

N^o

PRINTED ON VELLUM

1503-1577

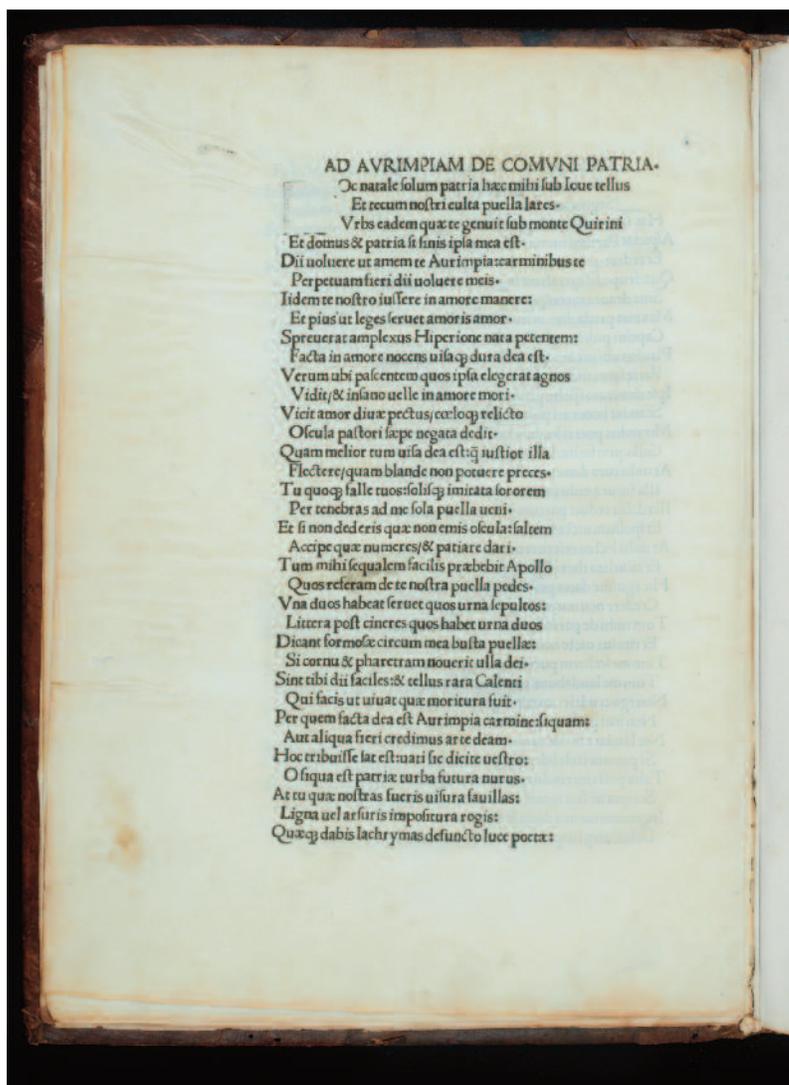
BRUCE MCKITTRICK RARE BOOKS

The Dedication Copy Annotated by the Editor & Dedicatee Angelo Colocci

Calenzio, Elisio. *Opuscula*. Rome, Johann Besicken 12 December 1503. Folio (280 x 148 mm.). [ii], [106], [48], [12], [23], [1 blank], [26]p. Roman type, three-line white-line floriated woodcut initials.

The two outer bifolia of the first quire are printed on vellum.

CONTEMPORARY ROMAN BINDING of blind-tooled and red-painted calf over beveled wooden boards decorated with two different ropework stamps, palm leaves, circles, flames, trefoils, daisies and a foliage-fan tool that is used in the corners and for the central medallion; four repoussé brass catches (clasps gone, late 17th-century repairs to the four outer corners and the spine, panels and spine slightly wormed). \$35,000.00



Only Edition: poems and prose representative of the brilliant cultural circle at the Aragonese court in Naples. Calenzio (1430-1502/3) was King Federico's tutor then his trusted diplomat and treasurer.

Calenzio's son Lucio enlisted the humanist Angelo Colocci (1474-1549), a friend of his father, to posthumously shepherd the latter's works through the press. Those included the *Croacus* or Battle of the Frogs and Mice, his most frequently reprinted piece. As editor, Colocci often radically intervened, rewriting entire passages. He did not, however, suppress the author's obscene poems, licentious letters, scandalous fable (Cineus and Philaeus retold) or erotic epigrams. (Some transgressive words have been censored by a later hand.) Other works include orations on the fall of Constantinople, royal epithalamia, amorous autobiographical lines and THE EARLIEST EXPLICIT ACCOUNT OF THE FIRST SUCCESSFUL PLASTIC SURGERIES (performed by the Brancas in Sicily). Apparently, at the last minute, Colocci did cancel one piece promised on the title (*Satyra ad Longum*), no doubt unwilling to face the repercussions.

Intimate with book production, Colocci also worked with Besicken on two collections of vernacular sonnets and song and hosted the press of the Greek College in Rome. This folio's unusual quiring scheme may well reflect chaotic text preparation and stop-press corrections. Indeed, Colocci emended this, his own copy, in three places by hand. The four vellum leaves have their woodcut initials masked out for illumination, that was never completed.

This copy survived the disastrous looting of Colocci's library during the Sack of Rome (1527) and stayed in the family until after 1600. The title bears two stamps, one of the Colocci arms and the other of Francesco Colocci (fl. C16/17). Some foxing and a few margins slightly stained. A marvelous enigmatic copy. My thanks to Dott. Marco Bernardi.

Bernardi, "Per la ricostruzione della biblioteca colocciana: Lo stato dei lavori" in *Angelo Colocci e gli studi romanzi* edd. Bologna & Bernardi 21-83; Calenzio, *Guerra delle ranocchie: Croaca Edizione critica* ed. Monti Sabia; Campana, "Angelo Colocci conservatore ed editore di letteratura umanistica" in *Atti del Convegno di studi su A.C. Jesi*, 13-14.IX.1969 (1972) 257-72; Gnudi, *The Life and Times of Gaspare Tagliacozzi Surgeon of Bologna* 110-2, 282 & 492,48; Lattès, "Studi letterari e filologici di Angelo Colocci" in *Atti del Convegno di studi su A.C. Jesi*, 13-14.IX.1969 (1972) 243-55; EDIT16 CNCE 8415.

**Opuscula Elifii Calentii Poetae Clarissimi:
quæ in hoc uolumine continentur.**

Elegiarum Aurimpia ad Colotium. libri. iiii.

Epigrammaton libellus.

Epistolarum ad Hiaracum lib. iiii

Hectoris horrenda apparitio. lib. i.

De bello Ranarum. lib. iiii.

Satyra contra Poetas.

Satyra ad Longum quæ non sit locus amicitia.

Carmen nuptiale.

Noua fabula.



A Francesco Caloesi.

Paris. *Coustumes generalles de la preuoste et viconte de Paris.* Paris, Jean Petit and Guillaume Eustache [after 23 May 1513]. 8vo (178 x 123 mm.). [iv], xxiv, [28] leaves. Printed on vellum. Gothic type, THREE SIZES OF INITIALS PAINTED IN GOLD INK ON RED AND/OR BLUE GROUNDS by a contemporary hand, a metalcut Petit title device.

CONTEMPORARY BLIND- AND GILT-DECORATED CALF BY THE ATELIER LOUIS XII, manuscript waste pastepaper boards, outer lozenge and daisy roll frame, an ironwork roll above and below the GILT CROWNED ARMS OF FRANCE (panels worn and defective, lacks spine).

\$28,000.00

A LITTLE RECOGNIZED AMERICANUM. THE CUSTOM OF PARIS WAS IMPOSED ON CANADA IN 1663 AND LOUISIANA IN 1712. “The *Coutume de Paris* came closer than any other to being a national law code for old regime France” (Johnson).

French customary law — private law — rested, to the end of the 15th century, on the substantial evidentiary value invested in the oral

testimony of community members. To clarify and stabilize local usages, the crown enjoined the three estates of every jurisdiction to codify their legal traditions in writing for royal approval and publication. By 1506 the estates at Paris were well at work on the present document, which appears here for the first time protected by royal privilege.

The one hundred ninety-nine articles occupy half the volume. The other half preserves the estates’ debates (*procès-verbal*) of seigneurial and tenant rights, inheritance, land sales, servitudes, family law, marriage, children’s rights, debts, guardianship and property (common walls, chimneys, windows, latrines...).

THIS EDITION FIGURES AMONG THE FIRST IN FRANCE TO BEAR A PRIVILEGE temporally restricting competition (here for two years). It is the fifth edition overall to have its maximum retail price set by law: three *sous tournois* in sheets and four *sous tournois* bound.

Like those on the 1513 Paris *Coustumes* at the British Library and the Arsenal, THIS COPY WAS BOUND IN THE WORKSHOP RESPONSIBLE FOR “THE FIRST BINDINGS EXECUTED IN FRANCE WITH GILT DECORS” (Guignard, tr.), the Atelier Louis XII, now associated with Simon Vostre. All three examples likely shared the same rubricator. Vellum copies were destined for high magistrates and guild officials, impor-



Robert Perrier

Les coustumes generales de la preuoste et viconte de Paris.



Et sont lesdictes coustumes a vendre a Paris rue saint Jacques a lenseigne de la fleur de liz dor: en l'hostel de Jehan petit. Et au palais par Guillaume eustache au tiers pillier: cōmis des greffiers du chastellet de Paris.

Avec le priuilege de messieurs de Parlement.

The Model for Private Law in France & its New World Colonies

tant clerics and nobles. In good condition (some rubrication blurred, small spots on a couple of leaves, slight flaw in one leaf not affecting legibility); early signature and paraph of Robert Perrier, title signature of the ambassador to England and diarist André Hurault, sieur de Maisse (1539-1607); contemporary manuscript quotation from Propertius on the front pastedown.

Johnson, "La Coutume de Paris: Louisiana's First Law" in *Louisiana History: The Journal of the Louisiana Historical Association* 30 (1989) 145-55; Dawson, "The Codification of the French Customs" in *Michigan Law Review* 38 (1940) 765-80; Gouron & Terrin, *Bibliographie des coutumes de France 1552* (correct collation, incorrect foliation); BM STC 338; Moreau, *Inventaire chronologique des éditions parisiennes II*: 552; Armstrong, *Before Copyright: The French Book-Privilege System 1498-1526* 43, 74, 172 & 247; Guignard, "L'Atelier des reliures Louis XII (Blois ou Paris?) et l'atelier de Simon Vostre" in *Studia bibliographica in honorem Herman de La Fontaine Verwey* (1966) 202-239 (tools A, K & G) & pl. II,12-13; BP16 102207; USTC 26251.

Proces Verbal des coustumes de la Preuoste et Viconte de Paris.

L samedi huytiesme iour du mois de mars lan mil cinq cēs & dix Nous Thi bault baillet conseiller du roy nostre sire & presidēt en sa court de parlemēt. Et Roger barne conseiller & aduocat dudit seigneur en ladicte court Nous transportasmes ou chastellet de paris ou estoient maistre gilles maillact lieutenāt criminel. Les aduocatz, procureurs du roy & plusieurs des conseillets dudit seigneur oudit chastellet. ausquelz en l'absence de maistre iehan de cueil lieutenant ciuil de la preuoste de paris fut par nous dit & recite que auions recē les lettres patentes & commission du roy nostre seigneur affin de faire publier & arrester les coustumes de la ville puoste & viconte de paris desquelles lettres patentes & commission la teneur sensuit.
Lors par la grace de dieu roy de frāce A nos amez & feaulx maistres Thibault baillet psident & frācops de mouiller conseillets en la court de parlemēt Roger barne nostre aduocat salut & dilectio. Cōme en ensuiuāt le vouloit & ordonnāce de nos p̄decesseurs roys de frāce Et pour le soulaigement de nos subgetz eussions ordōne

High Style, Humble Subjects

Telesio, Antonio. *Poemata*. Rome, Francesco Minizio Calvo May 1524. 4to (210 x 151 mm.). [ii], [60], [1]p. Printed on vellum. Roman type, shoulder notes.

CONTEMPORARY ROMAN BINDING of brown morocco over paper boards (rubbed, slightly defective), blind-ruled frames, straight and curved gilt rules, gilt branches in the corners and flames in the middle, gilt daisies above and below the gilt ropework central medallion decorated with branches, blind-ruled spine, vellum pastedowns and their conjugate free endleaf stubs (see below), evidence of eight green fabric ties, all edges gilt. \$32,000.00



First Edition of the color theorist, classical scholar and playwright's first book of verse. Originally from Cosenza, Telesio (1482-1534) was called to Rome from Milan in late 1523. He immediately praised the newly elected Pope Clement VII in print, joined the humanist circles of Giovio, Trissino, Vida and the future Pope Paul IV, and found a patron in Gian Matteo Giberti, this book's dedicatee.

The present collection includes two pieces that sound themes central to Telesio's 1527 stage play. In other poems, a sailor laments the dangers of the sea, and the author describes a bronze lamp given him by a nobleman named Lampius (*nomen omen*). Both Telesio's verses on the destruction by lightning in 1521 of a tower used as a depot for weapons and gunpowder in the Castello Sforzesco and those on the Archinto Gardens must have been written in Milan. Through the cyclical imposition of six different meters he created witty shaped poetry.

The bearer type impressions on the final leaf reveal something of Calvo's production methods. To fill up the recto, he used the final six lines of type from the last page of the preceding quire (G4^v), and, for the verso, he took the entire page of text from the preceding verso (H3^v). The latter was inadvertently inked then partially effaced.

The binding was not made far from Calvo's shop. The front pastedown and its conjugate free endleaf stub are printer's waste from the edition: the extreme inner margin of the stub preserves poorly inked ghosts of ms, as and other majuscules.

Likely a presentation copy, this belonged to Francesco Antonio d'Amico (two signatures). He was, like Telesio, a native of Cosenza, a member of its Accademia Parrisiana (later Telesiana) and a poet; signature of Neapolitan astronomer and mathematician Agostino Ariani (1672-1748); two illegible signatures (one early, one late); from the library of Georges Petit de Grandvoir (1878-1956) with his pencil note dated November 1947. I have not located another example on vellum. In good condition.

Conforti, "Antonio Telesio umanista e poeta" online; Osborne, *Telesio and Morato on the Meaning of Colours (Renaissance Colour Symbolism II)* (2018) 1-7; Ottaviani, "Da Antonio Telesio a Marco Aurelio Severino: fra storia naturale e antiquaria" in *Bruniana & Campanelliana XVI* (2010) 139-48; Barberi, *Tipografi romani del Cinquecento...Calvo* 90; Brunet V: 854 "rare"; EDIT16 CNCE 53286.

ANTONII THYLESII
CONSENTINI
POEMATA.

Cyclops. Reticulum.

Hortulus. Galatea.

Lucerna. Tibia.

Nautarum labor. Parma.

Turris de caelo percussa. Aeneas.

Nenia de obitu patris.

*Jan. Ant. Amicy
Consentini*



One of the Principal Choirs in Italy

Manuale secundum ritum sancte Romane. Turin, Pietro Paolo Porro 1527. Folio (298 x 204 mm.). [x], CLII leaves. Printed on thick vellum in red and black. Gothic type, double-column, fine floriated metalcut initials, printed music, a woodcut Porro title device.

Blind-decorated white pigskin over beveled wooden boards (T. Lloyd), two brass clasps and catches.

\$58,000.00

Rubrica

Huic dicitur celebrat vbi cūq;
 dicitur dicitur venerit iter quo ca-
 leas celebrat tertio nonas eiusde
 mensis. **C** Notandum q; feria q̄tra p̄
 prima post festū scē lucie cūq; p̄be
 costes: et exaltatidīs scē crucis semp
 q̄tra t̄ra celebrat. **C** Scē dū q; si
 festū aliquid apostolice euangeliste: scē
 michaelis: vel scē crucis: vel aliud ba-
 bēs aliqua pp̄ta respōsoria seu festū
 solēne generaliter: aut in aliquib; lo-
 cis vel terris veniat iōnica in qua nō
 ponitur primo bystoria propria: offi-
 cius sit de festo: et cōmemoratio de dñi
 ca in versib; vesp̄is missa: et matuti-
 nis: et nona lectio legitur de omētia do-
 minice. **C** Itē quodcūq; festū nouē
 lectiōum cūq; si duplex fuerit vene-
 rit in dñica in qua primo ponit bysto-
 ria q̄tra potest cantari in aliq; sequē-
 ti dñica trāsserit. Si vero bystoria
 nō ponēda possit cantari in aliqua se-
 quēti dñica: festū duplex celebrat eo-
 dē die: et sic cōmemoratio de dñica: p̄-
 terq; in festo omniū sanctorū. Alia ve-
 ro festū q̄ non sunt duplicia trāsserun-
 tur. **C** Itē quodcūq; festū nouē lectio-
 num aliud a p̄teritis venerit die dñica
 trāsserit in secundā feriam: excepto fe-
 sto sancti Thome martyris: et sancti
 Siluestri pape: et sancti Eustachij: et
 sancti Leonis pape. **C** Et si p̄tingat
 bystoriā primo ponti Israē bēdām
 relinquit oratio: et officius missę bēdā
 p̄cedētis vsq; ad sequentē dñicā.
 Et si eadē feria fuerit festū nouem le-
 ctiōum ap̄sum trāsserit in tertiā feriā:
 et sic de alijs donec oīa festa celebrata
 nū festū apostolice: vel euangeliste: vel
 aliud habēs aliqua pp̄ta respōso-
 ria: vel festum solēne generaliter: vel
 in aliquibus terris vel locis interue-
 niat: b̄nō dñi cūq; festa de locis su-
 is mutari non debēt: et tūc festū m̄-
 q̄ ante illud festū celebrari non potu-
 it: post festum illud maius celebratur
 immediate celebratur. **C** Similiter se

De actieniti. lxxi

ita solēnia in aliquibus terris vel locis
 et si in nostro calendario non habētur
 in eisdē terris vel locis celebrant: nec
 a locis suis mouent: quōtā curia ro-
 mana illud idē facere et talibus festis
 p̄sueuit. **C** Item q̄ si plura festa no-
 uem lectiōum de minoribus p̄tinere
 sunt in scōis vesp̄is p̄cedētis fe-
 sti: incipitur a capitulo de festo sequē-
 ti: et sic commemoratio de festo p̄ce-
 denti. Si vero in festo sequēti occur-
 rerit aliud festum de quo tūc sit cōme-
 moratio in p̄cedētib; vesp̄is post
 primam orationē agit de festo cōme-
 morationis: et postea de festo p̄cedētē.
C Festū autē minus omne illud esse
 intelligit: quod nec est duplex: nec san-
 cte crucis: nec angelorū: nec apostolo-
 rum: nec euangelistarū: nec solēne ge-
 neraliter: aut in aliquibus terris vel lo-
 cis. Quilibet ē octaua nō duplex fe-
 stum minus iudicat: excipitur octaua
 epiphanię. **C** Itē quodcūq; festū nouē
 lectiōum celebratur in sabbato: siue de
 apostolis: siue aliud non duplex: ex-
 cepto festo Innocentiā: a capitulo in an-
 tea sit de dñica aut de festo vel de octa-
 ua q̄bus ipsa cedit: et sic de festo p̄cedē-
 ti cōmemoratio. Si vero duplex fue-
 rit: sit tantus cōmemoratio de dñica.
C Itē nota q; quicūq; aliqd festū ce-
 lebrat die dñico: in scōis vesp̄is de
 capitulo de eodē missę sequenti scōa fe-
 ria fuerit festū cui dominica cederet.
C Item de festo non duplex qd cele-
 bratur scōa feria sit cōmemoratio tūc
 in vesp̄is dñice p̄cedētis: tūc sit festū
 apostolice vel euangeliste: vel aliqd ba-
 bēs aliqua pp̄ta respōsoria: vel sit
 festum solēne generaliter aut in aliq;
 b; terris vel locis: In butusmodi cūq;
 festis incipit a capitulo: et sic cōmemo-
 ratio de dñica. **C** In scōis vesp̄is se-
 storū dupliciū sacre crucis: angelorū:
 ap̄torū euangelistarū: seu festo: solē-
 nium ḡraliter: aut in aliquib; terris
 vel locis sit tantum commemoratio

MAGISTERIAL NOTED BRIEVIARY, PRIVATELY PRODUCED. This is especially well suited for use in the choir or by a small group of priests or religious. It is the most comprehensive source of texts, music and instructions for the conduct of the Office. It was commissioned by the Chapel Canons of the Turin cathedral. Music professor and Chapel Canon member Giovanni Antonio de Levioni (fl. 1524-27) edited the volume, and local cantor Antonio Martini (1500-20) contributed A TREATISE ON POLYPHONIC MELODY WITH MNEMONICS FOR VOCAL PERFORMANCE. These are cleverly keyed to Arabic numerals inserted in the staves to guide the singers. Martini also added his own four-voice hymn to Mary (*Inviolata, integra et casta*).

Porro introduced music printing to Turin, and his liturgical folios for its Cathedral comprise nearly half his output. In excellent condition (three margins with natural vellum flaws, one neatly sewn closed), deep impressions of bearer type in the calendar. Baldi, "La musica nella Cattedrale di Torino nel Cinquecento" in *Musica sacrae disciplina* ed. Bianco 93-155, esp. 94-98; Dell'Ara, *Editori di musica a Torino e in Piemonte* I: 125; Bersano Begey, *Le Cinquecentine piemontesi* I: 344; EDIT16 CNCE 1117.



“All the Woodcut Decorations are Designed by Gerung” — Dodgson

THIS IS THE PRINTER’S “MOST TECHNICALLY AND ARTISTICALLY SIGNIFICANT WORK” AND THE ARTIST’S MOST IMPORTANT SINGLE EFFORT IN WOODCUT (Bucher, tr.).

The 1555 Peace of Augsburg allowed Prince-Bishop Otto Truchseß von Waldburg to commission this magnificent service book, employing the stridently Catholic printer, Sebald Mayer (d. 1576), and the stridently anti-Catholic painter and miniaturist, Matthias Gerung (c. 1500-70). It is Mayer’s first folio — his first use of these stately types and of the four full-page blocks. It is his most extensive use of the factotum materials. Gerung illuminated the celebrated Ottheinrich manuscript Bible (1530/2), designed tapestries, decorated churches and executed portraits. A good copy (scattered soiling and foxing, two leaves slightly wormed touching woodcuts).

Weale, *Bibliographia liturgica. Catalogus missalium* ed. Bohatta 109; Bucher, *Bibliographie...Dillingen* 20; Hollstein’s *German... Woodcuts* X: 55,73-7; Dodgson, *Catalogue of Early German... Woodcuts* II: 213,2 & 218,14; VD 16 M 5556.

Augsburg Missal. *Missale secundum ritum Augustensis.* Dillingen, Sebald Mayer 1555. Folio (354 x 247 mm.). [xxiix], 471, [1 blank] leaves. Gothic types, scattered roman, TEXT AND MUSIC PRINTED IN RED AND BLACK THROUGHOUT.

The canon is printed on vellum. THE FULL-PAGE CRUCIFIXION, FACING INITIAL T AND CIRCULAR PASCHAL LAMB ARE FINELY COLORED BY A CONTEMPORARY HAND.

For this luxury production, Matthias Gerung supplied two full-page woodcuts, two full-page frames, eleven oblong blocks, sixty-one text blocks and four sets of initials.

His undated Crucifixion opens the Canon. His title frame incorporates a landscape, allegories, the Prince Bishop’s arms and vestments, Risen Christ and portraits of Augsburg’s patron saints, Ulrich and Afra. Dated 1555, his magnificent full-page block of the Virgin and Child, flanked by Ulrich and Afra, occupies the title verso. Gerung’s full-page architectural frame appears eleven times, each with a different oblong biblical scene in the bottom panel. His sixty-one text woodcuts narrating the life of Christ combine two suites. In one, the scenes fit into decorative cartouches. In the other, the scenes and borders are integral.

Gerung designed four sets of highly ornamental initials for the Missal. The two larger sets are factotums, filled variously with inserted figures, grotesques, swags, scenes, etc., often obscuring the letter itself. To ensure the accuracy of the priest’s oral performance, *the artist tucked a roman version of the letter into each factotum’s frame.* One of the smaller sets shares this convention.

Contemporary pigskin over beveled wooden boards (worn). A biblical bust portrait roll forms the outer and inner rectangles; the center has two horizontal repetitions of a Virtue roll with a triple rule cross between; spine blind-ruled, 18th-century manuscript title, one catch (of two, lacks clasps). \$18,000.00

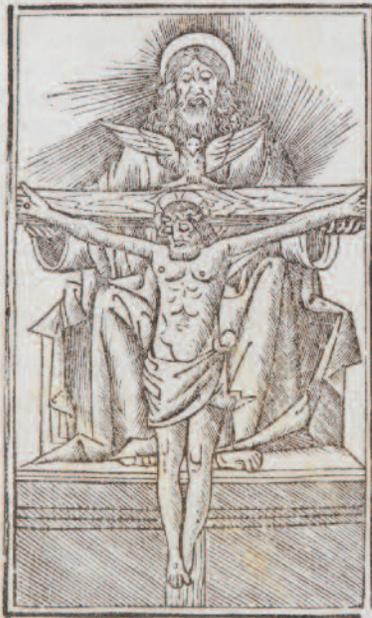


Decency & Respect

Augustinus, Aurelius, Saint. *Regvla...Cum expositione D. Vgonis De Sancto Victore; Adiecta utrique vulgari interpretatione.* Venice, Bernardino Fasani for the Canons Regular of the Lateran 1561. 4to (207 x 139 mm.). 80 leaves. Printed on vellum. Two sizes of roman and of italic type, shoulder notes, one initial brusquely illuminated, title woodcut of the Trinity.

Crushed blind-ruled blue morocco (Bauzonnet-Trautz), gilt-lettered spine title and date, board edges and turn-ins gilt, all edges gilt. \$14,500.00

REGVLA
BEATISSIMI PATRIS
AVRELI AVGVSTINI HIPONENSIS
EPISCOPI
DE COMMVNI VITA CLERICORVM
Cum expositione
D. V GONIS DE SANCTO VICTORE;
Adiecta utrique vulgari interpretatione.



VENETIIS MDLXI.

Bilingual Edition. SAINT AUGUSTINE'S *RULE* RANKS AMONG THE MOST INFLUENTIAL TEXTS OF WESTERN CHRISTIANITY. Its articles concern food and drink, clothing, hygiene, health care, books and reading, prayer, authority, contrition and forgiveness, community, the love of humanity and of God. Though widely observed from the 5th century, it officially became a monastic rule in the late 11th century and prompted the extensive commentary of Hugh of St. Victor (c. 1096-1141), known as "the Second Augustine". Here the Latin of each Augustinian dictum and Hugh's elaboration of it are followed by an anonymous vernacular version of each text pair.

The Canons Regular of the Lateran commissioned the edition. The handful of vellum copies were for presentation. I have identified two others (Bibliothèque Nationale, Lucca Biblioteca Statale). In fine condition (two worm holes in the final quire touching a dozen letters); gv added to the title verso in gold ink, pencil note of Georges Petit de Grandvoir (1878-1956) dated July 1947.

Praet, *Catalogue des livres imprimés sur vélin* II: 43; *Bibliografia delle edizioni giuridiche antiche in lingua italiana* I(1): 72; Brunet I: 566; *I.A.* 110.368; USTC 811471; EDIT16 CNCE 3420.



Just up the Road from Úbeda, His Hometown

Vázquez de Salazar, Juan. *Privilegio De La Ivridicion y rentas juridiccionales y te[m]porales de la villa del Marmol, a Iuan vazquez de Salazar Secretario de su Magestad...en adelate [sic].* ?Madrid, ?Alonso Gómez [1577]. Folio (414 x 301 mm.). [i], xliii leaves. Printed on vellum. Gothic type, shoulder notes in roman, large elegant woodcut *E*, title in a fine architectural woodcut frame with the arms of King Philip II of Spain (signed by Antonio II de Arfe), title verso with the full-page woodcut arms of Vázquez de Salazar (also probably by Arfe).

Contemporary vellum wrapper (minor stains).

And:

Vázquez de Salazar, Juan. *Previlegio De Las Alcaualas dela [sic] villa del Marmol...a Iuan Vazquez de Salazar...en adelante perpetuamente.* ?Madrid, ?Alonso Gómez [1577]. Folio (380 x 287 mm.). [i], viii, [1] leaves. Printed on vellum. Roman type, the same woodcut initial and coats of arms by Arfe as above (I).

PRINTED SELF-WRAPPERS.

Both volumes together in a blind-ruled gilt-lettered morocco box.

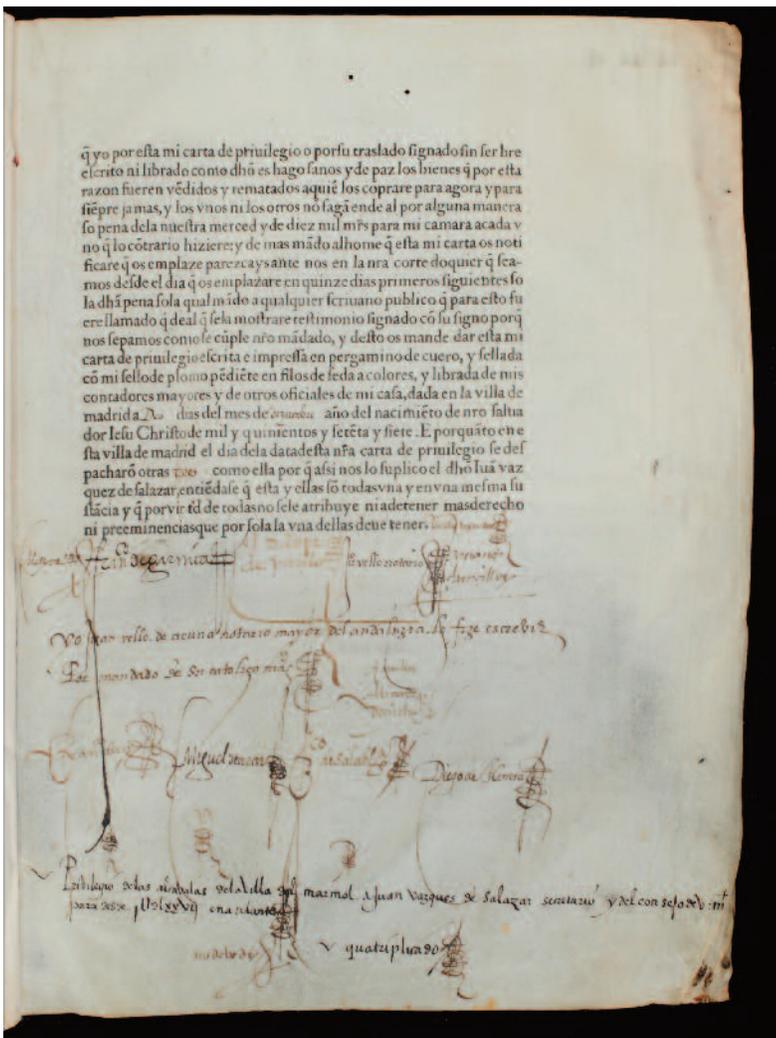
\$16,500.00

Ad I-II: Only Editions. These beautifully printed folios record the transfer of the town of El Mármol, and its adjoining fortress of Torre de Tiédar, from King Philip II to Juan Vázquez de Salazar (1530-97), Secretary of State and one of Philip's most trusted advisors. To assist in the recapitalization of the Spanish government in the wake of its 1575 bankruptcy, the papacy ceded to the king the rights to and revenues of minor episcopal holdings, of which El Mármol was one, in exchange for nominal annual royal requitals. Philip quickly liquidated these assets, here taking in from his buyer some 5,700,000 *maravedís*: over one hundred times his annual payment to the bishopric of 50,800 *maravedís*. Vázquez, on the other hand needed roughly 814,000 *maravedís* per annum from the new properties to recoup his investment in seven years. To protect his rights to the land, its rents, taxes and duties, he had copies of the two contracts printed on vellum — as mandated in the text of each.

A single quire of forty-four leaves, the longer and larger *Privilegio* (I) gives a Latin summary of the royal acquisition of El Mármol and Torre de Tiédar from ecclesiastical authorities. It then stipulates in Spanish the conditions under which these assets passed to Vázquez. Entirely in Spanish, the shorter and smaller *Privilegio* (II) concerns the collection of duties paid by itinerant merchants (*alcabalas*).

A pair of paraphs appear at the bottom of every page, certifying the texts' accuracy, and, on 2 December 1577, various officials fixed their names and paraphs to the end of each *Privilegio*. Chief among the witnesses is Royal Notary, Francisco de Garnica (1526-90), who is referred to throughout the printed texts. Each document likely had a lead seal (now gone). I have located three sets, all in Spain. In original condition, first rectos later numbered 10 and 13, respectively. *Cartas Cartas*, "La Villa de El Mármol en los privilegios otorgados por Felipe II a su secretario D. Juan Vázquez Salazar" (online); USTC 5045627 & 5046198 (both BnE only); not in Palau or Pérez Pastor's *Bibliografía Madrileña*.

Also illustrated on the covers.





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PREVILEGIO DE LAS ALCA.

tuas de la villa del Marmol, y sus terminos y jurisdiccion, a Juan Vazquez de Salazar, Secretario de su Magestad, y de su Consejo, señor de la dicha villa, para desde primero dia del mes de Henero del año de mil y quinientos y setenta y siete en adelante perpetuamente.

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