

# **New Acquisitions**

## **Twenty Rare Books & Bindings**



**Golden Legend, Inc.**  
**11740 San Vicente Blvd, Suite 109**  
**Los Angeles, CA 90049**

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- 1 Ariosto, Lodovico & Gabriel. . **Scolastica. Comedia.** (Venezia: G. Griffi, 1547). **Original edition:** Not in Adams; EDIT 16; CNCE 2644; BM STC Italian, 1465-1600, p.38; Not in Clubb. Agnelli e Ravagnani pp 129-30; Very rare

**First edition of a five act comedy in verse written by Lodovico Ariosto until verse 14 of the fourth scene of the fourth act and then finished by his brother Gabriel.** The 19th century English critic John Addington Symonds writes, “the unmistakable stamp of [Ariosto’s] ripest genius impressed upon the style no less than on the structure of the plot.” The merit of the play lies in the characters, which are “ably conceived and sustained with more than even Ariosto’s usual skill. . . Each of the servants, too, has a well-marked physiognomy . . . the most original of all the dramatis personae the excellent keeper of lodgings\* for Ferrarese students.” Symonds continues, “Each of these characters has been copied from the life. The taint of Latin comedy has been purged out of them. They move, speak, act living beings, true to themselves in every circumstance, and justifying the minutest details of the argument.”

Full Description:

<http://www.goldenlegend.com/pdfs/Ariosto.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



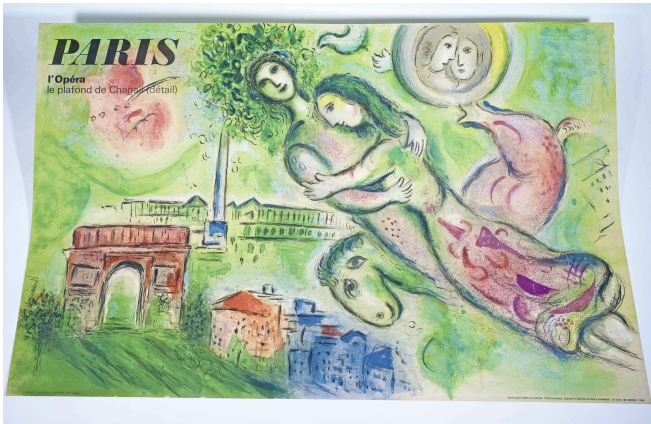
- 2 Bernhardt, Sarah . (Photograph and ephemera).  
**Sarah Bernhardt in Fedora** (ca. 1882) photograph by Nadar, related note, as well as, autograph card signed “Sarah”. 1. Rare, large albumen photograph of Bernhardt as Princess Fedora. 7 ½” x 11 15/16” mounted on 9 ½ x 12” on stiff sheet signed by Bernhardt. Photograph by “Nadar” (pseud of Gaspard-Félix Tournachon.)\*
2. Holograph schedule of Bernhardt’s travels written on one sheet (5" x 7 3/4"). 13 lines in ink possibly by *Jacques Damala*\*\* on Sarah Bernhardt stationery, folded. This traveling schedule dates from October 13 (1887) through 11 January (1888) with cities of Anvers through Vienna, to Budapest, Constantinople, Cairo and Alexandria. At bottom in pencil: “puis Italie, Russie, Scandinavie, Londres”.
3. Small business card of Sarah Bernhardt (with black margins), undated to “Mon chérie Julie”. Note of about 20 words in tiny hand, signed “Sarah”.

\$1,500

Full Description:

<http://www.goldenlegend.com/pdfs/Bernhardt.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



- 3 Chagall. **Paris / l'Opéra [Romeo and Juliet.]**. Chagall, Marc . **Paris / l'Opéra [Romeo and Juliet.]**  
[Lithographic poster printed in colors] by Mourlot Gallery. Paris: Mourlot, 1965. On paper, 24x38”  
610x965 mm, sheet.

The decoration for the ceiling of the Paris Opera by Chagall was commissioned by Andre Malraux, then the Cabinet Minister in charge of Cultural Affairs. This interpretive rendering of lithograph executed by Charles Sorlier, from a detail of the preliminary sketch of the ceiling of the Paris Opera. This fragment is a tribute to Berlioz for Romeo and Juliet; it also includes pictures of the Place de la Concorde and the Arc de Triomphe

Ref: Sorlier, Chagall's Posters, A Catalogue Raisonne, 96; Weill page 358.

\$3,000



- 4 Champmeslé. Charles Chevillet, 1642-1701, sieur de . **Les Grisettes ou Crispin Chevalier**, 1683 first one act version and **Le Parisien** 1683 . Charles Chevillet, 1642-1701, sieur de Champmeslé. **Les Grisettes ou Crispin Chevalier**, 1683 first one act version and **Le Parisien** 1683 Original edition. 12mo. Contemporary, calf gilt spine. Bright copy although chipped at crown and heel and with slight worming to front at gutter margin. Spine a bit cocked. **Two 17<sup>th</sup> Century French Comedies:**

1) girls who seek upward mobility.

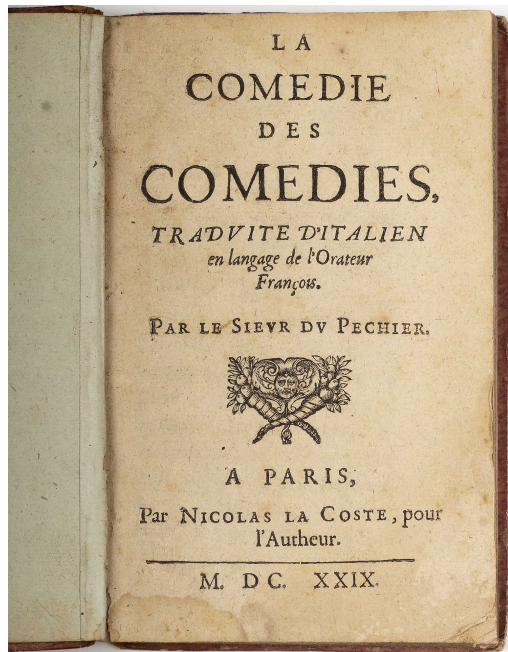
2) a world where “honesty is seldom found” .

Full Description:

<http://www.goldenlegend.com/pdfs/Champ.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,250



- 5 Du Peschier, Nicolas [compiler]. **La comédie des comédies.** . Tradvite d'italien en langage de l'orateur françois, par le Sievr dv Péchier. Paris: Nicolas La Coste, 1629. Original edition. Brunet 16418. Soleinne 1039. Lancaster I, 365-367.

12mo. (4 1/2 x 6 1/4"). Early 19th-century quarter brown morocco, flat spine with title and date in gilt, pink floral boards.

**La comédie des comédies**, a four-act comedy in prose and verse for eight characters, is cleverly structured as an Italian comedy translated into French. The play, however, is not translated from Italian but consists of the frequent quotation from the letters of the essayist Jean-Louis Guez de Balzac.

Balzac's "swelling phrases and metaphorical expressions are cleverly caricatured" (Lancaster, 367). The model for the play is an Italian farce in which le Docteur (modeled on Balzac) has an inflated notion of his erudition. It is a rare theatrical satire probably compiled by a member of the Feuillant sect. **La comédie des comédies** was never played in theatres.

**La comédie des comédies** is of great interest to the student of Balzac because it compiles numerous examples of quotations from Balzac's early letters when he was developing his influential prose style. It was soon reprinted in several editions in 1629 indicating its popularity, at least in the reading. It was never performed.

OCLC, North America: IBV, MUQ. Rare.

Full Description:

[www.goldenlegend.com/pdfs/dupeschier.pdf](http://www.goldenlegend.com/pdfs/dupeschier.pdf)

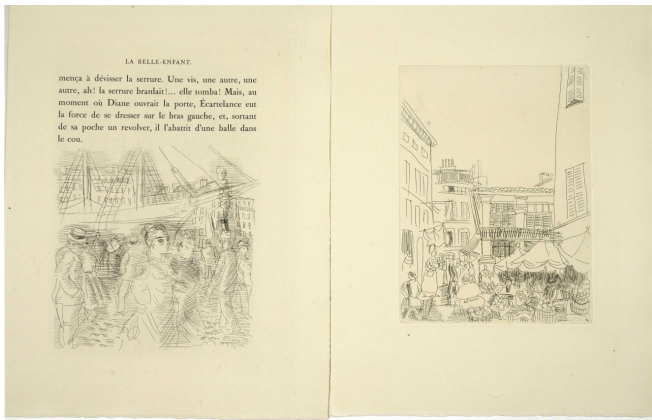
Copy and paste the link into your browser if it doesn't open in three seconds.

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\$2,000

Page 6



6 (Dufy, Raoul, 1877-1953). Montfort, Eugene. . **La Belle-Enfant ou l'Amour à Quarante Ans.** Paris: Ambroise Vollard, 1930 . #163 of 340 copies (Entire edition 390 copies: 60 with suites; 35 on Japan supernacre; 244 as this copy; 50 hors commerce).

Loose as issued. Page size 13.2 x 10.2 inches; overall size 14 x 11 x 2.5 inches Illustrated with 110 original etchings by Raoul Dufy, 94 of which are 1/2 or full page plates, 41 hors-texte, loose in pictorial wrapper folder. Fine copy, Brown buckram folding box.

Garvey notes in *The Artist & The Book* #93 "In search of accuracy of detail for *La Belle-Enfant*, one of the most celebrated of Dufy's illustrated books, he made preliminary studies in Marseilles, the locale of the novel."

Vollard recounts the determination of Dufy to get exactly the right images he wanted. "His conscientiousness was extraordinary. After several journeys to Marseilles – a Marseilles that is beginning to disappear, which adds still more to the interest of these illustrations – just as he was about to engrave one of the last plates, representing Aline's salon, the artists felt doubtful. ...He decided to go to Marseilles... again." (257-8)

References: Chapon p. 281; Kornfeld 152/62; Skira 107; Rauch 47; "From Manet to Hockney"85; Strachan, W.J. *The Artists and the Book in France*. Vollard, Ambroise.

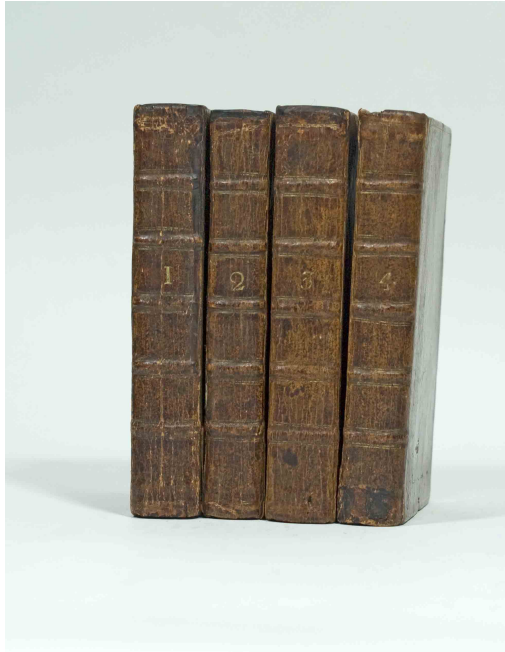
Recollections of Picture Dealer (1936); *The arts of the French book 1900-1965* (1967): #15.

**\$4,000**

Full Description:

<http://www.goldenlegend.com/list/Dufy.pdf>

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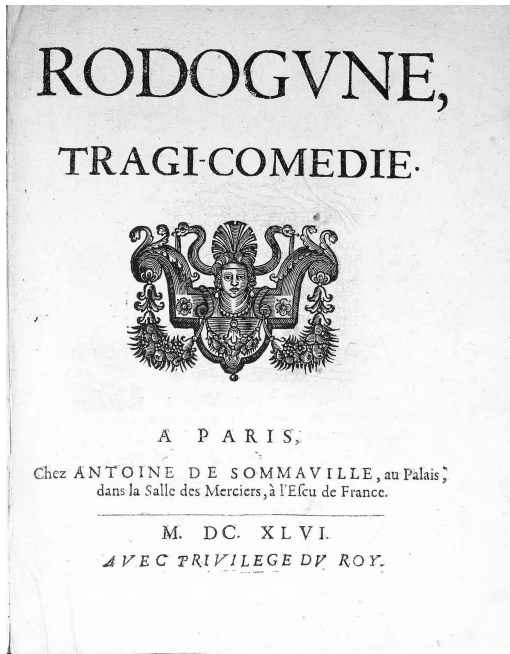
- 7 Fielding, Henry. **Amelia**. London: Printed for A. Millar, 1752. First edition, Vol. III in corrected state: the misreading 'the at Folly' changed to 'at the Folly'. Rothschild 853.

Four vols. Twelvmo. Contemporary calf, raised bands, spines numbered in gilt, simple double gilt rules on each cover. Vol 1 Outer hinge front repaired, Vol III out hinge starting to crack, Vol IV repaired at heel of spine. With the often lacking "Universal-Register-Office" advertisement at end of volume two (M12r). Protected in a half orange morocco slipcase, raised bands, lettered in gilt on spines. Spines slightly sunned.

Provenance Caroli Whibley the collector Charles Whibley (1859-1930), best known today for bringing T. S. Eliot to the attention of Geoffrey Faber (bookplate in each volume).

\$2,500





- 8 **Gilbert, Gabriel . Rodogvne: tragi-comédie.** Paris: Chez Antoine Sommaville, 1646. Original edition: issued simultaneously by A. de Sommaville, A. Courbé, and T. Quinet. (The name on the title-page is Rodogvne, but elsewhere the character appears as Rhodogvne. Quarto. Bound in contemporary mottled calf, spine with raised bands lettered in gilt, with ornaments. Tragic comedy in 5 actd, verse.

### **A warrior queen of 17th century French drama**

As is well-known, Pierre Corneille wrote a play *Rodogvne: Princesse des Parthes, Tragedie* (Paris: Quinet, or Sommaville or Courbé, 1647). The resemblances between Gilbert's tragi-comedy and Corneille's tragedy is "too striking to be ignored." The framework of the two plays is the same; many details are "identical" and only the dénouement is different. In Corneille, the play rushes on to a tragic conclusion. In Gilbert's, "a pacific influence turn the course of the tragic action, and the happy end follows. In contradiction to her Amazonian character, she pleads the weakness of her sex" (Pellet, 62-3).

The dissimilar dénouement of Gilbert's piece need not be considered a blunder, but rather an intentional device.

Full Description:

<http://www.goldenlegend.com/pdfs/gilbert.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

**\$2,500**



- 9 Khmury, V., Anatoly Petritsky. **Teatral'ni stroi**. Kiev: Ukrainian State Press, 1929. 4to (347 x 261 mm.), 26pp., 26 full page mounted color lithographs, many with gold or silver metallic inks and 25 mounted full page black & white plates. Original boards, spine defective, otherwise very good and clean. All plates mounted on heavy gray paper and tissue guards intact. Plates by Anatoly Petritzky, text by V. Khmury. Text in Ukrainian and German.

**Teatral'ni stroi** is an album of superb costume designs and stage sets for Ballets and operas in a Constructivist style reminiscent of the decorativeness of Bakst's work and Alexander Exter's stylization. Productions illustrated:

Exzentrischer Tanz, staged by K. Goleisovsky (Moscow, 1922) (4 plates);

Praludium von Skrjabin, by L. Lukin (Moscow, 1923) (1 plate);

**Ballet Nur und Anitra, by M. Mordkin (America, Greenwich Village Follies, 1923) (4 plates);**

"Wij," Herr Chorunschij, by H. Jura (Charkiw [Cracow], 1924) (9 plates);

Der Jahrmarkt von Sorotschinzi (Charkiw, 1925) (7 plates); Wilhelm Tell (Charkiw, 1927) (6 plates);

Furst Igor (Charkiw, 1926) (8 plates); De rote Mohn (Charkiw, 1927) (5 plates);

Der Korsar (Staatsoper, Charkiw, 1925) (8 plates); Turandott, by Lui Laber (Charkiw, 1928) (4 plates).

**\$3,500**

Full Description:

<http://www.goldenlegend.com/pdfs/petritskism.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



- 10 Le Jay, (Gabriel-François). **Le Triomphe de la religion sous Louis le Grand** . Le Jay, (Gabriel-François). Le Triomphe de la religion sous Louis le Grand représenté par des inscriptions des devises, avec une explication en vers latins françois. Paris, Gabriel Martin, 1687. Original edition of this emblem book praising Louis XIV for his revocation of the Edict of Nantes.

8vo. Contemporary calf, head of spine chipped; text with minor hand soiling. text includes 22 full page emblems their mottos in Latin. Signatures: A-E<sup>12</sup> F6. French and Latin on facing pages. Translation by Fontenelle, M. de (Bernard Le Bovier), 1657 -1757. Emblems drawn and engraved by Jean Baptiste

Corneille II (1649-1695) from a distinguished family of French painters, etchers and engravers.

Published for the opening of the school year on December 17<sup>th</sup> 1686, at the college of Louis le Grand, a prestigious Jesuit school in Paris, A lecture/demonstration was presented by Philippe Quartier to explain to the young students the meaning of Louis XIV's revocation of the Edict of Nantes. Quartier made his presentation with the aid of a series of emblematic tapestries and wall decorations illustrating the thesis that Protestants will be happy once they are converted to Catholicism because of the love and tutelage of Louis XIV. The emblems nevertheless carry the chilling

**\$1,750**

Full Description:

[www.goldenlegend.com/pdfs/lejay.pdf](http://www.goldenlegend.com/pdfs/lejay.pdf)

Copy and paste the link into your browser if it doesn't open in three seconds.



- 11 **Le Moyne, Pierre (1602-1671). Galerie des femmes fortes, La.** A Paris, chez Antoine de Sommaville, au Palais en la salle des Merciers, à l'Escu de France. M. DC. XLVII. Avec privilege du Roy. Original edition. Picot, E. Bibliographie Cornélienne,; 50; Tchemerzine; v. II, p. 558; BM STC French, 1601-1700; C-1521

Folio (9 1/2 x 13 3/8"). 19th-century patterned boards, calf spine, with raised band, decorated in gilt. Text with 21 etchings worked with engravings. The etchings are fresh without any sign of the wear that would affect images in the later editions. .

**La Galleries des Femmes Fortes** (Paris, 1647) is the most significant example of the numerous galleries of women published during the first half of the 17th century. It presents a strong argument that femmes fortes (i.e. women who are strong, valiant, courageous, or fearless) could become heads of state. With this book, La Moyne contributed to the long running *querelle des femmes* concerning the abilities and status of women versus men, suggesting that the femme savante and the femme forte thus were interwoven.

La Galerie des Femmes Fortes, in its twenty sections, pictures and discusses twenty women from history who exemplify leadership qualities of both mind and body, including those qualities of the warrior. Le Moyne created a compendium of heroines from four epochs: early Jewish, barbarian (i.e. non-Greeks), Roman, and Christian figures. Each heroine is pictured in a large engraving

\$2,500

Full Description:

[www.goldenlegend.com/pdfs/gallerie.pdf](http://www.goldenlegend.com/pdfs/gallerie.pdf)

Copy and paste the link into your browser if it doesn't open in three seconds.



- 12 Lemonnier, binder . **Heures Royales dédiées à Madame la Dauphine contenant les Offices qui se disent à l'Église pendant l'Année en Latin et en François.** Nouvelle edition. Paris: Guillaume de Hansy, 1770. 3 ½" x 5 ¼". 563pps with a frontis of the Dauphine at prayer and two other engravings within the text. Bound in contemporary red morocco with both covers decorated at the center with a mosaic of a pomegranate in green and brown. Each corner bears a small mosaic of a tulips in green and gold. The borders show a roll of a floral image with bees and dragonflies above. The spine has five raised bands with title "Heures de Cour" in gilt over green panel and floral motifs repeated in the spine panels. Ownership initials surround the central image of a pomegranate on the front cover. The letter "B." in gilt is incised at bottom of the rear cover. Linen endpapers, bookplate of S. Antoine de P. Edges worn, a few minor scuffs; otherwise a rich and lustrous binding.

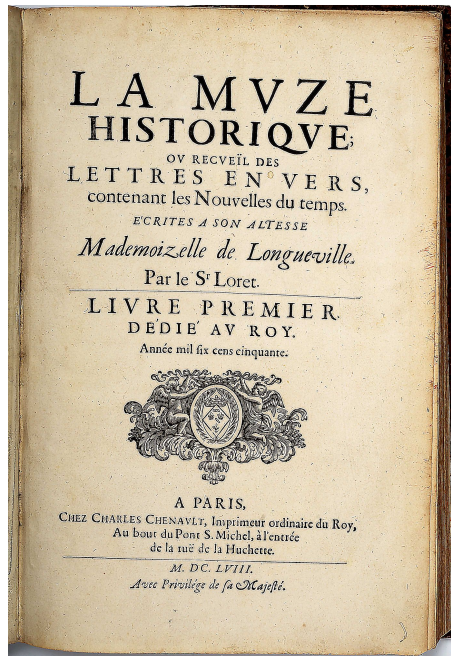
This type of mosaic binding popular in mid-18<sup>th</sup> century France is variously attributed to l'atelier de Louis Douceur or to the Ateliere a la Tulipe or the Atelier aux Bouquets de Fleurs (See Michon pp51-51). The most persuasive research, however, shows that the binding is done by the Paris atelier of Louis-François Lemonnier (fl 1737-1776).

\$1,750

Full Description:

<http://www.goldenlegend.com/pdfs/heures.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



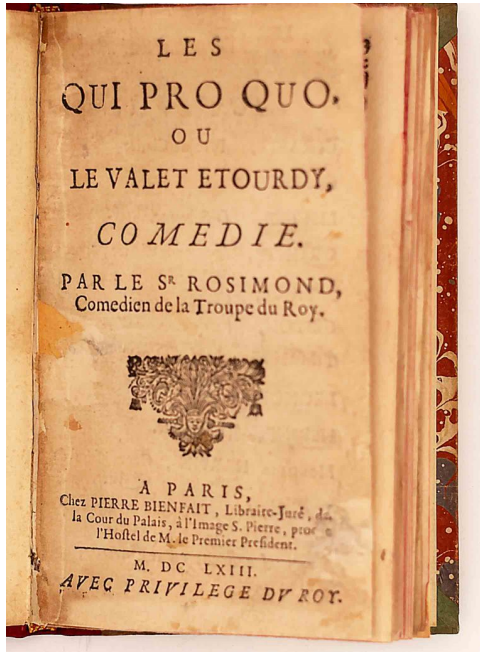
- 13 Loret, Jean. . **La Muze Historique ou recueil des lettres en vers, contenant les Nouvelles du temps. Écrites a son altesse mademoizelle de Longueville Par Sr Loret.** Paris: Charles Chenault, Imprimeur ordinaire de Roy, Au bout du Pont S. Michel à l'entrée de la ruë de la Huchette, Two volumes: Vol I 1658, first published 1656. Vol II 1659 original edition. This volume collects the first two years of Loret's weekly gazette reporting on the news of Paris society and the court of Louis XIV. The letters were composed and dedicated to Marie d'Orléans-Longueville and they were published by Charles Chenault beginning in 1656. Beginning in 1650, Loret's letters were initially handwritten. Very popular, these were copied and passed around the Court. In 1652, the letters became the object of unauthorized printing, under the titles of "La Gazette du temps en vers burlesques" and "Gazette nouvelle en vers burlesques".

Full Description:

<http://www.goldenlegend.com/pdfs/Loret.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$3,500



- 14 Rosimond, Claude Rose (1640-1686). **Les qui pro quo, ou le valet etourdy**. Comedie par le Sr Rosimond, Comedien de la troupe du Roy. Paris: Bienfant, 1663 [ie: 1673]. Original edition. Solennine 1425. Three act comedy in verse. The comedy dramatizes a rivalry between two valets Cliton and Fabrice “one of whom is rewarded for helping his master by his wits, the other Fabrice who proves incapable of understanding what will please his master or further his own ends.

Rosimond was a prominent playwright and touring actor until he joined

Molière’s troupe as his replacement. He wrote Le Duel fantasque; L’Avocat sans étude 1670; Le Nouveau Festin de Pierre 1670; Le Dupe amoureux 1671; Les Trompeurs trompés 1671; Les qui pro quo, ou le valet etourdy. 1673. He continued on with this troupe as it moved to the Hôtel

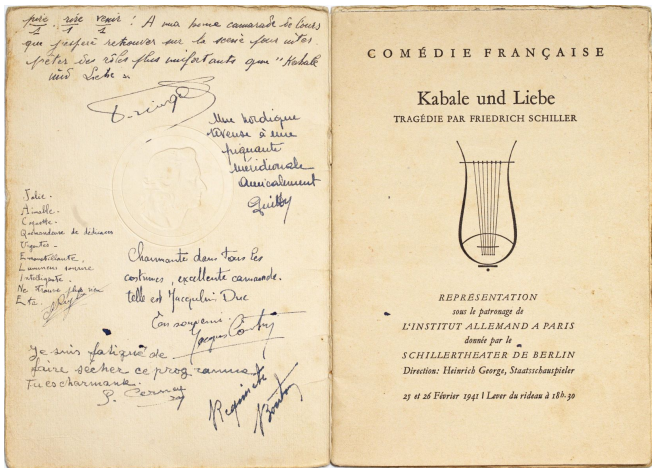
Guénégaud and then became the Comédie-Française. He was a full member when he died in October 1686

\$1,750

Full Description:

[www.goldenlegend.com/pdfs/Rosimond.pdf](http://www.goldenlegend.com/pdfs/Rosimond.pdf)

Copy and paste the link into your browser if it doesn't open in three seconds.



15 **Schiller, Friedrich von. Kabale und Liebe Tragédie par Friedrich von Schiller. Representation sous le patronage de L'Institut Allemand a Paris donnée par le Schillertheater de Berlin. Direction: Heinrich George, Staatsschauspieler 25 et 26 Févier 1941. Berlin:H. Heenemann, 1941. . Under German occupation the Comédie-Française hosts a performance of Schiller's Kabale und Liebe. whether they liked it or not [theatre program inscribed by 21 actors]. Comédie-Française. Kabale und Liebe Tragédie par Friedrich von Schiller. Representation sous le patronage de L'Institut Allemand a Paris donnée par le Schillertheater de Berlin. Direction: Heinrich George, Staatsschauspieler 25 et 26 Févier 1941. Berlin:H. Heenemann, 1941.**

Full Description:

<http://www.goldenlegend.com/pdfs/kabale.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,500





- 16 Scudéry. Madeline de (1607-1701) . **Mathilde Dediée a Monsieur Frere Unique du Roy.** . Scudéry. Madeline de (1607-1701) **Mathilde Dediée a Monsieur Frere Unique du Roy.** Paris: Edme Martin, François Eschart. 1669. Tchemerzine. X, p286n (1927). (Second edition. First published 1667).

8vo. Contemporary mottled calf, highly gilt spine with raised bands. Slightly worn but a bright copy. Ink identification on title page. Pagination: Leaf of title, verso blank; pp3-80 *Les Jeux*; pp81-413 text; 2p priv dated 14 Mar 1666. Collation A-Bb8-Cc6, [1]. Signature I pages bound out of order, minor soiling, some faded minor dampstains in text at bottom corner signatures.

### **A Lesbian Novel?**

The question that arises from reading **Mathilde** is whether Mathilde and Laure are lovers or just the best of friends. To the modern reader, this novel is interesting to those who study the lesbian novel in early-modern France. Mlle de Scudéry suggests in this novel that the behavior of Mathilde toward Laure is a love that transcends simple friendship and may border on sexual desire. Secondly, the novel dramatizes the close female relationship as a higher form of relationship than a heterosexual.

Full Description:

<http://www.goldenlegend.com/pdfs/Scudery.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

**\$2,000**



17 **Torino, Gio. Antonio di. Orazioni**

**panegiriche.** Orazioni panegiriche del padre fra' Gio. Antonio di Torino de' Minori osservanti riformati di San Francesco, dette in varie solennità. Dedicate all'Emo, e Rmo Principe, Il Signor Cardinale Trajano Aqvaviva d'Aragona, Incaricato degli affari di Sua Maesta due Sicilie presso la Santa Sede, e Protettore de' Min. Ofs. Rifor., Etc. . - In Assisi : per Andrea Sgariglia stamp 1754.

Small quarto. (5 3/8" x 7 1/4"). Contemporary Italian brown morocco, highly gilt with floral rules, elaborate armorial in gilt of Cardinal Troiano Acquaviva of Aragon (January 14, 1696 – 20 March 1747). On each of the four sides of the central armorial shield is a blind stamp of a butterfly or bird shape

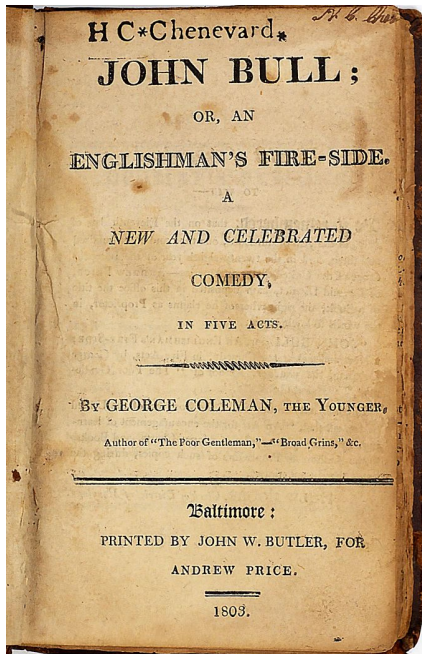
+. Spine highly gilt. Slightly rubbed, edges slightly worn but a bright, highly attractive (and rare example) of an 18th century decorated liturgical binding.

**\$3,000**

Full Description:

[www.goldenlegend.com/pdfs/torino.pdf](http://www.goldenlegend.com/pdfs/torino.pdf)

Copy and paste the link into your browser if it doesn't open in three seconds.



18 various. (Sammelband). **Five English plays in one volume (all published in America 1795-1803).** 12mo. Contemporary smooth calf, simple gilt rules on spine. Rubbed, sound. Signature or exlibris stamp of H.C. Chenevard in several places including the title pages of each play. A few contemporary ink notes throughout text.

1. Colman, George, 1762-1836. **John Bull; or, An Englishman's fire-side. A new and celebrated comedy, in five acts.** Baltimore, Printed by John W. Butler, for Andrew Price, 1803.

2. Lillo, George, 1693-1739. **The London merchant, or, the history of George Barnwell. As it is acted at the Theatre Royal, in Drury-Lane, by His Majesty's servants.** Boston, Printed at the Apollo Press by Belknap and Hall, 1793.

3. Holcroft, Thomas. **The deserted daughter: a comedy.** As performed at the Boston Theatre with universal applause. Boston: Printed for William P. Blake, at the Boston Bookstore, no. 59, Cornhill, 1795.

4. (Goldsmith, Oliver) **She stoops to conquer; or the mistakes of a night).**

5. Allingham, John Till. **The marriage promise, a comedy in five acts : as performed at the Theatre-Royal, Drury-Lane.** Philadelphia: 1803.

Provenance: Hepsibah C. Chenevard (nee Collier). wife of John M. W. Chenevard 1733 - 1805?

Full Description:

<http://www.goldenlegend.com/pdfs/americanplays.pdf>

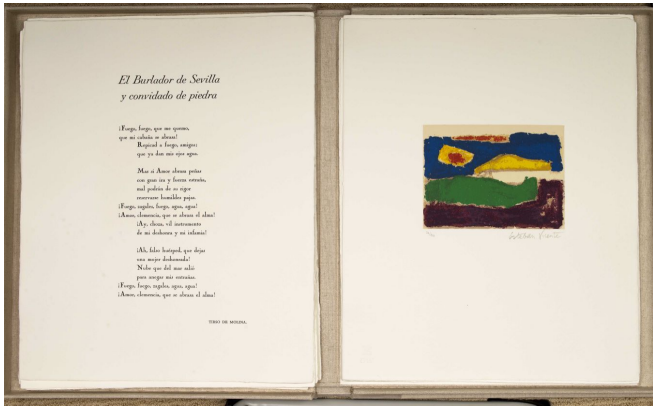
Copy and paste the link into your browser if it doesn't open in three seconds.

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310-385-1903 • [books@goldenlegend.com](mailto:books@goldenlegend.com)

Page 19

\$850



19 **Vicente, Esteban. A mis soledades voy, de mis soledades vengo.** . Madrid, Paris: Elvira González and Édouard Weiss, 1999. Entire edition 100 copies, this copy #36 . Portfolio: 20 x 16 ½ x 2". Loose text and prints laid into buckram folder. Clamshell case of grey buckram lettered on each cover, with smooth suede spine, extending inward to 3". **Ten silkscreen prints by Vicente Esteban in multi-colors.** Ten pages of printed text with excerpts from Calderon, Cervantes, Lope de Vega, Luis de Góngora, Tirso de Molina, Garcilaso de la Vega. Text printed by François Da Ros, Paris; paper hand-made at Paperki, Hondarribia, Guipuzoca (Near San Sebastián Spain); Folder and slipcase made Dermont-Duval Paris; Spine lettered by Erik Kirsather, Madrid.

Eteban Vicente founded the New York School of Drawing, Painting and Sculpture, where he was a professor of painting since 1964 until his death. He was one of the first generation of New York School of abstract expressionists. He taught and exhibited in the United States for three decades. **A mis soledades voy, de mis soledades vengo** was exhibited the New York School from January 11 to February 24, 2001. It was also exhibited that year in Spain accompanied by eight of the original collages he made for the printing of serigraphs.

Full Description:

\$4,500

<http://www.goldenlegend.com/pdfs/Esteban.pdf>

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20 **Villegas Selvago, Alonso de ( Toldeo, Sp. 1534-1615). Discorsi, ovvero Sermoni sopra gli Evangelii di tutte le dominiche dell'anno, ferie di Quaresima, et feste principali nequali si contengono espositioni literali, dottrine moral, documenti spirituali.** Venice, Gio. Antonio, and Giacomo de' Franceschi, 1604. Second edition (first published 1603).

**Alonso de Villegas Selvago**

**A gifted Spanish priest who influenced Christian art, Lope de Vega and who was translated into Nahuatl for the education of the indigenous peoples of Peru**

**Discorsi o sermones** is an Italian translation by Grazio Maria Grazi\* from the fourth part of Villegas' *Flos sanctorum* (first translated into Italian 1603). Villegas was a priest and religious writer in the Mozarabic Catholic churches of Toledo for most of his life. He is best known for his hagiographic writings especially for the **Flos Sanctorum** (Lives of the Saints) written in six volumes 1588-1603.

Full Description:

[www.goldenlegend.com/pdfs/selvagio.pdf](http://www.goldenlegend.com/pdfs/selvagio.pdf)

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**\$3,500**

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