Version: Nov/22/2002

[Herbal containing 192 drawings of plants], in Italian and Latin. Manuscript on paper.

Veneto? Italy, S. XV

100 folios, foliated [I] + 1-99, contemporary recipe or prescription on f [I] with a 4-line commendatory Latin verse on verso, 174 pages with drawings, most colored, a few in pen and ink outline only or partially colored, 24 blank pages, plant names at the head of each page, text written below and over the drawings on 38 pages, damage to inner margin at front and back with slight worming, soiled, marginal stains throughout but generally sound, contemporary, limp vellum binding, remains of leather ties, very worn and soiled, lower hinge broken, a few leaves loosening, in a green leather box, 245 x 176 mm.

PROVENANCE:

The northern Italian provenance is confirmed by the binding, which consists of limp vellum with ties on three sides to allow the whole unit to be fastened in a compact block. Dr. Cristina Dondi of the Bodleian Library has suggested that the manuscript's provenance might be the Veneto since the Italian in some of the medical notes in the late notes has a distinctly regional flavor. This might also explain some of the, so far unidentified Italian plant names.

The signature 'Rafael Gomez...'in the spiky hand in a few of the plant names and in some of the uncolored drawings is found on the lowest band attached to the front cover.

Carlton R. Richmond

Sotheby's NY 84th Street Galleries, October 30, 1981, lot 68.

Henri Schiller.

Acquired from Sam Fogg, June 2001.

TEXT:

This herbal was begun in the first half of the 15th century and continued for about half a century. It presents an interesting contrast between the early, conventional representation of plants and the naturalistic style, which was becoming common by the end of the century. Aside from two later pen and ink drawings, probably 16th century, on ff. 42v and 43v and a nature leaf print on f. 99v, there appear to be three distinct styles in the drawings.

The first group, all colored and apparently dating from the first half of the 15th century, consists of about 70 drawings with contemporary captions (some of which have been revised) but without text. These are executed in a conventional style, typical of the medieval Apuleius herbal. They are clearly copied from other manuscripts and the plants are often unrecognizable. The roots are heavily emphasized and are often depicted as fantastic faces and creatures, e.g. the female mandragora (f. 36) and the woad plant (f. 42), which has a blue root with a human face.

The second group of drawings, apparently made by the writer of the text, probably dates from the last quarter of the century. Some of the drawings are in pen and ink outline, others fully or partially colored. Although crudely drawn, the artist has obviously made some effort at accuracy in order that the plants be identifiable (see f. 27 where the artist has made his own sketch of the oriola alongside the conventional representation of the earlier period). Nevertheless, the artist retains the mythological and anecdotal elements found in the Pseudo-Apuleius illustration such as the female and male mandragora root (ff. 38v and 39v, the latter tethered to a dog to uproot it) and the oregano with the human face drinking the juice to demonstrate its application (f. 76v).

The third group, illustrating about 86 plants, entirely in color, is drawn in a naturalistic style and may have been taken from life. The plants are easily recognizable (e.g. primrose on f. 4v, peony on f.24v and balsamina on f. 77v). They must be contemporary with the text, being in some cases painted over the text while in others the text is written over the illustrations. They are captioned in the same hand.

The earlier series of illustrations (which seem to be connected with those of the various versions of the Pseudo-Apuleius herbal) fill most of the rectos, though they fade out at folio 80. The later drawings, most of which appear to be made from living plants, are on the versos until that point, and thereafter fill the remaining folios, with a nature print of a salvia on the last verso. It looks as though the second artist made use of the empty pages in an album that was already bound.

The text describes the preparation and medicinal properties of about one quarter of the plants, probably based on manuscript herbals already in circulation although it is possible that early printed herbals such as the *Herbarius Latinus* of the *Apulius Herbarium* may have been consulted. Many of the notes, and probably some of the earlier drawings, seem to have connections with astrological and/or pharmacological symbols. Most of the medicinal notes are in Italian, some in Latin and a few in a mixture of both languages.

There are incomplete paper watermarks on the lower right corner of folios 45,47,48,60,74,80,and 85 with the top half of a different mark in the gutter of folios 86 and 91. The marks on folios 45 and 74 look like Ws. The mark on folio 86 looks like the top of either a fleur-de-lis or three hills with a double circle, while the one on folio 91 might be the lower part of the same mark. None of these marks have been identified.

ILLUSTRATIONS:

Modern Latin names of the plants are listed below when they are available; nearly all of the ones identified are familiar plants of both manuscript and printed herbals.

Flyleaf: medical notes on the recto; four lines of Latin verse on the verso

1: 'Tormentilla' (Potentilla erecta) Italian note

1v: 'Meu' (Meum athamanticum) Italian note

2: 'Bonafacia' not the same plant as the next one

2v: 'Bonifacia' (possibly Stachys palustris)

3: 'Torogos' with faces in opposite leaves and in its tuberous roots 3v: 'Aleluya' (Oxalis acetosella, alleluia) 4: 'Yugras' 4v: 'Paralesis' (Primula vulgaris, primrose) 5: 'Betonicha' (Stachys officinalis or S. betonica, betony, a panacea from Dioscorodes on) 5v: 'Betonicha' from life this time 6: 'Peretuchos' 6v: 'Affodilla, herba di Saturnus, Asfodelum' (Asphodelus ramosus) with an Italian note and a pointing hand in the left margin 7: 'Cipola marina' (Urginea maritima, squill or (still) sea onion) 8: 'Cicoro' 8v: 'Caprifolium' (Lonicera periclymenum, honeysuckle) 9: 'Nipelis' 9v: 'Eufragia' 10: 'Eufragia overo luminela' 10v: 'Moschata' (Geranium robertianum); 'Erba follo' (possibly Salvia sclarea, clary) with a later, mostly uncolored, diagrammatic drawing and a note in the bottom left corner 11: 'Cavalarichos' (?) large root with an animal's head at the base of the plant 11v: 'Centuarea major Centaurea minor' both with notes plus a little bird in the left margin (Centaurea erythraea, centaury) 12: 'Stannaria' 12v: 'Mezereon' (Daphne mezereon)

13: 'lingua (di cana)' (Cynoglossum officinale)

13v: 'Loita nigra'

14: 'Bigola'

14v: 'Ceciliana'

15: 'Grantia' with a cross-section of a root colored red

15v: 'lingua serpentina' possibly a thyme

16: 'Tilogo'

16v: 'Rubea emtorum' (Rubia tinctorum, madder, a dye plant, indicated by the pink colour of the root, which stretches right across the page)

17: 'Serpentina overo [illegible words] Serpentina' - a drawing of a dragon arum (Dranculus vulgaris) leaf, from life, side by side with an earlier 'serpentina'

17v: 'Serpentaria' scraped out in favour of 'Enula campana' (Inula helenium, elecampane or fleabane)

18: 'Fugana'

18v: 'Latuca agrestis' Italian note (possibly Lactuca serriola, prickly lettuce)

19: 'Fava' but not the bean this word might lead one to expect - two drawings, one in full colour as in other early ones, the other in black and white apart from red buds and a yellow root, quite unlike the earlier drawing. The Italian note seems to be related to the later drawing

19v: 'Testiculos vulpis Testiculos canis' above three drawings of Orchis species with the divided roots that gave them their name

20: Two more unlabelled orchids, of the group called 'Satyrion' in early herbals

20v: 'Palma christi' (Ricinus communis, castor oil plant)

21: 'Pan porcin' - two drawings of a cyclamen, the one on the right of the usual earlier type, the one on the left much smaller, with only the root and the flower-buds colored. It looks like a crude copy of the one on the right. The name in the label can be translated as 'sowbread' which is still one of the names of wild cyclamen, as pigs are said to eat the fleshy roots.

21v: 'Ciclamen panporcin' (Cyclamen neapolitanum, this one from life with an Italian note)

22: 'Arcticla' with long curly root

22v: 'Luminela' (looks like Anagallis monellii, blue pimpernel)

23: Unlabelled plant, resembles 'Miagro falso' in the 1568 Italian edition of Mattioli's herbal, but not yet traced to a modern Latin name

23v: 'Gentiana mas' (Gentiana lutea or Gentianella amarella)

24: 'Pepeko'

24v: 'Peonia' (Paeonia officinalis, peony; a fine plant with an open seed-pod scattered with black seeds at the top) Italian note

25: 'Paris' (Paris quadrifolia, herb Paris, with the four leaves drawn in a bird's-eye view; a later uncolored copy is on the left with an Italian note)

25v: 'Saponaria' (Saponaria officinalis, soaproot or fuller's herb; the prominent root can be crushed to make a soapy solution still used to clean delicate textiles)

26: 'Trifolio' (some sort of clover)

26v: 'Bistorta' (Polygonum bistorta, bistort or snakeweed) Italian note

27: 'oriola' on left in colour; 'oriola majore' in later black and white in top right corner with Italian note

27v: 'Spargula major overo minor' (Galium aparina, goosegrass or cleavers) Italian note

28: 'Sigilo sancta maria' (Polygonatum multiflorum, Solomon's seal) Italian note

28v: 'Camapiteos' (Ajuga chamaepitys, ground-pine)

29: 'Ditamo bianco' (Origanum dictamnus, dittany of Crete) long Italian note

29v: 'Dipsamus'

30: 'Aragotra major'

30v: 'Rondenina' (possibly a later version of the next plant)

31: 'Reglicia' (Glycyrrhiza glabra; the 'sweet roots' of the generic name are the source of liquorice) long Italian note

31v: 'Calendula' but not the common marigold one might expect; it looks like one of the genus Tagetes, but this should not have appeared in Europe at this date!

32: 'Itolarichas' with a curly root

32v: 'Esula majoro' (Euphorbia cyparissias, cypress spurge)

33: 'Folegras' with faces in roots

33v: 'Cipari' (Cyperus longus, galingale)

34: 'Abgeles' with stripy leaves, two flowers, and root in cross-section, possibly with an astrological symbol in the centre

34v: 'Erba famula'

35: 'Tiles' with a wavy blue root (with a face on one end), four erect leaves with flowers between; the root might indicate a water plant

35v: 'Esula titimalli' (Euphorbia amygdaloides or another euphorbia, wood spurge)

36: 'Luciana mandragora' (Mandragora officinalis, a hairy female mandrake with leaves and fruit on her head)

36v: 'Tamarisa' (Tamarix species, tamarisk)

37: 'Botrius'

37v: 'Girania' (certainly a geranium species, possibly Geranium molle)

38: 'Stelaria' with another red root in cross-section

38v: 'Mandragora foemina' another female mandrake, this time with a dog pulling a rope round her neck, in allusion to the stories about how to get a mandrake root out of the ground; long note

39: 'Tortorelis' with an odd angled root ending in a claw-like section

39v: 'Herba mandragora maschio' a male mandrake being uprooted by another dog, with another long note

40: 'Balotelis'

40v: 'Herba reubarbaro' - a diagrammatic drawing of rhubarb (Rheum rhaponticum) with an odd tangle of roots and a long note

41: 'Matirius' with red roots

41v: blank

42: 'Isatoris' (Isatis tinctoria, still in use as a dye plant, woad, the colour indicated by the blue root, though the significance of the face in the root isn't clear)

42v: 'Apios' an uncolored sketch of a plant with a large root, but not dill or celery, which the name might seem to indicate.

43: 'Pelorhinos' with a red root and a red ring at the base of the stem

43v: 'Ofri' - a fine uncolored drawing of a twayblade orchid (Listera ovata)

44: 'Angeles' with a clump of leaves on a cross-section of root, red within a blue rim 44v: blank 45: 'Corso amoroso' with another red root 45v: blank 46: 'Trinita' 46v: 'Brancha majore Brancha minore' two uncolored and rather primitivedrawings, the second hardly more than a diagram; possibly versions of a hellebore, Helleborus niger, both with Italian notes 47: 'Bisiles ut bafosiles' (Ocimum basilicum, basil) 47v: blank 48: 'Iliborius' - one leaf with a red and blue root below; cf. 46v 48v: blank 49: 'Corbealis' with another blue root ending in an animal head 49v: blank 50: 'Bustana' with a red snake round its stem, presumably a herb recommended for snake bite 50v: blank 51: 'Capelaria' mauve flower on curly blue root 51v: blank 52: 'Feudaria' with a blue face in a diamond-shaped yellow root 52v: blank 53: 'Eupalias' 53v: blank 54: 'Nasturcio' (Nasturtium officinale, watercress, with a wavy, blue on brown, watery root) 54v: blank

55r: 'Antolus' - curly blue roots, star-shaped diagrammatic leaves 55v: blank 56: 'Antola lupinaria' 56v: blank 57: 'Enufiesorinus' with a white flower and strings of white bubbles spreading from a round brown root 57v: blank 58: 'Tantarelis' with bright red roots 58v: blank 59: 'Tofanus' 59v: 'Ungula ellabalina' with Italian note; four heart-shaped leaves with a bulging brown root, possibly a mallow (Malva species) 60: 'Brancha lupina' 60v: 'Brancha ursina' (Acanthus mollis) 61: 'Salsificha' (possibly Tragopogon porrifolius, salsify) 61v: blank

62: 'Salva stela overo Sanguisorbula' (Salvia horminum?)

62v: blank

63: 'Dagaio'

63v: blank

64: 'Feras' - a black and white drawing of 'Erba due folio' in the top left corner, with note, on the left of the usual colored drawing with another note; the roots of this drawing have four branches with a head ending each one

64v: blank

65: 'Sancta maria' - a head of spotted leaves on black roots; cf. the next plant

65v: 'Pulmonaria' (Pulmonaria officinalis, lungwort, thus named according to the doctrine of

signatures by which plants were alleged to be good for the parts of the body they were said to resemble)

66: 'Lenbrkb' - a puzzle, though the same word is used for a different plant on 71r

66v: blank

67: 'Teodorse' - three chequered leaves with two buds between them, all on a blue, watery root

67v and 68: 'Lucia magiore' 'Lucia minore' with a note apiece, the first a long one; each plant with a plump root ending in an animal head

68v: blank

69 and 69v: 'Ruta selvatiche' and 'Ruta agrestis' (both Ruta graveolens)

70: 'Spica nardo' (Lavandula spica, but more of a diagram than a drawing)

70v: 'Salvia silvestris' - a kind of sage

71: 'Lembrkb' - see 66r above

71v: blank

72: 'Eufrasia' (Euphrasia officinalis, eyebright)

72v: blank

73: 'Rigamo'

73v: blank except for a small uncolored drawing of a cluster of roots

74: 'trinitas epaticha habilis' with extra roots added in pen and ink (Hepatica triloba, liverwort; the doctrine of signatures again)

74v: 'Tozza'

75r: 'Rubichana'

75v: 'Regina' three plants in outline on a row of hillocks, with a fourth ('erba aralea'), also uncolored but with different leaves and a bent flower-head, all followed by a long note

76r: 'Antola minor'

76v: 'Origano' in outline with a red flower and a detached head swallowing a medicine made from the plant (Origanum vulgare, wild marjoram)

77r: 'Lucinda overo nova lunna' - head of leaves with a round blue root including a face

77v: 'Momordica overo balsamina' - gourds on a vine

78r-v, 79r-v, 80r-v: Ten drawings of 'Lunaria' (Botrychium lunaria, moonwort) with several notes and astrological diagrams

81r: 'Martagon' (Lilium martagon, Turk's cap lily)

81v: 'Galga'

82r: 'Eelboro nero' (Helleborus niger; the black bit is the root)

82v: 'Fava lupina' with beans in a pod

83r: 'Eleboro biancho' (Veratrum album)

83v: 'Camedreos' (Teucrium chamaedrys, germander)

84r: 'Faba grecha' with a cluster of fleshy roots

84v: 'Pes columbinus' (Geranium molle, dove's foot cranesbill)

85r: 'Pes corvinas' (Geranium species?)

85v: 'Napellus' (Aconitum napellus, monkshood, referring to the shape of the flowers)

86r: 'Scrofularia overo e. bona' (Scrophularia nodosa?)

86v: 'Alkekengi' (Physalis alkekengi, bladder cherry)

87r: 'Rafanus mas' (Raphanus sativus, radish)

87v: 'Ipognistidos' (Orobanche major, greater broomrape)

88r: 'Aristologia longa' 'Aristologia rotonda' (Aristolochia longa, A. rotunda, two kinds of birthwort, with long notes)

88v: 'Oculos vace' (Chrysanthemum leucanthemum, ox-eye daisy)

89r: 'Lentisco' (Lens culinaris, lentil)

89v: 'Umbilicus Veneris' (Cymbalaria muralis, ivy-leaved toadflax or Oxford weed; it came from Italy to the Oxford Botanic Garden and escaped to colonize walls all over the country)

90r: 'Morsus diaboli' (Pulsatilla vulgaris, pasque flower)

90v: 'Cucumeris Asenini' (a kind of Cucumis, a primitive cucumber or gherkin)

91r: 'Scorpionaria' with a scorpion at its root

91v: 'Brionia' (Bryonia dioica, with a massive root and a note)

92r: 'Cauda equina' (Equisetum arvense, horsetail)

92v: 'Oleandro' (Merium oleander, oleander)

93r: 'Consolida media'

93v: 'Serpentaria magore' (Dracunculus vulgaris)

94r: 'Cartifilago' (Carthamus species?, a yellow-flowered thistle) with note

94v: 'Bislingua' (Ruscus aculeatus, butcher's broom)

95r: 'Philipendula' (Filipendula species)

95v: 'Erba dentaria'

96r: 'Polipodio' (Polypodium vulgare)

96v 'Scolopendria'

97r: 'Lucida'

97v: 'Lazidanga' in colour; 'Erba pelaria' in an uncolored drawing with a red root and a note beneath

98r: 'Centaurea media'

98v: 'Agrimonia' (Agrimonia eupatoria, cocklebur)

99r: 'Ermodatilus'

99v: In the center of the page is a nature print of a sage leaf, with an Italian note saying the impression was made from the back of the leaf (where the veins are more prominent). Nature printing was first described by Leonardo da Vinci in his Codice Atlantico (now in the Biblioteca Ambrosiana, Milan), which was written between 1490 and 1519. That manuscript also includes a sage leaf, though not from the same species of Salvia as the manuscript being described.

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Sotheby's NY 84th Street, 30 October 1981, lot 68; LJSMSDB 20388.

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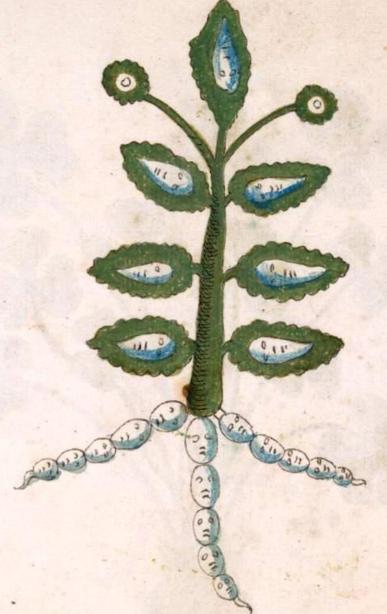
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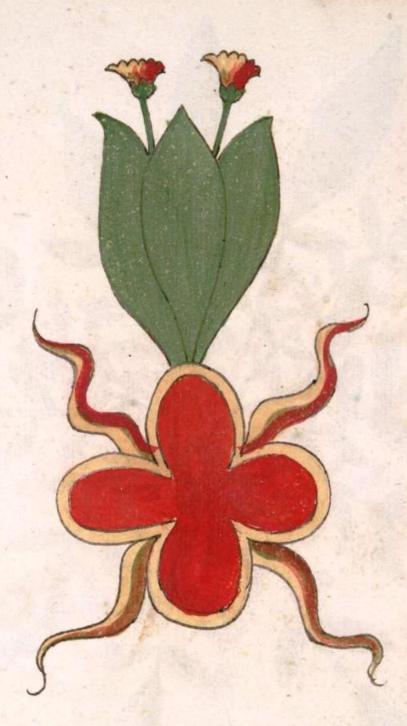
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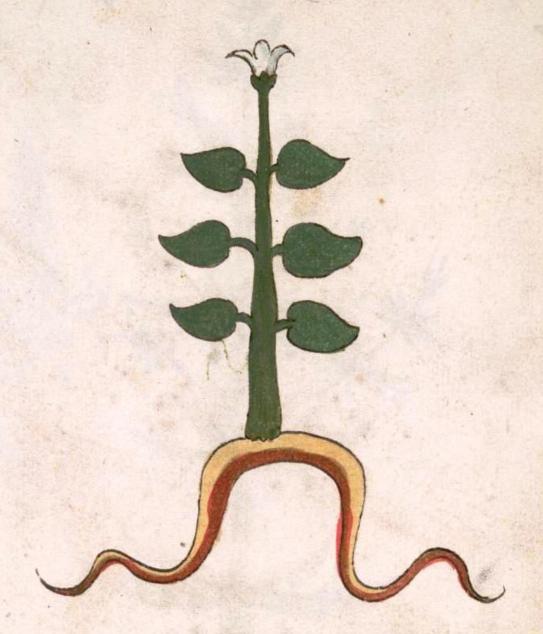
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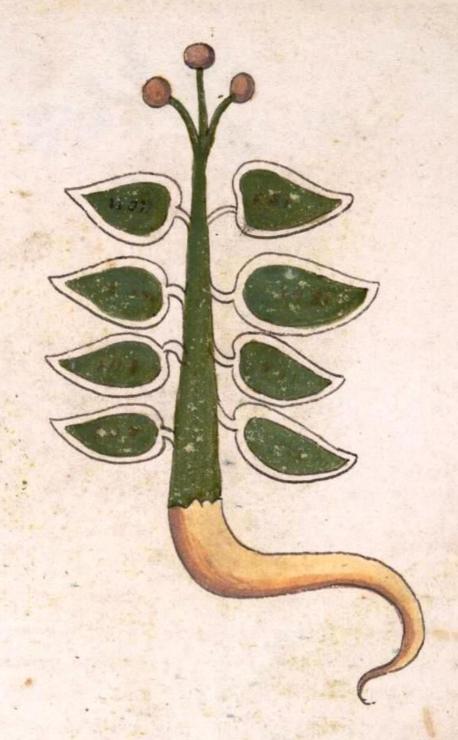




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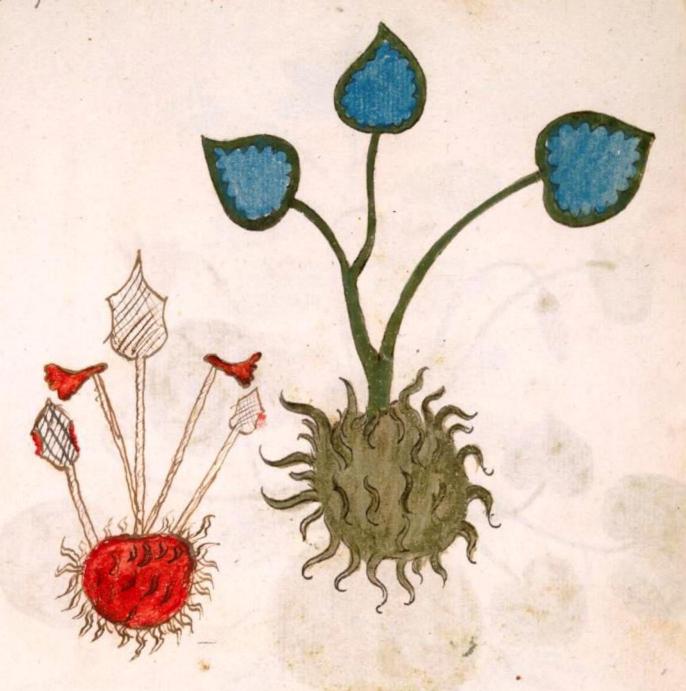








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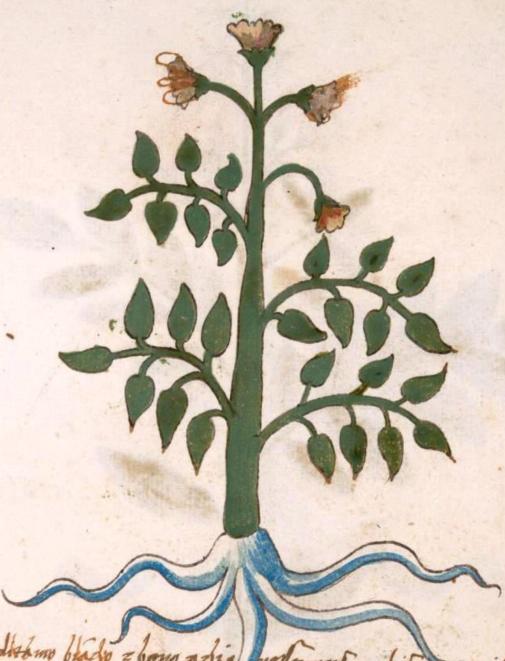
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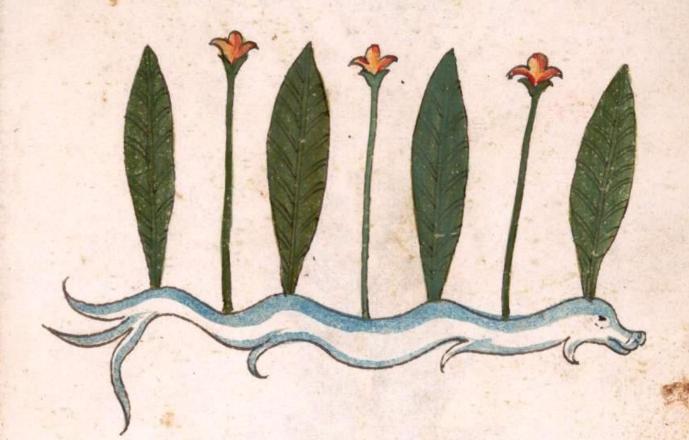


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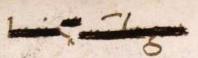
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Have madragon fomine
Mandragora Herba mendera gore femines

almelori loch i grati fast losi

pero del proposition de local de lo emopin Infolia sta formet fon bontes de fugo at lors not ogui mucula de osis worde clear pomo entino of fulle de mon la luce alogio Etinenta For fortino efacto amodo at fernina este la portage adolo baser le report such le femine televellens stjogen honore equatic of medimadalite farebe y queston enfon tero dito coliche a fegno togoning Exorenda te do se doctore la forma la go trude prientile ebone Evan miracolofa Brude Zacola Edfolo et grito:

. tortorchy.

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ACT 2

Herbanishingora majohio erba madurgora majdio

3 fermino: 2 majdio majdio

1 forc più brast d'la fermino di

modo et lateran e majdio

no forc più brast d'la fermino di

no fermino. Assist fe di la forci di la fermino di

possila alogio i z. di lena

vam pomarme erede la

la foro possa nogni ferrit

Eliaso en il melle

dat abere rape ogni postemo diperto

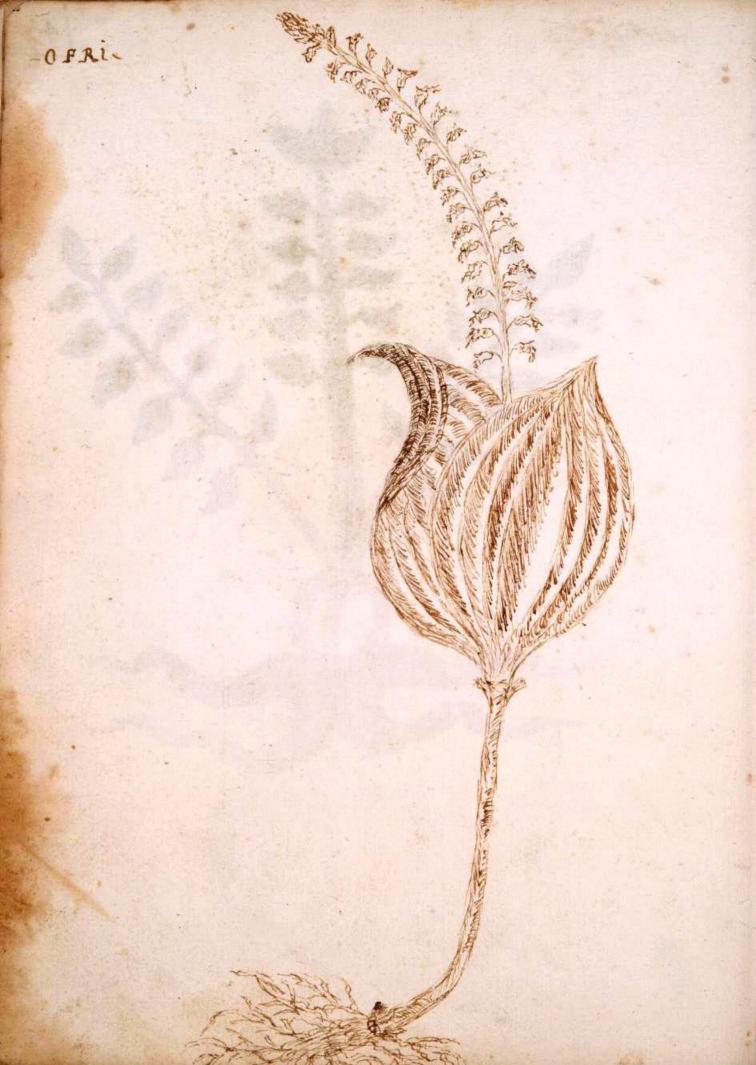
al umori et alleme e pre l'an ipossibile de recredere l'assi en 2. 1. Herba madvagora majdio /1 demon se alone Edwar ipoflibel worden Tapi of to la sweeling on tu medi ilenpo no te molger nitrone pero d'affarirebe tungi dati seno la mederesti poi et sondela sico la stagi trafi 18/ an lai dentonda apienti il mone Apiedi & Ma da longi fist no soldi d'romore et Sinte bele vedic et sapi & gentepeter ande zmada lo spo maligno of fubus morireti. Afroditi efapia of molte stud Ingsta medicina of son ados in mino no te po vegnive igen proserte
omgi ogni vio somo finge strazi dati Ancsor si se puvo da ognivio spozel dostore laferma a 45 squale de medissine. Herba 11/1/10 Levbo venberberg turdeno moje i faracinin zt iguelle port d'oriete Lacofon p & quela Serba fo Simma renberdens for ofthe post il most forn le borde it une alboro zpero se Simma renbarbaro zala stendamson ptilunse i burbaria nel tereno dibarbari La terza empon pet se Simma restorbors sie pet la sie re dante le alse medicing d'serbe pour jurgame agfo ron barbaro ze la milior d'Euse le albeni purgatio Epero. of ten imolatero avij puro utivi d piziavic Africali z medici apunome divine la appreta fun zohrela dinigo out daple imedici d'bombaria el cinmano fundo reobarbaro y por timbura ed petito d'fungo. Apier. Agier.

Apros wine



13.22

32:7



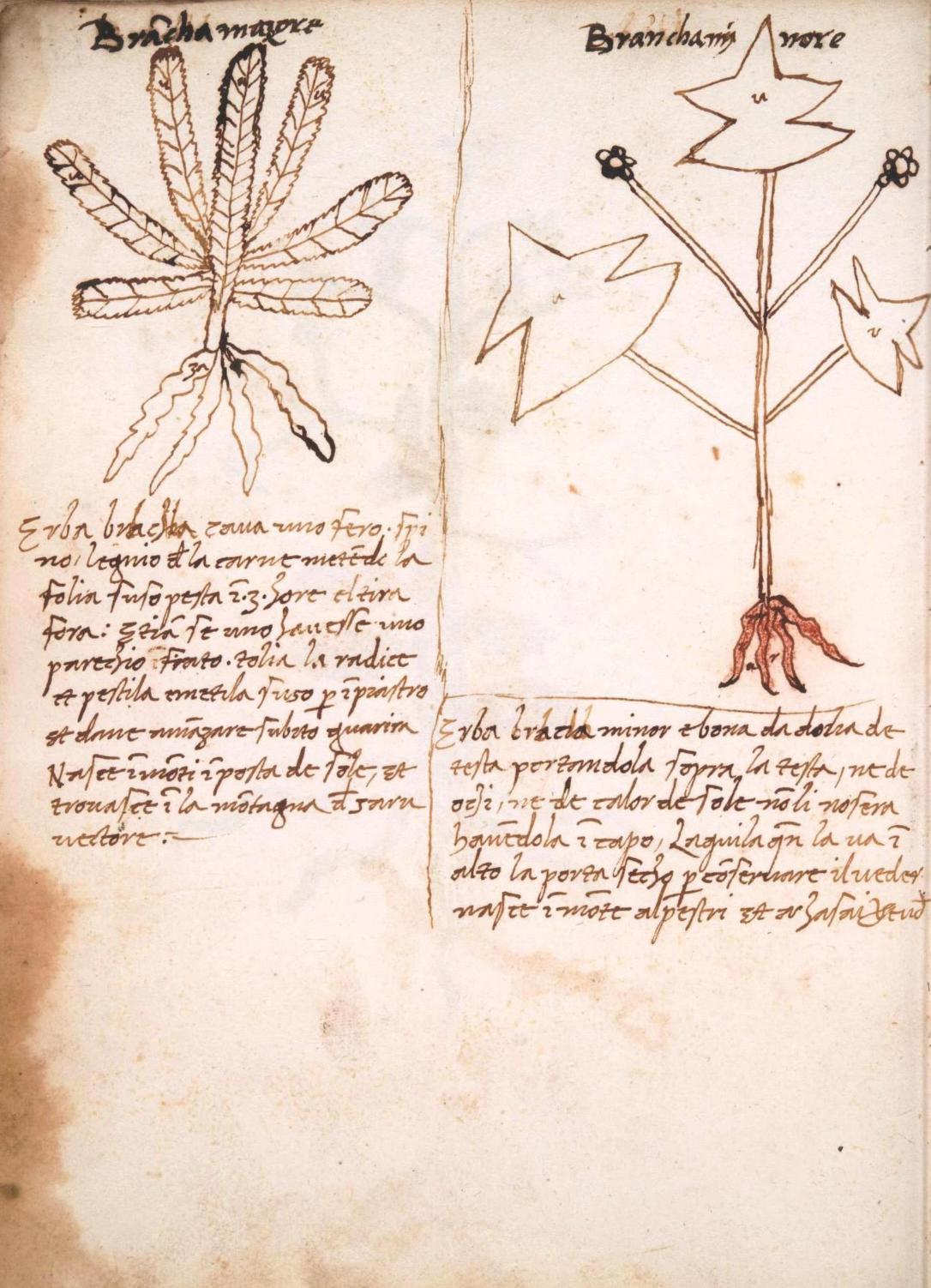
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tringla.



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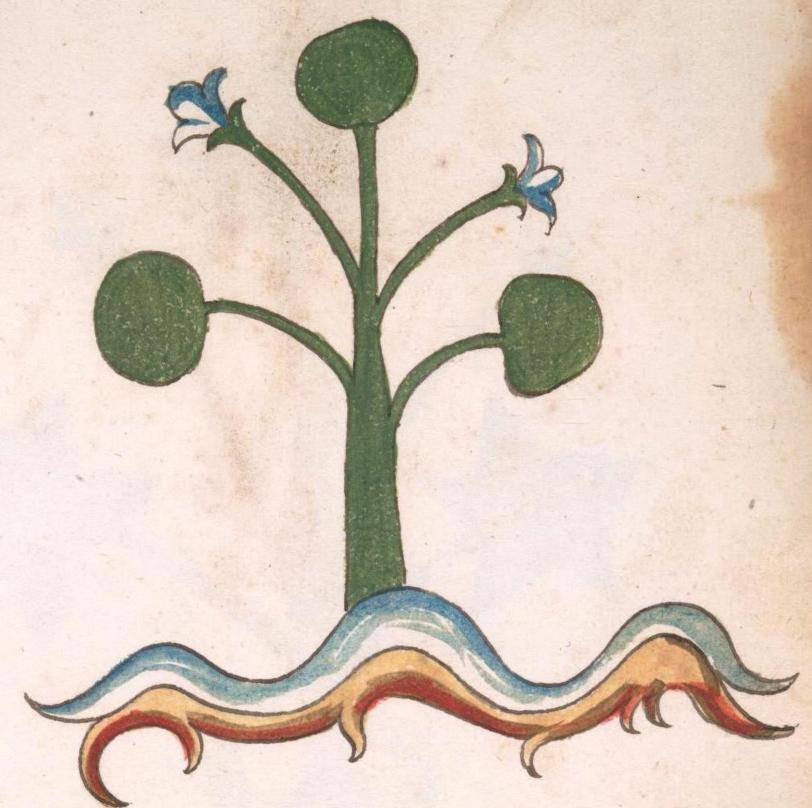
. vorbonlis.



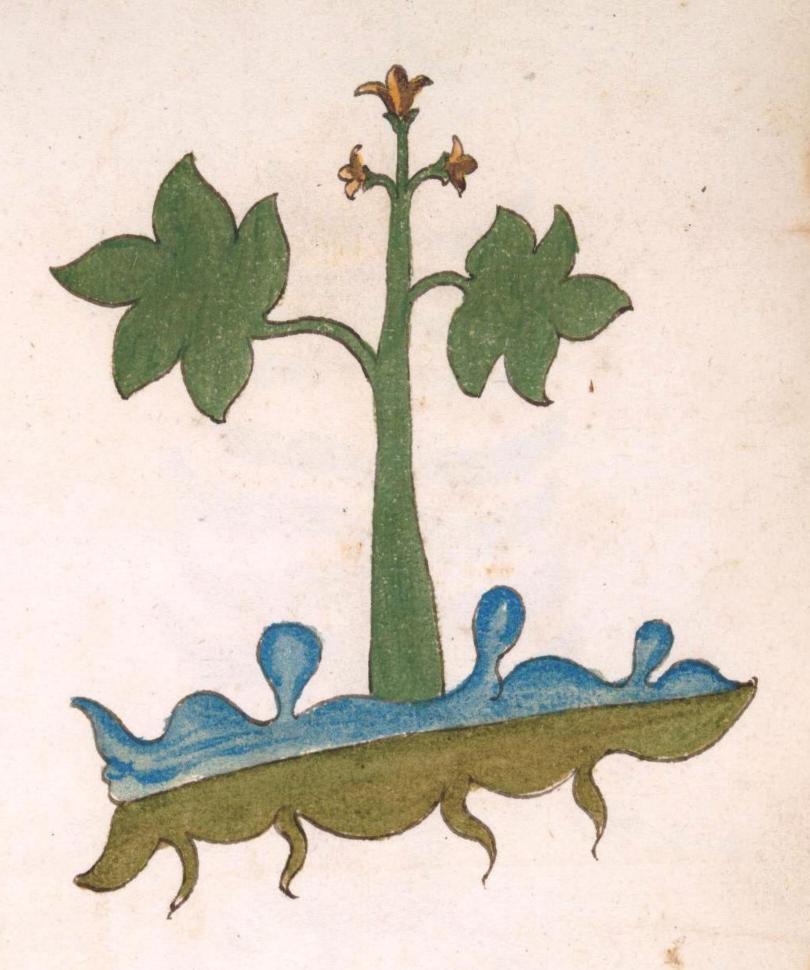


· Joudavia.

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. Euflesowins.

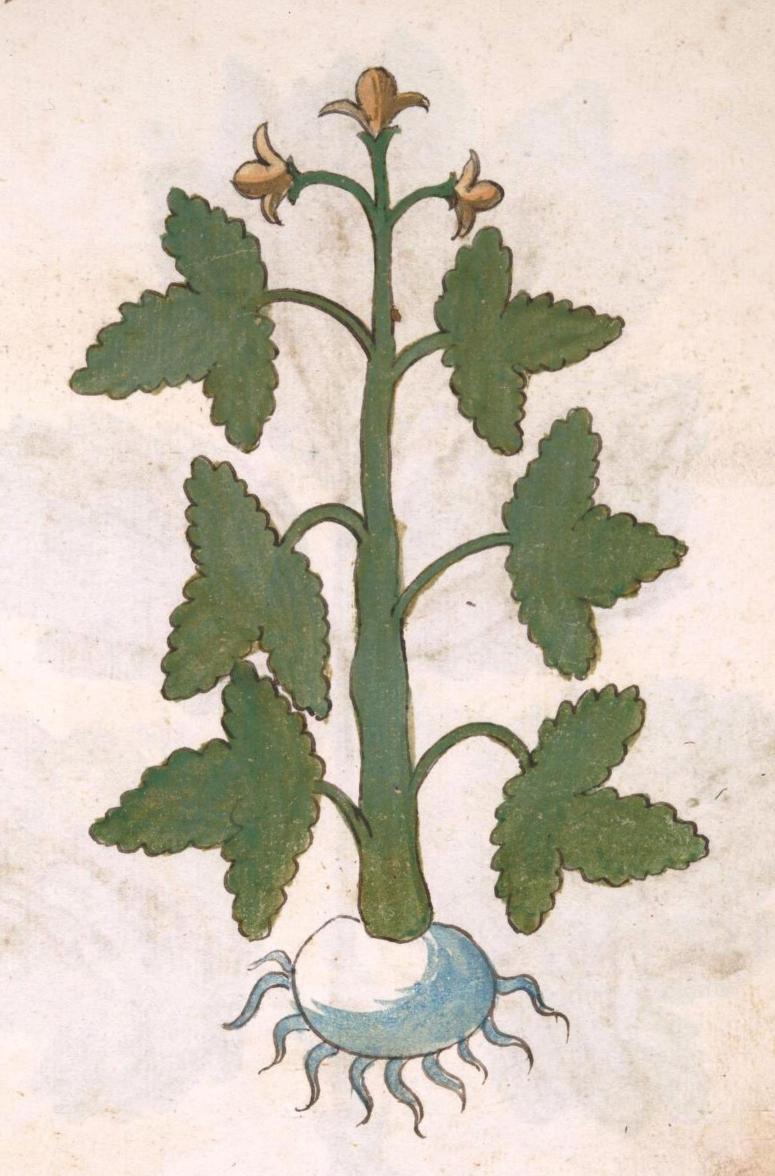
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tofanns.

angula eltabalina





Brada Dersina.



. Tolan stels out smanifobul.

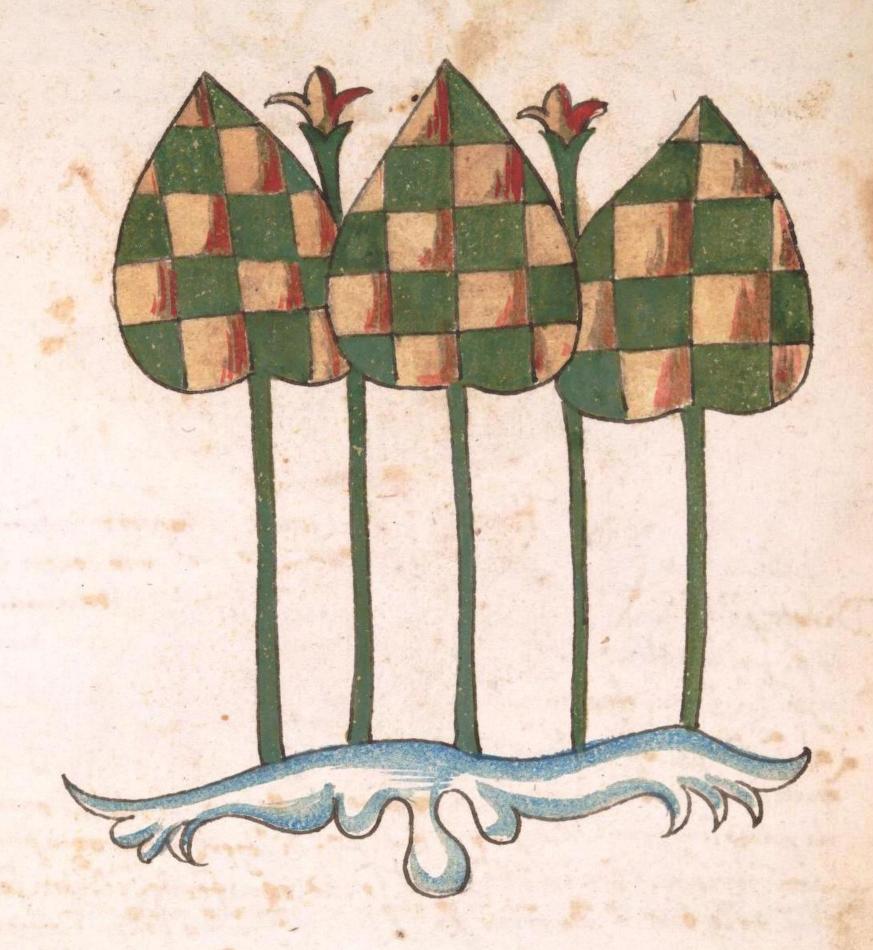




5 voa dup folin anche non et Total albani grandi 4 Tlorgi odani churt in brosi et itereni sa Idi. canado questa Eron a upmt ab lozal ytripmo.ma gunrola & leron Tias benerde Afretin stopito all periprio sta Northe iterem Fragidi i moti altit petroji Et pola envi dimi queste parole 10/2760 Tyst forms went ame & parte das pre Afiolo et spu seto liquali form uniti i trimita
et i una sei stantia: se guarda d'aluma sia
i prospit zentutore i tampo . - - Alia sovet utte acouste sedest ut 80. Técudo le



Pulmonnin:

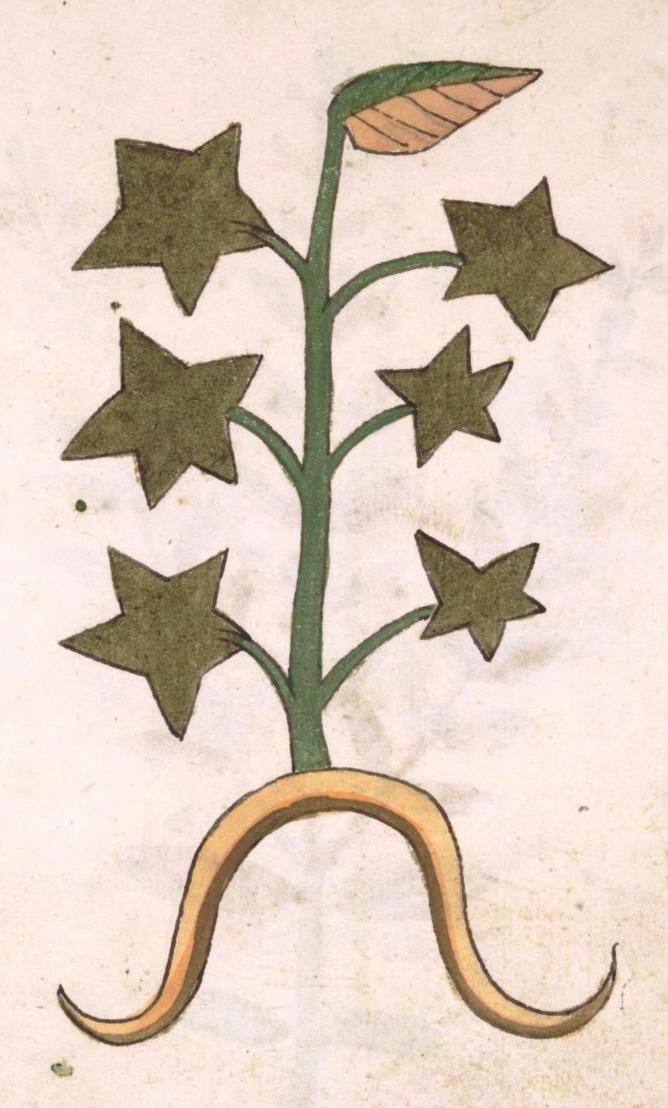


masjora Lucias miniore un et imoti Apophi bianizi no pdofi ma teneni logi et zumuhi mu zerbaluda y 4. rasont Dirott post oin Ina comodo a pelielap. polamdice lugo Ln. 2. preluce In nocet come stella a 3. Tie pet ogni folia nonto oci gazuni lo Ette 1 tor mo volo Egla k quelist veluceno à notte à n fine Eg la pos illumina ogni osio ropro di pomo ipinstrata alorsio y l. o l. 20 : ai toren mese ogni pomame isu het theriora : Etia sa of the ant folde of inferror is Som selamete peta la fine to the tout I imo torre of the printerest the bolive i aguatomost mega dure et poi tornale dentre i mel mas. Et balie li requestro di como po-telleno e ler unti i corunti st mideron nisibilimete li sera nastudi enstropundo furovo tole in rigaliosa pricuino et sanezali riodinido le osse ente ospe 30 apezo tu minute. se poi soma d'li siz di Cedini il regalolo somo come eva prima et alto Epunto: E ting de coliente la folia fresta quite
vinous alle praniete d'inpiter es metade la fotoil como rasendo
réchorde truit i estele dicons: Andorn de la salafaministissie à noter mi fuge

Unea da le nour lumi outhoir minor. La qual quariti li orly maculati fatedone aque a labito et le foit congradost quarite. Questa avon di la coma A meda laere fa stoffen et lount coste pt. Ma que su la moi overoune pone fuso marcho stranala stra fina calle per pp. La fua vadist fie come pete. la fa ta foia como fina grafa fet met la nocte. y

. Ruta salvatizza.





Salvia Filmodrig



. kenbrkb.





trinital: offation Abouties



Rubichana



Regima Kreina Hiba amin Co Herba regiono somo et 3. rasour e un mirabile serba di lanosse ado fo no faris make utdato ma for imolti losi fazofi z Pesi tovus ce Toll tpofin imoti calpine no re et epicola erba olta uno dicto da teva zinenov et saifioni zovleti) = Heroa ovraled magore a arife dala: Edivito: istiparmo: compio: orto: prisala: feraria) pour homedola adojo esteda la porti fugi i ladrom tanzi dati zno l'é temi Esti Estavo da ognituo inimizo ma iprima lifaidire Tuxo uma mela E zoich aluna rrefrente Tegno atenno 8.

zt voi la tene i rendalo biazo zt no perrave zu ella i perato
at luxuria. El suro mello zu il late ne logio loua le magie

Totale alogio i corporato en il melle. Hase i tereni emoti marini
Estato logisi zt la lo odore bono romo meta odori si interiore.

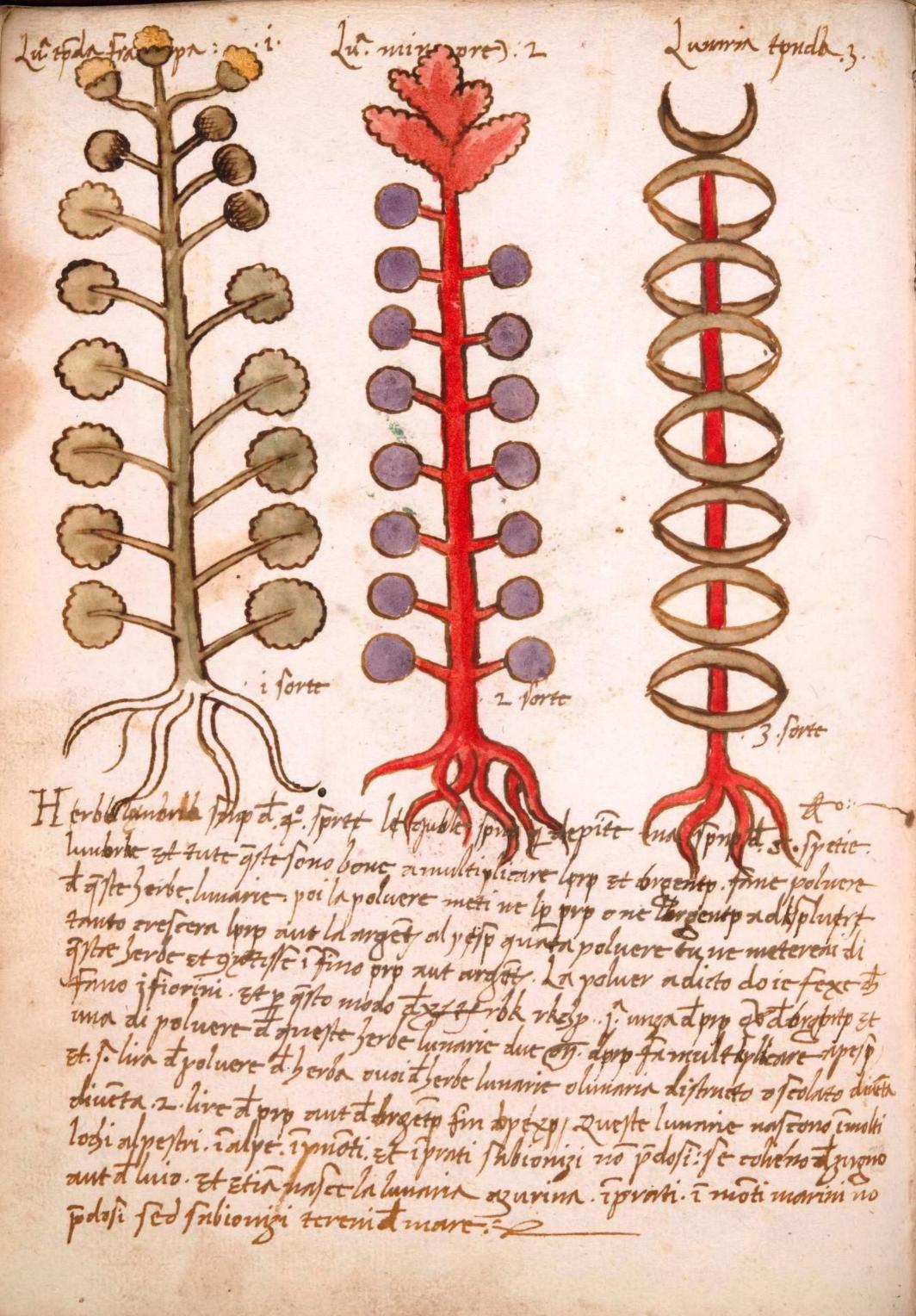


herorigano 20 a Serba origano pulnerizato i bindo in nona enla Fitole lo fastidio del montega-Herba origono zvaldo z sedo nel Do grado, ha molte de ve voctanelui data abore zbona asi anche preso deneno si sueneno si fulle morso da spe oda zome vabido benusa zbona pe stitizon il nenono Bother pilingt y bode : Eta slingo aboner etono ale doie rived raduto o batuto o patera enfone. Anzora Eboil fuco darabere sitropici of restreze i soi zumori en fintrice. Et la sua vadicina colta dk znb. or stratarogme i kmonij e ognimala ubm dadosto alitij aucht adolo ogni rata no se potrebe itrorre ne stare vio spo ne vin inbra 22 prount o e Ineinda la nour huma





The second of the second secon



* Leenhard migsk: Landvidaminor simmer 1.2. Immeria.

Lunavia mazox.



La stude questa serba pilia prestala spoluerizala et dali abert en uno porto di uno collo meza ostorna y molta also o femina et samete fuste serio este de de la corpo este farala calida la materia estatilarjo est esta questa altra sorte done troncras questo signo est queste litere et dife est questa no estel numero.

Limner our labinga Erbahandria ut stendrid jono de due vasoni una questa ela milior forla foin di for nerat edi foropao-Evon byrt ogna Protusta stuno rando separte sas losterd. Mouni die Fer banking mayor: Hafee of o et imoloi altri vasti:







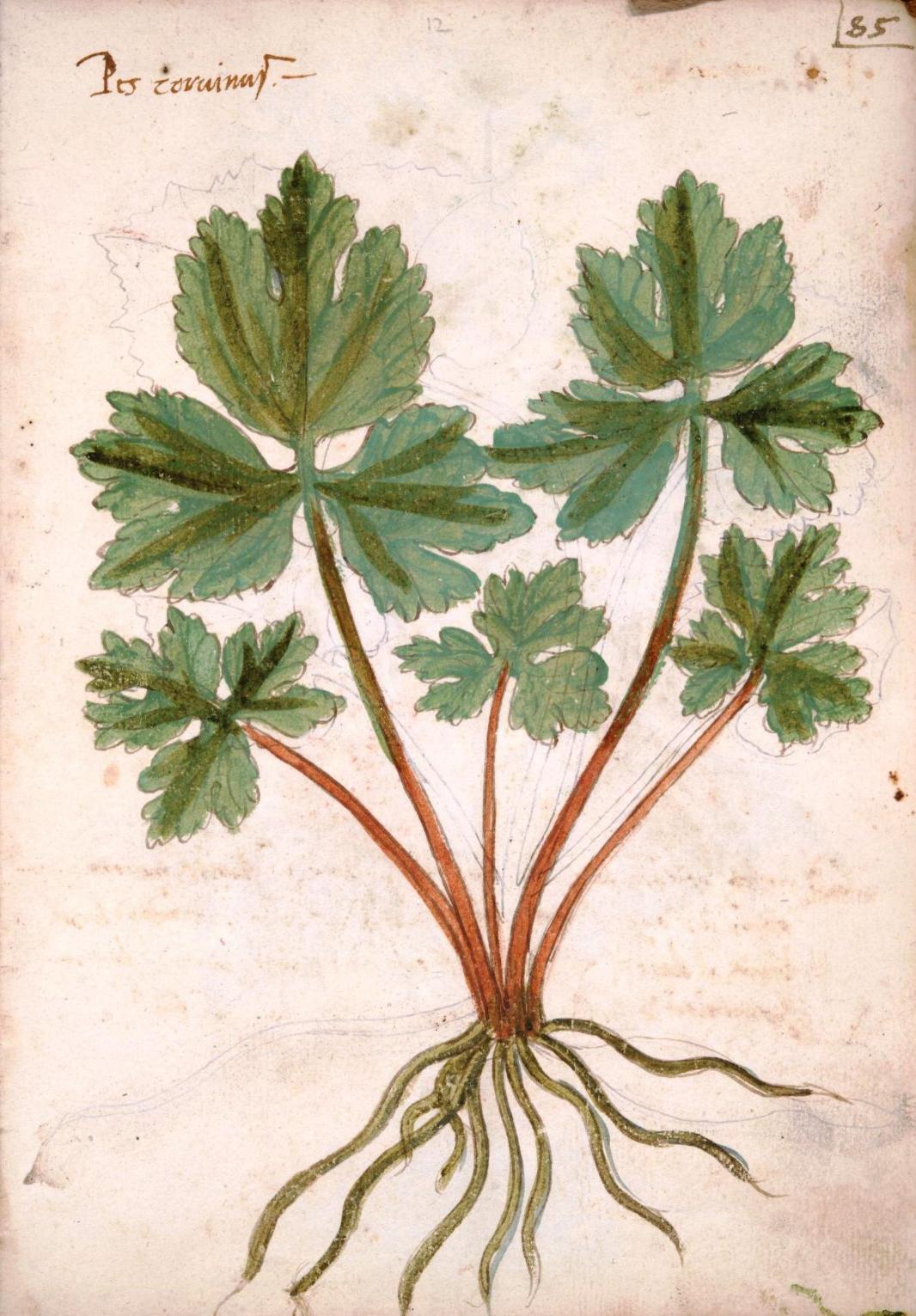


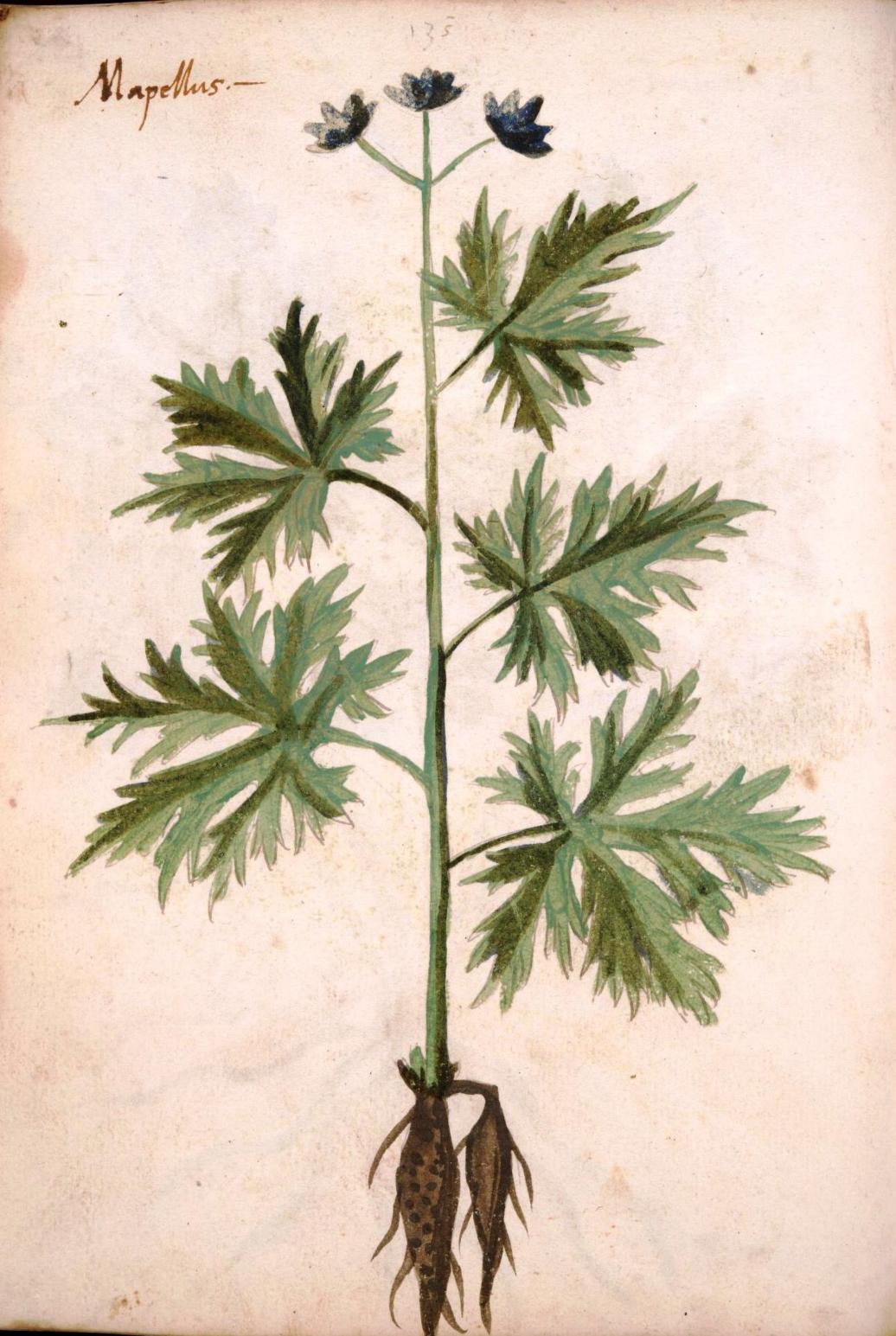






Pro colonbinus. W/ ogni milone: d'ad at lenti el sugo en hato tomato i bosa lon il dolore di della estrifesino il nedere el dostore Jamolte Dente lifering und imunist ifoffi.)











Arifologin votude Avifologia löga Even mito gir votada zbona 2 an il mele gumise de la paralise Infoinet receir di frimo ogni idemoni, dados Elibera Andors termento anoli from corpe. Eportadola adofo no timorde for hamolte of ma Meesterem Grow mitology longs Almal del catarray something at will Est of hur set otofo the Iradice rota foto la fossi solicia truano distubito libera: El Tingo et la Temera domena le our ellegne moturo dato de meriado en Ma ott france
uno laura el metro done figle el piregort Tubbe libera da la gratadura p

io di il Tingo et le foie dello il enero filo Trige Tubot et lena lo ardore Amolto den nafte i teremping & Sabionifi Eteneri tronasce Jungo fina a octore del mese sop tern Andora Sie porralitico resila radio an le oue.





Onbilizi Veneris:



Zuzumeri Aseninj.

corpionaria







Consolida Media.



Ferrit orozava la ja Jaldare Jubi. -Hvon zorrifiliago Jana le prage





Erba dontarin-







zerba pelavia sagha stu pilia ze pertula zer spolucrizale zerbio friza ze at Amich Et metila en questa polivere o so o fe. Enolese pelara bomba o altrapelara Alapsond metas et questa oncione ifina and matine on linomagnum







horte 100 :24 100 conte cou 174 figure a colin 5 aluin faluntisa dul vouerso acognossers. hoe modo: soft. nigely Endo mich smi It biase

