229 Oxford University Poems. Plausus Musarum Oxoniensium, *frontispiece by Burghers, Oxon.* 1704—Academiæ Oxoniensis Comitia Philologica in honorem Annæ Pacificæ, *front. ib.* 1713—Pietas in obitum Reginæ Annæ et Gratulatio in Regis Georgii Inaugurationem, *ib.* 1714—Exequiæ Joannis Radcliffe, M.D., *portrait by Burghers, ib.* 1715 *in one vol.*

4230 Oxonia Depicta sive Collegiorum et Aularum in Academia Oxoniensi Delineatio a Gul. Williams cui accedit uniuscujusque Collegii Aulæque Notitia, 65 *plates fine impressions* (*Oxon.* 1732-3)

4231 Pacioli (Luca) Divina Proportione, *numerous diagrams and plates by* LEONARDO DA VINCI
vellum, rare *Venetiis, per Paganinum de Paganinis*, 1509

*** This important work treats on Polyhedrons, with algebraic signs of the different powers, and on calligraphy, which is illustrated with a magnificent alphabet, designed to show their proportions, and engraved by Leonardo da Vinci, it being distinctly stated in the dedication "*Vincii nostri Leonardi manibus scalpta.*"

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*** The early editions of the Rappresentazioni are of the greatest rarity, and on account of the charming woodcuts are eagerly sought after by Amateurs. This Collection formerly belonged to Roscoe, and sold at his sale for £32. 6s., since which it has been rebound in red morocco.

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*** These highly interesting volumes formed one of the most attractive articles in the Towneley Library, and even in those days, when Italian literature appears to have been a drug in the market, produced £42. The following is a list of the Mysteries contained in the Collection:—1. Abbataccio, *Fiorenza*, 1572—2. Abraam e Sarra sua Moglie, *ivi*, 1556—3. Abram quando caccio Aghar, &c. *ivi*, 1589—4. Abraam et Isaac (per Feo Belcari), *senza nota*—5. S. Agata, *Firenze*, 1591—6. S. Agnesa, *senza nota*—7. S. Alesso, *Firenze*, 1589—8. Historia et Vita di S. Alesso, *ivi*, 1506—9. Aman, *senza nota*—10. Angiolo Raffaello, *ivi*, 1581—11. Comedia spirituale

dell' Anima, *ivi*, 1575—12. Annunziazione di Nostra Donna (per Feo Belcari), *ivi*, 1581—13. Annunziazione della gloriosa Vergine recitata in Firenze Marzo, 1565, nella Chiesa di Santo Spirito, VERY RARE, *ivi*, 1565—14. S. Antonio Abate, *ivi*, 1589—15. Istoria di S. Antonino Arcivescovo di Firenze (in Prosa), *ivi*, 1557—16. S. Apollonia, *Siena*, 1614—17. S. Barbara, *ivi*, 1588—18. Barlaam et Josafat (composta per B. Pulci), *portion of* A vii *torn off*, *ivi*, 1558—19. Barlaam et Josafat composta per il Socci Perrettano, *ivi*, *s. a.*—20. Istoria di S. Basilio Abate, *Lucca*, *s. a.*—21. Historia et Vita di Santo Bernardino con Lauda di Feo Belchari, EXTREMELY RARE, *Fiorenza ad Instanzia di* GIOVANNI VUOLFIO INGLESE, 1576—22. Biagio Contadino, *Firenze*, 1570—23. Carnasciale & Quaresima, *very scarce*, *ivi*, 1554—24. S. Caterina, *ivi*, 1581—25. S. Caterina da Siena, *ivi*, 1591—26. S. Cecilia, VERY RARE, *Perugia*, 1547—27. S. Chiara d'Assisi, *Siena*, 1615—28. Comedia Spirituale di Cleofas et Luca, *Fiorenza*, 1575—29. S. Colomba, *Siena*, 1583—30. Contrasto dell' Angelo et del Demonio, *Firenze*, 1605—31. Contrasto di Carnasciale & laquaresima, EXTREMELY RARE, *senza nota*—32. Contasto (*sic*) del Denaro & del Huomo, RARE, *senza nota*—33. Contrasto degli Huomini & delle Donne, EXCESSIVELY RARE, *senza nota*—34. Due Contrasti uno del Vivo e del Morto, et l'altro dell' Anima e del Corpo, veduto in Visione da S. Bernado, *Firenze*, 1606—35. Conversione di S. Maria Maddalena, *ivi*, 1580—36. Istoria di S. Cosimo & Damiano, *ivi*, 1558—37. Costantino Imperatore, S. Silvestro Papa & S. Helena Imperatrice, *ivi*, 1588—38. S. Christina, *portion of* B iii *cut out*, *ivi*, 1568—39. S. Christoforo (Rappresentatione ridotta a Uso di Comedia composta da Cesare Sacchetti), *rare*, *ivi*, 1575—40. Dieci Mila Martiri crocifissi nel Monte Arat, *ivi*, 1558—41. Distruttione di Saul & Pianto di Dauit, *ivi*, 1559—42. S. Domitilla, *ivi*, 1581—43. S. Dorotea, *ivi*, 1584—44. Reina Hester (*ivi*), 1516—45. S. Eufrasia composta per M. Castellano Castellani, *ivi*, 1558—46. S. Eustachio, *ivi*, 1589—47. S. Felicita, *ivi*, 1568—48. Figliuol Prodigo composta per Mona Antonia di Bernardo Pulci con Lauda di Feo Belchari, *senza nota*—49. S. Francesco composta per Mona Antonia di Bernardo Pulci, *Firenze*, 1559—50. S. Francesco come converti tre Ladroni, *senza nota*—51. Jesu Christo quando disputo nel Tempio, *Firenze*, 1559—52. S. GIORGIO, *rare*, *ivi*, 1561—53. Vita et Morte di San Giovanni Batista, *ivi*, 1585—54. S. Giovanni Battista quando ando nel Deserto (per Feo Belcari), *Siena*, 1579—55. S. Giovanni dicollato, *Firenze*, 1568—56. Historia di S. Giovanni Boccadoro, *senza nota*—57. Historia di S. Giovanni Boccadoro con il Prego devotissimo di Santo Job, *Trevigi*, 1648—58. S. Giovanni Gualberto, *Firenze*, 1555—59. S. Giovanni e Paulo e S. Constanza composta per Lorenzo de' Medici, *ivi*, 1571—60. Judith, *ivi*, 1554—61. Gloriosa e trionfante Vittoria per Mezzo di Giudith ridotta in

RAPRESENTAZIONI SACRE—*continued.*

Comedia composta per Cesare Sacchetti, VERY RARE, *ivi*, 1575—62. La divota Historia di San Giuliano, *ivi*, 1600—63. Giudizio universale, *rare*, *ivi*, 1605—64. S. Grisante & Daria, *ivi*, 1559—65. S. Guglielma composta per Mona Antonia Donna di Bernardo Pulci, VERY RARE (*ivi*), 1538—66. S. Ignazio, *Firenze*, 1589—67. Josef Figlivolo di Jacob, *ivi*, 1581—68. Josef col Complimento di tutta la Istoria, *Siena*, 1616—69. S. Hipolito, *Firenze*, 1589—70. Lazero riccho et Lazero povero, *ivi*, 1554—71. S. Lorenzo quando fu martirizato, *ivi*, 1558—72. Istoria & Oratione di S. Lucia, *senza nota*—73. Historia di S. Lucia (a different work), *Firenze*, 1588—74. Il Malatesta Comedia spirituale del Miracolo della Sacra Vergine Santa Caterina da Siena, *ivi*, 1575—75. S. Margherita, *senza nota*—76. Historia del Beato San Martino, *Firenze*, 1558—77. S. Martino Vescovo e Confessore, *ivi*, 1617—78. Historia di S. Maria Maddalena et Lazzero et Marta, *ivi*, 1605—79. Stupendo Miracolo di S. Maria Maddalena, *ivi*, 1568—80. Miracolo del Corpo di Christo, *ivi*, 1555—81. Miracolo di Nostra Donna per via d'un Peregrino chiamato Cassiodoro, *ivi*, 1566—82. Miracolo del Sagramento, *ivi*, *s. a.*—83. Moise quando i Dio gli dette le Leggi in sul Monte Synai, *senza nota*—84. Historia della Morte, VERY RARE, *Firenze*, 1600—85. Meditatione della Morte composta da M. Castellano Castellani con due Laude, *very scarce*, *ivi*, 1556—86. Nabucdonosor, *ivi*, 1558—87. Nativita di Christo, *senza nota*—88. Nativita della gloriosa Vergine Maria con la Santa Vita composta in ottava Rima d'Angelo Albani detto il Pastor Poeta, *scarce*, *Bologna*, *s. a.*—89. S. Honofrio, composta per M. Castellano Castellani, *Firenze*, 1554—90. S. Orsola, *ivi*, 1589—91. Historia et Martyrio di S. Orsola Vergine & Martyre con la sua Compagnia (*ivi*), 1544—92. Passione overo Leggenda di S. Orsola con undeci milla Vergini, *Treviso & Pistoia*, *s. a.*—93. Ottaviano Imperadore, *Firenze*, 1580—94. S. Panuntio Eremita, *Siena*, 1606—95. Passione di Jesu Christo, *Fiorenza*, 1534—96. Passione del Nostro Signore Giesu Christo in ottava Rima et il Pianto di S. Maria Maddalena composto da Bernardo Pulci, *scarce*, *Firenze*, 1606—97. S. Paulino Vescovo di Lucca (per Giuntino d'Antonio Berti) con una Oratione di S. Croce di Lucca, *ivi*, 1555—98. Un Pellegrino ingannato dal Diavolo, *ivi*, 1555—99. Miracolo di due Pellegrini che andavano a S. Jacopo di Galizia, *ivi*, 1589—100. Tre Pellegrini che andorno allo Apostolo S. Jacopo di Galitia, *senza nota*—101. Presentatione di Nostro Signor Giesu Cristo al Tempio composta da Gio. Simone Martini da Todi, *scarce*, *Siena*, 1618—102. Purificatione di Nostra Donna, *Firenze*, 1559—103. La Regina d'Oriente, *senza nota*—104. Re Superbo (*Firenze*) *G. Benvenuto*, 1542—105. Resurretione di Christo, *Bologna*, *s. a.*—106. Legenda divota del Romito de Pulcini, *Fiorenza*, 1572—107. S. Romolo, *Firenze*, 1559—108. Rosana (*ivi*) *Giovanni di Francesco Benvenuto Cartolaio*, 1544—109. S. Rossore, *ivi*,

1559—110. Re Salomone delle Sentenzie, *ivi*, M.D.LXOVI (1546) —111. Sansone per Lessandro Roselli, *ivi*, 1588—112. Storia de' sette Dormienti, *ivi, s. a.*—113. Spirito Santo, *ivi*, 1554—114. Stella, *ivi, Francescho di Giovanni Benvenuto*, 1537—115. Trattato della Superbia & Morte di Senso, *ivi, s. a.*—116. Susanna, *senza nota*—117. Historia di Susanna, *senza nota*—118. S. Teodora, *Firenze*, 1590—119. Teophylo che si dette al Diavolo, EXTREMELY RARE, *ivi, Francesco di Giovanni Benvenuto*, 1517—120. S. Tomaso Apostolo per M. Castellano Castellani, *ivi*, 1561—121. Trionfo di Cristo nella Domenica delle Palme: Opera spirituale e devota del M. R. M. Orazio Falteri Piouano di Doccia, *Siena*, 1609—122. S. Venantio per Messer Castellano Castellani, *Firenze*, 1588—123. Vendetta di Christo che fece Vespesiano e Tito contro a Hierusalem (per Bernardo Pulci), RARE, *senza nota*—124. Istoria di Santa Verdiana da Castel Fiorentino, *Fiorenza*, 1572—125. S. Uliva, *senza nota*—126. S. Uliva, *another edition, varying in the text, Firenze*, 1606—127. S. Uliva con gl' Intermedii, *ivi, D. Giraffi, s. a.*—128. Istoria di Santa Oliva, *ivi*, 1607—129. Historia di San Zanobi Vescovo Fiorentino composta in ottava Rima da Bernardo Gianbullari con due Laudi, *senza nota.* The above is, it is believed, the most complete series of these Rappresentazioni (Colomb de Batines considers nearly 100 the entire set) ever submitted for sale, and offers to Collectors an opportunity which may never occur again. M. Libri considered himself most fortunate in obtaining nearly 50, and these (many of them being much later editions) brought upwards of £80.

4500 Di S. Valentino & di S. Giuliana e altri Martiri, *Firenze*, 1554—Di S. Antonio Abate, *ivi*, 1555—Di S. Lorenzo quando fu martirizato, *ivi*, 1558—Di S. Paulino Vescovo di Lucca, *ivi*, 1555—Di Santo Giovanni Gualberto, *ivi*, 1555—Di S. Ignatio, *ivi*, 1558—Di S. Margherita, *ivi*, 1554—Di S. Domitilla, *ivi*, 1554—Di S. Eufrasia composta per C. Castellani, *ivi*, 1558—Di S. Cecilia, *ivi, s. a.*—Di Dieci Mila Martiri crocifissi nel Monte Arat, *ivi*, 1558, *numerous spirited woodcuts* *in one vol.*

*** This volume sold for £5. 10s. in Hibbert's sale.

4501 Angiol Raphaello (e Tobbia) *Firenze*, 1546—S. Christina, *ivi, per L. Peri, s. a.*—Dieci Mila Martiri, *ivi*, 1558—S. Domitilla, *senza nota*—S. GIORGIO, *senza nota*—S. Giovanni dicollato, *Fiorenza*, 1547—Constantino Imperadore, *ivi, s. a.* —Jesu Christo quando disputo nel Tempio, *ivi*, 1559—S. Lorenzo quando fu martyrizato, *ivi, per L. Peri*, 1547—S. Orsola, *a few words at corner of last leaf torn off, ivi*, 1554, *woodcuts, half morocco* *in one vol.*

*** This volume sold for £5. 7s. 6d. in Hibbert's sale.

RAPRESENTAZIONI SACRE—*continued.*

4502 Di S. Giovanni decollato (in ottava Rima) *Siena, s. a.*—Di S. Giovanni dicollato, another edition, *Firenze*, 1568—Di S. Francesco quando converti tre Ladroni (in ottava Rima) *Siena, s. a.*—Di S. Giorgio (in ottava Rima) *ivi*, 1608—Del Re superbo (in ottava Rima) *ivi, s. a.*—Del Re Salamone delle Sententie che egli dette per quelle due donne che havevano amazzato un suo figliuolo, *Firenze*, 1562—Dello Spirito Santo, *Siena, s. a.*—Di S. Domitilla, *senza nota, spirited woodcuts* *in one vol.*

4503 Dell' Abbataccio, *Fiorenza*, 1572—Della Nativita di Christo, *ivi*, 1584—Laudi devote per la Nativita del Nostro Signore Giesu Christo con una Aggiunta di due Laudi bellissime, *senza nota*—Di Santa Agnesa, *Firenze*, 1581—Di S. Teodora, *ivi*, 1585—Di S. Dorotea, *ivi*, 1584—Di S. Eufrosina con due Laude, *ivi*, 1585—Di Josef Figlivolo di Jacob, *ivi*, 1583—Di Abraam et Isaac, *ivi*, 1585—Del Re Salamone delle Sentenzie, &c. *ivi*, 1585—Festa di S. Guglielma, *ivi*, 1585—Lauda di S. Giovanni Batista, *ivi*, 1579
very rare editions, with woodcuts, half bound *in one vol.*

4504 Rosana, *Siena*, 1577—Santa Margherita, *ivi*, 1610—Agnolo Raffaello & Tobbia, *imperfect, ivi, s. a.*—San Grisante & Daria, *ivi*, 1620—Santa Uliva, *ivi, s. a.*—Santa Eufrosina, *ivi*, 1607—Ester, *ivi*, 1606—Santo Eustachio, *ivi*, 1606—Santa Christina, *ivi*, 1609—S. Orsola, *ivi*, 1608—S. Agnesa, *ivi*, 1608—S. Caterina da Siena, *ivi*, 1609—S. Caterina, *ivi*, 1608, *woodcuts, half morocco* *in one vol.*

4505 Josef, *Firenze*, 1583—S. Domitilla, *ivi*, 1584—Costantino Imperadore, *ivi*, 1581—S. Caterina, *ivi*, 1581—S. Eufrosina, *portion of title torn off, ivi*, 1585—Raffaello e Tobbia, *ivi, s. a.*—S. Dorotea, *wormed, ivi*, 1617—S. Christina, *ivi*, 1588—Comedia Spirituale dell' Anima, *ivi*, 1575—Conversione di S. Maria Maddalena, *ivi*, 1613—S. Francesco e tre Ladroni, *ivi, s. a., spirited woodcuts, half morocco* *in one vol.*

4506 A Collection of Fifty-two Rare Mysteries or Miracle-Plays, in Italian, printed between 1592 and 1608, *with woodcuts* *in one vol.*

*** This volume sold for £10. in Hibbert's sale, and contains the following Rare Pieces:—1. Commedia dell' Anima, *Siena, s. a.*—2. Abraam et Isaac, *senza nota*—3. Nativita di Christo, *Firenze*, 1599—4. Annuntiatione di nostra Donna con due Capitoli bellissimi, *Siena, s. a.*—5. Purificatione di nostra Donna, *ivi, s. a.*—6. Presentatione di N. Signore al Tempio da Jo. Simone Martini da Todi, *ivi, s. a.*—7. Resurrettione di Nostro Signore, *senza nota*—8. Spirito Santo, *Siena, s. a.*—9. Re Salamone, *Firenze*, 1600—10. Agnolo Raffaello & Tobbia, *Siena, s. a.*—11. Santo Venantio, *ivi, s. a.*—12. Josef, *Firenze*, 1603—13. Figliuol Prodigo, *Siena, s. a.*—14. Lazaro ricco & Lazaro povero, *ivi, s. a.*—15. Abraam & Sarra, *ivi, s. a.*—16. Costantino Imperatore, *ivi, s. a.*—17. Judith, *ivi,*

RAPRESENTAZIONI SACRE—*continued.*

s. a.—18. Sansone per A. Roselli, *ivi, s. a.*—19. S. Agnesa, *Firenze*, 1602—20. S. Grisante & Daria, *Siena, s. a.*—21. S. Giovanni decollato, *ivi, s. a.*—22. S. Francesco & tre Ladroni, *ivi, s. a.*—23. S. Giovanni & Paulo, & S. Gostanza per Lorenzo de Medici, *ivi, s. a.*—24. S. Eustachio, *ivi, s. a.*—25. Miracolo di dua Pellegrini che andorno a S. Jacopo di Galitia, *Firenze, s. a.*—26. Re Superbo, *Siena, s. a.*—27. S. Chiara d'Assisi per L. Nuti, *ivi, s. a.*—28. S. Agata, *Firenze*, 1601—29. S. Eufrosina, *Siena, s. a.*—30. S. Cicilia, *sig.* A 6 *and* 7 *slightly defective, senza nota*—31. Conversione di S. Maria Maddalena, *Firenze, s. a.*—32. S. Caterina, *Siena, s. a.*—33. S. Domitilla (per Mona Antonia Donna di B. Pulci) *ivi, s. a.*—34. S. Barbera, *ivi, s. a.*—35. S. Margherita, *ivi, s. a.*—36. S. Guglielma da Mona Antonia Donna di Bernardo Pulci, *ivi, s. a.*—37. Stella, *Firenze*, 1597—38. Reina Ester, *Siena, s. a.*—39. S. Felicita Hebrea, *Firenze.* 1592—40. S. Eufrasia per C. Castellani, *Siena, s. a.*—41. S. Colomba, *ivi, s. a.*—42. S. Apollonia, *ivi, s. a.*—43. S. Orsola, *ivi, s. a.*—44. Storia di Susana Moglie di Giovacchino, *Firenze, s. a.*—45. Rappresentazione et Istoria di Susanna, *Firenze, s. a.*—46. S. Teodora, *senza nota*—47. S. Dorotea, *Firenze*, 1602—48. Ottaviano Imperadore, *Siena, s. a.*—49. Storia della Morte, *Firenze, s. a.*—50. Storia di Genevra che fu sepellita viva, *ivi, s. a.*—51. Rosana, *Firenze*, 1603—52. S. Christina, *Siena*, 1608.

4507 Ottaviano Imperadore, *Siena*, 1613—S. Domitilla, *ivi*, 1608—S. Alesso, *ivi*, 1609—Due Pellegrini, *ivi, s. a.*—S. Francesco e tre Ladroni, *ivi*, 1610—Il Malatesta, *very scarce, ivi*, 1611—S. Agata, *ivi*, 1606—Costantino Imperatore, *ivi, s. a.*—Salamone, *ivi, s. a.*—S. Dorotea, *ivi*, 1610—Presentatione di N. S. Giesu Christo al Tempio, *ivi*, 1618—Sansone per A. Roselli, *ivi*, 1616—Miracolo del Corpo di Cristo, *ivi*, 1610—Juditta, *ivi*, 1610, *woodcuts, half morocco in one vol.*

4508 Di Abel & di Caino (in ottava Rima) 8 *woodcuts, Firenze*, 1554

4509 Di Abel, &c. Another edition, 8 *woodcuts* *ivi*, 1568

4510 Di Abraam et di Isaac (in ottava Rima da Feo Belcari) *woodcut* *Fece stampare Jacopo di Bastiano, s. a.* (*circa* 1550)

4511 Di Abraam, &c. Another edition, 5 *woodcuts* *Firenze*, 1568

4512 Di Abraam, &c. Another edition, *woodcut* *Fiorenza*, 1572

4513 D'Abraam et Isaac (in ottava Rima) *woodcut* *Bassano e Trevigi per G. Molino, s. a.*

4514 Di Santa Agata Vergine & Martire (in ottava Rima) 2 *woodcuts* *Firenze*, 1554

4515 Di Santa Agata Vergine & Martire (in ottava Rima) 2 *woodcuts* *ivi*, 1555

4516 Di S. Agata. Another edition, 2 *woodcuts* *ivi*, 1558

4517 Di S. Agata. Another edition, *woodcut* *Siena, s. a.* (*circa* 1600)

4518 Di S. Agata (in ottava Rima) *woodcuts* *Firenze*, 1601

4519 Di S. Agata. Another edition, *woodcut* *Siena & Pistoia per P. A. Fortunati, s. a.*

RAPRESENTAZIONI SACRE—*continued.*

4520 Di S. Agata di nuovo corretta e ridotta a facile Recitatione da Francesco d' Anisiale, da Civitella, *woodcut* *Siena*, 1644

4521 Il Contrasto dell' Angelo et del Demonio (in ottava Rima) *woodcut* *Firenze, s. a.*

4522 Del Angiol Raphaello (in ottava Rima) *woodcut title with border and* 3 *woodcuts*, EXTREMELY RARE
Fece stampare Maestro Francesco di Giovāni Benuenuto, 1516

4523 De langiolo Raphaello. Another edition, *same cuts*
Bologna per Bartholomeo & Marco Antonio ad Instantia di Jacopo de Bastiano Sta dal Vescouato in Fiorenza, s. a. (*circa* 1550)

4524 Del Angelo Raffaello & Tobbia. Another edition, 10 *woodcuts* *Firenze*, 1554

4525 Del' Angelo Rafaelo & Tobbia. Another edition, 10 *woodcuts* *s. l. & a.* (*Firenze, circa* 1556)

4526 Another copy, 10 *woodcuts* *ivi*, 1556

4527 Di Santa Agnesa Vergine & Martire di Jesu Christo (in ottava Rima) 6 *woodcuts* *Firenze*, 1558

4528 Di S. Agnesa. Another edition, 2 *woodcuts* *Fiorenza, s. a.* (*circa* 1570)

4529 Di S. Agnesa. Another edition, *woodcut* *Siena*, 1581

4530 Di S. Agnesa. Another edition, 2 *woodcuts* *Firenze*, 1588

4531 Di Santa Agnesa Vergine & Martire di Giesu Christo (in ottava Rima) *woodcut* *Siena alla Loggia del Papa, s. a.*

4532 E Festa di Agnolo Hebreo (in ottava Rima) 2 *woodcuts* *Firenze*, 1554

4533 Di Agnolo Hebreo. Another edition, *woodcut* *ivi*, 1568

4534 Di Santo Alexo (in ottava Rima) 9 *woodcuts* *ivi*, 1554

4535 Di S. Alexo. Another edition, 9 *woodcuts, corner of* A ii *torn off* *ivi*, 1570

4536 Di Santo Alesso rivista e corretta da F. d'Anibale da Civitella, *woodcut* *Siena*, 1622

4537 E Festa della Annuntiatione di nostra Donna (in ottava Rima). Con una Agiunta di dua belli Capitoli, *woodcut*, *Firenze*, 1568

4538 Della Annuntiatione, &c. *woodcut* *ivi*, 1572

4539 Della Annuntiatione di nostra Donna (in ottava Rima). Con una Aggiunta di due Capitoli bellissimi, *woodcut* *Siena*, 1608

4540 Di Santo Antonio Abate (in ottava Rima) 8 *woodcuts* *Fiorenza*, 1572

4541 Di S. Apollonia Vergine & Martire (in ottava Rima) 14 *woodcuts* *s. l. & a.* (*Firenze, circa* 1550)

4542 Di S. Apollonia. Another edition, 13 *woodcuts* *Firenze*, 1554

4543 Di Santa Apollonia Vergine & Martire (in ottava Rima) *woodcut title-page* *Siena, s. a.* (*circa* 1600)

4544 Di Santa Apollonia Vergine e Martire (in ottava Rima) *woodcut* *Siena*, 1648

4545 (Devotissima) di S. Barbara (in ottava Rima) 2 *woodcuts, senza nota* — Castellani (C.) Rappresentatione di S. Venantio, *woodcut*, *Siena*, 1606 *in one vol.*

RAPRESENTAZIONI SACRE—*continued.*

4546 (Devotissima) di Santa Barbara (in ottava Rima) 5 *woodcuts* *Firenze*, 1554

*** Probably the earliest work mentioning "OCCHIALI," *per veder piu lontano.*

4547 Di S. Barbara. Another edition, 5 *woodcuts* *Fiorenza*, 1568
4548 Di S. Barbara. Another edition . *Siena, s. a. circa* 1570
4549 Di S. Barbara. Another edition *Siena*, 1607
4550 (Devota) di Santa Catherina Vergine & Martire, 9 *woodcuts* *Firenze*, 1554
4551 Di Barlaam et Josafat (in ottava Rima) composta per Bernardo Pulci, 6 *woodcuts, very scarce* *Fece stampare Maestro Francescho di Giouāni Benuenuto*, 1516
4552 Di Santa Catherina da Siena (in ottava Rima) 4 *woodcuts* *Firenze*, 1556
4553 Di Santa Caterina da Siena sposa di Giesu Christo (in ottava Rima) 8 *woodcuts* *Firenze per Bartolomeo Anichini*, 1568
4554 Di S. Caterina. Another edition, 7 *woodcuts* *ivi*, 1569
4555 Di S. Caterina di nuovo ricorretta & aggiuntoui nel fine il suo Martirio, *woodcut* *Siena*, 1606

*** A very scarce edition, unknown to Allacci, but mentioned by Colomb de Battines in his Supplement.

4556 Di Santa Cecilia Vergine & Martire (in ottava Rima) 7 *woodcuts* *Stampata in Fiorenza, s. a.* (*circa* 1550)
4557 Di Santa Cecilia Vergine e Martire (in ottava Rima) 8 *woodcuts* *Firenze*, 1586
4558 Di S. Cecilia di nuovo revista da Francesco d'Anibale, da Civitella, 3 *woodcuts* *Siena*, 1620
4559 Di S. Christina Vergine & Martire (in ottava Rima) 10 *woodcuts* *Firenze*, 1554
4560 Di Santa Christina Vergine & Martire (in ottava Rima) 10 *woodcuts* *Fiorenza*, 1568
4561 Di Santa Christina Vergine & Martire (in ottava Rima) 10 *woodcuts* *ivi*, 1568
4562 Di S. Christina. Another edition, 3 *woodcuts* *Siena*, 1608
4563 Di Santa Colomba Vergine e Martire composta nuovamente dal desioso Insipido Sanese (in ottava Rima) *Siena et Pistoia, s. a.* (*circa* 1600)
4564 Detta Commedia Spirituale dell' Anima (in ottava Rima, con Canzone, Terzine, &c.) *woodcut* *Firenze*, 1592
4565 Comedia dell' Anima. Another edition, *woodcut* *ivi, s. a.*
4566 Commedia dell' Anima. Another edition, *woodcut* *Siena*, 1608
4567 La Festa di Biagio Contadino (in ottava Rima) *woodcut* *red morocco, g. e. by Delande Père* *Firenze, per P. A. Fortunati, s. a.*
4568 Di Biagio Contadino (in ottava Rima) *woodcut* *Firenze*, 1558
4569 Di Biagio. Another edition, *woodcut* *ivi*, 1590
4570 Di Constantino Imperadore, di S. Silvestro Papa & di S. Helena Imperatrice (in ottava Rima) 9 *woodcuts* *ivi*, 1555

RAPRESENTAZIONI SACRE—*continued.*

4571 Di Constantino Imperadore, di Santo Silvestro Papa, & di Santa Helena Imperatrice (in ottava Rima, con Ternale in Laude della Santissima Croce) 9 *woodcuts* *Firenze*, 1555

4572 Di Constantino, &c. Anothor edition, 7 *woodcuts* *ivi*, 1562

4573 Di Costantino, &c. Another copy, 8 *woodcuts* *ivi*, 1571

4574 De' sette Dormienti (in ottava Rima), 13 *woodcuts* *ivi*, 1554

4575 De' sette Dormienti. Another edition, 16 *woodcuts*, *Fiorenza*, 1571

4576 Di Santa Domitilla (in ottava Rima), 6 *woodcuts* *Fiorenza*, *J. Chiti*, 1571

4577 Di S. Domitilla. Another edition, 2 *woodcuts* *Firenze*, *G. Baleni*, 1588

4578 Di S. Domitilla. Another edition, 6 *woodcuts* *Fiorenza*, *E. Gori*, *s. a.* (*circa* 1590)

4579 Di S. Domitilla rivista da Francesco d'Annibale da Civitella. 2 *large and* 2 *small woodcuts* *Siena*, 1621

4580 Di Santa Dorothea Vergine & Martire (in ottava Rima), 3 *woodcuts* *Firenze*, 1555

4581 Di S. Dorothea. Another edition, 3 *woodcuts* *ivi*, 1570

4582 Di S. Dorotea Vergine Martire (in ottava Rima), *woodcut*, *ivi*, 1602

4583 Di S. Dorotea. Another edition, *woodcut* *Siena*, 1610

4584 Di S. Dorotea. Another edition, *woodcut* *Firenze*, 1648

4585 Di Stella (in ottava Rima), 11 *woodcuts* *s. l. & a.* (*Firenze*, *circa* 1550)

4586 Di Stella. Another edition, 11 *woodcuts* *Firenze*, 1558

4587 Di Stella. Another edition, 3 *woodcuts* *ivi*, 1580

4588 Di S. Eufrasia composta per M. Castellano Castellani (in ottava Rima), *woodcut* *ivi*, 1592

4589 Di S. Eufrasia. Another edition, *woodcut*, *Siena*, *s. a.* (*circa* 1600)

4590 Di Santa Eufrosina Vergine laquale essendo maritata si fuggi tra Monaci come Maschio con duo Laude, 6 *woodcuts* *Firenze*, 1554

4591 Di S. Eufrosina. Another edition, 7 *woodcuts* *ivi*, 1561

4592 Di S. Eufrosina. Another edition, 2 *woodcuts* *ivi*, 1572

4593 Di Santa Eufrosina Vergine (in ottava Rima), 2 *woodcuts* *Fiorenza*, 1572

4594 Di S. Eufrosina. Another edition, 2 *woodcuts* *ivi*, 1592

4595 Di Santo Eustachio (in ottava Rima), 3 *woodcuts*, *Firenze*, 1555

4596 Di Sancto Eustachio. Another edition, 6 *woodcuts* *Fece stampare Maestro Francesco di Giouanni Benuenuto*, *s.a.* (*circa* 1570)

4597 Di Santo Eustachio. Another edition, 10 *woodcuts* *Fiorenza a stanza di Iacopo Chiti*, 1571

4598 Di Santo Eustachio (in ottava Rima), 2 *woodcuts* *Siena*, 1606

4599 Di Santa Felicita Hebrea (in ottava Rima), both parts, 14 *woodcuts* *Firenze*, 1554

4600 Di S. Felicita. Another edition, Part I, *woodcut*, *Firenze*, 1592 —Part II, 8 *woodcuts*, *ivi*, 1554 (2)

4601 E Festa di Carnasciale & della Quaresima (in ottava Rima), 8 *woodcuts, a portion of* A iv *and of* B i *torn off* *Fiorenza*, 1568

4602 E Festa di Ottaviano Imperadore (in ottava Rima), 3 *woodcuts* *Firenze*, 1568

4603 Del Figlivol Prodigo (composta in ottava Rima per Mona Antonia Donna di Bernardo Pulci), 3 *woodcuts* *ivi*, 1584

4604 Del Figliuol Prodigo (composta in ottava Rima per Mona Antonia di Bernardo Pulci), 3 *woodcuts* *Firenze*, 1591

4605 Del Figliuol Prodigo. Another edition, 4 *woodcuts* *Siena*, 1610

4606 Del Figlivol Prodigo (in ottava Rima), *reprint of the Ancient Mystery before the revision of Annibale, woodcut* *Lucca, s. a.*

4607 Del Figliuol Prodigo rivista da Francesco d'Annibale da Civitella (in ottava Rima), 3 *woodcuts* *Siena*, 1624

4608 Di San Francesco composta (in ottava Rima per Mona Antonia Donna di Bernardo Pulci), 2 *woodcuts* *extremely rare* . *senza nota* (*Firenze, circa* 1490)

4609 Di S. Francesco ed i tre Ladroni (in ottava Rima) *senza nota*

4610 Di S. Francesco quando converti que tre Ladroni che poi si fecion Frati (in ottava Rima), 2 *woodcuts* *Firenze*, 1585

*** A scarce edition (unknown to Allacci) of this Mystery, which is falsely attributed to Madame Antonia de Pulci by Brunet, who has confounded her "Rappresentatione di San Francesco" with this of Saint Francis and the three Thieves. Libri's copy sold for £1. 17s.

4611 Di S. Francesco e tre Ladroni. Another edition, *woodcut* *Firenze alle Scalee di Badia, s. a.* (*circa* 1590)

4612 Di S. Francesco e tre Ladroni. Another edition, *woodcut* *Fiorenza*, 1596

4613 Di S. Francesco e tre Ladroni. Another edition (with variations), 2 *cuts* *Siena*, 1610

4614 D. Santo Giorgio (in ottava Rima), 4 *woodcuts* (2 *of St. George slaying the Dragon*), *rare* *Fiorenza*, 1571

4615 Di S. Giorgio. Another edition, 2 *woodcuts* *Firenze*, 1585

4616 Di San Giovanni decollato (in ottava Rima), *woodcut*, *Siena*, 1581

4617 Di S. Giovanni decollato. Another edition, 2 *woodcuts*, *ivi*, 1612

4618 Divota di Santo Giovanni Batista quando andò nel Diserto (in ottava Rima), 5 *woodcuts* *Firenze*, 1569

4619 Di S. Giovanni Batista. Another edition, 2 *woodcuts*, *ivi*, 1589

4620 Di Santo Giovanni Gualberto (in ottava Rima), 8 *woodcuts* *ivi*, 1554

4621 Di S. Giovanni Gualberto. Another edition, 7 *woodcuts*, *ivi*, 1555

4622 Di S. Giovanni Gualberto. Another edition, 9 *woodcuts, a small portion of* A iii *torn off* *ivi*, 1561

4623 Di Santo Giovanni et Paulo et di Santa Gostanza composta per Lorenzo de' Medici (in ottava Rima), *woodcut title-page* *ivi*, 1558

*** Very scarce. At the end is "*Sonetto di Giustitia.*"

RAPRESENTAZIONI SACRE—*continued.*

4624 Del di del Giudicio (in ottava Rima), *elegant woodcut very rare* *s. l. & a.* (*Firenze, circa* 1500)
4625 Del di del Giuditio. Another edition, 2 *woodcuts* *s. l. & a.* (*Firenze, circa* 1520)
4626 Di S. Grisante e Daria (in ottava Rima), *woodcut title* *s. l. & a.* (*Firenze, circa* 1580)
4627 Di San Grisante & Daria di nuovo rivista da Francesco d'Annibale da Civitella, *woodcut* *Siena*, 1620
4628 Di Santa Guglielma Figliuola del Re D'INGHILTERRA composta (in ottava Rima), per Mona Antonia Donna di Bernardo Pulci, 7 *woodcuts* *Firenze*, 1554
4629 Di S. Guglielma. Another edition, 2 *woodcuts* *ivi*, 1568
4630 Di S. Guglielma. Another edition, 4 *woodcuts* *ivi*, 1572
4631 Di S. Guglielma. Another edition, 2 *woodcuts* *ivi*, 1580
4632 Di S. Guglielma. Another edition, 2 *woodcuts* *ivi*, 1588
4633 Di S. Guglielma. Another edition, 2 *woodcuts* *ivi*, 1609
4634 Di S. Guglielma. Another edition, 2 *woodcuts* *ivi, s. a.* (*circa* 1670)
4635 Di S. Guglielma. Another edition, 2 *woodcuts* *Macerata, s. a.* (*circa* 1680)
4636 Della Regina Hester (in ottava Rima), 6 *woodcuts*, *Firenze*, 1558
4637 Hester. Another edition, 6 *woodcuts* *ivi*, 1570
4638 Hester. Another edition, 6 *woodcuts*, *s. l. & a.* (*Firenze, circa* 1580)
4639 Hester. Another edition, 4 *woodcuts* *Firenze, G. Baleni*, 1587
4640 Di Santo Honofrio composta (in ottava Rima) per Messer Castellano Castellani, 8 *woodcuts* *Firenze*, 1558
4641 Di Santo Ignatio Vescovo et Martire (in ottava Rima), 5 *woodcuts* *ivi*, 1558
4642 E Festa di Josef Figliuolo di Jacob (in ottava Rima), 6 *woodcuts* *Firenze, L. Zeffi, s. a.*

FOLIO.

4643 Palladio (A.) Quattro Libri dell' Architettura, *numerous woodcuts, half morocco* *Venetia*, 1581
4644 Palladio (Andr.) Architettura, *woodcuts, with copious MS. additions by Bernin Saint Hilarion, calf gilt* *Venet.* 1642
4645 Pallavicino (Cardinale Sforza) Istoria del Concilio di Trento ridotta in più breve forma da G. P. Cataloni *Roma*, 1666
4646 Pallavicino (Card. S.) Historia del Concilio di Trento ridotta in più breve Forma da G. P. Cataloni *orange morocco, Testo di Lingua* *ivi*, 1666
4647 Pantaleonis (Henr.) Prosopographia Heroum atque Illustrium virorum totius Germaniæ, 3 vol. in 1, *numerous woodcuts* *fine copy, vellum* *Basil.* 1565-6

4648 Panvinii (O.) Epitome Pontificum Romanorum a S. Petro usque ad Paulum IV, Cardinalium item nomina, dignitatum tituli, insignia, etc. *arms emblazoned*
old morocco, g. e. *Venet. impensis J. Stradæ*, 1557

4649 Panvinii (Onuphrii) Pontificum Maximorum Elogia et Imagines etiam Imperatorum, Jureconsultorum, ac Illustrium Virorum ex Bibliotheca Fulvi Ursini et ex Musæo M. M. Benavidii, *fine impressions, red morocco, g. e.* *Romæ*, 1566-70

4650 Panvinii (O.) XXVII Pontificum Maximorum Elogia et Imagines, *fine impressions, Romæ*, 1568—Effigies XXIV Romanorum Imperatorum, *brilliant impressions, s. l. & a.*—Ursini (F.) Imagines et Elogia Virorum illustrium et eruditorum ex antiquis Lapidibus et Numismatibus expressa, *plates, Romæ (at end Venetiis)*, 1570—Inlustrium Virorum ut extant in Urbe expressi Vultus, *brilliant impressions, Romæ*, 1569—Illustrium Jureconsultorum Imagines ex Musæo M. M. Benavidii, 25 *very fine portraits, ib.* 1566
vellum *in one vol.*

4651 Panvinii (Onuphrii) Antiquitates Veronenses, *fine portraits and plates* *typis P. Frambotti*, 1647

4652 Papillon (J. M. *Graveur en bois*) Œuvre contenant la Collection des Frontispieces, Vignettes, Fleurons, Ecussons, Cul-de-Lampes, et autres sujets qu'il a gravés depuis l'année 1712, jusqu'à la présente année 1760 et suivantes
a very curious volume, containing about 4,500 *pieces, with MS. additions to his Treatise on Wood-Engraving, &c. Paris*, 1780

*** On the leaf facing the title-page, is a note in the autograph of Papillon, stating that this is the most complete collection of his works after that in the Bibliothèque du Roi, and that it was made for P. G. Simon, "imprimeur du Parlement," in 1760.

4653 Paradigmata Graphices variorum Artificum, 25 *plates after Caraccio, Domenichino, Michael Angelo, Raffaelle, Volterra, &c. fine impressions* *Hag. Com.* 1671

4654 Parasacchi (Domenico) Raccolte delle principale Fontane dell' inclita Citta di Roma, 21 *plates, including title-page, Roma, G. B. de Rossi*, 1637—Six Plates of Birds and Flowers
vellum wrapper *in* 1 *vol.*

4655 Parmigianino (F. Mazzuola detto il) Varii Disegni, *engravings by A. Faldoni, half calf gilt* *Venezia*, 1786

4656 Paruta (F.) La Sicilia descritta con Medaglie e ristampata con Aggiunta da L. Agostini, *numerous plates*
fine copy in old English red morocco, Harleian tooling, g. e. *Lione*, 1697

4657 Percier (C.) et P. F. L. Fontaine, Palais, Maisons, et autres Edifices Modernes, 100 *plates, half calf* *Paris, s. d.*

4658 Perelle (G.) and N. Cochin, Views of Cities, Battles, &c. *with some additional, together* 80 *plates, fine impressions*
obl. *Paris, par le Sieur de Beaulieu*, 1631, *&c.*

4659 Perelle, Veues des belles Maisons de France; des Places, Portes, Fontaines, Eglises, et Maisons de Paris, des plus beaux Endroits de Versailles; diverses Veues de Chantilly et Chateau Richelieu, Veues de Rome et des Environs, &c. 250 *plates, including some proofs before any letters*
obl. *Paris*, 1680, *&c.*

4660 PETRARCA (Franciesco) VITE DE PONTEFICI & IMPERADORI ROMANI
FIRST EDITION, EXTREMELY RARE, *very large copy, with numerous MS. notes on the margins in the* AUTOGRAPH *of the celebrated* LORENZO DE' MEDICI, *whose signature,* "Laurentius de Medicis," *is on the last leaf, morocco extra, g. e.*
Florentiæ, apud Sanctum Jacobum de Ripoli, 1478

4661 Petrarca (F.) Rime estratte da un suo Originale (MS. Vaticano No. 3195; il Trattato delle Virtu morali di Roberto Re di Gerusalemme; il Tesoretto di Ser Brunetto Latini; con quattro Canzoni di Bindo Bonichi
vellum, Testo di Lingua *Roma*, 1612

4662 Petra Sancta (Silvestri) Tesseræ Gentilitiæ, *numerous cuts of arms, and portrait of Thadæus Barberinus* *Romæ*, 1638

4663 Petra Sancta (Silvest.) Tesseræ Gentilitiæ ex legibus Fecialium descriptæ, *engraved title, plate, and numerous cuts of arms from the Sheldon Library, with arms on the sides* *ib.* 1638

4664 Phillips (Edw.) New World of Wonders, or Universal English Dictionary, revised by J. Kersey 1706

4665 Pineda (P.) Dictionary, Spanish and English, and English and Spanish, *calf* 1740

4666 Pinet (Ant. du) Plantz, Pourtraitz, et Descriptions de plusieurs villes et forteresses, tant de l'Europe, Asie, et Afrique, que des Indes, et terres neuves, *mony curious woodcuts*
fine copy, old calf gilt *Lyon*, 1564

4667 Pingonii (Philiberti) Sabaudi, Augusta Taurinorum, *large woodcut of the city, with cuts of medals* *Taurini*, 1577

4668 Pline, Histoire de la Peinture Ancienne, *plates* 1725

4669 Plot (R.) Natural History of Oxfordshire, *plates, the arms round the map emblazoned, a few additional engravings and cuttings inserted, ruled with red lines, calf* *Oxford*, 1677

4670 PLOT (R.) NATURAL HISTORY OF STAFFORDSHIRE, *plates, with the folded map, and the very rare plate of* "*arms omitted*"
LARGE PAPER *ib.* 1686

4671 Plot (R.) Natural History of Staffordshire. Another copy, *map and plates, wanting the leaf of arms omitted*
russia, m. e. *ib.* 1686

4672 POLIPHILI HYPNEROTOMACHIA ubi Humana omnia non nisi omnium esse docet atque obiter plurima scitu sane quam digna commemorat (Italice F. Columna Auctore) *beautiful wood engravings from designs by Giovanni Bellino*
fine copy ruled, red morocco extra, g. e. by Derome
Venetiis, Aldus, 1499

4673 POLIPHILO HYPNEROTOMACHIA (da F. Colonna), *beautiful engravings on wood (from designs attributed by some to Giovanni Bellino and by others to Rafaello)*
very fine copy, with all the plates, but the leaf of errata in MS.
Venetia, Aldo, 1499

*** The exquisite designs of this curious work have rendered it a great favourite with artists. Sir Mark Sykes's copy sold for £21., Hibbert's for £17. 15s. and the Solar for 390 francs.

4674 POLIPHILO. Le Tableau des riches inventions dans le Songe de Poliphile par Beroalde, *numerous woodcuts* *Paris,* 1600

*** A most interesting copy, having belonged to ALEXANDER POPE, and containing his autograph as well as a note by him respecting the author of the designs, suggesting that they might be by F. Francia, who taught Marc Antonio, or of Andrea del Mantegna, &c.; also several references to the Stories in the work. The volume was presented by Mr. Hurd, by direction of Bishop Warburton, to Mr. T. Warton, after which it passed through the Libraries of Mr. James Bindley and Mr. Hibbert.

4675 Pond (Ar.) Landscapes after Claude, Poussin, &c. engraved by Vivares, Mason, Chatelain, &c. 44 *plates* 1744

4676 PONTIFICALE ROMANUM, *printed in red and black, with woodcuts and musical notes*
fine copy, ruled throughout, old morocco, sides richly tooled and gilt with ornamental scroll-work to a Grolier pattern, g. e.
A BEAUTIFUL VOLUME *Venet. apud Juntas,* 1572

4677 Porcacchi (T.) L'Isole piu famose del Mondo, *maps engraved by Girolamo Porro, half russia* *Venetia,* 1572

4678 Portenari (A.) della Felicità di Padova, *plates* *Padova,* 1623

4679 Portfolio containing several small Views of the Public Buildings in Oxford, Private Etchings, Sketches, Coloured Drawings of Flowers, &c. with leaves of drab paper 18 *in. by* 11. (1)

4680 Portfolio, with blue leaves, containing about 40 Portraits and Prints, Sketches, &c. *some coloured* 21½ *in. by* 14. (1)

4681 Portfolios (Two) with leaves, fine old paper
half russia 20 *in by* 15. (2)

4682 Portfolio, with leaves, fine stout paper
old russia 21½ *in. by* 15. (1)

4683 Portfolio, with leaves, fine old paper
calf, g. e. 20½ *in. by* 13½. (1)

4684 Portfolios (Two) with blue leaves
29 *in. by* 21, *and* 22 *in. by* 16½. (2)

4685 Portfolio, with blank leaves of old paper
red morocco, with the Colbert arms stamped on the sides
20 *in. by* 15. (1)

4686 Portfolios (Two) with leaves 15½ *in. by* 12. (2)

4687 Portraits of the Counts and Dukes of Cleve and Gulick, consisting of Genealogical Tree and 39 Heads (1619)

4688 Portraits of Popes, Cardinals, and other Ecclesiasts, engraved by Kilian, Aubrey, &c. 230 Heads, *mounted in one vol.*

4689 Portraits of Kings and Queens, Princes and Princesses of Europe, Nobility, &c. of Europe, *in full costume*, 94 *plates*, 1711, *&c.*—Histoire de la Monarchie Françoise, 13 *plates*, 1711 —Portraits of Electors, Emperors, and other Princes of Europe, Cardinals, &c.—Plates of Mountebanks, Cryers of different Trades, Actors and Actresses, &c. &c. *in full costume, together* 426 *engravings, including some duplicates and very fine impressions*, 2 vol. *vellum*

4690 PORTRAITS OF THE POPES OF ROME (23), *with* 33 *other rare Portraits* (*including the Husband of Bianca Capello, the Grand-Duke Franciscus de Medici, by M. Rota, in two states, one being before the inscriptions, arms, &c.* UNIQUE) *in a red morocco portfolio with leaves*

TWELFTH DAY'S SALE.

OCTAVO ET INFRA.

LOT

4691 Poliziano (A.) Stanze fatte per la Giostra del Magnifico Giuliano de' Medici, con le Stanze di P. Bembo in Occasione di una Mascherata ed il VENDEMMIATORE di L. Tansillo
half calf, uncut, scarce *Firenze*, 1753

4692 Poliziano (A.) La Favola di Orfeo *Padova*, 1749

4693 Poliziano (A.) Elegantissime Stanze e Canzone, *Padova*, 1751—Favola di Orfeo, *ivi*, 1749—Baldi (B.) Celeo e l'Orto, Eloga, *ivi*, 1751, LARGE PAPER, *uncut* *in one vol.*

4694 Poliziano (A.) Poesie Italiane, *portrait*
half calf gilt *Milano*, 1825

4695 Poliziano (A.) Poesie Italiane, *portrait*
PRINTED ON BLUE PAPER (Carta Turchina), *on which only two copies were taken off, half morocco, uncut, Testo di Lingua* *ivi*, 1825

4696 Poloniæ Regni Arma, *woodcut coats of arms*
very rare *s. l. & a.*

4697 Polybius, Gr. et Lat. cum Glossario Polybiano J. A. Ernesti, 3 vol. *Lipsiæ*, 1763-4

4698 Polibio del Modo dell' accampare et Apophtegmi di Plutarco, tradotti per P. Strozzi. Eliano de Nomi & de gli Ordini militari, tradotto per L. Carani, 2 vol. in 1
half calf gilt, Testo di Lingua *Fiorenza, L. Torrentino*, 1552

4699 Pome (M.) La Lira a due Corde. Sonetti e Canzoni Siciliane eroiche e sacre, 2 parts in 1
green morocco, g. e. *Palermo*, 1722
*** In the Sicilian Dialect.

4700 Poncino delle Torre (M.) Piacevoli e ridicolose Facetie, *woodcut portrait*
green morocco, dentelle borders g. e. scarce *Venetia*, 1618

4701 Pontani (J. J.) Amorum libri II. De Amore Conjugali III. Tumulorum II. Lyrici I. Eridanorum II, etc.
good copy, calf *Venet. Aldus*, 1518

4702 Poole (Josua) English Parnassus; or a Help to English Poesie 1677

4703 Pope (A.) Works, in Verse and Prose, with Notes and Life by Dr. Johnson, 8 vol. *portrait, calf* 1812

4703 Pope (A.) Rape of the Lock, a Poem, *plates, B. Lintott*, 1714 —Gelli (J. B.) translated by H. Layng, *frontispiece and portrait*, 1744 2 *vol.*

4704 Popham (E.) Selecta Poemata Anglorum Latina, *uncut* 1779

4705 Popham (E.) Extracts from the Pentateuch, *Oxford*, 1801—Paraphrase and Exposition of the Psalms, 1768—Marcus (B.) on Difficult Passages of the Old Testament, *Dublin*, 1846; and others 9 *vol.*

4707 Porcacchi (T.) Lettere di XIII Huomini illustri *Venetia*, 1565
*** Containing 24 letters by Paolo Manucci.

4708 Porson (R.) Letters to Archdeacon Travis, *MS. notes by Rev. E. Ferrers, calf* 1790

4709 Porteus (Bp. B.) Lectures on St. Matthew, 2 vol. 1805—Sermons, 1783 3 *vol.*

4710 Porti (Æm.) Dictionarium Ionicum Græco-Latinum, 1823—Welckeri Sylloge Epigrammatum Græcorum, *Bonnæ*, 1828; and others 7 *vol.*

4711 Portio (S.) Modo di orare Christianamente, con la Espositione del Pater Noster, tradotto da G. B. Gelli, *Fiorenza, L. Torrentino*, 1551—Se l'Huomo diventa buono o cattivo volontariamente Disputa, tradotta per G. B. Gelli, *ivi*, 1551 —Disputa sopra quella Fanciulla della Magna, laquale visse due Anni ò piu senza mangiare & senza bere. Tradotta da G. B. Gelli, *uncut, very scarce, ivi, s. a.*
fine copies in red morocco super extra, tooled sides *in one vol.*

4712 Portio (S.) Se l'Huomo diventa buono o cattivo volontariamente *Fiorenza, L. Torrentino*, 1551

4713 Portio (S.) Se l'Huomo diventa buono o cattivo volontariamente Disputa, tradotta in Volgare per G. B. Gelli
vellum, leaves uncut, rare in this state, Testo di Lingua *ivi*, 1551

4714 Portio (S.) Tratatto de Colori de gl' Occhi, tradotto per G. B. Gelli *ivi*, 1551

4715 Porto (Luigi da) Giulietta e Romeo, Novella storica, con la Novella di M. Bandello su lo stesso Argomento, il Poemetto di Clizia Veronese ed altre antiche Poesie, *plates*
half morocco, g. e. *Pisa*, 1831

4716 Porzio (C.) La Congiura de' Baroni del Regno di Napoli contra Ferdinando I, *calf extra, g. e.* *ivi*, 1818

4717 Postellus (G.) de Originibus *Basileæ*, 1553—Velsii (J.) Epistola ad Ferdinandum Regem, Principes Electores, &c. et Parabolæ, *condemned by the Theological Faculty of Louvaine and suppressed, s. l.* 1555—Betti (F.) Lettera al Marchese di Pescara ne la quale da conto de la cagione perche licentiato si sia dal suo Servigio, *rare, Zorico*, 1557—Apologia di M. Michel Agnolo [Florio] Fiorentino ne la quale si tratta de la vera e falsa Chiesa, *a very rare work by Florio, who wrote the Life of Lady Jane Grey, Chamogascko*, 1557 *in one vol.*

4718 Pott (J. H.) Sermons for the Lord's Day throughout the year, 2 vol. *the second stained.* 1818—Tillotson (J.) Sermons, selected by Rev. J. Dakins, 2 vol. 1822—Finlayson (J.) Sermons, *Edinb.* 1809—Channing (W. E.) Discourses, 1833—Sermons, selected by E. A. Bray, 1818 *7 vol.*

4719 Potter (Archbp. J.) Antiquities of Greece, 2 vol. *plates calf* *Edinb.* 1804

4720 Pollen (J. H.) Five Years at St. Saviour's Leeds *Oxford*, 1851

4721 Potter (M. de) L'Esprit de l'Eglise, 8 vol. *half bound, Paris*, 1821

4722 Povèda (G. de) del Sepolcro di G. Boccaccio e di varie sue Memorie, *portrait, Colle*, 1827—Lettera al Cav. S. Ciampi, *ivi*, 1827 *in one vol.*

4723 Pozzi (Giuseppe d' Ippolito) Poesie con Vita *half calf gilt, uncut* . *Bologna*, 1771

4724 Prata (C. Conte di) La Regata de Venezia Composizion poetica in Vernacolo co una Letera analoga de E. Cicogna intorno ad alcune Regatte, *view, scarce* *Venezia*, 1845

*** In the Venetian Dialect.

4725 Prayer. Liber Precum Ecclesiæ Cathedralis Christi, Oxon. *calf* *Oxon.* 1676

4726 Prayer (Common), *printed by C. Bill*, 1697—Psalms, in Metre, by Sternhold, Hopkins, and others, *Oxford*, 1696—A New Version of the Psalms, by Tate and Brady, *the 12mo. edition*, 1698, *old blue morocco, g. e.* *in one vol.*

4727 Prayer (Common) *illustrated with plates by Sturt, ruled throughout with red lines, red morocco, g. e.* *Oxford*, 1712

4728 Prayer (Common) abridged for the Negro Slaves in the British West-India Islands, VERY RARE 1795

4729 Price (Sir Uvedale) Essay on the Picturesque, 1794—Dialogue on the distinct Characters of the Picturesque and the Beautiful, *Hereford*, 1801, *half morocco* *in one vol.*

4730 Prideaux (H.) Life of Mahomet 1808

4731 Priestley (Jos.) History of the Corruptions of Christianity, 2 vol. *Birm.* 1782—Observations on the Increase of Infidelity, *Philadelphia*, 1797—Doctrines of the Heathen Philosophy compared with those of Revelation, *Northumberland*, 1804 *4 vol.*

4732 Primaleone nel quale si narra a pieno l'Historia de suoi valorosi Fatti et di Polendo suo Fratello, *a Prose Romance of Chivalry, vellum, rare* *Vinegia*, 1548

4733 Principio del Libro (Versi amorosi)
fine large copy, unknown to bibliographers, s. l. & a. (circa, 1525)

*** Evidently printed at Florence by Bernardo Zuchetta, the border of title-page and the types being identical with those used for his edition of the Sonetti, &c. dello Altissimo, printed by him in 1525.

4734 Pronti (D.) Vedute di Roma, 50 *neat views* *senza nota*

4735 Prophéties perpétuelles très curieuses et très certaines de T. J. Moult, natif de Naples, Astronome et Philosophe *Paris*, 1741

4736 PROSE FIORENTINE, 20 vol. (*having both editions of Orazioni, vol. I*, 1661 *&* 1716; *both editions of vol. I of Cicalate, and both editions of vol. II of Lettere*)
half morocco *Firenze*, 1661-1745

4737 Prose Fiorentine raccolte da C. Dati, vol. I (*all published*)
calf extra, g. e. Testo di Lingua *Firenze*, 1661

4738 PROSE FIORENTINE raccolte dallo Smarrito Accademico della Crusca (Carlo Dati), 4 parts, or 17 vol. in 8
fine copy in vellum, Testo di Lingua *Firenze*, 1716-45

4739 Prose e Rime inedite d' Orazio Rucellai, di Tommaso Buonaventuri e d' altri, *half morocco, g. e.* *Firenze*, 1822

4740 Prunetti (M. A.) Saggio Pittorico ed Analisi delle Pitture più famose esistenti in Roma, con le Vite dei Pittori, &c.
gilt vellum *Roma*, 1818

4741 Pucci (Antonio) in Lode di bella Donna Canzoni pubblicate da G. Arcangeli, *Prato*, 1852—Canzone in Lode di bella Donna data in Luce da E. Wellesley, *Oxford*, 1851—Callimaco, Inni, tradotti da G. Arcangeli, *Firenze*, 1845 (3)

4742 Pucci (B.) Nuova Idea di Lettere, *Venetia*, 1644—Baldini (V.) Vite de' Pontefici, *woodcut portraits, with coats of arms, Bologna*, 1670 *in one vol.*

4743 Pulci (Luigi [Luca]) La Giostra di Lorenzo de Medici messa in Rima, *Florentie a instantia di Francesco di Jacopo Cartolaio*, 1518—Pulci (Luca de) Pistole diricte al Magnifico Lorenzo de Medici *Impresso in Firenze*, ad petitione di Frãcesco di Jacopo Cartolaio uocato *il Conte B. Z.* (*with the device of F. Conte*), *s. a.*—Medici (Lorenzo de) Selve d'Amore, *woodcut, Firenze per B. Zucchetta* (*with device of F. Conte*), *s. a.* —Politiano (Angelo) Stanze Cominciate p. la Giostra del Magnifico Giulião di Piero de Medici, *woodcut, ivi, s. a.*
fine copies, in vellum *in one vol.*

*** Evidently all from the press of Bernardo Zucchetta, and all extremely rare.

4744 Pulci (Luca de) Epistole, *with the various readings of the Venturi MS. written on the margins of Epistola VIII, Firenze per Bernardo di Philippo di Giunta*, 1518—Altissimo (*i. e.* Cristoforo Fiorentino) Opere, *very rare, Fiorenza*, 1572, *fine copies, in old russia* *in one vol.*

4745 Pulci (Luca de') Ciriffo Calvaneo (in ottava Rima) con Osservazioni bibliografico-letterarie di S. L. G. E. Audin
Firenze, 1834

4746 Pungileoni (L.) Elogio Storico di Giovanni Santi Pittore e Poeta Padre del Gran Raffaello, *half calf gilt* *Urbino*, 1822

4747 Pungileoni (Luigi) Elogio storico di Raffaello Santi da Urbino *gilt vellum* *Urbino*, 1829

4748 Puoti (Marchese B.) della Maniera di studiare la Lingua e l'Eloquenza Italiana *Firenze*, 1838

4749 Puritanism Revived; or, Methodism as old as the Great Rebellion, 1808—Croft, Spry, and Burns (*two parts*), on Methodism, 1795-1812—Sedgwick on Methodism, 3 *parts, in* 2 *vol.* 1808-10—Church Reform, by a Churchman, 1828; and others 9 *vol.*

4750 Pyl (R. van der) Dutch Grammar *Rotterdam*, 1819

4751 Quadri (A.) Otto Giorni a Venezia, 2 vol. *Venezia*, 1821-22

4752 Quadri (A.) Otto Giorni a Venezia, *plan and views* *calf gilt* *Venezia*, 1824

4753 Quantin (G.) Nouveau Traité pour servir à l'instruction des Nouveaux Convertis et à la conversion de ceux qui sont encore dans l'erreur, *old red morocco, g. e.* *Paris*, 1686

4754 Quatremère de Quincy (M.) Lettres sur le Projet d'enlever les Monumens de l'Italie, *half calf* *Rome*, 1815

4755 Quatremère de Quincy (M.) Histoire de la Vie et des Ouvrages de Raphael, *wants portrait* *Paris*, 1824

4756 Quatremère de Quincy, Histoire des Vies et des Ouvrages de Raphael et de Michel-Ange, 2 vol. *portraits and plates* *half calf* *ib.* 1835

4757 Quicherat (L.) Thesaurus poeticus Linguæ Latinæ *calf extra, g. e.* *Paris*. 1836

4758 Quinto Smirneo detto Calabro. Volgarizzamento inedito di B. Baldi pubblicato dal Cav. A. de Mortara *half morocco* *Firenze*, 1818

4759 Quinto Smirneo detto Calabro. Volgarizzamento inedito di B. Baldi, 2 vol. in 1 *half vellum extra, uncut, top e. g.* *Firenze*, 1828

4760 Rabelais (F.) Œuvres, contenant cinq Livres de la vie, faicts et dits Heroiques de Gargantua, et de son fils Pantagruel, plus, la Prognostication Pantagrueline, etc. *very scarce, old russia* *Lyon*, 1584

4761 Rabelais (F.) Œuvres, suivies des remarques publiées en Anglois par Motteux et traduites en François par C. De Missy, 3 vol. 76 *plates, fine copy, mottled calf gilt* *Paris*, 1798

4762 Raccolta di Poemi Georgici, 2 vol. *half bound, uncut, Lucca*, 1785

4763 Raccolta de Poeti Epigrammatici, 2 vol. in 1 *half calf gilt* *Venezia*, 1821

4764 Raccolta di varie Massime cavate da' Libri Sapienziali della Scrittura Sacra, con gli Avvisi di buone Creanze, varie Lodi spirituali, &c. *Roma*, 1827

4765 Raccolta di Memorie sulle Malattie prodotte dalla Masturbazione e dall' Abuso di Venere *Milano*, 1835

4766 Raffaelli (G.) delle Maioliche Durantine *Fermo*, 1846

4767 RAMPOLDI (G. B.) COROGRAFIA DELL' ITALIA, 3 vol. *portrait russia, super extra, g. e. the sides ornamented with gold tooling in the Harleian style* *Milano*, 1832-4

4768 Ranalli (F.) della Pittura religiosa *Firenze*, 1844

4769 RAPPRESENTATIONE. Comedia spirituale di Cleophas et Luca (in terza Rima) che incomincia con un Argomento EXTREMELY RARE, *with device of B. Castelli* *Fiorenza per B. de Zanetti a petitione di Bartholomeo di Matteo Castelli*, 1523

*** The earliest edition cited by Colomb de Batines is that of 1568, on the authority of the Pinelli Catalogue, the only one seen by him being that of 1575. He attributes the Play to an unknown author, who styled himself "*Il Desioso Insipido Sanese.*"

4770 Rappresentatione di S. Margherita Vergine et Martire, *woodcuts* *Venetia, G. A. Remondini, s. a.*

4771 RAPPRESENTAZIONI &c. Passione di N. S. Gesù Cristo e sua Risurrezione, *woodcuts, Lucca*, 1771—Di S. Teodora, *ivi, s. a.*—Di Giuseppe Figliuolo di Giacobbe, *woodcuts, 2 editions, ivi*, 1773 & 1818—Vita di S. Giosafat, *woodcuts, ivi*, 1817—Vita di Bartolommeo Carosi detto Brandano, *portrait, Siena, s. a.* *in one vol.*

4772 Rassin (J.) Elementa Linguæ Italicæ, 3 vol. in 1 *Patavii*, 1653

4773 Rathery (E. J. B.) de l'Influence de l'Italie sur les Lettres Françaises *Paris*, 1853

4774 Ratti (C. G.) Instruzione di quanto può vedersi di più bello in Genova in Pittura, Scultura ed Architettura, *plan and views, Genova*, 1780; and 4 others (5)

4775 Ratti (C. G.) Notizie intorno la Vita e le Opere del celebre Pittore Antonio Allegri da Correggio, *portrait, Finale*, 1781 [Ansaldi (I.)] Lettera nella quale si da Contezza del Cav. C. G. Ratti Pittor Genovese, *senza nota*—Verci (G. B.) Notizie de' Pittori, Scultori e Intagliatori di Bassano, *frontispiece, Venezia*, 1775—Malacarne (V.) de' Capitani, Letterati ed Artifici à Tempi del Marchese Ludovico II in Saluzzo, *senza nota*—Suterman (F.) in Angelicæ Kauffman Imaginem Corneliæ Knight Epigramma, *s. l. & a.* *vellum* *in one vol.*

4776 Raumer (F. von) England in 1835, translated from the German by Sarah Austin, 3 vol. *half calf gilt*, 1836—More (Hannah) Moral Sketches of prevailing Opinions and Manners, *calf gilt, m. e.* 1821 *4 vol.*

4777 Ravisii (Jo.) Epitheta *Tolosæ*, 1606—Theatrum Poeticum atque Historicum J. Ravisii, *Basil.* 1610, *black morocco, g. e. 2 vol.*

4778 Rawlinson (R.) English Topographer 1720

4779 Rawlinson (R.) Library-Catalogue, *MS. prices, calf* 1756

4780 Ray (J.) Collection of Proverbs and North Country Words *MS. additions by Jno. Baker* 1768

4781 Ray (J.) Collection of English, Scottish, and other Proverbs, augmented by J. Belfour *interleaved with numerous valuable* MS. ADDITIONS 1813

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4784 Razzi (G.) La Balia, Comedia, *Fiorenza Giunti*, 1564—La Gostanza, Comedia, *ivi*, 1565, *Testi di Lingua* *in one vol.*

4785 Razzi (G.) La Gostanza, Comedia, *part of title torn off*
Fiorenza, Giunti, 1565

4786 Razzolini (Abate L.) Indice delle Edizioni citate come. Testi di Lingua *Milano*, 1863

4787 Read (C.) Daniel Chamier, Journal et Biographie, 1564-1621, *portrait*, *Paris*, 1858; and others 6 *vol.*

4788 Reali di Francia, *woodcuts*, *Prose Romance of Chivalry*
old red morocco, g. e. *Venetia*, 1670

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4791 Recueil des Saints Peres des huits premiers siécles touchant la Transubstantiation, l'Adoration et le Sacrifice de l'Eucharistie, *with the two cancelled leaves*, *Paris*, 1686; and others 3 *vol.*

4792 Redi (F.) Opere, 3 vol. *calf*, *Venezia*, 1712—Tom. IV, *calf*, *Firenze*, 1724—Tom. V, *uncut*, *ivi*, 1727 5 *vol.*

4793 Redi (F.) Opere, 3 vol. *plates*, *Venezia*, 1712—Lettere (forming vol. IV and V), 2 vol. *Firenze*, 1724-27—Consulti, Lettere e Rime (forming vol. VI and VII), 2 vol. *ivi*, 1726-29
Testi di Lingua 7 *vol.*

4794 Redi (F.) Bacco in Toscana, Elogio del medesimo e la Svinatura di P. F. Carli, *half red morocco*, *uncut* *Firenze*, 1816

4795 Redi (F.) Poesie Toscane, *portrait*
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4796 Redi (F.) Lettere, *half morocco* *ivi*, 1825

4797 Reformatio Legum Ecclesiasticarum. A new edition, by E. Cardwell, D.D. *Oxford*, 1850

4798 Regnault-Delalande (F. L.) Catalogue raisonné des Estampes du Cabinet de M. le Comte Rigal
half russia *Paris*, 1817

4799 Regole e Osservazioni di varj Autori (C. Dati, L. Salviati, G. B. Strozzi, B. Buommattei, F. Cionacci, B. Menzini, G. della Casa ed A. M. Salvini) intorno alla Lingua Toscana
calf gilt *Firenze*, 1725

4800 Rehfues (J. F.) L'Espagne en 1808 et les Espagnols du XIVe Siècle, 2 vol. *calf* *Paris*, 1811

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4805 Requeno (Don V.) Saggi sul Ristabilimento dell' antica Arte de' Greci e Romani Pittori, 2 vol. *Parma*, 1787

4806 Reresby (Sir J. *Governor of York*) Memoirs, from the Restoration to the Revolution, *with the autograph of* T. GRAY THE POET *on the title-page, half calf gilt* 1735

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4809 Revue Universelle des Arts publiée par P. Lacroix, 2 vol. in 12 parts *Paris*, 1855-6

4810 Reynolds (Cav. G.) delle Arti del Disegno Discorsi, *portrait* *Firenze*, 1778

4811 Reynolds. Another Edition, *portrait* *half morocco, uncut* *Bassano*, 1787

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4814 Ricci (G.) Guida di Firenze ed' altre Città della Toscana, 2 vol. *map, plan and views, morocco* *ivi*, 1820

4815 Ricci (Marchese A.) Memorie storiche delle Arti e degli Artisti della Marca di Ancona, 2 vol. in 1 *half morocco* *Macerata*, 1834

4816 Ricciardi (J. N.) Histoire de la Révolution d'Italie en 1848 *half red morocco* *Paris*, 1849

4817 Riccoboni (L.) Histoire du Théatre Italien avec un Catalogue des Tragedies et Comedies Italiennes imprimées depuis l'an 1500 jusqu'à l'an 1600, *plates of costume, &c.* *Paris*, 1728

4818 Riccoldo da Monte di Croce (Fra) Viaggio in Terra Santa. Volgarizzamento del Secolo XIV, *only* 150 *copies printed* *Siena*, 1864

4819 Richard (l'Abbé) Description de l'Italie, 6 vol. *with a few MS. notes by Mr. Horatio Walpole* *Dijon*, 1766

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4825 Richelieu (Cardinal Duc de) Traitté de la Perfection du Chrestien THE AUTHOR'S COPY, *ruled with red lines, old black morocco, with his arms stamped on the sides, m. & g. e.* *Paris*, 1662

4826 Ricotti (E.) Storia delle Compagnie di Ventura in Italia, 4 vol. *Torino*, 1844-45

4827 Rienzo (Cola di) Vita scritta da incerto Autore nel Secolo XIV con Note da Z. Re: con un Comento del medesimo sulla Canzone del Petrarca "*Spirto gentil che quelle membra reggi,*" *portrait, half vellum extra, gilt back* *Forlì*, 1828

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4846 Rinnucci (J. B.) Le Capucin Escossois ou la Vie du Pere Archange, Histoire Merveilleuse, traduitte par F. Barrault, 2 *portraits* *Paris*, 1664

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4854 Robertson (W.) Dictionary of Latin Phrases 1829

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4859 Roma Sacra antica e moderna, *numerous woodcuts* *ivi*, 1687

4860 Roma antica e moderna. Descrizione formata con le Autorità di B. Marliani, O. Panvinio, A. Donati e F. Nardini, 2 vol. *numerous plates*, *T. Gray the Poet's copy*, *with his autograph initials*, *marks and references* *Roma*, 1739

4861 Roma delle Belle Arti del Disegno. Parte prima dell' Architettura civile *Bassano*, 1787

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4870 Roncalli (Conte C.) Epigrammi, Parte IV
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4872 Roncalli (Conte) Epigrammi
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4874 Rosa (Salvator) Satire con le Note d'A. M. Salvini, *portrait*
uncut *Amst.* (*Firenze*), 1788

4875 Rosa (Salvator) Satire con le Note d'A. M. Salvini, *portrait*
Amst. 1788

4876 Rosa (Salvator) Satire e Vita con Note d'A. M. Salvini e d'altri, *portrait, half morocco, uncut* *Firenze*, 1833

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4883 Rosmini (Cav. Carlo de') Idea dell' Ottimo Precettore nella Vita e Disciplina di Vittorino da Feltre e de' suoi Discepoli, *medal, gilt vellum* *Bassano*, 1801

4884 Rossetti (D.) Petrarca, Giul. Celso e Boccaccio *Trieste*, 1828

4885 Rossetti (D. de') Catalogo della Raccolta per la Bibliografia del Petrarca e di Pio II *ivi*, 1834

4886 Rossi (Bastiano de') Lettera nella quale si ragiona di T. Tasso, &c. *Firenze*, 1585

4887 Rossii (N.) Bibliothecæ selectissimæ Catalogus cum Vita
half gilt calf, uncut *Romæ*, 1786

4888 Rossini (P.) Mercurio errante delle Grandezze di Roma, 2 vol. in 1, *views by Piranesi* *Roma*, 1760

4889 Rota (B.) Sonetti et Canzoni con l'Egloghe Pescatorie, 2 vol. in 1
Napoli, 1560

4889* Rota (B.) Poesie, 2 vol. in 1, *portraits in greenish tint*
LARGE PAPER, *vellum* *ivi*, 1726

4890 Rouquet, State of the Arts in England, 1755—Chronological Series of Engravers from the Invention of the Art, *plates*, *Camb.* 1770—History of the Art of Engraving in Mezzotinto, *Winchester*, 1786 *in one vol.*

4891 Rouse (J.) Beauties and Antiquities of Sussex, *plates* 1825

4892 Rouse (James) Beauties and Antiquities of the County of Sussex, 2 vol. *coloured plates, half calf* 1825

4893 Rouse (J.) Beauties and Antiquities of Sussex, Another Edition, 2 vol. *plates, plain*

4894 Rousseau (J. J.) Émile ou de l'Education, 4 vol.
calf, from the library of Mr. Horatio Walpole, with a few notes in pencil, and his arms stamped on the sides *Francf.* 1762

4895 Rousseau and Hume, Various French Pieces relating to the Contest between; also Remarks on the Writings and Conduct of J. J. Rousseau, *curious satirical frontispiece*, 1767, *with coloured engraving* "*The Savage Man*, in 1 vol.
calf, from Mr. Horatio Walpole's library, with his arms stamped on the sides

4896 Routh (M. J.) Reliquiæ Sacræ Gr. et Lat. cum Notis, 4 vol.
FINE PAPER, *presentation copy to the Dean of Carlisle, with Dr. Routh's autograph inscription* *Oxon.* 1846

4897 Roux Fazillac (Comte) Histoire de la Guerre de sept Ans, 2 vol. *plans* *Paris*, 1803

4898 Rowland (David) Comfortable ayde for Scholers, full of varietie of Sentences, gathered out of an Italian Authour
the English printed in black letter, EXTREMELY RARE, *but badly wormed, red morocco, g.e. by Mackenzie, H. Wykes*, 1568

4899 Rubens (P. P.) Life and Genius, translated from the German of Dr. Waagen by R. R. Noel, edited by Mrs. Jameson
calf 1840

4900 Rucellai (O.) Lettere, *plate of medal*
half morocco, uncut, top edge gilt, Testo di Lingua, Firenze, 1826

4901 Rudolphi (C. A.) Recentioris Ævi Numismata Virorum de Rebus Medicis et Physicis meritorum, cum Supplemento *Dantisci*, 1862-3

4902 Ruscelli (G.) Fiori delle Rime de' Poeti Illustri *Venetia*, 1569

4903 Ruskinism by an Architect, 1851—Notice of a Portrait of Raffael in the Collection of James Dennistoun, *Edinb.* 1842—Reynolds (Sir Joshua) Discourses, 2 vol. in 1, *two copies*, 1820 (4)

4904 Ruth, Volgarizzamento del buon Secolo della Lingua
half morocco, uncut *Lucca*, 1829

4905 Ryves (B.) Mercurius Rusticus: or, The Countries Complaint of the barbarous Outrages committed by the Sectaries of this Kingdome, *frontispiece (by Marshall)* 1646

4906 Ryves, Mercurius Rusticus. Another Edition, *frontispiece, one leaf torn* 1647

4907 Sablier (M.) Essai sur les Langues *Paris*, 1777

4908 Sabrinæ Corolla in Hortulis Regiæ Scholæ Salopiensis contexuerunt tres Viri Floribus legendis, *frontispiece and vignettes* 1850

4909 Saccenti (G. S.) Rime, 2 vol. in 1
half calf gilt, Testo di Lingua *Cerreto Guidi* (*Livorno*), 1781
4910 Sacchetti (F.) Novelli, 2 vol. in 1, *Testo di Lingua*
THICK PAPER, *vellum, the rare original edition*
Firenze (*forse Napoli*), 1724
4911 Sacchetti (F.) Novelle. Another copy on small paper, 2 vol. in 1
ivi, 1724
4912 Sacchetti (F.) Alcune Rime, *Venezia*, 1829—Delle Rime le Ballate e Canzoni a Ballo, i Madrigali e le Cacce. Testo di Lingua, *Lucca*, 1853, *half morocco, uncut* *in one vol.*
4913 Sacchetti (F.) Delle Rime le Ballate e Canzoni a Ballo, i Madrigali e le Cacce. Testo di Lingua
LARGE PAPER *Lucca*, 1853
4914 Sacchetti (F.) Sermoni Evangelici, Lettere ed altre Scritte con Vita per O. Gigli *Firenze*, 1857
4915 Sacchi (D. & G.) Le Belle Arti e l'Industria *Milano*, 1833
4916 Saffi (Conte A.) Discorso nel Concorso del 1846
half calf, uncut *Forlì*, 1846
4917 Saffo La Faoniade in Metro Italiano (da F. Imperiali Principe di Trancavilla) *Crisopoli* (*Parma, Bodoni*), 1792
4918 Sagornini (Johannis) Chronicon Venetum, *uncut* *Venetiis*, 1765
4919 Saint Simon, Mémoires complets et authentiques, 40 vol. in 20
half morocco, m. e. *Paris*, 1840-1
4920 Salio (G.) La Penelope, Tragedia, ed Elegie, *Padova*, 1724—La Temisto, Tragedia, *ivi*, 1728—Salvio Ottone, Tragedia, *ivi*, 1736, *vellum* *in one vol.*
4921 Sallustio tradotto da V. Alfieri
half calf extra, uncut, Testo di Lingua *Londra*, 1804
4922 Sallustio, Il Catilinario ed il Giugurtino volgarizzati per F. Bartolommeo da San Concordio
half morocco, uncut, top edge gilt *Napoli*, 1827
4923 Salmi. Parafrasi poetiche de' Salmi del Sollecito (Marchese V. Capponi), *vellum, Testo di Lingua* *Firenze*, 1682
4924 Salmon (N.) Present State of the County and City of Oxford (revised and corrected by E. Wise), *calf* 1744
4925 Salmon. Another copy, *half calf gilt* 1744
4926 Salomone Fiorentino Componimenti Italiani con Traduzioni in Versi Latini dal P. Celestino Gargiolli *Lucca*, 1813
4927 Salutati (Lini Colucii Pierii) Epistolæ nunc primum editæ a J. Rigaccio, 2 vol. in 1, *calf* *Florentiæ*, 1741-42
4928 Salviati (L.) il Granchio Commedia con gli Intermedii di B. de Nerli, *with the plate*
morocco, g. e. Testo di Lingua *Firenze* (*Torrentino*), 1566
4929 Salviati (L.) il Lasca, Dialogo *Firenze*, 1584
*** Rare. Gamba is in error when he calls the work a quarto, each signature A to C having 16 leaves, and D only two.

4930 [Salviati (Cav. L.)] Dello Infarinato Accademico della Crusca Risposta all' Apologia di Torquato Tasso intorno all' Orlando Furioso e alla Gierusalem Liberata, *Testo di Lingua, Firenze*, 1585—Lombardelli (O.) La Difesa del Zeta, *ivi*, 1586
red morocco, g. e. *in one vol.*

4931 [Salviati (Cav. L.)] Lo' Nfarinato Secondo ovvero dello' Nfarinato Accademico della Crusca Risposta al Libro intitolato Replica di Camillo Pellegrino, &c.
red morocco, g. e. Testo di Lingua *Firenze*, 1588

4932 Salviati (L.) Lodi del Pino, Canzone (*reprint, limited to 24 copies*)
half morocco, uncut *Firenze, F. Giunti*, 1589

4933 Salviati (L.) La Spina Comedia
FIRST EDITION, *rare* *Ferrara*, 1592

4934 Salviati (Cav. L.) Due Commedie, il Granchio e la Spina, e un Dialogo dell' Amicizia, *Testo di Lingua*
red morocco, g. e. *Firenze, C. Giunti*, 1606

4935 Salviati. Another copy *ivi*, 1606

4936 Salviati. Another copy, *stained, sold with all faults* *ivi*, 1606

4937 Salviati (Cav. L.) Due Commedie, il Granchio e la Spina. E un Dialogo dell' Amicizia del medesimo Autore
fine copy *Firenze, C. Giunti*, 1606

4938 Salviati (Cav. L.) Canzone in Lode del Pino
calf extra, uncut, top edge gilt, Testo di Lingua *Firenze*, 1831

*** Presentation copy from the editor, Count Mortara, with his autograph note and inscription. Only a few copies were printed for presents.

4939 Salvini (Salvino) e Conte G. B. Casaregi Componimenti Poetici Toscani, *uncut* *Firenze*, 1750

4940 Sandford (W.) on Christian Doctrine, *interleaved*
half russia 1806

QUARTO.

RAPPRESENTAZIONI SACRE—*continued.*

*** The rarity of these Rappresentazioni is such that the Vicomte Colomb de Batines has written a special Bibliography of them.

4941 E Festa di Josef Figliulo di Jacob (in ottava Rima), *woodcuts uncut* *Fiorenza, D. Giraffi, s. a.*

4942 Divota di Joseph Figlvolo di Iacob (in ottava Rima), 5 *woodcuts* *senza nota* (*Firenze, circa* 1520)

4943 E Festa di Josef Figliuolo di Iacob (in ottava Rima), 6 *woodcuts* *Firenze*, 1590

4944 Di Josef. Another edition, 6 *woodcuts* *ivi*, 1597

4945 Di Josef. Another edition, 6 *woodcuts* *ivi*, 1613

4946 E Festa di Josef (in ottava Rima), *same woodcuts uncut* *Firenze, A. Simbeni*, 1613

4947 Di Judith hebrea (in ottava Rima), 5 *woodcuts, a small portion of two leaves deficient* *Firenze*, 1568

4948 Di Judith. Another edition, 3 *woodcuts* *ivi*, 1589

4949 Di Lazero riccho et di Lazero povero (in ottava Rima con una Oratione in Terzine), 2 *woodcuts* *ivi*, 1568

4950 Di Lazero. Another edition, 2 *woodcuts* *ivi*, 1581

4951 Di Lazero. Another edition, 2 *woodcuts* *ivi*, 1592

4952 Di Lazaro. Another edition (but with material variations from the old text, and omitting the Oratione), 2 *woodcuts* *Siena*, 1610

RAPPRESENTAZIONI SACRE—*continued.*

4953 Di Lazaro. Another reprint of the original text, but without the Oratione *Lucca*, 1706

4954 Di Santo Lorenzo quando fu martirizzato (in ottava Rima), 2 *woodcuts* *Firenze*, 1581

4955 Di S. Lorenzo. Another edition, 2 *woodcuts* *ivi*, 1617

4956 Di Santa Margherita Vergine & Martire (in ottava Rima), 14 *woodcuts* *Fiorenza*, 1571

4957 Di S. Margherita. Another edition, 4 *woodcuts* *ivi*, 1584

4958 E Festa di S. Margherita. Another edition, 5 *woodcuts* *Siena*, 1610

4959 Della Conversione di S. Maria Maddalena (in ottava Rima), *woodcut* *Firenze, Alle Scalee di Badia, s. a.*

4960 Della Conversione di Santa Maria Maddalena (in ottava Rima), 11 *woodcuts* *ivi*, 1554 (*on title*, 1555)

4961 Della Conversione di Santa Maria Maddalena (in ottava Rima), 9 *woodcuts* *Fiorenza*, 1571

4962 Della Conversione di Santa Maria Maddalena (in ottava Rima), *woodcut* *Firenze*, 1587

4963 Della Conversione di Santa Maria Maddalena (in ottava Rima), *woodcut, uncut* *Firenze, S. Fantucci Tosi*, 1613

4964 D' uno stupendo Miracolo di Santa Maria Maddalena (in ottava Rima col Salmo del Miserere in terza Rima), 6 *woodcuts* *Firenze*, 1554

4965 D' un Miracolo. Another edition, 6 *woodcuts* *ivi*, 1561

4966 D' uno stupendo Miracolo di S. Maria Maddalenaa (in ottava Rima), 5 *woodcuts* *Fiorenza*, 1568

4967 Della Conversione di S. Maria Maddalena (in ottava Rima), 9 *woodcuts* *ivi*, 1571

4968 D' un Miracolo di nostra Donna che per via d' un peregrino chiamato Cassiodoro resuscito il figliuolo dun Re, &c. (in ottava Rima), *woodcut title-page* *senza nota*

4969 Duno Miracolo di tre Peregrini che andauano a S. Jacopo di Galitia (in ottava Rima), *woodcut*
fine copy, uncut (*Firenze*) *F. di G. Benvenuto*, 1519

4970 D' uno Miracolo di duo Pellegrini che andauano a San Jacopo di Galitia (in ottava Rima), 8 *woodcuts* *Firenze*, 1554

4971 D' uno Miracolo di dua Pellegrini, &c. Another Edition, 4 *woodcuts* *ivi*, 1571

4972 Di un Miracolo, &c. Another edition, 3 *woodcuts* *Siena, s. a.*

4973 Duno miracolo di duo peregrini che andorono a sancto Jacopo di Galitia (in ottava Rima), *woodcut*
very scarce *senza nota* (*Firenze, circa* 1500)

4974 Di due Pellegrini, &c. Another edition, *woodcut, a few letters from last leaf torn off*
calf gilt *Firenze, per S. Fantucci Tosi, s. a.*

4975 D' uno Miracolo del Corpo di Christo (in ottava Rima), 5 *woodcuts* *Firenze*, 1555

4976 D' uno Miracolo. Another edition, 2 *woodcuts* *ivi*, 1589

RAPPRESENTAZIONI SACRE—*continued.*

4977 Incomincia Lafesta di Nabucdonasor Re di Babillonia (in ottava Rima), 2 *woodcuts* *senza nota*

4978 Di Nabucdonosor Re di Babillonia (in ottava Rima), 3 *woodcuts* *Firenze*, 1558

4979 Della Nativita di Christo (in ottava Rima), 2 *woodcuts* *senza nota*

4980 Della Nativita di Christo (in ottava Rima), 2 *woodcuts* *Francesco di Giovanni Benuenuto nel* 1538

4981 Della Nativita. Another edition, 6 *woodcuts* *Firenze*, 1559

4982 Della Nativita. Another edition, 6 *woodcuts* *ivi*, 1572

4983 E Festa della Nativita. Another edition, *woodcut* *Siena*, 1576

4984 Della Nativita. Another edition, 2 *woodcuts* *Firenze*, 1591

4985 E Festa della Nativita. Another edition, 2 *woodcuts* *Siena*, 1610

4986 Del Nostro Signore Jesu Christo quando disputo nel Tempio (in ottava Rima), 4 *woodcuts* *Firenze*, 1559

4987 Del N. S. Another edition, 4 *woodcuts* *Siena, s. a.*

4988 Di S. Orsola Vergine & Martire (in ottava Rima), 9 *spirited woodcuts* *Firenze*, 1554

*** A rare Dramatic Mystery, in which St. Ursula, the King of England, his Son and his Ambassador are the leading characters. This edition far exceeds in rarity the reprint of 1561, which sold for £3. 9s. in the Libri Sale.

4989 Di S. Orsola (in ottava Rima), 2 *woodcuts, corner of last leaf in beautiful facsimile, red morocco extra by Capé* *Firenze*, 1561

4990 Di S. Orsola. Another edition, 9 *woodcuts* *senza nota* (1561)

4991 Di S. Orsola. Another edition, 4 *woodcuts* *Siena alla Loggia del Papa, s. a.*

4992 E Festa di Ottaviano Imperadore, *woodcut title and* 2 *cuts* *Firenze*, 1554

4993 Di Ottaviano Imperatore (in ottava Rima), 3 *woodcuts* *ivi*, 1648

4994 Di S. Panuntio (in ottava Rima), 2 *woodcuts* *ivi*, 1555

4995 La devota Passione di Christo (in ottava Rima), 11 *woodcuts* *senza nota* (*circa* 1500)

4996 Della Passione del Nostro Signor Jesu Christo (in ottava Rima), 14 *woodcuts* *Firenze*, 1559

4997 Della Passione. Another edition, 14 *woodcuts* *senza nota* (*ivi, circa* 1570)

4998 Della Passione. Another edition, 11 *woodcuts* *Firenze*, 1601

4999 E divota Historia: & Festa di Sancto Paulino Vescovo di Lucha composta (in ottava Rima) per Giuntino dantonio Berti: et una Oratione di Sancta Croce, 5 *elegant woodcuts* *morocco super extra, g. e.* EXTREMELY RARE *senza nota* (*Firenze, circa* 1500)

5000 Di Santo Paulino Vescovo di Lucca (composta in ottava Rima) per Giuntino d' Antonino Berti) con una devotissima Oratione di Santa Croce di Lucca, 6 *woodcuts* *very rare, unknown to Quadrio, Crescimbeni, Haym, and other Bibliographers* *Firenze*, 1555

RAPPRESENTAZIONI SACRE—*continued.*

5001 Di tre Pellegrini, &c. con una divota Lalda aggiunta, 6 *woodcuts* *Firenze*, 1555
5002 Di tre Pellegrini che andorno allo Apostolo S. Jacopo di Galitia (in ottava Rima) *Firenze, alle Scalee di Badia, s. a.*
5003 Di tre Pellegrini. Another edition (with considerable alterations, especially at the end), *woodcut* *Fiorenza, all' Insegna della Stella, s. a.*
5004 D' uno Pellegrino che andando a San Iacopo di Galitia el Diavolo lo inganno (in ottava Rima), *woodcut title* *Firenze*, 1554
5005 D' un Pellegrino. Another edition, 2 *woodcuts* *ivi*, 1571
5006 Della Purificatione di nostra Donna (in ottava Rima), 3 *woodcuts* *Firenze*, 1559
5007 Della Purificatione di nostra Donna (in ottava Rima), 3 *woodcuts* *ivi*, 1559
5008 Della Resurrettione di Jesu Christo (in ottava Rima), 9 *woodcuts* *ivi*, 1559
5009 Della Resuretione. Another edition, 7 *woodcuts* *ivi*, 1572
5010 Di Lazaro Ricco e di Lazaro Povero (in ottava Rima), *woodcut* *Bassano e Trevigi, per G. Molino, s. a.*
5011 Di S. Romolo Martyre Vescovo di Fiesole (in ottava Rima), con Lauda composta per Mariano Bellandini, *woodcut* *senza nota* (*circa* 1520)
5012 Di Rosana (in ottava Rima), 9 *woodcuts* *Firenze*, 1553
5013 Di Rosana. Another edition, 10 *woodcuts* *ivi*, 1557
*** This edition sold for £2. 10s. in the Libri Sale.
5014 Et Festa di Rosana. Another edition, 7 *woodcuts* *ivi*, 1572
5015 Et Festa di Rosana. Another edition, 7 *woodcuts* *ivi, G. Baleni, s. a.* (*circa* 1580)
5016 Et Festa di Rosana. Another edition, 7 *woodcuts* *ivi, M. Galassi*, 1581
5017 Et Festa di Rosana. Another edition *Siena*, 1626
5018 Di S. Rossore Martire per Don Batista (Bastiano) de Brunelleschi (in ottava Rima), 2 *woodcuts* *Firenze*, 1589
5019 Del Re Salamone delle Sententie che egli dette per quelle due Donne che haueuano amazzato un suo Figliuolo (in ottava Rima), *woodcut* *Fiorenza*, 1572
5020 Di Salamone. Another edition, 2 *woodcuts* *Siena*, 1581
5021 Di Salamone. Another edition, *woodcut* *Treuigi & Pistoia, per il Fortunati, s. a.*
5022 Di Salamone. Another edition, *woodcut* *Venezia, D. Lovisa, s. a.*
5023 Della Distruttione di Saul: & del Pianto di Dauit (in ottava Rima), 10 *woodcuts* *Firenze*, 1559
5024 Di Sansone composta per Alessandro Roselli (in ottava Rima), 7 *woodcuts* *ivi*, 1554
5025 Di Sansone composta per A. Roselli (in ottava Rima), 7 *woodcuts* *Fiorenza*, 1571
5026 Della Serafica Vergine e Sposa di Cristo Santa Chiara d' Assisi raccolta da Fra L. Nuti, *woodcuts* *uncut* *Siena alla Loggia del Papa, s. a.*

RAPPRESENTAZIONI SACRE—*continued.*

5027 (Divotissima) della Serafica Vergine, e Sposa di Cristo Santa Chiara d' Assisi. Raccolta dal R. P. Baccelliere Fra Lodovico Nuti d' Assisi Min. Con. di San Francesco (in ottava Rima, con uno Sonetto del Padre Nuti al suo Serafico Padre San Francesco), 4 *woodcuts*
Siena alla Loggia del Papa, s. a. (*circa* 1580)

*** A very curious Mystery, having at the end of each scene as stage direction "Facciasi Intermedio."

5028 Del Spirito Santo (in ottava Rima), 6 *woodcuts* *Firenze*, 1559

5029 Dello Spirito Santo (in ottava Rima con Canzonette), *woodcut* *Siena*, 1579

5030 Dello Spirito Santo. Another edition, *woodcut* *ivi*, 1616

5031 Di Stella (in ottava Rima), 11 *woodcuts* *Firenze*, 1554

5032 Di Susanna (in ottava Rima) *senza nota* (*Firenze, circa* 1520

*** Quadrio attributes this Mystery to Tiburzio Sacco.

5033 Di Susanna. Another edition, *woodcut* *Firenze*, 1553

5034 Di Susanna. Another edition, *woodcut* *ivi*, 1572

5035 Di Susanna. Another edition, *woodcut* *Siena*, 1607

5036 Del Re Superbo (in ottava Rima), 5 *woodcuts* *Firenze*, 1554

5037 Del Re Superbo. Another edition, 5 *woodcuts* *ivi*, 1568

5038 Del Re Superbo. Another copy, 5 *woodcuts* *ivi*, 1568

5039 Del Re Superbo. Another edition, 3 *woodcuts* *ivi*, 1584

5040 Del Re Superbo. Another edition, 3 *woodcuts*
s. l. & a. (*circa* 1600)

5041 Del Re Superbo. Another edition, *last leaf slightly defective*
s. l. & a. (*circa* 1620)

5042 Di S. Teodora (in ottava Rima), *woodcut, uncut* *Firenze, s. a.*

5043 Di S. Theodora Vergine & Martire (in ottava Rima), 9 *woodcuts* *ivi*, 1554

5044 Di S. Theodora. Another edition, 9 *woodcuts* *ivi*, 1570

5045 Di S. Teodora. Another edition, *woodcut* *Siena*, 1614

5046 Di S. Teodora. Another edition
Fiorenza all' Insegna della Stella, s. a.

5047 Di Sata (*sic*) Teodora. Another edition, 3 *cuts*
Firenze et Pistoia, per P. A. Fortunati

5048 Di S. Tomaso Apostolo composta (in ottava Rima) per M. Castellano Castellani, 7 *woodcuts, very rare* *Firenze*, 1554

5049 Di Santa Uliva (in ottava Rima), 4 *woodcuts* *ivi*, 1568

5050 Di S. Uliva. Another edition, 4 *woodcuts* *ivi*, 1580

5051 Di S. Uliva, con gl' Intermedii, 3 *cuts* *Firenze & Pistoia, s. a.*

5052 (Storia &) di Sancto Valentino & di Sancta Juliana, composta per Antonio Benriscevuti (in ottava Rima), 2 *woodcuts* *uncut* *Stampata nella inclita Monarchia di Citta Rossa, s. a.*

5053 Di Santo Valentino, & di Santa Giuliana, e altri Martiri (in ottava Rima), 7 *woodcuts* *Firenze*, 1554

5054 Di Santo Valentino & di Santa Giuliana e altri Martiri, 7 *woodcuts, rare* *Firenze*, 1568

RAPPRESENTAZIONI SACRE—*continued.*

5055 Di S. Valentino & di S. Giuliana e altri Martiri (in ottava Rima), 7 *woodcuts* *Firenze*, 1568

5056 Di S. Venantio composto (in ottava Rima) per Messer Castellano Castellani, 7 *woodcuts* *Ristampata*, 1555

5057 Di S. Venantio composta per Castellano Castellani (in ottava Rima), 7 *woodcuts* (*Firenze*), *Ristampata*, 1555

5058 Di Santo Venantio Martire di Jesu Christo composta (in ottava Rima) per Messer Castellano Castellani, 7 *woodcuts* *Fiorenza*, 1572

5059 Rastrelli (M.) Priorista Fiorentino istorico illustrato, 3 vol. in 1 *half morocco* *Firenze*, 1783

5060 Razzi (S.) Santuario di Laudi, overo Rime Spirituali, *woodcuts to calendar, and music for* 1, 2, 3, *and* 4 *voices* *half morocco, scarce* *Firenze*, 1609

5061 Razzi (Don S.) Vite di cinque Huomini illustri *half morocco, uncut, Testo di Lingua* *Firenze, Giunti*, 1602

5062 Razzi (S.) Vite de i Santi e Beati del Sacro Ordine de' Frati Predicatori coll' Aggiunta, 4 vol. in 1 *half russia* *Firenze*, 1588-87-88-87

*** This work appears to have been printed in 1587.

5063 Razzi (Abbate D. Silvano) Vita di Piero Soderini Gonfaloniere perpetuo della Repubblica Fiorentina, *portraits and plates, ornamented vellum, J. Bindley's copy* (*cost him at Roscoe's sale* £ 4. 4s.) *Padova*, 1737

*** On the title-page is the following note—"*Melchior Magius C. A. C. Romæ*, 1737 *Donum Comitis Nicolai Soderini.*"

5064 Reboulet, Histoire du regne de Louis XIV surnommé Le Grand, 3 vol. *upwards of* 80 *portraits, calf gilt* *Avignon*, 1744

5065 Reccho Duca d' Aquadia (G.) Notizie di Famiglie di Napoli con la Genealogia dell' illustre Famiglia Latro, *portrait* *half calf gilt* *Napoli*, 1717

5066 Redi (F.) Opere, 7 vol. *portrait and plates, uncut, Venezia*, 1742-60

5067 Redi (F.) Esperienze intorno alla Generazione degl' Insetti, *plates, half calf gilt, Testo di Lingua* *Firenze*, 1668

5068 Redi (F.) Esperienze intorno a diverse Cose naturali e particolarmente a quelle che ci son portate dall' Indie, LARGE PAPER, *plates, old citron morocco, Testo di Lingua* *Firenze*, 1671

5069 Redi (F.) Esperienze intorno a diverse Cose naturali e particolarmente a quelle che ci son portate dall' Indie LARGE PAPER, *plates, uncut* *Firenze*, 1671

5070 Redi. Another edition, LARGE PAPER, *plates* *vellum, Testo di Lingua* *Firenze*, 1686

5071 Redi (F.) Esperienze intorno alla Generazione degl' Insetti, *plates, uncut, Testo di Lingua* *Firenze*, 1688

5072 Redi (F.) Osservazioni intorno alle Vipere LARGE PAPER, *calf, Testo di Lingua* *Firenze*, 1664

5073 Redi (F.) Osservazioni intorno alle Vipere, *author's autograph inscription, calf, Testo di Lingua* *Firenze*, 1664

5074 Redi (F.) Osservazioni intorno agli Animali viventi che si trovano negli Animali viventi, *plates, presentation copy, with the author's autograph inscription, red morocco, with Royal Arms of Naples in gold on sides* *Firenze*, 1684

5075 Redi (F.) Osservazioni intorno alle Vipere, *Firenze*, 1686—Lettera sopra alcune Opposizioni, *ivi*, 1685—Opuscoli varj, *ivi. s. a. Testi di Lingua* *in one vol.*

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5390 Ringhieri (Innocentio) Cento Giuochi liberali et d'Ingegno *morocco extra, g. e.* *Bologna*, 1551

5391 Rinuccini (F.) Lodi di Luigi XIII, LARGE PAPER *Firenze*, 1645

5392 Rinuccini (Filippo di Cino) Ricordi Storici (1282-1460) colla Continuazione di Alamanno e Neri Suoi Figli fino al 1506, *pedigree and plates* *ivi*, 1840

5393 Rinuccini (Ottavio) La Dafne rappresentata alla S. Gran Duchessa di Toscana dal Signor Jacopo Corsi *ivi*, 1600

5394 Rinuccini (O.) La Dafne *ivi*, 1810

5395 Rinuccini (O.) Poesie *Firenze, Giunti*, 1622

5396 Ripa (C.) Iconologia overo Descrittione di diverse Imagini cavate dall' antichita, e di propria inventione, *numerous woodcuts* *Roma*, 1603

5397 Ripa (C.) Iconologia, 2 vol. in 1, *numerous woodcuts* *vellum, g. e.* *Siena*, 1613

5398 Ripa (C.) Nova Iconologia ampliata di trecento Imagini, &c. *portrait and numerous woodcuts* *Padova*, 1618

5399 Rishanger (W. de) Chronicle of the Barons' Wars, edited by Mr. Halliwell, 1840—Second Book of the Travels of Nicander Nucius of Corcyra, edited by Dr. Cramer, 1841—Mapes (Gualt.) de Nugis Curialium, edited by Mr. Wright, 1850, *printed for the Camden Society* 3 *vol.*

5400 Ritratti et Elogii di Capitani illustri, *with the additional sheet* O o, *fine portraits* (*including those of Sir John Hawkwood, Rienzi, Columbus, Gaston de Foix, Cortez, Charles V, Henry IV, &c.*), *fine copy in green morocco, g. e.* *Roma*, 1635

5401 Ritratti et Elogii di Capitani illustri descritti da G. Roscio, A. Mascardi, F. Leonida, O. Tronsarelli & altri, *portraits* (*including those of Christopher Columbus, Sir John Hawkwood, Gustavus Adolphus, &c.*), *half morocco extra* *ivi*, 1646

5402 Ritratti e Vite di Donne illustri LARGE PAPER, *portraits, half calf gilt, uncut* *Vinegia*, 1775

5403 Roberti (Gaudentii) Miscellanea Italica Erudita, 4 vol. *Parmæ*, 1690-2

5404 Robertson (W.) Thesaurus Linguæ Sanctæ sive Concordantiale Lexicon Hebræo-Latino-Biblicum *fine copy, old russia, m. e.* 1680

5405 Robles (Eug. de) Compendio de la vida y hazañas del Cardenal don fray Francisco Ximenez de Cisneros: y del Oficio y Missa Muzarabe, *arms and portrait of the Cardinal by P. Angelo*, THUANUS'S *copy, with his arms on the sides* *Valladolid*, 1604

5406 RODI. Lacrimoso Lamento che fece il Gran Mastro di Rodi con suoi Caualieri a tutti li Prencipi della Christianità nella Presa della sua Patria. Con la Presa di Rodi (in ottava Rima), *woodcut* *Venetia, per D. Lovisa, s. a.*

5407 Rolland (J.) Seven Sages in Scotish Metre, edited by D. Laing, *printed for the Bannatyne Club*, black letter *Edinb.* 1837

5408 Roll of Arms of the reign of Richard II, edited by T. Willement, *frontispiece of arms emblazoned*
LARGE PAPER, *only* 25 *copies printed* 1834

5409 Rolls of Arms of the reigns of Henry III and Edward III, edited by Sir N. H. Nicolas
LARGE PAPER, *only* 50 *copies printed* 1829

5410 Rolls of Arms (Three) of the latter part of the Thirteenth Century, with an Index of Names and an Alphabetical Ordinary of the Coats, edited by W. S. Walford and C. S. Perceval, *printed in this form for private distribution* 1864

5411 Romances Curiosos y Relaciones, *a very curious volume, containing* 146 *Poetical Romances, mostly printed at Seville, Madrid and Valencia, with woodcuts, during the middle of the last Century, vellum* *in one vol.*

5412 Romani (Adr.) Parvum Theatrum Urbium, *woodcuts* *Francof.* 1595

5413 Roncalli (Conte) Epigrammi e Doride, 2 vol. in 1
LARGE PAPER, *half morocco, edges uncut* *Venezia*, 1801-3

5414 Roncho (A.) Vita di S. Carlo Borromeo, *portrait and* 36 *engravings, representing the principal events in the Saint's Life, with descriptions in Latin and Italian beneath* *s. l. & a.*

5415 Rondinelli (F.) Relazione del Contagio stato in Firenze l'Anno 1630 e 1633 con un breve Ragguaglio della Miracolosa Immagine della Madonna dell' Impruneta, *Testo di Lingua* *red morocco, blind tooled in the old style* *Fiorenza*, 1634

5416 Rondinelli. Another copy, *calf extra, g. e.* *ivi*, 1634

5417 Rondinelli (F.) Relazione del Contagio (1630-33) coll' Aggiunta del Catalogo di tutte le Pestilenze più celebri, *Testo di Lingua* *half calf gilt* *Firenze*, 1714

5418 Rossasco (G.) Rimario, *uncut* *Padova*, 1819

5419 Roscoe (W.) Life of Lorenzo de' Medici called The Magnificent, 2 vol.
THICK PAPER, *presentation copy, with autograph letter from the author to the Earl of Orford, calf extra, Etruscan pattern, by Edwards, g. e.* *Liverpool*, 1795

5420 Roscoe (W.) Life and Pontificate of Leo the Tenth, 4 vol. *portraits, plates and vignettes*, LARGE PAPER *ib.* 1805

5421 ROSEO (Mambrino) LO ASSEDIO & IMPRESA DE FIRENZE, con tutte le cose successe: Incominciando Dal Laudabile Accordo, Del Summo Pontifice & la Cesarea Maesta, Et tutti li ordini, & Battaglie sequite (in ottava Rima), *woodcuts* *red morocco, g. e. by Wheeler*, EXCESSIVELY RARE *Peroscia per Girolamo Cartolai*, 1530

*** This edition was unknown to Moreni, who mentions the duodecimo reprint at Venice in 1531 as "Libro extremamente raro," and styles it "il Cimelio della mia vasta Raccolta."

5422 Rosetti (Gioanventura) Plichtho de l'Arte de Tentori, *woodcuts* *olive morocco, g. e. very rare* *Venetia*, 1540

5423 Rosetti (G. V.) Plichtho. Another edition in black letter, *woodcuts, vellum* *Vinegia*, 1548

5424 Rossini (G.) Lettere pittoriche sul Campo Santo di Pisa
LARGE PAPER, *plates, half calf* *Pisa*, 1810

5425 Rossi (O.) Elogi historici di Bresciani illustri
half bound, uncut *Brescia*, 1620

5426 Rossi (O.) Memorie Bresciane, *portrait and numerous woodcuts* *ivi*, 1693

5427 Rotta (I.) della Grandezza dell' Huomo *Venetia*, 1587

5428 Roxburghe (John Duke of) Catalogue of his Library, *the Sale Clerk's copy, interleaved in 4to. with the prices and purchasers' names and the Ledger, a portrait of the Duke inserted*, 2 vol. *half russia, and some loose papers* 1812

5429 Roxburghe Club. Three Collections of English Poetry of the latter part of the sixteenth Century, 1578-9, *privately printed for the Roxburghe Club, half morocco* 1844

5430 Roxburghe Club: Chronological List of Members, Catalogue of Books, Rules and Regulations, *half morocco* 1845

5431 Rucellai (O.) Saggio dei Dialoghi filosofici. Testo di Lingua inedito, LARGE PAPER, *half morocco, uncut* *Firenze*, 1823

5432 Rusca (R.) il Rusco overo dell' Historia della Famiglia Rusca Libri tre *Venetia*, 1680

5433 Ruscelli (G.) Lettura sopra un Sonetto dello Marchese della Terza alla Marchesa del Vasto, *woodcut portrait* *ivi*, 1552

*** At the end are laudatory Sonnets on Maria d'Aragona Marchioness of Vasto, by P. Aretino, F. Sansovino, G. Parabosco, Remigio Fiorentino, B. Tomitano, G. Ruscelli, and others.

5434 RUSCELLI (Ieronimo) IMPRESE ILLUSTRI con Espositioni et Discorsi
LARGE PAPER, *numerous engravings of devices, morocco, super extra, gilt sides and back* *Venetia*, 1566

5435 Sabellico (M. A.) Historie Vinitiane tradotte da L. Dolce
PRINTED ON BLUE PAPER (*Carta azzurra*), *vellum, very rare* *Venetia*, 1544

5436 Sade (l'Abbé de) Mémoires pour la Vie de Petrarque, 3 vol. *fine copy, old calf gilt* *Amst.* 1764-7

5437 Sadeler (Marco) Viaggio da Venetia a Constantinopoli, *maps, plans and views* *Venetia, s. a.*

5438 Salici (G. A.) Historia della Famiglia Conti
LARGE PAPER, *MS. additions by Dr. Wellesley* *Vicenza*, 1605

*** This copy has the Aldine Anchor on title-page.

5439 Salicino (A.) Prima Parte de' Soggetti Poetici, *with numerous woodcut capitals, half calf gilt* *Fiorenza*, 1566

5440 Salomone, Proverbii utilissimi a ciaschuno, *woodcut* *senza nota* (*Sec.* XV)

*** An excessively rare metrical version, with three Sonnets and a collection of proverbial Distychs in an alphabetical arrangement.

5441 Salviati (L.) Orazione nella Morte di D. Garzia de' Medici, *rare* (*see Moreni*), *Firenze, Giunti*, 1562—Orazione Seconda, *rarissima* (*see Moreni*), *ivi*, 1562—Terza Orazione, *ivi*, 1562

5442 Salviati (L.) Seconda Orazione nella Morte di D. Garzia de Medici *Firenze, Giunti*, 1562

*** "Rarissima," says Moreni. From some motive D. Silvano Razzi, the editor of the collected Orazioni, has omitted this second Oration, substituting the third in its place.

5443 Salviati (L.) Seconda Orazione nella Morte dello Illust. S. Don Garzia de Medici *Firenze, Giunti*, 1562

5444 Salviati (L.) Orazione nella Morte di Michelagnolo Buonarroti *Firenze, L. Torrentino*, 1564

5445 Salviati (Cav. L.) Orazione nella quale si dimostra la Fiorentina Favella ed i Fiorentini Autori essere superiori, *rare* (*see Moreni*) *Firenze, Giunti*, 1564

5446 Salviati (Cav. L.) Orazione al Capitolo Generale della Religione di S. Stefano *ivi*, 1571

*** Very rare. Moreni only mentions the reprint by Marescotti in 1572.

5447 Salviati (Cav. L.) Orazione funerale nell' Esequie di Cosimo Medici Granduca di Toscana, *rare* (*see Moreni*) *Firenze, B. Sermartelli*, 1574

5448 Salviati (Cav. L.) Orazione funerale nell' Esequie del Sereniss. Cosimo Medici Granduca di Toscana, *rare* (*see Gamba*) *ivi*, 1574

5449 Salviati (Cav. L.) Orazioni, *Firenze, Giunti*, 1575 (*at end* 1574) —Cinque Lezioni (on Petrarch's Sonnet "della Speranza"), *ivi*, 1575, *half calf gilt, Testo di Lingua* *in one vol.*

5450 Salviati (Cav. L.) Orazione funerale delle Lodi di Pier Vettori, *portrait, rare* (*see Moreni*) *Firenze, Giunti*, 1585

5451 Salviati (Cav. L.) Orazione delle Lodi di D. Luigi Cardinal d'Este *Firenze*, 1587

5452 Salviati (L.) Orazione delle Lodi di Don Luigi Cardinal d'Este *ivi*, 1587

5453 Salviati (Cav. L.) Orazione delle Lodi di D. Alfonso d'Este *uncut* *Ferrara*, 1587

5454 Salviati (Cav. L.) Avvertimenti della Lingua sopra 'l Decamerone, 2 vol. *Venezia* 1584 *e Firenze* 1586

5455 Salviati (Cav. L.) Avvertimenti della Lingua sopra 'l Decamerone, 2 vol. *Testo di Lingua* *Venezia* (*Giunti*), 1584-86

*** At the end of vol. I are translations of the ninth Novel of Boccaccio into the various dialects of Italy.

5456 Salviati (L.) Avvertimenti della Lingua sopra il Decamerone, 2 vol. in 1, *vellum, uncut, Testo di Lingua* *Napoli*, 1712

5457 Salvini (A. M.) Discorsi Accademici FIRST EDITION, *vellum, Testo di Lingua* *Firenze*, 1695

5458 Salvini (A. M.) Discorsi Accademici, 3 vol. *vellum, Testo di Lingua* *ivi*, 1725-12-33

5459 Salvini (A. M.) Discorsi Accademici, 3 vol. *half calf gilt, uncut* *Venezia*, 1735

5460 Salvini (A. M.) Prose Toscane, 2 vol. *vellum, Testo di Lingua* *Firenze*, 1715-35

5461 Salvini (A. M.) Prose Toscane, *calf* *Firenze*, 1715
5462 Salvini (A. M.) Prose Sacre, *half green morocco, uncut* *ivi*, 1715
5463 Salvini (A. M.) Sonetti, *fine portrait*
LARGE PAPER, *vellum, uncut, Testo di Ligua* *ivi*, 1728
5464 Salvini (A. M.) Sonetti finqui inediti, *portrait*
LARGE PAPER, *half morocco, uncut, Testo di Lingua,* *ivi*, 1823
5465 Salvini (S.) Fasti Consolari dell' Accademia Fiorentina
half red morocco *ivi*, 1717
5466 Salvini (S.) Catalogo cronologico de' Canonici della Chiesa Metropolitana Fiorentina, *half calf gilt* *ivi*, 1782
5467 Salvio (I.) L'Api Barberine Protettrici della S. Religione Franciscana *Milano*, 1633
5468 Sammarco (Ottavio) Tempio della Divina Signora Donna Geronima Colonna d'Aragona
LARGE PAPER, *engraved title-page and numerous ornamental letters, vellum* *Padoa*, 1568

*** A Collection of Italian and Latin Poems in Praise of Donna Geronima by the principal poets of her time, including B. Guarino, L. Dolce, G. Bossi, B. Tomitano, G. M. Verdizotti, O. Toscanella, Remigio Fiorentino, E. Valvassone, Conte G. Capo di Lista, D. Atanagi, Paul Manucci, F. Robortelli, O. Sammarco, Giraldo Cinthio, &c. &c.

5469 Sangallo (P. P.) Esperienze intorno alla Generazione delle Zanzare, *plate, half morocco, Testo di Lingua,* *Firenze*, 1679
5470 Sannazaro (Iacobo) Arcadia
fine copy in vellum, scarce, Testo di Lingua *Napoli*, 1504
5471 Sannazaro (Jacobo) Sonetti e Canzoni
half morocco, g. e. very scarce, *Roma per A. Blado d'Asola*, 1530
5472 Sannazaro (J.) Sonetti et Canzoni, *a rare edition, ruled calf* *Napoli*, 1530
5473 Sansovino (F.) Ritratto delle più nobili et famose Città d'Italia
vellum *Venetia*, 1575
5474 Sansovino (F.) Venetia descritta *ivi*, 1604
5475 Sansovino (F.) Venetia descritta, *half morocco* *ivi*, 1663
5476 Sansovino (F.) Origine e Fatti delle Famiglie illustri d'Italia
half morocco *ivi*, 1670
5477 Sanuti (Petri Aurelii) Recens Lutheranarum Assertionum Oppugnatio *Venet. Aldi filii*, 1543
5478 Sanuto (Marino) Commentarii della Guerra di Ferrara tra li Viniziani ed il Duca Ercole d'Este nel 1482 per la prima Volta pubblicati *Venezia*, 1829
5479 Sarbievii (M. C.) Lyricorum lib. IV, Epodon liber alterque Epigrammatum, *engraved title-page after Rubens, by C. Galle* *Antv.* 1632
5480 Sardi (G.) Historie Ferraresi *Ferrara*, 1556
5481 Sardi (G.) Historie Ferraresi. Aggiuntivi di più quattro Libri del S. Dottore A. Faustini, *portraits* *ivi*, 1646
5482 Sardi (G. S.) in Hermathenam Bocchiam Interpretatio, *plate large copy,* RARE, *Bp. Butler's copy, and cost him £ 8. 8s.* *Bononiæ apud. Ant. Manutium, Aldi filium*, 1556

5483 Sarpi (P.) Historia particolare delle Cose passate tra 'l Sommo Pontefice Paolo V e la S. Republica di Venetia gl' Anni 1605-7, *fine copy in vellum, scarce* *Lione*, 1624

5484 Sarpi (P.) Discorso dell' Origine, Forma, Leggi ed Uso dell' Ufficio dell' Inquisitione nella Città e Dominio di Venetia *half red morocco, g. e.* *s. l.* M.DC.XXXIX

5485 Saulnier (P.) de Capite Sacri Ordinis Sancti Spiritus, *plates* *Lugduni*, 1649

5486 Savage (H.) Balliofergus, or a Commentary upon the Foundation, Founders and Affaires of Balliol Colledge, gathered out of the Records thereof, and other Antiquities, with a description of Eminent Persons of the same House *Oxford*, 1668

5487 Savage (Henry) Balliofergus; or the Commentary upon the foundation, founders and affaires of Balliol Colledge, *title-page mounted, half calf* *Oxford*, 1668

5488 SAVONAROLA. Libro di Frate Hieronymo da Ferrara della Semplicita della Vita Christiana tradocto in Volgare (da Hieronymo Benivieni), *woodcuts, senza nota*—Compendio di Revelatione, *Firenze*, 1495—Tractato dello Amore di Jesu Christo, *senza nota* (*ivi*, 1495)—Laude (*ivi*, 1495)—Apologia de Frati dela Congregatione di Sancto Marco di Firenze (*ivi*, 1495)—Triompho della Fede, 2 *woodcuts, ivi*, 1516—Expositione del Pater noster et Epistola sopra la Sancta Comunione, *woodcuts, senza nota*—Epistola a Madonna Magdalena Contessa della Mirandola laquale volea intrare in Monasterio, 2 *woodcuts, senza nota*—Benivieni (D.) Epistola responsiva a certe Objectione e Calunnie contra a Frate Hieronymo da Ferrara, *senza nota* (*Firenze*, 1495) *calf* *in one vol.*

*** These works of Savonarola are all extremely rare, having been rigidly suppressed, and the sale of them strictly prohibited.

5489 Savonarola. Tractato divoto & utile della Humilita composto per Frate Hieronymo da Ferrara, 3 *woodcuts, senza nota*—Sermone overo Tractato della Oratione a M. A. d. S., 2 *woodcuts, senza nota*—Tractato in Defensione & Commendatione dell' Oratione mentale, *woodcut, senza nota*—Compendio di Revelatione, 6 *woodcuts and device, Firenze*, 1496—Tractato di M. Domenico Benivieni in Defensione et Probatione della Doctrina et Prophetie predicate da Frate Hieronymo da Ferrara nella Citta di Firenze, 2 *woodcuts and device, ivi*, 1496 *in one vol.*

*** The work of Benivieni is pronounced by Moreni *rarissimo*, and is so rare that even Negri mentions it only as an unpublished manuscript.

5490 SAVONAROLA. Expositione di Frate Hieronymo da Ferrara sopra el Psalmo LXXIX, 2 *woodcuts, senza nota*—Epistola Equiti D. Agamemnoni Marscotto de Calvis, *s. a.*—Philippo Cioni Notaio Fiorentino alle devote Monache di Sancta Lucia, (*Firenze*, 1490)—Lauda, *senza nota*—Regole a tutti li Religiosi, *senza nota*—Sermone della Oratione a M. A. d. S. *woodcut, senza nota*—Tractato circa il Reggimento & Governo della Citta di Firenze, "RARISSIMO" *in the opinion of*

Moreni, senza nota—Predica de larte del bene morire, **black letter**, *large woodcut of Death's Triumph, Milano*, 1499—Compendio di Revelatione (Profetie), *Firenze*, 1495—Predica della Renovatione della Chiesa (*Firenze*, 1494)—Expositione sopra el Psalmo L Miserere mei Deus, *Bononiæ*, 1499—Expositio in Psalmum: In te domine speravi **black letter**, *s. l. & a.* (*Milano*, 1499)—Benivieni (D.) Epistola responsiva a certe Objectione & Calunnie contra a Frate Hieronymo da Ferrara, *senza nota, green morocco* *in one vol.*

5491 SAVONAROLA (FRA GIROLAMO). Libro di Frate Hieronymo da Ferrara della Verita della Fede Christiana sopra il glorioso Triompho della Croce di Christo, 2 *woodcuts, Firenze*, 1516—Expositione del Pater noster, *woodcut, senza nota*—Expositione sopra la Oratione della Vergine gloriosa, *senza nota*—Operetta del Amore di Jesu con Laude, 2 *woodcuts, senza nota*—Tractato in Defensione et Commendatione della Oratione mentale, *Firenze, per Maestro Antonio Miscomini, s. a.* (*circa* 1490)—Sermone della Oratine a M. A. d. S. *woodcut, senza nota*—Lectione, o vero Sermone facto a molti Sacerdoti, Religiosi et Secolari in Sancto Marco di Firenze Adi XV di Febraio M.CCCC.LXXXXVII, *senza nota* (*Firenze*, 1497), *green morocco* *in one vol.*

5492 Savonarola. Della Storia del P. Girolamo Savonarola da Ferrara Libri IV (del P. M. Barsanti Domenicano), *portrait* *Livorno*, 1782

5493 Scannelli (F.) Microcosmo della Pittura, *front.* *Cesena*, 1657

5494 Scannelli. Another copy, *with half title instead of frontispiece, with MS. additions by Carlo Cignoni* 1691, *especially respecting Pictures at Forli* *ivi*, 1657

5495 Scappi (B.) Opera dell' Arte del cucinare. Aggiuntovi il Trinciante di V. Cervio et il Mastro di Casa di C. Pandini, *portrait and curious woodcuts of instruments for cookery, &c. in old calf, with the arms of the* WIZZARD *Earl of Northumberland stamped in gold on side* *Venetia*, 1610

*** An invaluable book of Italian cookery, by the Chef-de-Cuisine of Pope Pius V.

5496 Scargill (D.) Recantation publickly made before the University of Cambridge, *with MS. note by T. Baker, the ejected Minister of St. John's, Camb.* 1669—Demetrius his opposition to Reformation, by J. Tillinghast of Streate in Sussex, 1642—Saints Duty in contending for the Faith by J. Templer, 1659; and others (7)

5497 Scavenii (P.) Designatio Librorum Bibliothecæ Regiæ *Hafniæ*, 1665

5498 Schadæi (O.) Summum Argentoratensium Templum: das ist Beschreibung desz Munsters zu Straszburg, *plates and cuts* *Straszburg*, 1617

5499 Scheurl (H. J.) Statua Mercurii, *Helmestad.* 1670—Bencii (F.) Oratio in funere Alexandri Farnesii Cardinalis, *Romæ, D. Basa*, 1589; and others (9)

5500 Schweigger (S.) Reyszbeschreibung ausz Teutschland nach Constantinopel und Jerusalem, *a curious book of Travels, with portrait, large folded and numerous other woodcuts half morocco, g. e.* *Nurnb.* 1613

5501 Scoto (L.) il Gelone, Favola Pastorale, *frontispiece, portrait and views of the scenery by G. Boetto* *Torino*, 1656

5502 Scribanii (C.) Antverpia, *Antv.* 1610—Ejusdem Origines Antverpiensium, *plates in the style of Hollar, ib.* 1610 *in* 1 *vol.*

5503 Segneri (P.) Opere, con Vita, 4 vol. *portrait half calf, Testo di Lingua* *Venetia*, 1712

5504 Segneri (P.) Prediche nel Palazzo Apostolico
DEDICATION COPY TO POPE INNOCENT XII, *in old red morocco, covered with gold tooling, having the Papal Arms stamped in gold on sides* *Roma*, 1694

5505 Segneri (P.) Il Cristiano instruito nella sua Legge Ragionamenti morali, 3 vol. *vellum, uncut, Testo di Lingua, Firenze*, 1686

5506 Segneri (P.) Prediche, *Roma*, 1694—L'Incredulo senza Scusa, *Firenze*, 1690 2 *vol.*

5507 Segni (B.) Trattato sopra i Libri dell' Anima d'Aristotile *Fiorenza*, 1583

5508 Segni (B.) Storie Fiorentine colla Vita di N. Capponi suo Zio e colla Traduzione inedita dell' Edipo il Principe di Sofocle del medesimo Autore, 2 vol. in 1 *Palermo*, 1778

5509 Seneca de Benifizii, tradotto da B. Varchi
FIRST EDITION, *Testo di Lingua, calf, rare, (see Moreni)* *Firenze, L. Torrentino*, 1554

5510 Seneca, Pistole e Trattato della Providenza di Dio *vellum, uncut, Testo di Lingua* *Firenze*, 1717

5511 Seneca, Lettera XXXI, recata in Italiano del Com. A. Caro, preceduta da IV Lettere originali dallo stesso Traduttore per la prima Volta pubblicata da S. Liberali *only* 100 *copies printed* *Treviso*, 1820

5512 SEPTEM SAPIENTES. Historia septem Sapientum Romæ *a very scarce edition of these tales, fine copy* *sine ulla nota sed Coloniæ, J. Veldener, circa* 1475

5513 SEPTEM SAPIENTES. Pontianus. Dicta aut facta Septem Sapientum
AN EDITION OF EXTREME RARITY, *with many curious woodcuts* *Argent. s. a.*

5514 SEPTEM SAPIENTES. In hoc opusculo sunt subtilitates septem sapientum Romæ valde perutiles *a scarce edition of this romance* *sine ullâ nota*

5515 Serasso (P. A.) Vita di Torquato Tasso
FINE PAPER, *vellum* *Roma*, 1785

5516 Serassi (P. A.) Vita di Torquato Tasso, 2 vol. *portrait uncut* *Bergamo*, 1790

5517 Serdonati (F.) de' Fatti d'Armi de' Romani *half morocco, Testo di Lingua* *Venetia*, 1572

5518 Serdonati (F.) Costumi de' Turchi e Modo di guerreggiarli
LARGE PAPER, *half morocco, uncut* *Faenza*, 1853

5519 Serenii (Jac.) Dictionarium Anglo-Suethico-Latinum, *wanting the bottom portion of the title-page*, 1734—Ejusdem Dictionarium Suethico-Anglo-Latinum, *Stockholmiæ*, 1741 *in one vol.*

5520 Sermons by T. Jackson, in Newcastle-upon-Tyne, 1625—By the same, in St. Mary's, Oxford, 1617—By J. Prideaux, at Woodstock, 1624—By the same, at the Consecration of St. James Chapel, in Exeter College, Oxford, 1625—By R. Bedingfield, at Paul's Crosse, *Oxford*, 1625—By J. Rawlinson, at Whitehall, *ib.* 1625 *in one vol.*

5521 Sermons (Sixty-five) during the latter part of the last and commencement of the present Century, bound in 4 vol.

5522 Sermons and Charges (Twenty) collected in one vol. *with autographs of C. Sturges and R. Nares, some with manuscript notes* 1779-92

5523 Sermons and other Pamphlets *a bundle*

5524 Sesti (G. B.) Piante delle Città, Piazze e Castelli fortificati in questo Stato di Milano, *map and plates* *Milano*, 1707

5525 Sestini (D.) sopra i moderni Falsificatori di Medaglie Greche, *plates* *Firenze*, 1826

FOLIO.

5526 Sadeler (Just.) Floræ Deæ inter patrios et exoticos flores sedentis artificiosa delineatio variorum florum subsequente effigie ubi miscentur variæ Auriculæ, Fructus, et Animalia; Piscium et Avium Icones a Sadelero et Collardo, 127 *beautiful plates* *oblong*

5527 Saint Jean de Jerusalem. Histoire des Chevaliers de l'Ordre de S. Jean de Hierusalem, augmentée d'une traduction des Establissemens et des Statuts de la Religion, par I. Baudoin, d'un abregé des Privileges, par Anne de Naberat, &c. *portraits and plates*
LARGE PAPER, *very fine copy, old red morocco* *Paris*, 1643

*** This copy has the two leaves of addition, pp. 128-132, to the "Sommaire des Privileges;" also a large folding plan of Malta at p. 82, seldom found in the book.

5528 Saint Esprit. Les Noms, Surnoms, Qualitez, Armes, et Blasons des Chevaliers de l'Ordre du Sainct Esprit, *woodcuts of the arms of the Knights of the Order, on a large scale half calf* *Paris*, 1643

5529 Salmon (N.) History of Hertfordshire, *map, with much interesting additional matter in manuscript by Craven Ord, and a few plates inserted* 1728

5530 Sandrart (Joach de) Academia Nobilissimæ Artis Pictoriæ, *numerous portraits and plates, fine impressions, from the Earl of Morton's Library, with autograph note of Geo. Steevens inserted* *Norimb.* 1683

5531 Sandys (G.) Relation of a Journey began An. Dom. 1610, containing a description of the Turkish Empire, of Ægypt, the Holy Land, &c. *engraved title-page by Delaram, and plates, old calf gilt* 1615

5532 Sansovino (F.) Historia di Casa Orsina, con gli Huomini illustri della Famiglia, 2 vol. in 1, *fine portraits, calf* *Venetia*, 1565

5533 Sarayna (Torellus) de Origine et Amplitudine civitatis Veronæ, de viris illustribus antiquis Veronensibus, de monumentis antiquis, de interpretatione litterarum antiquarum, etc. *woodcuts, half russia* *Veronæ*, 1540

5534 Sarpi (P.) Historia del Concilio Tridentino
LARGE PAPER, *first edition, old morocco, g. e.* 1619

5535 SAXTON (C.) MAPS OF ENGLAND AND WALES
ORIGINAL EDITION, *with* 35 *maps, portrait of Queen Elizabeth and Index, all complete and coloured*, VERY RARE 1579

5536 Saxton (C.) Maps of England and Wales, corrected and amended, with many additions, by P. Lea

5537 Scardeonices (B.) de Antiquitate Urbis Patavii et claris civibus Patavinis et de Sepulchris insignibus *Basil.* 1560

5538 Schedler (J. G.) Biographische Skizzen der Personen, welche in den das Grabmahl Kaisers Maximilian I, in der Kirche zum heiligen Kreuz zu Innsbruck vorstellen, 30 *plates, with descriptions in German and Italian* *Innsbruck*, 1823

5539 Schrevelii (Corn.) Lexicon Manuale Græco-Latinum et Latino-Græcum, *russia* *Patavii*, 1778

5540 Scrap-Book of Vignettes, Head and Tail Pieces, Coats of Arms, Original Sketches and Miscellaneous Engravings *green vellum*

5541 Scrapiana. A Collection of Cuttings from Newspapers, consisting of Interesting Anecdotes, Biographical Notices, Poetical Scraps, &c. made about 1826, *mounted in a copy of the Physiologia Kircheriana, a very interesting volume*

5542 Sebastiani Arragonensis Monumenta Antiqua Urbis et Agri Brixiani, 34 *plates, half calf, uncut* 1564

5543 Segneri (P.) Quaresimale
LARGE PAPER, *vellum, Testo di Lingua* *Firenze*, 1679

5544 Segni (B.) Storie Fiorentine (1527-1555) colla Vita di N. Capponi Gonfaloniere, *both portraits*
fine copy, with the suppressed passage on p. 304 *printed on a slip, vellum, Testo di Lingua* *Augusta*, 1723

5545 Segoing (C.) Armorial Universel, contenant les Armes des principales Maisons, Estatz et Dignitez des plus considerables Royaumes de l'Europe, 191 *beautiful plates of arms* *Paris*, 1654

5546 Segoing, Armorial Universel, 194 *plates* *ib.* 1662

5547 Seneca (L. A.) Morale Epistole in Volgare, per S. Manilio, *several leaves mended, morocco* *Venetia*, 1494

5548 Seneca, Pistole, nuovamente fatte Volgare, (da S. Manilio) *ib.* 1494

5549 SEPTEM SAPIENTES. Ein gar schöne Cronick unnd hystori ausz den geschichten der Romern
A VERY RARE EDITION OF THIS ROMANCE, *with numerous woodcuts, calf* *Augsp. Ant. Sorg*, 1480

5550 Serlio (S.) Il terzo Libro nel qual si figurano e descrivono le Antiquita di Roma, &c. *numerous woodcuts, with* 39 *original drawings of designs for portals, &c. added at end* *Venetia*, 1540

5551 Serlio (Seb.) Architecture, Ital. et Franc. par J. Martin, 5 books in 1 vol. *many plates, calf, m. and g. e.* *Paris*, 1545-7

5552 Serlio (S.) Cinque Libri d'Architettura, 5 vol. in 1, *numerous woodcuts, vellum* *Vinegia, Sabbio*, 1551

5553 Serlio (S.) Extraordinario Libro di Architettura, *plates of portals* *Lione*, 1551

5554 Shaw (H.) Ancient Plate and Furniture from the Colleges of Oxford and the Ashmolean Museum, with descriptions by Sir S. R. Meyrick, 10 *beautiful plates*
blue morocco extra, g. e. 1837

5555 Shepard (T.) of Cambridge in New England, Parable of the Ten Virgins opened and applied 1660

5556 Silvestre (Israel) Recueil des Vues de Villes (Madrid, Toledo, Turin, Florence, Rouen, &c.) 16 *views, scarce* *Paris*, 1751

5557 Skelton (Joseph) Engraved Illustrations of the Principal Antiquities of Oxfordshire, with Descriptive and Historical Notices
LARGE PAPER, SUBSCRIPTION COPY, INDIA PROOFS AND ETCHINGS, AND ILLUSTRATED WITH ONE HUNDRED ORIGINAL DRAWINGS BY MACKENZIE, SKELTON, AND WILLEMENT *Oxford*, 1823

5558 SKELTON (JOSEPH) OXONIA ANTIQUA RESTAURATA, containing Representations of Buildings in Oxford, now either altered or demolished, and Engraved Illustrations of the principal Antiquities of Oxfordshire, from Drawings by F. Mackenzie, 3 vol.
LARGE PAPER, INDIA PROOFS, *uniform in calf, g. e.* *Oxford*, 1823

5559 Skelton (Jos.) Historical Illustrations of the Chateau d'Eu, from its foundation, with full details of the visit of Her Majesty and Royal Consort, *portraits and plates, half morocco* 1843

5560 Skelton, Chateau d'Eu. Another copy, *half morocco* 1843

5561 Smeaton (J.) Report on Lewes Laughton Level, *map*, *Lewes*, 1768

5562 Smith (Robert Percy) Early Writings, with a few verses in later years, edited by his son R. V. S., *privately printed*
half morocco 1850

5563 Snelling (T.) on the Coins of Great Britain, France and Ireland, &c. viz. Gold, Silver and Copper Coin and Coinage of England, Silver Coin and Coinage of Scotland, Gold, Silver, &c. Coins struck in France by English Princes, Coins struck by the East India Company, Coins struck in the West India Colonies and Isle of Man, Pattern Pieces, Gold Nobles and Counterfeit Sterlings, Irish Coins in Silver and Copper, Origin, Nature and Use of Jettons or Counters, 70 *plates, half russia* 1762-74

5564 Sotheby (S. L.) Principia Typographica: Specimen with 25 facsimiles, paper marks and summary, *unbound, not printed for sale* 1858

5565 Sotheby (S. L.) Memoranda relating to the Block-Books preserved in the Bibliothèque Impériale, Paris
privately printed 1859

5566 Speculum Exemplorum omnibus christicolis salubriter inspiciendum ut exemplis discant disciplinam
good sound copy *Argent.* 1495

5567 Speed (J.) Theatrum Imperii Magnæ Britanniæ a P. Hollando Latinitate donatum, *maps with views, coats of arms, costume, &c. fine impressions* 1616

5568 Speed, Theatre of the Empire of Great Britain, 54 *maps*, PROOFS BEFORE ANY PRINTING ON THE BACK, *some before the ornamental border, and other variations afterwards added*
VERY RARE AND CURIOUS

5569 Speed, Historie of Great Britaine under the Conquests of the Romans, Saxons, Danes and Normans, *woodcuts* 1623

5570 Speed, Prospect of the most famous parts of the World, with the Theatre of the Empire of Great Britain, *maps* 1631

5571 Speed, Prospect of the most famous parts of the World, together with all the Provinces, Counties and Shires, *portrait by Savery, and maps by Elstrack, Hondius, Goos, &c.* 1646

5572 Spence (Jos.) Polymetis: or Enquiry concerning the agreement between the works of the Roman Poets and the Remains of the Antient Artists, *portrait and plates, with a few MS. notes in the beautifully neat autograph of the Poet Gray* 1747

5573 Spirito de' Gualtieri (Lorenzo) Libro da la Ventura (over li Libro da le Sorte) in Terzine, *curious woodcuts*
fine copy, half calf *Bologna, s. a.*
*** A very rare Art of telling Fortunes by Dice.

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5574 Tasso (T.) il Secretario e Lettere familiari, 2 vol. in 1
half morocco, g. e. *Venetia*, 1588-89

5575 Tasso (T.) Lettere ed altre Prose raccolte da P. Mazzucchelli, LARGE PAPER, *portrait, Milano*, 1822—Lettere e Versi di T. Tasso che si pubblicano la prima Volta, LARGE PAPER, *ivi*, 1821—Due Lettere inedite—Due Lettere—Rime inedite di T. Tasso, G. Verita, V. Querini, F. M. Molza e P. Trigari, *Padova*, 1819—Stanze inedite di A. de' Pazzi e di T. Tasso in Biasimo ed in Lode delle Donne, *Venezia*, 1810—L'Amor di Dio Canzone inedita di T. Tasso, *Chioggia*, 1815—L'Amore Divino Canzone di T. Tasso, *Treviso*, 1824—Lettere inedite, *transcripts by G. B. di Pompeo Tomitano* *in one vol.*

5576 Tasso (T.) Varie Poesie inedite, *vellum extra, g. e.* (*Roma*), 1789

5577 Tasso (T.) Lettere inedite
half gilt vellum, uncut, Testo di Lingua *Pisa*, 1827

5578 Tasso (T.) Dialoghi scelti con gli Argomenti del Cav. A. Mortara *half gilt calf, uncut* *Pisa*, 1822
5579 Tasso (T.) Alcune illustri Prose, *portrait* *Venezia*, 1825
5580 Tasso (T.) Postille sopra Dante *half morocco, uncut* *Bologna*, 1829
5581 Tasso (T.) Dodici Lettere e due Sonetti per la prima Volta pubblicati con Note di A. E. Mortara *half morocco, uncut* *Casalmaggiore*, 1850
5582 Tasso (T.) Godfrey of Bulloigne done into English heroical Verse by E. Fairfax 1687
5583 Tasso (T.) Jerusalem delivered, Englished by E. Fairfax, with Glossary, *portrait and plates inserted, red morocco, g. e.* 1749
5584 Tasso (T.) Jerusalem Delivered, translated into English Spenserian Verse, with Life of the Author by J. H. Wiffen, *portrait and woodcut vignettes*, 2 vol. 1830
5585 Tasso, Aminta: the Famous Pastoral, in English Verse, by John Dancer, together with divers Ingenious Poems 1660
5586 Tassoni (A.) Considerazioni sopra le Rime del Petrarca *Modona*, 1609
5587 [Tassoni (A.)] La Secchia Poema eroicomico d'Androvinci Melisone col Canto dell' Oceano FIRST EDITION *Parigi*, 1622
5588 Tassoni (A.) La Secchia. *Second edition of this date half morocco* *ivi*, 1622
5589 Tassoni (A.) La Secchia rapita *Ronciglione*, 1624
5590 Tassoni (Alessandro) La Secchia rapita LARGE PAPER, *red morocco, g. e. rare* *Oxford*, 1737
5591 Tassoni (Al.) Secchia Rapita; or Rape of the Bucket, an Heroi-Comical Poem, translated with notes by James Atkinson, *frontispiece*, 2 vol. in 1, *half morocco*, 1825—Memoirs of Al. Tassoni, by J. C. Walker, *portrait and plate, calf*, 1815 *2 vol.*
5592 Taylor (Jer.) Rule and Exercises of Holy Living and Dying, 2 vol. in 1, *frontispieces* 1668
5593 Taylor (Jer.) Golden Grove, or Manuall of Daily Prayers and Letanies, also Festival Hymns, *frontispiece and plate by Hollar, calf* 1659
5594 Taylor (J.) Pocket Lacon, comprising nearly 1000 extracts from the best authors, *noted and marked by Dr. Wellesley calf gilt* 1837
5595 Taylor (J.) Great Pyramid. Why was it Built? and Who Built it? *plates* 1859
5596 Taylor (J. E.) Michael Angelo considered as a Poet, with Translations *presentation copy, with author's autograph inscription* 1852
5597 Taylor. Another copy 1852
5598 Taylor (W.) Historic Survey of German Poetry, with Translations, 3 vol. 1830
5599 Taylor (W. B. S.) Origin, Progress and present Condition of the Fine Arts in Great Britain and Ireland, 2 vol. 1841

5600 Teatro Comico Fiorentino contenente XX delle più rare Commedie citate da' Sig. Accademici della Crusca, 6 vol. in 3
LARGE PAPER, *vellum, Testo di Lingua* *Firenze*, 1750

5601 Tegrimi (N.) Vita di Castruccio Castracani de gl' Antelmi nelli Principe di Lucca e Vita del Minore Scipione Affricano di M. Antonio Bendinelli tradotte da Giusto Compagni
red morocco, g. e. *Lucca*, 1556

5602 Tempestæ (D.) Vitæ Summorum Pontificum, Lat. et Ital., *woodcuts* *Romæ*, 1600

5603 Tempesta (D.) Vita et Effigie di tutti li Pontefici Romani con le loro Armi, *portraits*
fine copy in vellum, scarce *Roma*, 1625

5604 Ten Kate (L. H.) on ideal Beauty in Painting and Sculpture
half morocco 1769

5605 Terentii Comœdiæ interpretatione et notis illustravit N. Camus
russia, the Syston Park copy 1749

5606 Terentius, Andrian, a Comedy, attempted in English Metre (by Sir Harry Englefield), *privately printed* 1814

5607 Terentio Comedia detta Gli Adelphi tradotta da A. Lollio
calf *Vinegia*, 1554

*** Allacci could never have seen the work, as he erroneously states the translation to be in prose.

5608 Terracina (Laura) Discorso sopra il Principio di tutti i Canti d'Orlando Furioso, *woodcuts, half morocco* *Vinegia*, 1560

5609 Tesauro (Conte E.) del Regno d'Italia sotto i Barbari, *portraits and maps, calf, g. e.* *Venetia*, 1680

5610 Testamentum Novum, Græcè, *the "O mirificam" edition*, 2 vol. *ruled with red lines*
old red morocco, g. e. *Lutet. R. Stephanus*, 1549

5611 Testamentum Novum, Græcè, Notis et Lectionibus variis, *interleaved in* 2 vol. *with MS. notes, from the Libraries of Mr. Granville Sharp and Archdeacon Nares* *R. Whittaker*, 1633

5612 Testamentum Novum, Græcè, a Leusdeno, *Amst.* 1698—Liturgia, Græcè, *Cantab.* 1665—Psalterium, *ib.* 1664, and portions of the Old Testament in Greek, in 1 vol. *old morocco, g. e.*

5613 Testamentum Novum, Græcè, *maps, with manuscript notes*
old morocco, g. e. *Amst. ex Officina Wetsteniana*, 1711

5614 Testamentum Novum, Gr. cum Notis C. Stockii, 2 vol.
Jenæ, 1731

5615 Testament (New) in Greek, with English Notes by Rev. S. T. Bloomfield, 2 vol. *Camb.* 1832

5616 Testament (New), *interleaved with copious Interpretations, &c. in a neat hand of the commencement of the last century* 1675

5617 Testament (New), with References and Notes by F. Fox, 2 vol. 1722

5618 Testament (New), with Annotations by R. W. (Robert Wetham, D.D.), 2 vol. (*Doway*), 1730

*** A very scarce Roman Catholic Version from the Vulgate. In Luke iv. 8, the words "Get thee behind me Satan" are omitted.

5619 Testament (Nouveau) en Latin et en François: Version expliquée par A. Godeau Evesque et Seigneur de Vence, 2 vol. *fine copy, ruled, red morocco, doublé, gilt marbled edges, by Duseuil* *Paris*, 1668

5620 Testament (Le Nouveau) traduit en François selon l'edition Vulgate, avec les differences du Grec, *Mons, chez Gaspard Migeot*, 1677—De l'Imitation de Jesus Christ, Traduction Nouvelle par le Sieur De Beuil, *plates, Brux.* 1701, bound up in 5 vol. *a pretty copy, ruled throughout with red lines dark green morocco, inside lined with red, m. & g. e.*

5621 Testamento (Nuovo) nuovamente revisto, *calf, g. e. Zurigo*, 1710

5622 Testi di Lingua inediti tratti da' Codici della Biblioteca Vaticana da G. Manzi, *half morocco, g. e.* *Roma*, 1816

5623 Testi (Conte D. Fulvio) Opere scelte, 2 vol.
LARGE PAPER, *portrait, calf extra, g. e.* *Modena*, 1817

5624 Testi di Lingua. Indice delle Edizioni citate dagli Accademici della Crusca nel loro Vocabolario
LARGE PAPER *Lucca*, 1835

5625 Teza (E.) La Tradizione dei Sette Savi nelle Novelline Magiare *Bologna*, 1864

5626 Theocriti Idyllia et Epigrammata Latine conversa a R. Cunichio *half morocco, uncut* *Parmæ, Bodoni*, 1799

5627 Teocrito volgarizzato da D. Regolotti *Torino*, 1729

5628 Teocrito volgarizzato da A. M. Salvini *half morocco, uncut, Testo di Lingua* *Arezzo*, 1754

5629 Theognidis, Phocylidis et Pythagoræ Carmina, Gr. Lat. et Ital. curante A. M. Bandinio *half calf gilt, uncut, Testo di Lingua* *Florentiæ*, 1766

5630 Theognidis, Phocylidis et Pythagoræ Carmina, Gr. Lat. et Ital. curante A. M. Bandinio, *Florentiæ*, 1766—Aratus, Gr. Lat. et Ital. *ib.* 1765—Coluthus, Gr. Lat. et Ital. *ib.* 1765 *uncut* *in one vol.*

5631 Theognidis Elegi, Gr. secundis Curis J. Bekkeri *half russia, uncut* *Berolini*, 1827

5632 Theophilus, in Icelandic, Low German, and other Tongues, from MSS. in Stockholm, with Glossary by G. W. Dasent, *facsimile* *Stockholm*, 1845

5633 Thiersch (F.) über die Epochen der bildenden Kunst unter den Griechen, *plates, autograph of* THOS. CAMPBELL, THE POET *München*, 1829

5634 Thomas (Vaughan) Memoir of the Rev. S. W. Warneford, *portrait and plates, privately printed* *Oxford*, 1855

5635 Thomson (J.) Works, with Life by Murdoch, 3 vol. *portrait and plates, large paper, calf, m. e.* 1803

5636 Thornton (Gen. W.) Speech on his Motion to repeal Roman Catholic Declarations
LARGE PAPER, *presentation copy to the Marquis Wellesley, calf gilt* 1818

5637 Thorley (J.) on Bees, *plates, scarce* 1744

5638 Thucydides, translated by T. Hobbes, 2 vol. *portrait and plates* 1723

5639 Tibaldeo (A.) Opere d'Amore con le sue Stanze nuovamente aggiunte, *with the rare 2 leaves* "Stantie" *in a different type at end* *Vineggia*, 1550

5640 Ticozzi (S.) Vite dei Pittori Vecellj di Cadore *vellum* *Milano*, 1817

5641 Ticozzi (S.) Dizionario degli Architetti, Scultori, Pittori, Intagliatori, Niellatori, Intarsiatori, Musaicisti, &c. 4 vol. in 2 *half calf gilt* *Milano*, 1830-32

5642 Tighe (H. U.) Account of Cumner, with Traditions of the Death of the Countess of Leicester, *plates* *Oxford*, 1821

5643 Titi (F.) Ammaestramento utile e curioso di Pittura, Scoltura, et Architettura nelle Chiese di Roma, &c. *autograph initials of Thomas Gray, the poet* *Roma*, 1686

5644 Titi (F.) Descrizione delle Pitture, Sculture e Architetture in Roma, *calf gilt* *ivi*, 1763

5645 Titian, Notices of his Life and Works, by Sir A. Hume, with Descriptive Catalogue of Engravings after Titian, *portrait* 1829

5646 Tobia, Giuditta e Ester. Volgarizzamento antico. Testo di Lingua, *half morocco, uncut* *Venezia*, 1844

5647 Tobia, Giuditta ed Ester. Volgarizzamento antico. Testo di Lingua *ivi*, 1844

5648 Tocqueville (A. de) L'ancien Régime et la Révolution, *Paris*, 1856

5649 Toison d'Or ou Recueil des Statuts et Ordonnances du Noble Ordre de la Toison d'Or, *with MS. additions by Sir Gregory King, Lancaster Herald, red morocco, g.e.* *Cologne*, 1689

5650 Toland (J.) Life of Milton, with Amyntor
T. HOLLIS'S OWN COPY *of an edition published at his expense, in old green morocco, symbolically tooled, with a duplicate title-page before it was finally settled* 1761

5651 Tolomei (C.) Oratione dinanzi ad Henrico II, Re di Francia *rare* *Vinegia, per F. Marcolini, s. a.*

*** Zaccaria, in his Catalogue of Works printed by Marcolini, mentions this edition on the authority of Gamba, never having seen it himself.

5652 Tolomei (C.) Lettere *calf extra, old style, Testo di Lingua* *Vinegia*, 1559

5653 Tolomei (Cav. F.) Guida da Pistoia, con Notizie degli Architetti, Scultori e Pittori Pistoiesi *Pistoia*, 1821

5654 Tomasi (Tomaso) Vita di Cesare Borgia detto poi il Duca Valentino *fine copy in vellum* *Monte Chiaro* (*Elzevir*), 1671

5655 Tomaso de Kempis della Imitazione di Cristo secondo l'antico Volgarizzamento Toscano *half calf, uncut, Testo di Lingua* *Modena*, 1844

5656 Tommaseo (N.) Fede e Bellezza, *privately printed*, *Venezia*, 1840

5657 Tomline (Bp. G.) Elements of Christian Theology, 2 vol. 1807

5658 Tonnellé (A.) Fragments sur l'Art et la Philosophie LARGE PAPER *Tours*, 1859

5659 Tonstall (C.), *Bp. of Durham*, Sermon on Palm Sunday, 1539, before K. Henry VIII, *repr.* 1823; and others (Divinity) 8 *vol.*

5660 Tooke (J. H.) Diversions of Purley, *first edition*, part I, *all then printed*, 1786—De Lolme on the Constitution, *portrait*, 1784—Towers (Jos.) Observations on Hume, 1778—Burton (J.) on the Genuineness of Lord Clarendon's History, *Oxf.* 1744—Mirabeau, Œconomical Table, 1766; and others 7 *vol.*

5661 Toone (W.) Glossary and Etymological Dictionary of Obsolete Words, Proverbs, &c. 1834

5662 Töpffer (R.) Réflexions et Menus-Propos d'un Peintre Genevois, 2 vol. *Paris*, 1848—Nisard (C.) Curiosités de l'Etymologie Française, *ib.* 1863—Viardot (L.) Musées d'Italie, *ib.* 1842—Chroniques des Rues de Bruxelles, 2 vol. *Brux.* 1834; and others 14 *vol.*

5663 Topham (Edw.) Life of John Elwes, Esq. M.P. for the County of Berks, *portrait*, 1805—Biographical History of Sir W. Blackstone, 1782 2 *vol.*

5664 Topographical Tracts. Description of Christ Church, Canterbury, *plate*, *Canterbury*, 1772—Review of Publick Buildings, &c. in London and Westminster, 1734—Complete Vindication of the Mallard of All Souls' College (by B. Buckler), *portrait of Abp. Chichely*, 1751 *in one vol.*

5665 Torcigliani (S.) Echo cortese o vero Resposte a M. A. Torcigliani, con l'Iride posthuma, 2 vol. *Lucca*, 1680-81

*** Scarce. The second volume contains L'Eneide Maccaronica.

5666 Tornabene (F.) Catalogo delle Edizioni del Secolo XV e de' Manoscritti nella Biblioteca de' Benedettini Casinesi in Catania, *Catania*, 1846—Indice Manuale de' Testi di Lingua, *autograph of Count Mortara*, *Milano*, 1812—Indice delle Edizioni citate, *Lucca*, 1835 (3)

5667 Tosti (L.) Storia della Badia di Monte-Cassino, 3 vol. *plates vellum extra, g. e.* *Napoli*, 1842-42

5668 Tracts. Oration spoke at Joyners' Hall pursuant to the Will of Mrs. Jane Ilive, by Jacob Ilive, 1733—Wit and Mirth to Perfection, *Aldermary Church-yard*—Shon ap Morgan, Shentleman of Wales, Journey to London, *Stonecutter Street*—Delights for Young Men and Maids, containing near a Hundred Riddles, *with hieroglyphic figures, &c.*, *Bow Church-yard*—Art and Mystery of Gossipping: an Account of all the Women's Clubs in and about the City and Suburbs of London, *Aldermary Church-yard*—Whetstone, or, Spawn of Puzzles, a Collection of Conundrums, *Bow Church-yard*—English Lady's Catechism, *printed for the Lady Vanity at the Peacock in Air Street*—Remarkable Life and Transactions of Charlotte Crutchey, a Banker's Daughter in Lombard Street, *woodcuts*, *Aldermary Church-yard*—England's Warning-Piece: a Relation of a Vision seen in Walton Church in Norfolk, 1730, *woodcuts*—Coachman's and Footman's Catechism, compiled for the Edification of the Young Fraternity Nimble and Quick, containing the

Humours of the Age, *woodcuts, Aldermary Church-yard*—Five Strange Wonders of the World, or a Merry Book of All Fives, *woodcuts, Rosemary Lane*—Welsh Wedding, *woodcuts, Bow Church-yard*—Wandering Jew's Chronicle, or a History of remarkable Passages from William the Conqueror to George III, *in verse, woodcuts*—History of Sawney Beane and his Family, Robbers and Murderers, *woodcuts, Aldermary Church-yard*—Pleasant and Delightful History of Thomas Hickathrift, *both parts, woodcuts, Sheffield, by Francis Lister, n. d.*

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5669 Tracts. Notes on the Reform Bill, by a Barrister, 1831—The New Constitution: Remarks by Philip Pusey, *with pencil notes on the margins*, 1831; and others, Political, *in one vol.*

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5791 Waagen (G. F.) Works of Art and Artists in England, 3 vol. 1838

5792 Wahl (S. F. G.) Allgemeine Geschichte der morgenländischen Sprachen und Litteratur, 11 *plates of alphabets*
half calf gilt *Leipzig*, 1784

5793 Wakefield (G.) Correspondence with Rt. Hon. C. J. Fox 1813

5794 [Waldie (Jane)] Sketches of Italy in 1816-17, with account of Travels in France and Switzerland, 4 vol.
half morocco, top edges gilt *Murray*, 1820

5795 Walker (A.) Excursion through Flanders, Germany, France, and Italy, *woodcuts*, 1790—Scott (J.) Visit to Paris in 1814, *half calf gilt*, 1815; and others *6 vol.*

5796 Walker (G.) Descriptive Catalogue of original Pictures, *interleaved, blue morocco, g. e.* *Edinb.* 1807

5797 Walker (J.) Rhyming Dictionary 1775

5798 Walker (J.) Rhyming Dictionary, 2 vol. in 1 1824

5799 Walker (J. C.) on the Revival of the Drama in Italy, *cuts*
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5800 Waller (Ed.) Poems, &c. *first edition, half morocco* 1645

5801 Walsh (R.) Essay on Ancient Coins, Medals, and Gems, *plates*
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5802 Walton (Isaac) Life of Bp. R. Sanderson, with some short Tracts written by the said Bishop, *portrait*
fine copy in the original binding 1678

5803 Waltter (Thüring, *Glaszmaller in Bern*) Wapenbüchli der Statt Bern (1223-1613)
black letter, *with the coats of arms coloured, very rare, Bern*, 1613

5804 Ward (S.) System of Natural History, *numerous plates*, 12 vol.
1775-6

5805 Warneford (S. W.) Memoir of, by V. Thomas, *portrait*
privately printed *Oxford*, 1855

5806 Warner (F.) System of Divinity and Morality: a series of Discourses on Natural and Revealed Religion, 4 vol. 1767

5807 Warton (T.) Poetical Works, with Life by Bp. R. Mant, 2 vol. in 1 *Oxon.* 1802

5808 Warton (T.) Companion to the Guide and Guide to the Companion, being a complete supplement to all the Accounts of Oxford hitherto published, *woodcuts*
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5809 Warton (T.) Triumph of Isis, 1750—True copy of an original MS. describing the Carfax Conduit, *n. d.*—Letter on the Watch-Plot, 1755—Vertumnus an Epistle to Jacob Bobart, *Oxford*, 1713—Answer to the Oxford University Address, 1710—Kynaston (J.) Collection of the Papers relative to his Prosecution by Rev. M. Maddock for Adultery, *rare*, 1764—Bilstone (J.) Oxford Sermons before the Mayor and Corporation, *Oxford*, 1759—Lushington (T.) Sermon before Oxford University in 1624, on the Text upon the Pope now found in the Cock-Pit, 1711—Defence of Exeter College against Dr. Huddesford, 1754—Account of the Circumcision of Sir E. T. Bart. at the Bear-Inn in Oxford, 1751—New Interest Display'd, 1753—Proper Explanation of the Oxford Almanack (by Buckler), 1755—Blacow (R.) Letter to Dr. W. King, 1755—Considerations on Residence for Degrees, *Oxford*, 1772—Letter to Lord North on Subscription, *ib.* 1773—Informations relating to the treasonable Verses found at Oxford 17 July, 1754, *ib.* 1755, &c. &c. *in one vol.*

5810 Warton (T.) Life of Sir Thomas Pope, Founder of Trinity College, Oxford, *uncut*, HORACE WALPOLE'S COPY, *with his autograph notes* 1780

5811 Wase (Chr.) Considerations concerning Free-Schools as settled in England, *presentation copy, with inscription in the autograph of the author* *Oxford*, 1678

QUARTO.

5812 Sevill (W.) Sermon design'd for the Funeral of Ed. Wiseman of East-Lockinge in the County of Berks *Oxford*, 1694

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5816 Sheridan (R. B.) Verses to the Memory of Garrick, spoken as a Monody at Drury Lane Theatre, *frontispiece after De Loutherbourg, red morocco, g. e.* 1779

5817 Sherley Brothers, an Historical Memoir of the Lives of Sir Thomas Sherley, Sir Anthony Sherley and Sir Robert Sherley
half morocco, privately printed for the Roxburghe Club 1848

5818 Sidney (Sir Philip) Peplus illustrissimi viri D. Philippi Sidnæi supremis honoribus dicatus *Oxon.* 1587

5819 Siena. Arme della Famiglie nobili, *plates of arms* *Siena*, 1706

5820 Signot (J.) Description de tous les passaiges, lieux et destroictz par lesquelz on peut passer et entrer des Gaules es Ytalies, &c. *curious woodcut map of Italy, from the Library of Charles IX King of France* *Paris*, 1518

5821 Sigoli (Simone) Viaggio al Monte Sinai. Testo di Lingua or per la prima Volta pubblicato con due Lezzioni di L. Fiacchi e F. Poggi, *portrait of Fiacchi*
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5822 Skelton (Joseph) Oxonia Antiqua Restaurata, Nos. 1 to 13, *plates, and a quantity of plates and single leaves of letter-press of the Antiquities of Oxfordshire* 1816-23

5823 Smiglecii (M.) Logica selectis disputationibus et quæstionibus illustrata *Oxon.* 1634

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5825 Smith (Jane) Picturesque Scenery round London, 2 *Nos. containing* 12 *etchings* 1822

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5827 Smith (J. T.) Antiquities of Westminster, the Old Palace, St. Stephen's Chapel, &c. *plates, some coloured, portrait inserted, with a duplicate of the stone plate before it was broken* 1807

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5829 Sobrino (F.) Dicionario de las Lenguas Española y Francesa, 2 vol. *Brusselas*, 1721

5830 Soderini (G. V.) Trattato della Coltivazione delle Viti e la Coltivazione Toscana delle Viti e d'alcuni Arbori del S. Bernardo Davanzati Bostichi. Aggiuntavi la Difesa del Popone da L. Giachini
calf extra, g. e. Testo di Lingua *Firenze, F. Giunti*, 1600

5831 Soderini (G. V.) Trattato della Coltivazione delle Viti e del Frutto
LARGE PAPER, *half morocco, uncut, Testo di Lingua, Firenze*, 1734

5832 Soderini (G. V.) Trattati di Agricoltura, della Cultura degli Orti e Giardini e degli Arbori, 3 vol.
FIRST EDITIONS, LARGE PAPER, *half morocco, uncut, top edges gilt, Testi di Lingua* *Firenze*, 1811-14-17

5833 Sofocle, Elettra volgarizzata ed esposta (da M. A. Giacomelli) col Testo Greco, *autograph of D'Ansse de Villoison*
Roma, 1754

5834 Soldani (F.) Lettera nona verificante la Descendenza de' Duchi Estensi e della Real Casa di Brunsvic dalli antichi Duchi di Toscana, *Arezzo*, 1753—Bracci (D. A.) sopra un Clipeo votivo spettante alla Famiglia Ardaburia, *plate, Lucca*, 1771—Manni (D. M.) sopra i Cadaveri ignoti trovati nel R. Giardino di Boboli, *Firenze*, 1774—Maffei (Marchese S.) Tre Lettere, *Verona*, 1748 *in one vol.*

5835 Solis (A. de) Istoria della Conquista del Messico, *portrait and vignettes* *Firenze*, 1699

5836 Solis (Virgilii) Libellus scutorum seu signorum publicorum Regnorum ac statuum sacri Romanii Imperii, *plates of arms*
VERY RARE, *fine copy, old impressed binding, with the arms of the Emperor Maximilian II on one side, and the Cross Keys with the date* 1572 *on the other, a pretty volume, sine ullâ notâ*

5837 Somavera (A. da) Tesoro della Lingua Greca-volgare ed Italiana e della Lingua Italiana e Greca-volgare, 2 vol. in 1 *Parigi*, 1709

5838 Sorte (C.) Osservationi nella Pittura *Venetia*, 1580

*** "Rarissimo Opuscoletto."—*Cicognara.*

5839 Sorte (C.) Osservationi nella Pittura, *autograph of the celebrated* "Francesco Trivellini Pittor Bassanese" *ivi*, 1580

5840 Spa (The). Carte des Environs de Spa, *and fifteen other plates of views* *obl.* 1762

5841 Spain and Portugal. Les Royaumes d'Espagne et de Portugal, représentés en tailles-douces tres-exactes, 166 *maps and views of Cities, Castles, &c.* *obl. Leide, P. vander Aa, s. d.*

5842 Sparrow (A.) Collection of Articles, Injunctions, &c. of the Church of England, *frontispiece* 1684

5843 Sperandio (Pellegrino) Mare Grande, Poema eroicomico, *portrait and woodcuts, half morocco* *Roma*, 1780

*** Prefixed is the "Elogio dell' Abbate Sperandio e suo Mar Grande," written by G. G. De-Rossi, and printed at Vercelli in 1783 in 8vo.

5844 Speroni (Sperone) Opere, 3 vol. *portrait* *Venezia*, 1740

5845 Speroni (Speron) Dialogi
the Colbert and Hoym copy in French calf, g. e. with the arms of Count Hoym stamped in gold on sides *Venetia*, 1596

5846 Speroni. Another copy, *vellum* *ivi*, 1596

5847 Speroni (Speron) Orationi, *Testo di Lingua* *ivi*, 1596

5848 Speroni (Speron) Orationi
LARGE PAPER, *red morocco, g. e. Testo di Lingua* *ivi*, 1596

5849 Speroni (Sperone) Canace con altre sue Compositioni et una Apologia et alcune Lettioni in Difesa della Tragedia *ivi*, 1597

5850 Speroni (Sperone) Discorsi della Precedenza de' Principi et della Militia, 2 Parts in 1, *uncut* *ivi*, 1598-99

5851 Statio, Thebaide ridotta da E. di Valvasone in ottava Rima *ivi*, 1570

5852 Stazio, La Tebaide tradotta in Verso sciolto da S. Porpora (*i. e.* C. Card. Bentivoglio) col Testo Latino, 2 vol. *Milano*, 1731-32

5853 Statuarum Antiquarum Urbis Romæ, quæ in publicis privatisque locis visuntur, Icones, *fine impressions of the plates, from the Meerman Collection* *Romæ*, 1584

5854 Statutes of the Order of the Garter, *the Marquis Wellesley's copy, with the arms emblazoned, blue morocco, g. e.* 1766

5855 Statuti dell' Ordine de' Cavalieri di S. Stefano, *portrait of Cosmo II, old red morocco, g. e.* *Firenze*, 1620

5856 Statuti dell' Opera di S. Jacopo di Pistoja volgarizzati l'Anno 1313 da Mazzeo di Ser Giovanni Bellebuoni con due Inventarj del 1340 e del 1401 pubblicati da S. Ciampi
presentation copy, with editor's autograph inscription, half calf, uncut *Pisa*, 1814

5857 Stefano (Pietro de) Descrittione de i Luoghi Sacri della Citta di Napoli con li Fondatori di essi, *Napoli*, 1560—Loffredo Marchese di Trevico (F.) Antichità di Pozzuolo et Luoghi convicini, *ivi*, 1570—Sanfelicii (A.) Campania, *ivi*, 1562
fine copies, vellum *in one vol.*

5858 Stephanonii (P.) Gemmæ antiquitus sculptæ, *engraved title, dedication (to Henry son of the Earl of Arundel) and 48 engravings of gems, Patavii, s. a.*—Michael Angelus Bonarotus Pinxit Adam Sculptor Mantuanus incidit, *engraved title, portrait and 72 Representations of the Prophets, Sibyls, &c. Romæ, s. a.;* with other old engravings and drawings in the volume

5859 Stesichori Lyrici Fragmenta, Gr. et Lat. a Suchfort, *Gottingæ*, 1771—Fragmenta Alcmanis Lyrici recens. F. T. Welckerus, 1815, *with autograph letter of Mr. G. Burges inserted*
in one vol.

5860 Stobæi (Jo.) Florilegium, Gr. et Lat. Notis Grotii *Paris.* 1623

5861 Storia di S. Maria Maddalena, & Lazzero, & Marta, *woodcut*
Firenze, s. a.

5862 Storia di Santa Verdiana (in ottava Rima), 2 *woodcuts*
half morocco *ivi*, 1618

5863 Stow (J.) Survey of London, continued by Ant. Munday
black letter, the title-page in facsimile, calf 1618

5864 Stradella (A.) Predica nella Chiesa Cathedrale di Milano raccolta per G. B. de Romani mentre si predicaua *Milano*, 1560

5865 Strasburg. Dasypodii (C.) Warhafftige Auszlegung und Beschreybung des Astronomischen Uhrwercks zu Straszburg, *woodcut of this famous Clock on the title-page, Strasb.* 1580—Large Engraving of the Clock of Strasburg, with verses in German; also a printed broadside, with description of the Clock in Latin, French and German. Ordenliche Beschreibung der dreyen Statt Zurich, Bern und Straszburg, *folded woodcuts of the three Cities, with verses, Straszb.* 1588; and others *in one vol.*

5866 Strasburg. Beschreibung des Munsters zu Straszburg, *frontispiece, plates of the Cathedral and Clock* *Strasb.* 1737

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5869 Strozæ (Kyriaci) libri duo de Republica, illis octo additi quos scriptos reliquit Aristoteles, Græcè
uncut *Florent. Juntæ*, 1562

5870 Strozzi (G. B.) Essequie del Serenissimo Don Francesco Medici Gran Duca di Toscana II *Fiorenza*, 1587

5871 Strozzi (G. B.) Madrigali *Firenze*, 1593

5872 Strozzi (G. B.) della Famiglia de Medici, *rare* *ivi*, 1610

5873 Stuart. The Decline of the last Stuarts. Extracts from the Despatches of British Envoys to the Secretary of State
half morocco *Roxburghe Club*, 1843

5874 Stukeley (W.) Palæographia Britannica, No. 2, *plates, Stamford,* 1746—Parkin (C.) Answer to Stukeley's Origines Roystonianæ, *plates,* 1744—Webb (P. C.) Account of Danegeld, 1756—Appendix to the Histories of Reculver and Herne, and Observations on Mayfield Palace in Sussex, *plates,* 1787; and others 8

5875 [Sulivan (R. J.)] Observations made during a Tour through parts of England, Scotland and Wales, *with numerous manuscript notes and remarks by Mr. Horatio Walpole* 1780

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FIRST EDITION, *with the cancels, calf* *Napoli,* 1601-01-40-43

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5882 Sylvestrani Brenzone (C.) Vita et Fatti del valorossis. Capitan Astorre Baglione
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5883 Symeon (G.) Illustres Observations Antiques en son dernier Voyage d'Italie, *numerous woodcuts, half calf* *Lyon,* 1558

5884 Symeoni (G.) Illustratione de gli Epitaffi et Medaglie antiche, *woodcuts by* LE PETIT BERNARD, *vellum* *Lione,* 1558

5885 Tabulatio (H.) nelle Nozze del Conte H. Maino e della Contessa Susanna Maina de' Bastoni Canzone
very scarce *Pavia,* 1594

5886 Tacito Opere Latine con la Traduzione in Volgar Fiorentino del Sig. B. Davanzati
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5887 Tacito (C.) Gli Annali tradotti da G. Dati
Testo di Lingua *Venetia, B. Giunti,* 1589

5888 Tacito (C.) L'Imperio di Tiberio Cesare tradotto da B. Davanzati *red morocco, tooled borders, g. e. Testo di Lingua* *Fiorenza, F. Giunti,* 1600

5889 Tacito, L'Imperio di Tiberio Cesare espresso in Lingua Fiorentina propria da B. Davanzati Bostichi, *Testo di Lingua, Fiorenza, Giunti,* 1600—Poggio Fiorentino, Istoria tradotta in Volgare da Jacopo suo Figliuolo, *ivi,* 1598
vellum *in one vol.*

5890 Tagliente (G. A.) Vera Arte dello scrivere diverse Sorte di Lettere, *Specimens of Penmanship, rare* (*Vinegia*), 1532

5891 Taglini (C.) Lettere scientifiche, *portrait, Firenze,* 1747—Lettera filosofica all' Ill. Marchese Ab. G. Riccardi, *ivi,* 1729
half bound, uncut, Testi di Lingua 2 *vol.*

5892 Talbot. Popish Champion: or History of the Life and Military Actions of Richard Earl of Tyrconnel, *half russia* 1689

5893 Taminelli (G. B.) Arme di Venetia, *coloured coats of arms, autograph of* "Jo. Philipott R." *from Horace Walpole's Library half morocco*
Venetia, G. B. Taminelli Intagliador in Cale di Fuseri, 1578

5894 Tansillo (Luigi) Lagrime di San Pietro con un Discorso da T. Costo, *plate of St. Peter praying* *Vinegia,* 1606

5895 Targhe de' Pontefici, Re, Prencipi et altre Forme usate, 57 *shields of arms, half morocco*

5896 TAROCCHI. A Set of 50 early Tarot-Cards (*but wanting No. XXVI, Musicha, and No. XXXXX, Prima Causa*), *similar in design to the series of Copies or Reverses mentioned by Bartsch* (*vol. XIII, pp.* 131-138), *with the divisions marked E. D. C. B. A. as described, but certainly not the same, as there are some slight variations, too numerous to be described in a sale catalogue, and more especially as Nos.* 24, 39, *and* 40 *of the present set contain the monogram of the engraver John Ladenspelder of Essen, fine impressions* *circa* 1545

*** Extremely rare. A series of engravings by Ladenspelder totally unknown to Bartsch.

5897 Tassin, Cartes Generales des Royaumes et Provinces de la haute et basse Allemagne, 52 *maps* *oblong. Paris,* 1633

5898 [Tasso (Ercole)] La Virginia (Virginia Hercolani Contessa di Bianchi) overo dalla Dea de' nostri Tempi (Sonetti et Dimostrationi cabalistiche), *curious emblematic woodcuts*
s. l. et a. (*Bergamo,* 1594)

*** A privately printed and excessively rare work by Ercolo Tasso, a relation and schoolfellow of the immortal Torquato at Bologna.

5899 Tasso (T.) Opere non più stampate raccolte e publicate da M. A Foppa, 2 vol.
THE DEDICATION COPY *to Card. Francesco Barberino, in vellum, g. e. the sides and back ornamented with the Cardinal's Arms and device* (*the Bee*) *stamped in gold* *Roma,* 1666

5900 Tasso (T.) Gierusalemme Liberata (in ottava Rima)
FIRST COMPLETE EDITION (*edited by Febo Bonna, with dedication dated* 24 *di Giugno,* 1581), *published with the author's approbation, and with the privileges of the Pope, the Doge of Venice, the Duke of Ferrara, and the Governor of Milano, fine copy in vellum* *Ferrara, per V. Baldini,* 1581

5901 Tasso. Another copy *ivi, Baldini.* 1581

5902 Tasso (T.) Gierusalemme Liberata, con gli Argomenti del S. Horatio Ariosti
blue morocco extra, g. e. *Ferrara, Heredi di F. de' Rossi,* 1581

*** This is F. Bonna's second edition, and contains the Arguments to each Canto. A former possessor has fallen into a mistake by supposing the impression of Baldini to be the same as that of De Rossi, with merely different names as publishers. They

are totally distinct publications, and both very scarce. Heber's copy sold for £3. 1s. The Dedication by F. Bonna is dated "20 di Luglio, 1581," and there is an additional privilege from the King of France.

5903 Tasso. Another copy, *vellum* *ivi, Rossi*, 1581

*** The sale of the first edition was so rapid that a second had to issued within one month of publication.

5904 TASSO (T.) GERUSALEMME LIBERATA
beautiful copy in red morocco extra, g. e. by Niedrée *In Casalmaggiore*, 1581

5905 Tasso (T.) Gerusalemme Liberata *Casalmaggiore*, 1581

5906 Tasso (T.) Gerusalemme Liberata, con gli Argomenti dal Sig. O. Ariosti *ivi*, 1581

5907 Tasso (T.) Gierusalemme Liberata, Poema heroico, con gli Argomenti à ciascun Canto del Sig. Horatio Ariosti et Allegorie del Poema, *Mantova*, 1584—Cinque Canti di Camillo Camilli aggiunti al Goffredo, *Venegia*, 1588
fine copies in red morocco, W. Cole's copy, with his autograph signature and notes *in one vol.*

*** In the opinion of Serassi the best edition of the Gerusalemme Liberata.

5908 Tasso, Gierusalemme Liberata, con le Annotationi di S. Gentili e di G. Guastavini, *plates by B. Castello* *Genova*, 1590

5909 Tasso. Another copy, *plates engraved after B. Castello by Agostino Caracci and Giacomo Franco, vellum* *ivi*, 1590

5910 Tasso (T.) Gerusalemme Conquistata *Roma*, 1593

5911 Tasso (T.) il Goffredo *Venetia*, 1581

5912 Tasso (T.) Aminta, *woodcuts, calf extra* *Venetia, Aldo*, 1590

5913 Tasso (T.) Aminta, con le Annotationi d' E. Menagio, *autograph signature and notes of Chardon de la Rochette* *Parigi*, 1655

*** This copy has not the two leaves of errata at end.

5914 Tasso (T.) Aminta. Another copy (with the two leaves of Errata at end), *MS. notes by Bp. P. D. Huet*
in old calf, with Bp. Huet's arms in gold on sides, and his bookplate inside the cover *ivi*, 1655

5915 Tasso (T.) Aminta *ivi*, 1656

*** This is Cramoisy's edition of 1654, with merely a new title-page. Brunet is in error in announcing this edition as "quelquefois mal indiquée sous la date de 1654," as it was really published in that year by Cramoisy, who then resided in the *Strada di San Giacomo*, but afterwards removed to the *Strada del Carmine*, the address on the 1656 titlepage.

5916 Tasso (T.) Il Forno, overo della Nobilta, Dialogo
half morocco *Vicenza*, 1581

5917 Tasso (T.) Lettere non più stampate
LARGE PAPER, *half morocco*, *Bologna*, 1616

5918 Tasso (T.) Lettere, *half morocco* *ivi*, 1616

5919 Tasso, Life, with Account of his Writings, by J. Black, 2 vol. *portrait, half calf* *Edinb.* 1810

5920 Tassoni (A.) Pensieri diversi, *half morocco* *Venetia*, 1627

5921 TASSONI (A.) LA SECCHIA RAPITA colle Dichiarazioni di G. Salviani, le Annotazioni di G. A. Barotti e la Vita del Poeta da L. A. Muratori
LARGE PAPER, *portrait and plates taken off in blue, fine copy, in red morocco extra, g. e.* *Modena*, 1744

5922 Tatham (Edw.) Oxonia explicata et ornata: Proposals for Disengaging and Beautifying the University and City of Oxford, 1773—The same, *a new edition, Oxford*, 1820 2 *vol.*

*** The new edition, as it is styled, is a fresh compilation, for after forty years' search no copy of the original could be found to reprint it from.

5923 Tatham (E.) Oxonia Purgata; consisting of a Series of Addresses on the subject of the New Discipline in the University of Oxford 1812

5924 Tayler (C. B.) Christian Beacon, 12 Nos. complete *Chester*, 1839

5925 Taylor (Jer.) Great Exemplar of Sanctity in the Life of Christ 1649

5926 Tedaldi (G. B.) della Cultura delle Viti *Firenze*, 1786

5927 Tedeschi e Paterno (T.) Breve Raguaglio degl' Incendi di Mongibello (1669), *plates* *Napoli*, 1669

5928 Temanza (T.) Vita di A. Palladio e Vita di V. Scamozzi, 2 vol. in 1, *portraits, half calf gilt* *Venezia*, 1762-70

5929 Temanza (T.) Antica Pianta di Venezia delineata nel XII Secolo pubblicata ed illustrata, *plan, uncut* *ivi*, 1781

5930 Tempesta (Ab.) Antiperistasi Pisane sul Risorgimento e Cultura delle Belle Arti, *plates by C. Inghirami, Pisa*, 1812—Tambroni (Clotilde) Elegia Greca in Onore di G. B. Bodoni, con la Versione Italiana del Padre G. M. Pagnini, *Parma*, 1795—Collins (W.) Li Passioni, Versione dell' Avvocato G. B. Martelli, *printed on tinted paper, Piacenza*, 1811; and other Tracts in the volume

5931 Tempesti (C.) Storia della Vita e Geste di Sisto V, 2 vol. in 1, *portrait, half calf* *Roma*, 1754

5932 Tenhove, Memoirs of the House of Medici, with Notes by Sir R. Clayton, 2 vol. *portraits* *Bath*, 1797

5933 Terentii Comœdiæ, Notis F. Hare, *russia, m. e.* 1724

5934 Terminio (A.) Apologia di tre Seggi, illustri di Napoli *Venetia*, 1581

5935 Tesaurus Pauperum. Libro chiamato Tesoro de Poveri, compilato et facto per Maestro Piero Spano *Venecia*, 1500

*** This Piero Spano (Petrus Hispanus) was the celebrated Pope John XXI, who wrote the work as a medical receipt book for the use of the poor. The early Italian versions are of considerable rarity.

5936 Testamentum Novum, Græce, juxta exemplar Millianum, *printed with Baskerville's types, russia, m. e.* *Oxon.* 1763

5937 Testament (New) The Rhemish Version, *illustrated with six fine engravings by Piquet and Van Lochom*
FIRST EDITION, *red morocco, g. e.* *Rhemes*, 1582

5938 TESTAMENTO. Epistole Evangelii vulgar historiade, *numerous woodcuts, calf extra, g. e.* EXTREMELY RARE *Vinegia*, 1500

5939 Theatrum Urbium sive Urbium præcipuarum totius orbis brevis descriptio, authore Adriano Romano, *woodcuts, some leaves wormed and mended, sold therefore as it is* *Francof.* 1595

5940 Theophili diversarum artium Schedula, Lat. et Gall. Operâ C. de l'Escalopier, *calf extra, g. e. by Wheeler* *Lut. Par.* 1843

5941 Thomas (W.) Historie of Italy, *last leaf slightly imperfect* black letter 1549

5942 Thomas (W.) Principal Rules of the Italian Grammar, with a Dictionarie for the better Understandynge of Boccace, Pethrarcha, and Dante
black letter, *fine copy in vellum* *H. Wykes*, 1567

5943 Thuani (J. A.) Historiarum Index *Col. Allob.* 1634

5944 Tibullo Elegie dodici in Versi Italiani da P. Serri, *Pisa*, 1826—Rocca, (L.) Saggio di Poesie giocose (l'Anglomania, &c.), *privately printed, presentation copy to the Countess Michelozzi, with author's autograph inscription*, *Torino*, 1839—Monti (V.) Visione a Napoleone I, *scarce*, *Milano*, 1805—Muzzi (L.) Giulietta e Romeo, Carme, *Firenze*, 1842—Rosa (G. de) Orazione funebre per la Morte del S. P. Leone XII, *Napoli*, 1829—Giannini (M.) Grammatica intuitiva, *Frenze*, 1850; and other Tracts in the volume

5945 Tinti (G.) Amorevole Avviso sopra gli smisurati Ciuffi delle Donne et altre superflue Vanità, *woodcut*
an extremely rare poem, unknown to Quadrio, Crescimbeni, Tiraboschi, Haym, and other Bibliographers *Firenze*, 1602

5946 TIRABOSCHI (G.) STORIA DELLA LETTERATURA ITALIANA, CON INDICE GENERALE, 16 vol. in 9
BEST EDITION, *printed on blue paper, half vellum*
Modena, 1787-94

5947 Tiraboschi. Notizie biografiche e letterarie in Continuazione della Biblioteca Modonese del Cavalier Abate G. Tiraboschi 5 vol. *half calf gilt* *Reggio*, 1833-37

5948 Toledo (Piero Giacomo da) Ragionamento del Terremoto, del nuovo Monte, del Aprimento di Terra in Pozuolo nel Anno 1538, &c. *woodcut view*, *Napoli*, 1539—Idem de Puteolani Aeris Natura, *ib.* 1544, *vellum* *in one vol.*

5949 Tolomei (Claudio) Versi et Regole de la nuova Poesia Toscana, *woodcut portrait*
fine copy in vellum *Roma, per Antonio Blado d'Asola*, 1539

*** This volume contains, besides the Verses of Tolomei, Poems by A. Renieri, P. Gualterio, G. Zuccarelli, G. Vieri, A. Cittolini, T. Spica, A. Caro, T. Bentio, P. Del Rosso, D. Athanagi, and other Poets of the time.

5950 Tolomei (C.) Il Cesano, Dialogo, *half morocco* *Vinegia*, 1555

5951 Tolomei (C.) Lettere, *vellum* *ivi*, 1557

5952 Tomasini (J. P.) Elogia Virorum Literis et Sapientia Illustrium (a different work from the following), *many portraits, including one of John Barclay, a Scotchman* *Patavii*, 1644

5953 Tomasini (J. P.) Illustrium Virorum Elogia, *numerous portraits, Patavii*, 1637—Ejusdem T. Livius Patavinus, *ib.* 1630—Ejusdem Petrarcha Redivivus, *frontispiece, plates, and cuts, ib.* 1635—Drusii Tetragrammaton sive de nomine Dei proprio, *Amst.* 1634 *in one vol.*

5954 Tomitano (G. B.) Bianca Capello e Pietro Buonaventuri Novella, *portrait of Bianca*
LARGE PAPER, *only six copies printed* *Vinegia*, 1815

5955 Torelli (C.) La Splendore della Nobilta Napoletana ascritta ne' cinque Seggi, *with the large folding plate of arms mounted on cloth, calf, rare, see MS. note* *Napoli*, 1678

5956 Tornielli (G.) Quaresimale postumo *Bassano*, 1820

5957 Torri (G.) Racconto dell' Assedio di Vienna, &c. *Bologna*, 1683

5958 Torriano (G.) New and easy Directions for the Thuscan Tongue *Cambridge, R. Daniel, n. d.*

5959 Torriano (G.) Italian Tutor, with Dialogues in Italian and English, *ruled, red morocco, g. e.* 1640

5960 Torricelli (E.) Lezioni Accademiche, *portrait vellum, Testo di Lingua* *Firenze*, 1715

5961 Tour in France and Italy, made by an English Gentleman, 1675
PRIVATELY PRINTED, *very scarce; from the Libraries of Mr. Bindley and Mr. Heber* 1676

*** "I do not know the Author of this book, nor did I ever see another copy of it."—*MS. note by Mr. Bindley.*

5962 Tovey (D'blossiers) Anglia Judaica, or History and Antiquities of the Jews in England *Oxford*, 1738

5963 Tracts. Dissertation on Barley Wine, *Oxford*, 1750—Pursuits of Literature, 1794—Sermons, Verses by C. Abbott, R. Mant, &c. *in one vol.*

5964 Tracts. Address to the Freemen and other Inhabitants of the City of Oxford, *Lucern, printed for Abraham Lightholder*, 1764—Letter to the Rev. Mr. Douglas, occasioned by his vindication of Milton, by W. Lauder, 1751—Account of the Expedition against the Ohio Indians in 1764, under H. Bouquet, *map and plates*, 1766; and other Tracts *in one vol.*

5965 Tradescantianum Musæum; or a Collection of Rarities preserved at South-Lambeth neer London by John Tradescant, *two portraits by Hollar*, 1656, *entirely inlaid*—Letter from Dr. Ducarel upon the early cultivation of Botany, and some particulars about John Tradescant, *plates, with MS. notes by Dr. Ducarel*, 1773—Copy of Mrs. Tradescant's Submission to Elias Ashmole, 1676, *half morocco* *in one vol.*

5966 Tradimento di Gano contra Rinaldo Palladino (in ottava Rima), *woodcut* *Venezia, per D. Loviza, s. a.*

5967 Trigueros (C. M.) La Riada *Sevilla*, 1784

5968 Trissino (G. G.) La Sophonisba, *Roma*, 1524—Canzone al S. Clemente, VII, *senza nota* (*ivi*, 1524)—I Ritratti, *ivi*, 1524 Epistola de la Vita che dee tenere una Donna vedova, *ivi*, 1524—Oratione al S. Principe di Venetia, *ivi*, 1524
all in Trissino type, fine copies in vellum *in one vol.*

5969 Trissinω (Giωvan Georgiω) La Grammatichetta
in Trissino type, half red morocco, uncut
Vicenza, per Tωlωmeω Janiculω, 1529

5970 Trissinω (G. G.) La Sωphωnisba
in Trissino type, old red morocco, g. e. *Vicenza*, 1529

5971 Trissino (G. G.) La quinta e la sesta Divisione della Poetica
Venetia, 1563

5972 Tristan l'Hermite, La Toscane Françoise, contenant les Eloges Historiques et Genealogiques des Princes, Seigneurs, &c. de la Toscane, *plates of arms, portrait inserted* *Paris*, 1661

5973 Troiano (Massimo, *Musico dell' Illust. Duca di Baviera*) Discorsi delli Triomfi, Giostre, Apparati, e delle Cose piu notabile fatte nelle sontuose Nozze dell' Illust. Duca Guglielmo e Renata di Lorena (22 Feb. 1568), con uno Dialogo della Antichita del felice Ceppo de Baviera
half morocco *Monaco*, 1568

*** A very scarce and important work for the History of Music at the period, as the author gives curious facts relating to the compositions of Orlando di Lasso, Cipriano Rore, Clemens Non Papa, &c. The details of the ceremony are most minute, even to the contents of the dishes served at the wedding dinner.

5974 Trombelli (G. G.) Arte di conoscere l'Eta de' Codici Latini e Italiani, *facsimiles, uncut* *Bologna*, 1756

5975 Tronci (P.) Memorie istoriche della Citta di Pisa
half calf gilt *Livorno*, 1682

5976 Tryal of Mary Blandy for Poisoning her Father, 1752—Tryal of William Turton for the Murder of John Holloway at Oxford, 1755 *in one vol.*

FOLIO.

5977 Statuta Hospitalis Hierusalem, *portraits and plates, an original drawing inserted* (*Romæ*, 1584)

5978 Stephani (Car.) Dictionarium Historicum, Geographicum, Poeticum, recensuit N. Lloydius, LARGE PAPER *Oxon.* 1670

5979 Stothard (C. A.) Monumental Effigies of Great Britain from the Norman Conquest to the Reign of Henry VIII, with Descriptions by A. J. Kempe, *plates, some coloured*
half morocco 1817-32

5980 Strack (J. H.) Das Altgriechische Theatergebäude, *plates*
Potsdam, 1743

5981 Symbola Divina et Humana Pontificum, Imperatorum, Regum, et Principum cum Isagoge Jac. Typotii et Anselmi de Boodt, 3 vol. in 1, *plates by Saveler, 2 leaves wanting*
Pragæ, 1601-3

5982 T. (G.) Atlante letterario e cronologia per lo Studio della Letteratura Italiana (1200-1800) *Livorno*, 1828

5983 Tacito Opere con la Traduzione in Volgar Fiorentino del Sig. B. Davanzati posta rincontro al Testo Latino
half vellum, uncut, Testo di Lingua *Fiorenza*, 1637

5984 Tasso (T.) Opere, 6 vol. *portrait*
half red morocco, uncut, Testo di Lingua *Firenze*, 1724

5985 Tasso (T.) Gerusalemme liberata con le Annotationi di S. Gentili e di G. Guastavini et li Argomenti di O. Ariosti, *portrait and plates by B. Castello, with a duplicate set of engravings by Agostino Caracci and G. Franco, from the edition of Genova*, 1590, *added at end* *Genova*, 1617

5986 Tasso (T.) Manoscritti inediti ed altri pregevoli Documenti per servire alla Biografia del medesimo posseduti ed illustrati dal Conte M. Alberti e pubblicati con Incisioni e Facsimili per cura di R. Gentilucci, *portraits and plates*
half red morocco, uncut *Lucca*, 1837

5987 Tassoni (A.) Annotazioni sopra il Vocabolario degli Accademici della Crusca *Venezia*, 1698

5988 Taylor (T.) Six Sketches of the Ruins occasioned by the Fire at Christ Church, 6 *etchings*, *Oxford*, 1809—Crotch (W.) Six Etchings of Christ Church Fire, from Sketches by Mr. O'Neill, 9 *plates*, *ib.* 1809 (2)

5989 Teniers (D.) Theatrum Pictorium in quo exhibentur ipsius manu delineatæ Picturæ, quas Archidux in Pinacothecam suam Bruxellis collegit, 228 *plates, fine impressions*
Bruxellæ, 1660

5990 Terentii Comœdiæ Latine et Italice (versibus redditæ a N. Fortiguerri), *with engravings from the illuminations to the Vatican manuscript, vellum, Testo di Lingua* *Urbini*, 1736

5991 Terreni (Ant.) Disegne delle Fabbriche Regie de' Bagni di Montecatini nella Valdinievole, 15 *plates* *Firenze*, 1787

5992 Théatre François ou sont comprises les Chartes Generales et particulières de la France, enrichy d'excellents vers Heroiques, *portrait of Henry IV by De Leu, and maps*
Tours, 1594

5993 Theatre Genealogique des Empereurs, des Rois et des Souverains, et de la principale Noblesse de l'Europe, *genealogical tables, with coats of arms and views* *obl. Amst. s. d.*

5994 Titiani Opera: A Collection of Engravings from the Works of this Great Master, *principally* Original Impressions, mounted in 2 vol. *containing* 167 *plates, from the Library of Mr. Horatio Walpole*

5995 Toison d'Or. Blason des Armoiries de tous les Chevaliers de l'Ordre de la Toison d'Or, avec leurs Noms, Titres, &c. recueilly par J. B. Maurice, *numerous plates of arms*
calf gilt *La Haye*, 1665

5996 Toison d'Or [Les Noms, Surnoms, Qualitez, Armes et Blasons, des Chevaliers de l'Ordre de la Toison d'Or], 378 *woodcuts of the Arms of the Knights of the Order, on a large scale, emblazoned in colours*
Louis XIVth's copy, *in old red morocco, with his arms stamped on the sides, m. & g. e. from Sir M. M. Sykes's Library*

5997 Toppi (N.) Biblioteca Napoletana con le Addizioni copiose di L. Nicodemo, 2 vol. in 1 *Napoli*, 1678-83

5998 Torre Farfan (Fern. de la) Descripcion de las Fiestas del Rey San Fernando, *frontispiece, portrait, and plates, Sevilla*, 1671

5999 Torre Farfan, Fiestas de la S. Iglesia Metropolitana y Patriarcal de Sevilla, *portraits and plates* *ib.* 1671

6000 Tosi (Abate G.) Apologia in una Causa di Aucupio di Pettirossi a Civetta, *Firenze*, 1748—Risposta, *ivi*, 1749, *uncut* (2)

6001 Tracts and Single Leaves. London's Choice of Citizens to serve in Parliament, in a Letter from E. E. to J. W. at Newcastle, 1679—Congratulatory Poem on the Whigg's Entertainment, 1682—Character of a Good Man, 1681—Proclamation for apprehending James Duke of Monmouth, 1683, &c. *in one vol.*

6002 Tracts, including several Private Cases relating to the Counties of Cambridge and Oxford, the Duke of Marlborough, Sir John Vanbrugh, the Coventry Canal, the Election for Rye, the Corporation of Leicester, &c. &c.
from the Library of Rev. Rogers Ruding *in one vol.*

6003 Tresor de Numismatique et de Glyptique, ou Recueil General de Médailles, Monnaies, Pierres gravées, Bas-Reliefs, &c. *plates after the process of Achille Collas* *Paris*, 1834-5

*** The above copy of this splendid work consists of the following parts only, viz.—

Médailles de la Révolution Française, pp. 1-80, and lx plates
Numismatiques des Rois Grecs, pp. 1-40, and xx plates
Iconographie des Empereurs Romains, pp. 1-16, and viii plates, No. i wanting
Choix Historiques des Medailles des Papes, pp. 1-14, and xii plates
Médailles coulées et ciselées en Italie aux XVe et XVIe Siècles, pp. 1-34 and pp. 1-22, and lxiv plates
Bas-Reliefs du Parthenon et du Temple de Phigalie, pp. 1-20, and xvi plates
Médailles Françaises depuis le Règne de Charles VII à Louis XVI, pp. 1-26, and xxxvi plates
——— 2e partie. Œuvre de Dupré et Warin, pp. 1-26, and xxxvi plates and one marked xx *bis*
Scéaux des Rois et des Reines de France, pp. 1-28, and xxviii and one marked xxi *bis*
Scéaux des Grands Feudataires de la Couronne de France, pp. 1-26, and xxiv plates
Recueil General de Bas-Reliefs et d'Ornemens, pp. 1-20, and xxviii plates, wanting No. ix
Prospectus with two specimen plates.
In all 334 *plates*

6004 Trials, &c. Relation of the Accusation of Elizabeth Cellier, 1680—Tryal of Algernon Sydney for High Treason, 1684—Speech of Lord Russel, 1683—Tryal of John Hambden, 1685, &c. *in one vol.*

6031 Wellesley (Marquis) Primitiæ et Reliquiæ. Aliud Exemplar *presentation copy, with autograph inscription, to Rev H. Wellesley* 1840

*** This copy contains the same as the preceding, except the Translation of the Verses written at Walmer Castle; but it has in addition a single leaf of the Translation of the Verses on Pudor at page 19, and some Verses on Soda with a Translation, 2 *leaves, dated* 22 *Aug.* 1842.

6032 Wellesley (Marquis) Primitiæ et Reliquiæ. Alia Editio, *with additional Poems, cloth, g. e.* 1841

6033 Wellesley (Marquis) Primitiæ et Reliquiæ. Aliud Exemplar *presentation copy from the printer to Archdeacon Todd, and containing at the end six leaves of Verses, &c. unpaged, not in the preceding copy, cloth, g. e.* 1841

6034 Wells (Edw.) Historical Geography of the Old and New Testament, 2 vol. *maps, half morocco, top edges gilt* *Oxf.* 1819

6035 Wessel (W.) Hessisches Wapenbuch, *numerous woodcut portraits and coats of arms, morocco* *Cassel*, 1623

6036 Westhovii (Willichii) *Cimbri*, Epigrammatum libri III *Portuæ Danorum*, 1637-8

6037 Wheatley (C.) on the Book of Common Prayer, *frontispiece autograph of Sir W. Blackstone* *Oxford*, 1714

6038 Wheatley (C.) Rational Illustration of the Book of Common Prayer *ib.* 1819

6039 Wheler (R. B.) History and Antiquities of Stratford-upon-Avon (Shakespeariana, &c.), *plates scarce* *Stratford-upon-Avon* (1806)

6040 Whyte (S. and E. A.) Miscellanea nova *Dublin*, 1800

6041 Wilbraham (R.) Attempt at a Glossary of Words used in Cheshire, *not printed for sale* 1820

6042 Williams (W.) Tracts on the Socinians, Trinitarians, and Unitarians, 2 vol. 1826-8—Fleetwood (J.) Life of Christ, 1824—Church-Reform, 1830—Tracts on Irish Catholics, &c. 6 *vol.*

6043 Wilson (J.) Memorabilia Cantabrigiæ, *views of the colleges, with portraits of founders, half calf gilt* 1803

6044 Wilson (Ralph) Account of the Robberies committed by John Hawkins, George Sympson (executed for Robbing the Bristol Mails), and their companions, with an account of Hawkins's defacing several pictures in the Bodleian Library at Oxford, *half calf* (1722)

6045 Wilson (T.) Bishop of Sodor and Man, Sermons, *portrait*, 4 vol. *Bath*, 1789

6046 Winckelmann (J.) Histoire de l'Art chez les Anciens, 2 vol. *half green morocco, uncut, top edges gilt* *Amst.* 1766

6047 Winckelmann (J.) sur l'Architecture des Anciens, *plate* *Paris*, 1783

6048 Winckelmann (J.) Lettres Familières avec les Œuvres de M. le Chevalier Mengs, 3 vol. *half morocco, top edges gilt* *Yverdon*, 1784

6049 Winkelman (Abbé) Reflections concerning the Imitation of the Grecian Artists in Painting and Sculpture, *Glasgow*, 1766—Aretin: a Dialogue on Painting, from the Italian of Dolce, *ib.* 1770—Webb (D.) on the Beauties of Painting, 1777—Gilpin's Essay upon Prints, 1768 *4 vol.*

6050 Withals (J.) Dictionary, in English and Latin, devised for the capacitie of Children and young Beginners, recognized by Evans, Fleming, and Clerk, *partly* black letter, *calf gilt* 1634

6051 Withering (W.) Arrangement of British Plants, 4 vol. *plates half calf* 1830

6052 Withering (W.) Systematic Arrangement of British Plants, corrected by W. Macgillivray, *plates*, 1830; and others, *4 vol.*

6053 Woman in Miniature, a Satire by a Student of Oxford 1742

6054 Wood (Anthony a) Life (by Dr. R. Rawlinson), *portrait privately printed*, LARGE PAPER 1711

6055 Wood (Ant. a) Miscellanies on several Curious Subjects, containing the Proceedings against Ant. a Wood for Libel, Letters of Aubrey, &c. *portrait of Wood on the title-page* *E. Curll*, 1714

6056 Wood (Edw.) That which may be known of God by the Book of Nature, and the excellent Knowledge of Jesus Christ by the Book of Scripture, delivered at St. Mary's in Oxford, published by Ant, Wood, *very scarce* *Oxford*, 1656

6057 Woolston (T.) The Moderator between an Infidel and an Apostate, with both Supplements and Life, in one vol. *Hollis's copy, in his symbolical calf binding* 1725-33

6058 World (The) by Adam Fitz-Adam [Edward Moore, author of some Comedies and Poems], 6 vol. A MOST INTERESTING COPY, WITH THE NAMES OF THE AUTHORS OF THE DIFFERENT PIECES IN THE AUTOGRAPH OF MR. HORATIO WALPOLE, WHO WAS A CONTRIBUTOR OF NINE PAPERS 1755

6059 World Displayed; a Collection of Voyages and Travels, 20 vol. *maps and plates* 1767-8

6060 Wrangham (Archdeacon F.) Sertum Cantabrigiense *only a few copies printed* *Malton*, 1824

6061 Wrangham (Archdeacon F.) Catalogue of the English Portion of his Library, with bibliographical notes *only 70 copies printed for presents, uncut* *Malton*, 1826

6062 Wraxall (Sir N. W.) Historical Memoirs of his Times, from 1772 to 1784, 2 vol. *portrait, first edition, containing passages which were afterwards suppressed*, 1815—History of France under the Kings of the Race of Valois, 2 vol. 1807 *4 vol.*

6063 Wraxall (Sir N. W.) History of France from 1574 to 1610, 6 vol. 1814

6064 Wright (Ab.) Delitiæ Delitiarum sive Epigrammatum ex optimis Poetis in Bibliotheca Bodleiana Anthologia, *calf*, *Oxon.* 1637

6065 Xenophontis Expeditio Cyri Gr. et Lat. ex editione T. Hutchinsoni, 4 vol. *calf, g. e.* *Glasg. Foulis*, 1764

6066 Xenophontis Institutio Cyri, 4 vol. in 3 *Glasg. Foulis*, 1767

6067 Xenophonte della Vita di Cyro tradotto da Jacopo di Messer Poggio *Firenze, Giunti*, 1521

6068 Xenophon. Senophonte Efesio Amori di Abrocome e d' Anzia con Cicalate (sul Priapo, &c.) e Canzonetta *fine copy in old russia* *Londra*, 1757

6069 Xenophon. Gli Efesiaci di Senofonte Efesio volgarizzati da A. M. Salvini *Parigi*, 1800

6070 Zabborra (G. B.) Petrarca in Arqua, *portraits of Petrarch and Laura, & 6 folding views, uncut* *Padova, s. a.* (1797)

6071 Zabborra (G. B.) Petrarca in Arqua, *portrait and views* *Padova*, 1797

6072 Zaccaria (F. A.) Storia letteraria d' Italia (1748-55), 14 vol. *Venezia*, 1750-59

6073 Zambelli (A.) Considerazoni sull' Opera del Cav. V. Monti, *Milano*, 1820—Pacchioni (C.) Sopra un Passo di Aristotile, *Pisa*, 1817 ; and 3 others (5)

6074 Zani (Ab. Pietro) Enciclopedia metodica critico-ragionata delle belle Arti. Parte prima, 19 vol. *Parma*, 1819-24 —Parte seconda, 9 vol. *ivi*, 1817-22—Materiali per servire alla Storia dell' Origine e de' Progressi dell' Incisione in Rame e in Legno, *ivi*, 1802, *half calf, full gilt backs* 29 *vol.*

6075 Zani de' Ferranti (M. A.) Varie Lezioni nell' Inferno di Dante *Bologna*, 1855

6076 Zanotti (F. M.) Poesie Volgari e Latine, *uncut* *Firenze*, 1734

6077 Zanotti (F. M.) Poesie Volgari, *portrait* *half vellum, uncut* *Bologna*, 1757

6078 Zanotti (F. M.) Poesie Volgari, *portrait, Bologna*, 1757—Ejusdem Carmina. *Bononiæ*, 1757 *half morocco, uncut* *in one vol.*

6079 Zanotti (F. M.) Poesie Volgari e Latine *Milano*, 1759

6080 Zanotti (F. M.) dell' Arte Poetica *Bologna*, 1768

6081 Zanotti (G. P. Cavazzoni) Poesie, 3 vol. *portrait, uncut* *Bologna*, 1741-5

6082 Zappi (G. B. F.) e di Faustina Maratti sua Consorte, Rime con altre Poesie de' più celebri Arcadi, 2 vol. *half morocco, uncut, top edges gilt* *Firenze*, 1819

6083 Zeilleri (Mart.) Itinerarium Magnæ Britanniæ, Germanicè, *engraved title-page* *Straszb.* 1634

6084 Zeno (A.) Giornale de' Letterati d' Italia, 38 vol. in 40, *plates, Venezia*, 1710-33—Supplimento, vol. I & III, *ivi*, 1722-26 42 *vol.*

6085 Zeno (Apostolo) Lettere, 6 vol. *portrait* *Venezia*, 1785

6086 Zenone da Pistoia Pietosa Fonte Poema in Morte di F. Petrarca composto nel 1374, *Firenze*, 1743—Lamii (J.) Deliciæ Eruditorum (Catalogus Librorum MSS. Græcorum incertæ Bibliothecæ, Gr. et Lat. P. Elmio Interprete), *Florentiæ*, 1743 *in one vol.*

6087 Zerga. Modo novo da intendere la Lingua Zerga cioè parlar forbesco, con un Capitolo & quattro Sonetti in Lingua Zerga *half morocco* *Venetia*, 1584

*** This very scarce Slang-Vocabulary contains an Alphabetical List of Words used by Rogues and Vagabonds. Besides the four Sonnets at end, there is printed on back of Title another, addressed "A' Lettori," in which the following passage occurs:

Qui si dichiara il Zergo delli Barri
che parlando tra lor non sono intesi
Come se nati fosser nell' IRLANDA.

6088 Zerga. Another edition, *woodcuts, half morocco* *Firenze*, 1601

*** "Libro rarissimo citato dal Dott. Biscioni nelle note al Malmantile."—*MS. note.*

6089 Zerga. Another edition, *woodcuts green morocco extra, g. e. rare* *Firenze*, 1619

6090 Zorzi (A.) del Modo d' insegnare à Fanciulli le due Lingue Italiana e Latina, *plates, uncut* *Ferrara*, 1775

6091 Zotti (R.) Grammaire Italienne et Thèmes, 2 vol. in 1 1829

6092 Zotti (R.) Grammaire Italienne, 2 vol. in 1 1823

QUARTO.

6093 Turrettini (J. A.) Opera Omnia Theologica, Philosophica, et Philologica, 3 vol. *calf gilt* *Leovardiæ*, 1774-6

6094 Tutini (C.) dell' Origine e Fundation de Seggi di Napoli, *coats of arms, Napoli*, 1644—Sopplimento all' Apologia del Terminio e della Varieta della Fortuna, *ivi*, 1643 *vellum* *in one vol.*

6095 Tutini (C.) Historia della Famiglia Blanch col Supplimento del S. Carlo de Lellis, *wants genealogical tree* *Napoli*, 1670

6096 Tutio (Dario) Ordine et Modo tenuto nell' Incoronatione della S. Moresina Grimani Dogaressa di Venetia con le Feste e Giochi fatti, *a very rare pageant, half morocco, Venetia*, 1597

6097 Twyni (B.) Antiquitatis Academiæ Oxoniensis Apologia *presentation copy from the author, calf* *Oxon.* 1608

6098 Tyson (M.) Account of an Illuminated Manuscript in the Library of Corpus Christi College, Cambridge, *plate* *Camb.* 1770

6099 Tyson (M.) Account of an Illuminated Manuscript in the Library of Corpus Christi College, Cambridge, *plate, Camb.* 1770—Observations on an Ancient Manuscript, entitled Passio Christi in the Cornish Language, in the Bodleian Library, &c. by Scawen, 1777 (2)

6100 Ulloa (A.) Historia dell' Impresa di Tripoli, &c. *vellum* *senza nota* (*Venetia*, 1566)

6101 Ursini (Fulvii) Illustrium Imagines, ex antiquis marmoribus, numismatibus et gemmis expressæ, *portrait and plates by Theod. Galle, old red morocco* *Antv.* 1606

6102 Valegio (F.) Nuova Raccolta di tutte le più illustri et famose Citta di tutto il Mondo, *fine impressions* *Venetia, s. a.*

6103 Valegio (F.) Raccolta di le piu iliustri et famose Citta di tutto il Mondo, 309 *engravings of cities* (*including Bristol, Cambridge, Canterbury, Chester, Edinburgh, London, Norwich, Paris, Mexico, &c.*) *Venetia, s. a. circa*, 1580

6104 Valla (Laur.) de Libero Arbitrio; Apologia ejus adversus Calumniatores, item contra Bartelum de Insigniis et armis Epistola, *with the words "de Monachis," and passages scored under in red ink by Martin Luther* *Basil.* 1518

6105 Vallardi (G.) Notizie sopra un Dipinto di Raffaele rappresentante la Sacra Famiglia in Riposo posseduto dalla Nobile Famiglia Castelbarco, *plate, Milano*, 1842—Ritratto del Duca Cesare Valentino Borgia dipinto da Raffaele Sanzio scoperto nella Galeria Castelbarco a Milano, *portrait, ivi*, 1843, *with author's autograph inscriptions* (2)

6106 Vallisneri (A.) Istoria della Generazione dell' Uomo e degli Animali con un Trattato della Sterilita e de' suoi Rimedj, *plates, scarce* *Venezia*, 1721

6107 Vallisneri (A.) de' Corpi Marini che su' Monti si trovano (del Diluvio), *plates* *ivi*, 1721

6108 Valori (F.) Termini di mezzo Rilievo e d'intera Dottrina tra gl' Archi di Casa Valori in Firenze col Sommario della Vita d'alcuni, &c. *rare* (*see Moreni*) *Firenze*, 1604

6109 Valori (N.) Vita del Mag. Lorenzo de' Medici il Vecchio, *autograph of Baccio Valori, the author's nephew*
limp vellum *Fiorenza, Giunti*, 1568

*** Very rare, only a few copies have been printed; see the Preface by F. and J. Giunti.

6110 Valvasone (Erasmo) Angeleida (in ottava Rima)
half morocco *Venetia*, 1590

6111 Vannozzo (F.) Rime tratte da un Codice inedito del Secolo XIV
LARGE PAPER *Padova*, 1825

6112 Varchi (B.) Due Lezzioni sopra un Sonetto di Michelagnolo Buonarroti et sopra la Scultura con una Lettera d'esso Michelagnolo et piu altri Pittori et Scultori sopradetta, *fine copy, rare* (*see Moreni*), *Fiorenza, L. Torrentino*, 1549—Capellono (L.) Oratione al Principe di Spagna nella sua Venuta a Genoua, *ivi*, 1549 *in one vol.*

6113 Varchi (B.) Lezzioni con la Vita dell' Autore
half morocco, Testo di Lingua *Fiorenza, F. Giunti*, 1590

6114 Varchi (B.) Orazione funerale nell' Essequie di Michelagnolo Buonarroti *Firenze, Giunti*, 1564

6115 Varchi (B.) L'Hercolano, Dialogo nel qual si ragiona generalmente delle Lingue et in particolare della Toscana e della Fiorentina, *Testo di Lingua, Vinetia, Giunti*, 1570—Castelvetro (L.) Correttione d'alcune Cose del Dialogo delle Lingue di B. Varchi et una Giunta al primo Libro delle Prose di P. Bembo, *Basilæa*, 1572
fine copies in old olive morocco, with the arms of Thuanus on sides *in one vol.*

6116 Varchi (B.) L'Hercolano
LARGE PAPER, *red morocco extra, dentelle borders, g. e. Testo di Lingua* *Firenze, Giunti,* 1570

6117 Varchi (B.) L'Hercolano
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6118 Varchi (B.) L'Ercolano, *calf extra* *Firenze,* 1730

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6120 Varchi (B.) Componimenti Pastorali
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6121 Varros (A. de) Proverbios Morales concordados com sentenças Latinas por B. X. Paton, *half calf* *Lisboa,* 1617

6122 Vasari (G.) Vite de piu eccellenti Architetti, Pittori et Scultori Italiani da Cimabue insino a' Tempi nostri, 3 parts in 2 vol.
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6126 Vasari (G.) Vita del Gran Michelagnolo Buonarroti, *woodcut portrait, half calf, g. e.* *ivi,* 1568

6127 Vasari (G.) Vita di M. Jacopo Sansovino Scultore & Architetto, *woodcut portrait*
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Bologna, 1647

6129 Vasari (G.) Vite de' più eccellenti Pittori, Scultori e Architetti con Note da G. Bottari, 3 vol. *portraits*
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6129* Vasari. Another copy, 3 vol. *ivi,* 1759-60

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tia con la Vita di Volusio e di Stella Poeti Padouani, *portrait and cuts of medals, ivi*, 1666—Gli Arronzii overo de' Marmi antichi con la Vita di Lucio Arronzio Stella e di Marco Arronzio Aquila, *portrait and cuts of medals, ivi*, 1655, *scarce* *in one vol.*

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6236 Zio (Francesco) Trattato delle Ceremonie che s' usano nel creare i Cavalieri di S. Giovanni Gierosolimitano con la Descrittione dell' Isola di Malta, *woodcuts, half calf, scarce* *Roma*, 1566

FOLIO.

6237 Venetia. Habiti d' Huomeni et Donne Venetiane con la processione della Signoria et altri particolari cioè Trionfi Feste Ceremonie Publiche della Nobilissima Citta di Venetia, 44 *plates, curious and scarce* *obl. s. a.*

6238 Vergelli (G. T.) Fontane Publiche delle Piazze di Roma Moderna, 31 *plates*, 1690—Fontane del Giardino Estense in Tivoli con li loro prospetti e vedute della Cascata del fiume Aniene da G. F. Venturini, parte quarta, 28 *plates*—Fontane della ville di Frascati nel Tusculano da G. B. Falda, parte seconda, 18 *plates*, in one vol. *oblong.*

6239 Vertue (G.) Bibliotheca Radcliffiana, 5 *engravings* 1740

6240 Views of Cities in Germany, Sketches, &c. *in a folio*

6241 Views in Paris, Venice, and other parts, Battles of Alexander the Great, Plates of Animals, Landscapes, &c. 243 *plates by Perelle, Silvestre, Van Lochom, Audry, Merian, &c. &c.* *obl.* 1636, &c.

6242 Vignola (J. B. da) Regola delle cinque ordini d' Architettura, *portrait and plates* *Roma, G. B. de Rossi, s. a.*

6243 Vignola, Regola delli cinque ordini d' Architettura, 45 *plates, brilliant impressions* *Siena*, 1635

6244 Vinci (Lion. da) Trattato della Pittura con la Vita da Raffaelle du Fresne, *portrait and cuts* *Parigi*, 1651

6245 Vinci (Lion. da) Trattato della Pittura, *plates, with some pencil notes and sketches by G. Bossi, the celebrated painter half calf gilt* *Bologna*, 1786

6246 Virgilii Opera ad priscam Imaginum formam incisa a P. S. Bartoli, *a series of* 55 *plates, fine impressions* 1725

6247 VITE DE SANCTI PADRI per diversi eloquentissimi Doctori vulgarizate *fine copy in calf extra, old style, very scarce* *Venetia*, 1479

6248 Vita di Sancti Padri vulgare historiata, *numerous woodcuts calf* *senza nota* (*circa* 1500)

6249 Vita de li Sancti Padri hystoriata, *woodcuts* *Venetia*, 1536

6250 Vitruvio della Architettura con il suo Comento in volgar per G. B. Caporali, *numerous woodcuts, vellum* *Perugia*, 1587

6251 Vitrurio. Gli oscuri et dificili Passi dell' Opera Ionica di Vitruvio tradotti con le sue Figure a Luochi suoi, per G. B. Bertano (G. B. Ghisi), *woodcuts, and the rare engraving of the naked Hercules having conquered the Hydra, from a drawing by Bertano, engraved by his son Giorgio Ghisi* *Mantoua*, 1558

6252 Vitruvio Architectura traducta de Latino e commentata da C. Cesariano, *many woodcuts rare* *Como, per Gotardo da Ponte*, 1521

6253 Vitruvio tradutto et commentato da M. Barbaro eletto Patriarca d'Aquileggia, *numerous plates, calf* *Vinegia*, 1556

6254 Vitruvio tradotto et commentato da Monsignor Barbaro eletto Patriarca d'Aquileggia, *numerous plates, autograph of* "P. Mariette 1683," *calf* *ivi*, 1556

6255 Vocabolario degli Accademici della Crusca FIRST EDITION, *vellum* *Venezia*, 1612

6256 Vocabolario degli Accademici della Crusca. Seconda Impressione *ivi*, 1623

6257 Vocabolario degli Accademici della Crusca. Terza Impressione, 3 vol. *Firenze*, 1691

6258 VOCABOLARIO DEGLI ACCADEMICI DELLA CRUSCA. Quarta Impressione con la Giunta, 6 vol. LARGE PAPER, *calf, leaves uncut, Firenze*, 1729-38—Giunta di Vocaboli. Seconda Edizione, LARGE PAPER, *s. l.* 1751 *7 vol.*

*** This edition is that most esteemed by Italians, and is very rare on large paper. The Pinelli copy sold for £8. 8s., and according to Brunet is "*beaucoup plus cher en Italie.*"

6259 VORAGINE (Jacopo di) LEGENDE DI TUTTI I SANCTI ET LE SANCTE, dalla Romana Sedia acceptati & honorati (tradotte da Nicolao de Manerbi)
FIRST EDITION, *slightly stained, and several leaves mended, the margins ornamented with* 52 ORIGINAL PEN AND INK DRAWINGS BY ANDREA MANTEGNA, *in the master's best style, russia extra, g. e.* *Venetiis, N. Jenson* (1475)

6260 Voragine (Jacobo de) Legendario de Sancti vulgare storiado (traducto per N. de Manerbi), *elegant woodcuts calf, scarce* *Venetia*, 1494

6261 Voragine (Jacobo de) Legendario de Sancti vulgare hystoriato (per Nicolao de Manerbi), *numerous woodcuts, vellum, ivi*, 1533

6262 Voragine (Jacobo de) Legendario volgare per N. de Manerbi, *woodcuts, half vellum* *ivi*, 1557

6263 Voragine (Jacobi de) Liber de Vitis Sanctorum, *one leaf slightly imperfect, Venet. per C. Arnoldum*, 1478—Vita di Sancti Padri vulgare hystoriata, *woodcuts, ivi, B. de Zanni*, 1512 *in one vol.*

6264 Wappenbuch, Erste Supplement, 36 *plates of arms, Nurnb.* 1759

6265 Warcupp (E.) Italy in its original Glory, Ruine, and Revival, *frontispiece by Loggan, map and plate* 1660

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6267 Weigelii (Jo.) Habitus præcipuorum populorum tam virorum quam fœminarum, 219 *large woodcuts of early costume half morocco* *Ulm*, 1639

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6269 Wesley (S.) Life of Christ, an Heroic Poem, 60 *plates by W. Faithorne* 1697

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6272 Winckelmann (Giovanni) Monumenti antichi inediti spiegati ed illustrati e Ricerche sopra un Apolline della Villa Albani ed altri Opuscoli (da S. Raffei), 3 vol. in 2
BEST EDITION, *numerous plates, calf gilt* *Roma*, 1767-79
*** Scarce. Sir Mark Sykes's copy sold for £12. 1s. 6d.

6273 Wollaston (F.) Portraiture of the Heavens as they appear to the Naked Eye, *plates* 1811

6274 Woodcuts from Rare Books, English and Foreign—for example, Cranmer's Bible, 1539; Postill, printed by Wolfe, 1550; Salisbury Missal, 1529; &c. &c., upwards of 700 in number *from the Library of Mr. Craven Ord*

6275 Wood (Ant. a) Historia et Antiquitates Universitatis Oxoniensis et Loggan Oxonia Illustrata, *brilliant impressions of the plates, the two works bound together in* 2 vol. *with the Colbert Arms, surmounted by a Bishop's Mitre and Crozier, stamped on the sides* *Oxon.* 1674-5

6276 Wood (Ant.) Athenæ et Fasti Oxonienses, 2 vol. *uncut, with a few MS. notes by Humphrey Wanley* 1721

6277 Yorke (J.) Union of Honour, *numerous coats of arms emblazoned, except those of the Gentry of Lincolnshire, frontispiece containing a portrait of the author, red morocco, g. e.* 1640

6278 Zazzera (F.) della Nobilta dell' Italia, *cuts of arms*, 2 vol. *fine copy*, RARE *Napoli*, 1615-28

6279 Zeilleri (M.) Itinerarium Italiæ Nov-Antiquæ, *plates, fine impressions, Franckf.* 1640—Malta Vetus et Nova a Burchardo Niderstedt, *Helmest.* 1660 *in one vol.*

6280 Zeilleri (M.) Topographia Bohemiæ, Moraviæ, et Silesiæ, *plates, fine impressions* *Franckf.* 1650

6281 Zeilleri (M.) Topographiæ Helvetiæ, Rhætiæ, et Valesiæ, *plates, fine impressions* *ib.* 1654

6282 Zeilleri (M.) Topographia Galliæ, *many plates*, 8 vol. in 3, *fine impressions* *Francof.* 1655-7

6283 Zeilleri (M.) Germania Nov-Antiqua sive Itinerarium Germaniæ, *maps*, 2 vol. in 1 *Straszb.* 1674

6284 Zuccaro (Cav. F.) L'Idea de Pittori, Scultori ed Architetti *Torino*, 1607

BOOKS OMITTED.

OCTAVO ET INFRA.

LOT

6285 Academie. Remarques Morales, Philosophiques et Grammaticales sur le Dictionnaire de l'Académie Françoise, *Paris*, 1807—English and Swedish, Swedish and English Pocket Dictionary, 2 vol. *Stockholm*, 1807-29 3 *vol.*

6286 Æschylus, Agamemnon, the Greek Text, with Translation into English Verse and Notes by J. Conington, 1848—Septem contra Thebas, with Notes by J. Griffiths, *Oxf.* 1835; and other Plays of Æschylus 9 *vol.*

6287 Amhurst (N.) Poems, dedicated to Dr. Delaune, President of St. John's College, in Oxford *very scarce, the vignette cut from the title-page* 1720

6288 Bailey (N.) Universal Etymological Dictionary, 1763—Foster (J.) on Accent and Quantity, 1820; and others 5 *vol.*

6289 Barlæi (C.) Faces Augustæ, sive Poematia, *portrait, half calf gilt, Dord.* 1643; and other (Greek and Latin Poetry) 18 *vol.*

6290 Biblia. Annotationes in Vetus Testamentum, et in Epistolam ad Ephesios, incerto Autore, e Bibliotheca Joannis Archiep. Eboracensis in lucem erutæ, *interleaved in* 2 vol. *with copious MS. annotations by R. Forester* *Cantab.* 1653

6291 Blank Paper Books, 3 vol. *half russia*

6292 Blomfield (C. J.) Lectures on the Acts of the Apostles, *several leaves torn out, but having most remarkable MS. notes by Mr. Edw. Hope* 1828

6293 Calendars, Almanacs, &c. *a bundle*

6294 Cambridge. Gradus ad Cantabrigiam, *coloured plates*, 1824—History and Antiquities of the University of Cambridge, *half calf gilt*, 1721 2 *vol.*

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6306 Catalogue of the Coins and Medals of Mr. Thomas, 2 parts, 1844; also of the Collection of Mr. Till, 4 parts, 1845-6; and other Coin Catalogues 5 *vol.*

6307 Catalogue of Drawings by Gilpin, to be Sold for the Endowment of a School at Boldre in Hampshire, 1802—Britton's Catalogue raisonné of the Stafford Gallery, *plates*, 1808—Notes to the Portraits at Woburn Abbey, by H. Walpole, 1791, in one vol.; and other Catalogues of Prints, Drawings, &c. *some with prices* 12 *vol.*

6308 Catalogue of the Collection of Drawings, by Old Masters, of S. Woodburn, sold by Christie, Manson, and Woods, 2 parts, *prices and names;* and another copy, *quite clean*, 1860, &c. (6)

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6323 Champollion-Figeac, Notice d'une Edition de la Danse Macabre antérieure à celle de 1486, *Paris*, 1811—Essai sur la Bibliographie, *ib.* 1801—Eloge de P. Puget, Peintre, &c. *ib.* 1807; and other interesting Tracts on French Literature, &c. *a bundle*

6324 Chitty (J.) on Pleading, 2 vol. 1811; and others 8 *vol.*

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6344 Euripidis Tragœdiæ IV, edidit. R. Porson, *with passages marked by Mr. Edw. Hope, calf gilt* 1822

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6352 Goethe, Wilhelm Meister, Aus meinem Leben, Italienische Reise, *portrait, Paris*, 1840—Panorama Pittoresque de la France, vol. II, *plates*, 1839—Penny Magazine, 1832—Family Lectures, vol. I, 1796 4 *vol.*

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Molti erano gl'increduli in sul principio, e la spesa da incontrare non tenue. La pressochè generale apatia, il concorso da ottenere dagli artisti e letterati di tutta Italia, tutto cospirava ad accrescere le difficoltà, di per se stesse assai gravi, all'attuazione di questo concetto che trovava per altra parte simpatia nei veri amanti dell'arte. Anche i benevoli, e non erano pochi, avevano per avventura poca fede nella riuscita.

Due anni di vita relativamente prospera ed i 24 fascicoli che stanno nelle mani di molti rispondono a tutti i dubbii.

La stampa di tutta Italia ci fu larga d'encomii e d'incoraggiamenti. Gli artisti gareggiarono di zelo, d'intelligenza e di generosità, per fare che il nostro giornale riuscisse ricco di pregevoli lavori. Illustri letterati italiani ci furono cortesi di articoli di critica e di estetica, rispondendo generosamente al nostro appello.

Avemmo il plauso e gl'incoraggiamenti del supremo dicastero delle belle arti. I corpi accademici, le esposizioni artistiche, ci vollero testimoniare, perfino con ricompense, i loro favorevoli suffragi.

Abbiamo dato nei 24 fascicoli che formano le due annate o volumi 1869 e 1870 settantatre grandi tavole: sono bei lavori d'arte e taluni veramente ammirabili. Acqueforti, incisioni, litografie, tutto fu condotto con intelligenza e con amore. Le incisioni in legno vi sono eziandio in buon numero ed eseguite con maestria. Gli artisti di Roma, di Firenze, di Napoli, di Milano, di Genova, di Bologna, di Parma, di Venezia, di Messina, di Palermo, di Torino, ecc. concorsero con affetto ad una pubblicazione che stava nel desiderio pressochè universale.

Vennero trattate con eleganza, con coscienza, con senso squisito le grandi quistioni delle arti e degli artisti. Si fecero strada tutte le opinioni, perchè il nostro giornale non è l'organo di un partito, di un sistema, o di qualche consorteria, ma vuol essere l'espressione de' veri interessi dell'arte e degli artisti e nulla più. Vi si trovano articoli illustrativi intorno agli oggetti d'arte che sono riprodotti, e talvolta la poesia, sorella di questa, va con essa bellamente di conserva nelle nostre colonne.

L'esecuzione tipografica è lodata e cercheremo di far meglio anche in questa parte: i nostri artisti si studiarono e si studieranno mostrarsi con onore in compagnia dei capolavori che nel giornale si riproducono.

Il nostro periodico si fece strada in tutte le città italiane: lo accolsero gli artisti e gli amanti dell'arte: penetrò nella reggia, nei palazzi, negli studii, nelle famiglie, nei circoli, ecc. ed ora comincia ad essere molto favorevolmente conosciuto in Germania, in Francia ed in Inghilterra.

Roma redenta, ridonata all'Italia ci apre largo campo a meglio estendervi

la sfera delle nostre illustrazioni; fatta centro al movimento nazionale, questa capitale eterna delle arti, riacquistata piena libertà d'azione, ci schiude vita novella; è nostro proposito fondarvi un nuovo nucleo di corrispondenza e di attiva collaborazione per essere a giorno di quanto può destare interesse in fatto delle elette discipline del bello la penisola intera, e il mondo artistico.

Incoraggiati dagli ulteriori successi, prendiamo animo a continuare la pubblicazione, non trattenendoci le spese e i sacrifizi; e come migliorammo l'opera in ogni numero, così intendiamo progredire nel nuovo anno.

Per ciò fare siamo animati dalla buona volontà e dal concorso ognora più attivo degli artisti e degli scrittori i quali, ne abbiamo fiducia, non ci verranno mai meno.

Ci rivolgiamo quindi al Pubblico italiano e ai nostri Associati in ispecie, che speriamo vorranno rimanerci fedeli: a quegli artisti che si mostrarono finora restii nel secondarci, agli amanti delle arti belle, i quali non possono esimersi dal concorrere al prosperare di questa impresa.

Le condizioni d'associazione sono eguali a quelle dei due primi anni. Se gli associati si mostrarono soddisfatti dell'opera nostra fin qui, siamo certi che lo saranno vieppiù in avvenire; il nostro proposito essendo di progredire sempre in meglio.

La direzione letteraria ed artistica è la stessa, e a questa siamo lieti di potere e dovere tributare ben giusti elogi per il costante, intelligente suo concorso. Essa mercè accordo preso coll'egregio prof. Dall'Ongaro si è ora assicurata un'efficace e più assidua collaborazione per quanto riguarda al moto centrale artistico, alla rassegna di capi d'arte ragguardevoli nuovamente scoperti, e alle indagini archeologiche. Così serbando preziosamente, e estendendo la cooperazione della eletta schiera di artisti e di letterati continuerà il suo lavoro per fermare sopra salde radici una pubblicazione che onora il nostro paese, e che è di grande utile all'arte e agli artisti, stringendo viemmeglio fra loro i vincoli di stima e di affetto, mirando sopratutto a divulgare la conoscenza della crescente produzione artistica nazionale.

Dicembre 1870.

Per la Società Editrice

Luigi Pomba.

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RIVISTA

DI

FILOLOGIA ROMANZA

DIRETTA

DA L. MANZONI, E. MONACI, E. STENGEL.

Il desiderio che anche in Italia si abbia un periodico dedicato allo studio delle lingue e delle letterature neolatine, ci mosse ad iniziare la presente pubblicazione, nella quale è nostro intendimento di raccogliere quanto, coll'aiuto principalmente della filologia comparata, valga meglio ad illustrare questo gruppo di lingue e di letterature, considerate specialmente nella loro indole, nel loro processo storico, nelle loro vicendevoli relazioni, nei rapporti che le connettono allo svolgimento della civiltà latina.

La Germania nell'*Archiv* nel *Jahrbuch* nei *Romanische Studien;* la Francia nella *Revue des Langues Romanes* e nella *Romania,* possiedono già da vario tempo delle riviste, che intendendo al medesimo scopo, tengono alto all'estero l'onore della filologia romanza.

Ma in Italia, se non mancano ottimi giornali, come il *Propugnatore* e la *Rivista filologico-letteraria,* i quali, ben di sovente offrono a questi studi notevoli contribuzioni, non ve n'ha però uno che possa dirsi specialmente destinato alla coltura di essi.

Consacrando a tale scopo questa nuova Rivista, non ci siamo punto illusi sulla difficoltà dell'impresa, ma l'abbiamo assunta di buon animo dacchè valenti Romanisti sì italiani e sì esteri, incuorandoci all'opera, ci promettevano la loro cooperazione.

Nella efficacia di questa e nell'aiuto di quanti altri hanno caro l'incremento del sapere in Italia, abbiamo fede di sostenere degnamente un compito, al quale le sole nostre forze sarebbero state insufficienti.

La Rivista di Filologia Romanza comincierà a pubblicarsi nel prossimo mese di ottobre; i suoi articoli potranno essere dettati in qualunque delle lingue del dominio latino; la carta, il sesto, il carattere saranno li stessi del presente Annunzio, salvo che nei testi, pei quali si farà uso di caratteri più minuti. Qui appresso ne diamo un saggio, offrendo in pari tempo agli studiosi un documento inedito non meno importante per la storia che per la letteratura.

Sola poesia conosciuta del Trovatore Luquet Cataluze composta circa l' anno 1264, conservata colla traduzione italiana dell' Ab. Dott. G. Plà nel solo Codice Barberino *(Plut. 45, Codice 59)* ed ora per la prima volta pubblicata dal Dott. E. Stengel.

(p.252) 1 Cora quieu fos marritz e consiros
Per dan de pretz, que cascuns relinquia,
Ara'm conort, e sui gais, e ioios;
Car iois e pretz revenra, que's perdia,
Car lo pros Comps Provensal Lombardia
Vol conquerir, Toscana, e Poilles:
E d'autra part Conrad vol son Paes,
E 'l Rei Matfrè no si acorda mia,
Perque 'ntrels faitz avanta pretz sa balia.

2 S'il pros Coms val segon qu'es poderos,
Maint miraill ha, on mirar si deuria;
E si's mires el faitz del rei Nanfos,
Ieu sai per ver, que tant non tarzaria
Aisò, c'ha empres, que laisar non poiria,
Que non laises tot lo pretz, c'ha conquès;

Que 'l bruit ve tan ves tota part, on es;
Com laisava de lai mar en Suria,
E de Poilla tro en Normandia.

3 Doncs albir se pot, tals es lo resos,
Si 'l se tenia tot so, c'hom en diria.
E membreli, que Carl ab sos Baros
Conques Poilla, on ac la Senhoria,
E del gran fait, que Fransa far solia;
Car ara 'l te al tesor en defes.
E pos lo nom del Rei Carl en lui es,
(p. 254) Sega 'l sieu fait, que'stiers a tort seria
Per ses clamatz que volc, si non volia.

4 Si Colratz non es valens, e pros,
Deslinhara, car li sieu sobranson Suria.
Non er aisò à bastansa, si plus no fos:
Doncs si laisa so, qu'esser sieu deuria,
Farà semblan, que mal l'autrui tenria;
E si 'l no ve recobrar demanès
Farà creire so, que 'l Rei dis esprès
Que 'l sia mort, e c'autre'n son luec sia;
Car s'el fos iust, lo sieu demandaria.

5 Si 'l Rei Matfrè fos coratios,
E so, que'l te conques per gaillardia,
S'ara lo pert, cairà per un dos
Aura reblan, car mais de carestia
Deu hom tener, on plus l'ac à fadia
Et els Baros ha tant del sieu mes,
Membreil qui son, ni can, ni com es;
E pens cascus de gardar nueit e dia
Aisò, c'ab autre Senhor non auria.

6 Bernart apren e chanta'l sirventes,
E poira dir, s'il cor no faill als tres,
Que 'l iocs serà entablatz ses fadia;

Ma tale lo vuol, ch'io non credo che sia.

(p. 253) 1 Ancor ch'io fosse smarrito, e consiroso
Per dan di presio, che ciascun relinquia,
Or mi consolo, e son gaio e gioioso;
Che gioi, e presio rinverra, che si perdia,
Cha 'l pro Conte Provenzal Lombardia
Vol conquistar, Toscana e Pogliese.
E d' altra parte Conrado vole 'l suo Paese,
E 'l Re Manfredo non s' acorda miga
Perch' intra i fatti avanta pregio sua balia.

2 Se'l pro Conte val secondo ch'è poderoso
Manti miragli ha, u' mirarsi deuria,
E se si mirasse i fatti del Re Don Alfonso,
Io saccio per ver, che tanto non tardaria
Ciò, che ha impreso, che lasciar non poria,
Che non lasciasse tutto 'l pregio, c' ha conquiso;
Che'l grido vien tanto ver ogni parte, ov'ene,
Come lasciava di lae 'l mar in Soria,
E da Puglia fino à Normandia.

3 Dunque pensar si può, che tal è lo mezzo,
S' egli si tenea tutto ciò, che uom ne dicia.
E membreli, che Carlo co' suo' Baroni
Conquistò Puglia, ov' ebbe la Signoria,
E del gran fatto, che Franza far solia,
Che ora 'l tiene nel tesor in difesa.
E poi lo nome del Re Carlo in lui ène,
(p. 255) Segua 'l suo fatto, ch'altrimenti a torto seria
Pe' suo clamori che volle, se non volia.

4 Se Colrado non è valente, e prode
Degeneraria, chà li suoi sovranzan Soria;
Non sarà ciò à bastanza, se più non fosse.
Dunque se lascia ciò ch'esser suo deuria,
Farà sembiante, che mal l' altrui teria;
E s' egli non vien ricovrar suo dominio,
Farà creder ciò che 'l Re disse espresso,
Ch' ei sia morto, e ch'altro 'n suo luogo sia,
Chà s'egli fosse giusto, lo suo dimandaria.

5 S'el Re Manfredo fosse coraggioso
E ciò, che e' tien, conquistò per gagliardia,
Se or lo perde, caggerà per un due
Ora rotolando; chà più di carestia
Dell'uom tener, u più l'ebbe scioccamente
Et i Baroni ha tanto dal suo miso,
Menbregli chi son, e quanto, e com'ène;
E pensi ciascun di guardar notte e dia
Ciò, che con altro Signor non auria.

6 Bernardo apprende, e canta'l Serventese,
E porà dire, se 'l cuor non falla ai tre,
Che 'l giuoco sarà intavolato senza sciocchezza,
Mà tal lo vol, ch'io non credo che già sia.