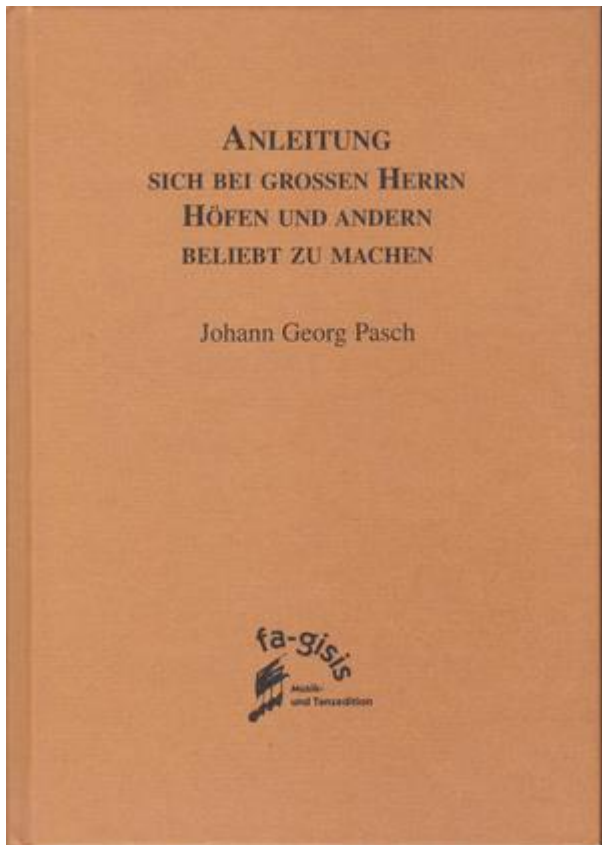


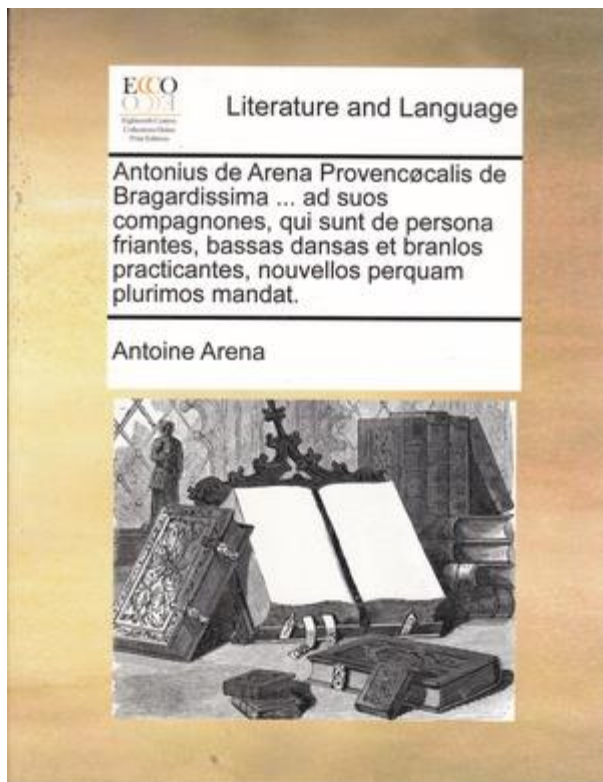
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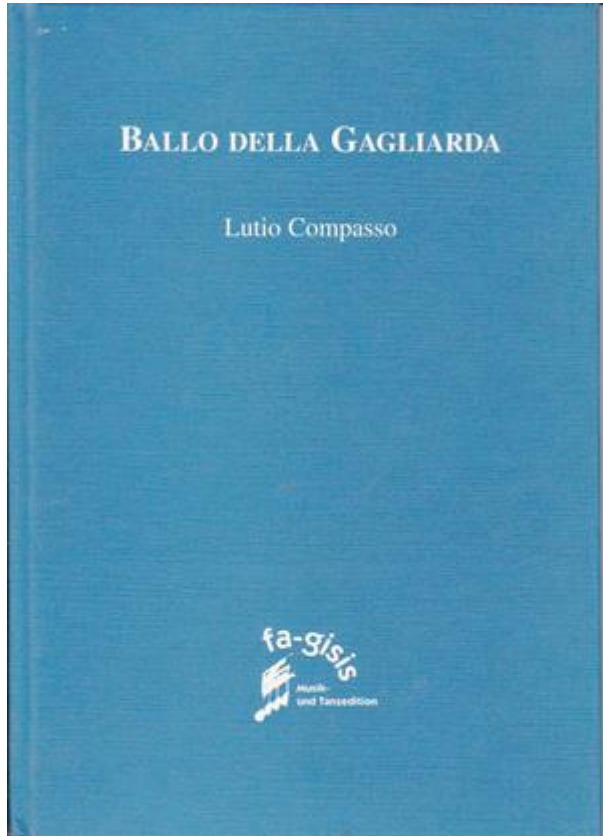


Anleitung sich bei grossen Herrn Hofen und andern beliert zu machen 1659



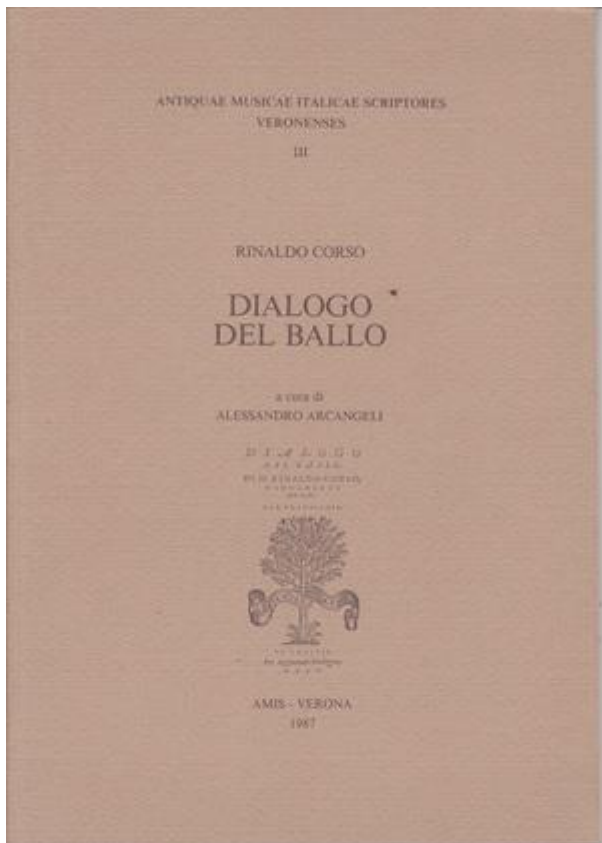
Antonius de Arena provençocalis de Bragandissima villa de Solerus 1758 (1538)

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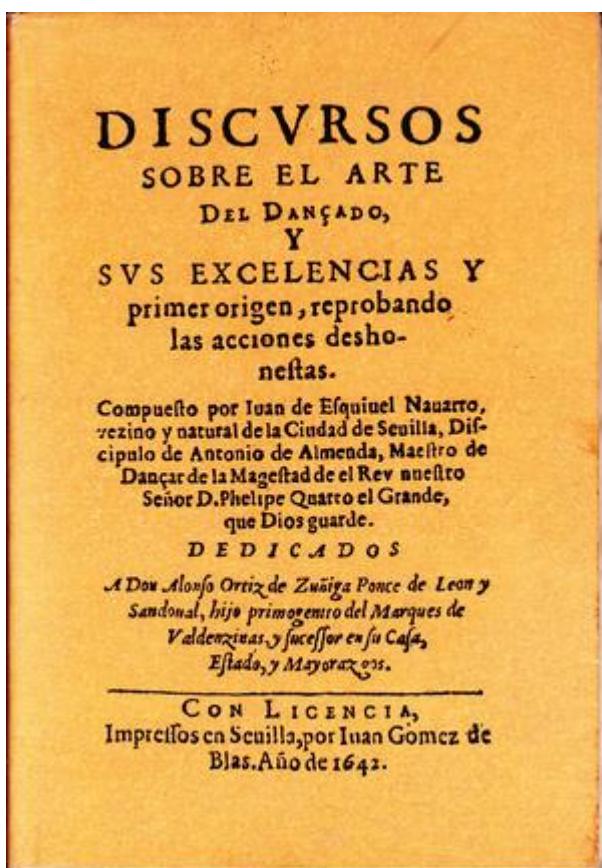


Ballo della Gagliarda

D

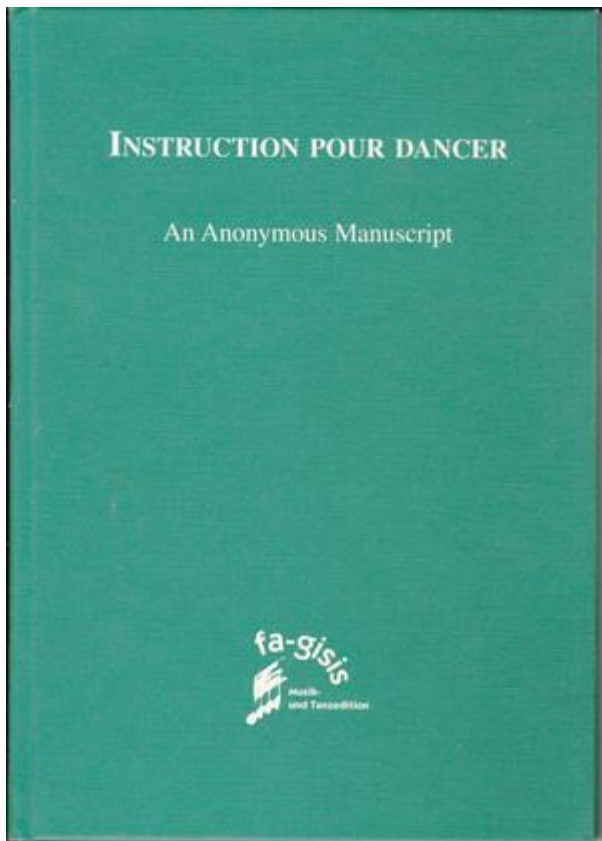


Dialogo del Ballo 1555



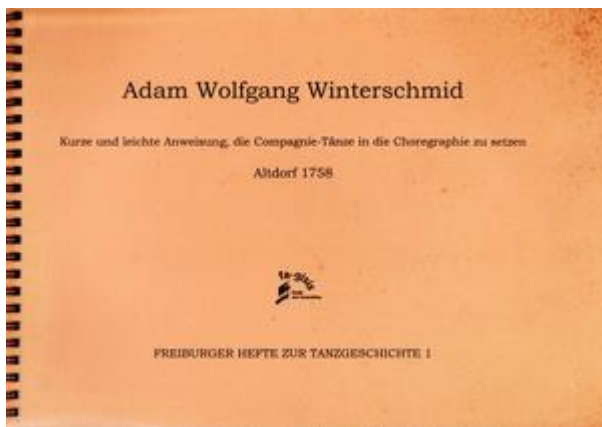
Discursos Sobre el Arte Del Dançado - 1642

I



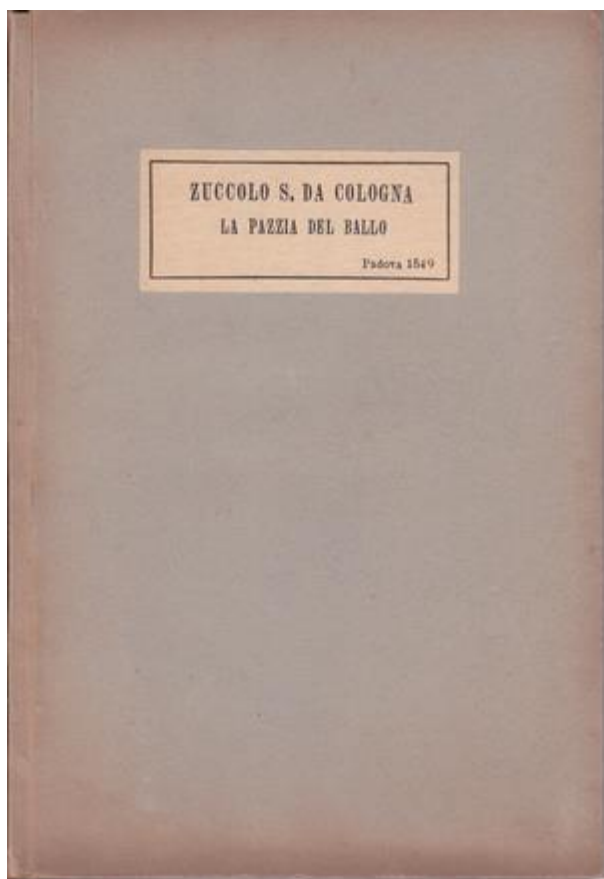
Instruction pour Dancer An Anonymous Manuscript

K

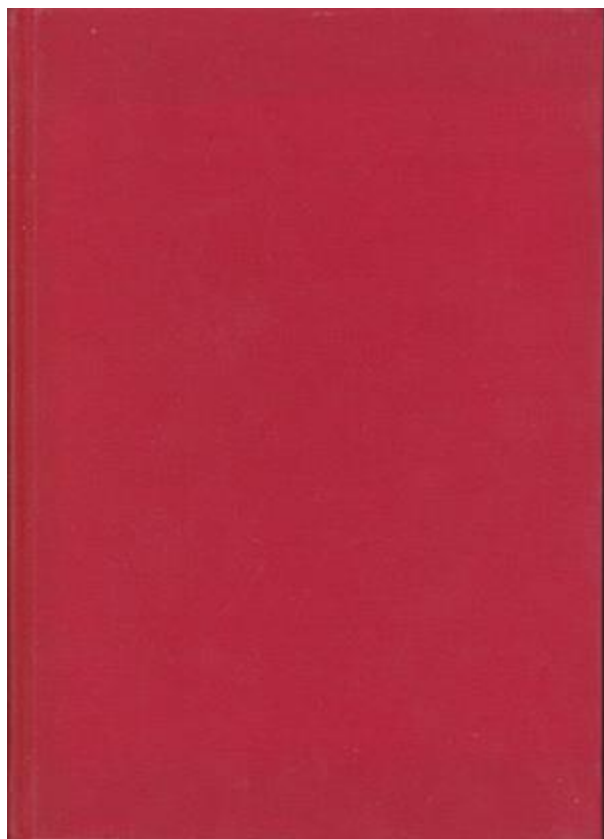


Kurze und leichte Anweisung, die Compagnie-Tänze in die Choregraphie zu setzen 1758

L



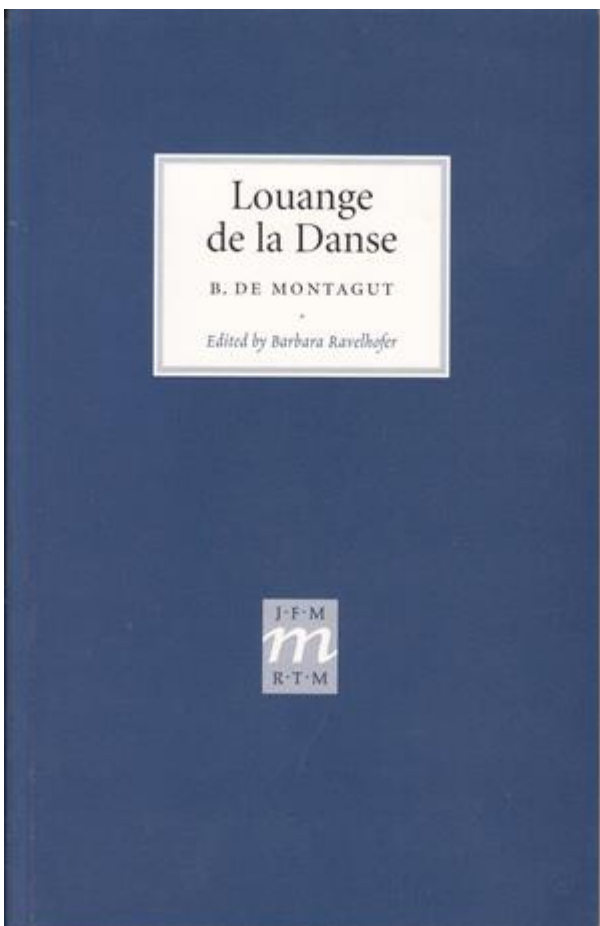
La Pazzia del Ballo 1549



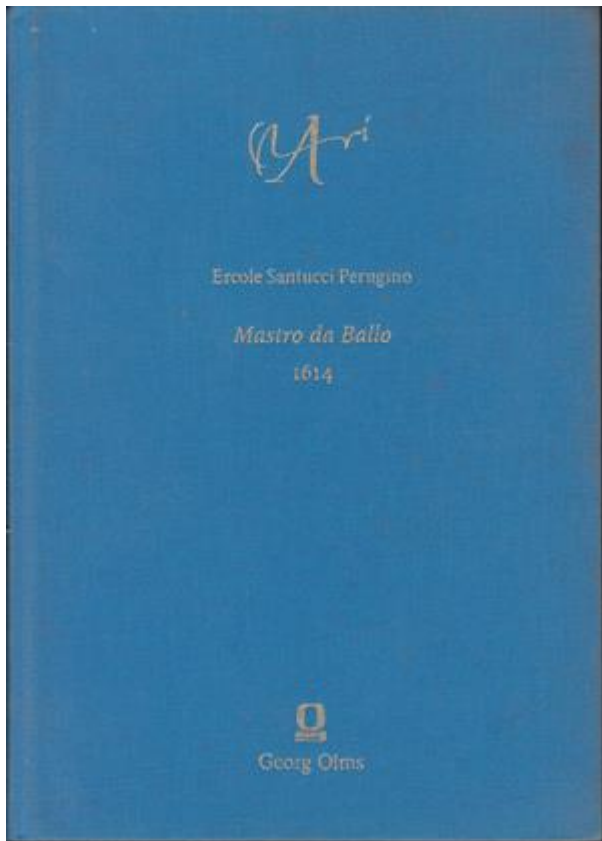
Le Gratie d'Amore 1602



Les Basses Danses de Marguerite d'Autriche

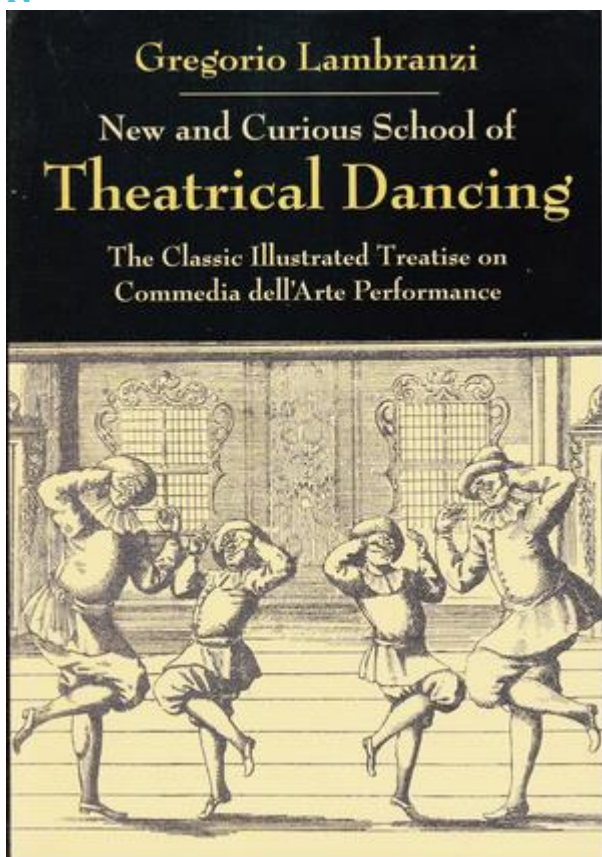


Lovange de la Danse

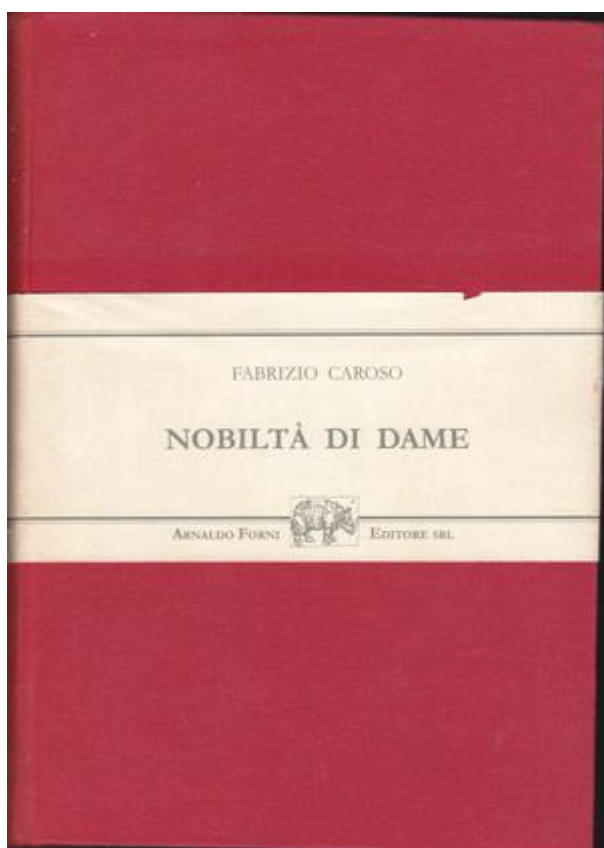


Mastro de Ballo 1614

N

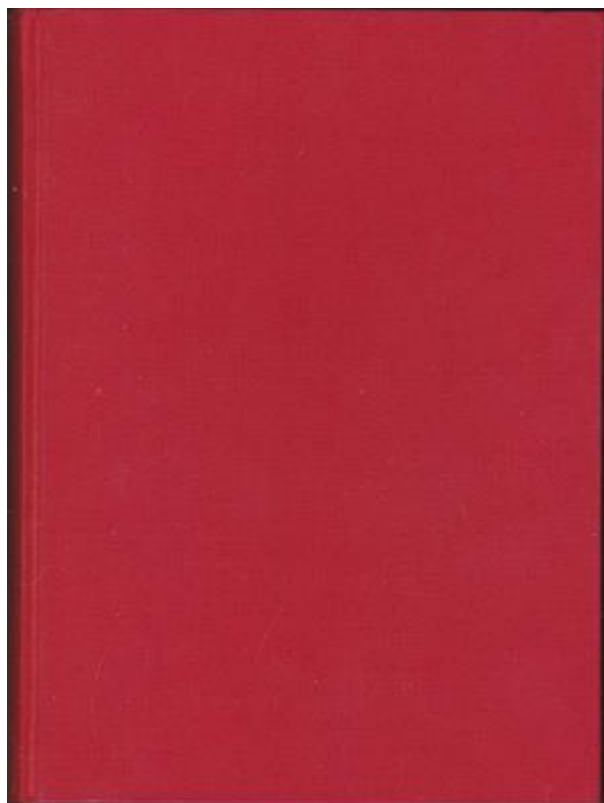


New and Curious School of Theatrical Dancing 1928 / "Nuova e curiosa scuola de' balli theatrali" (1716)



Nobiltà di Dame 1600

0



Orchesographie Et Traicte En Forme De Dialogue 1888 (1589)

R

RAPPRESENTATIONE DI ANIMA, ET DI CORPO

Nuouamente poſta in Muſica dal Sig. Emilio del Caualliere,
per recitar Cantando.

1600

Data in luce da Aleſſandro Guidotti Bologneſe.



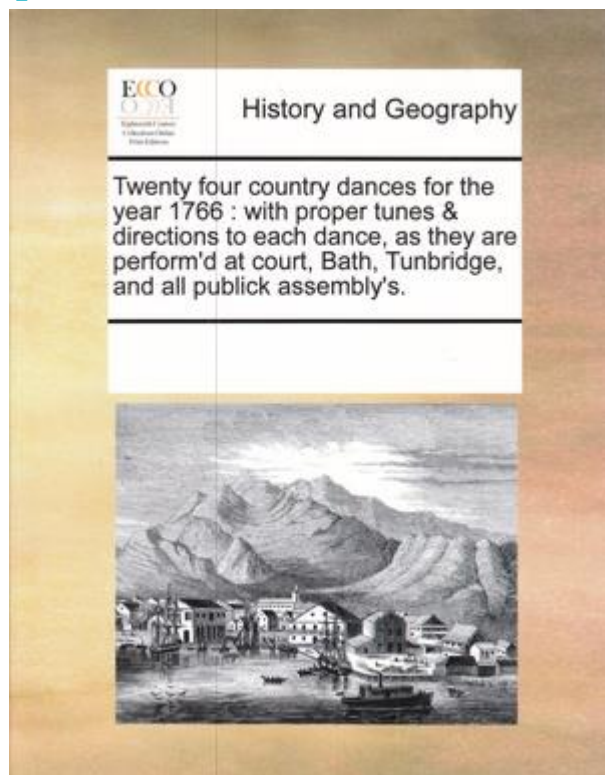
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Appreſſo Nicolò Mutij l'Anno del Iubileo. M. D. C.

Rappresentazione di Anima, et di Corpo - 1600

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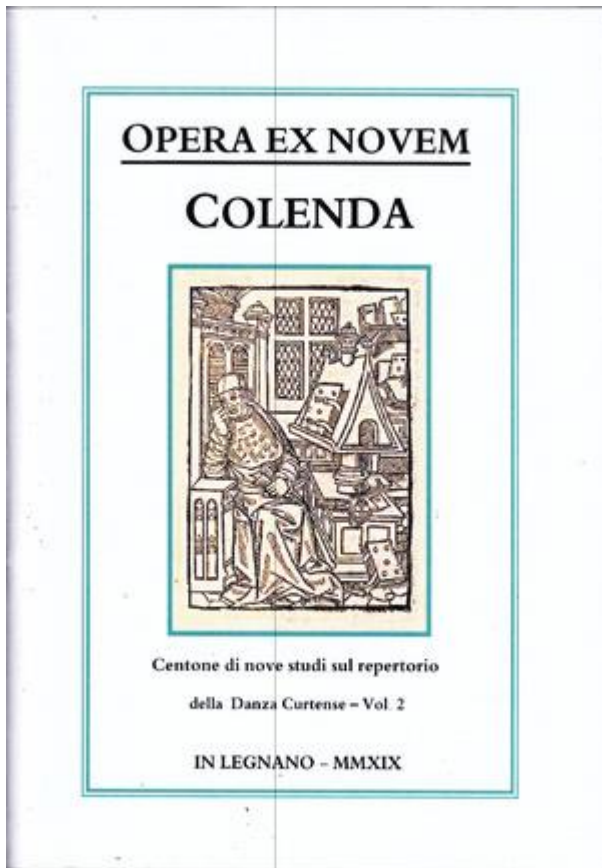


Twenty four country dances for the year 1766

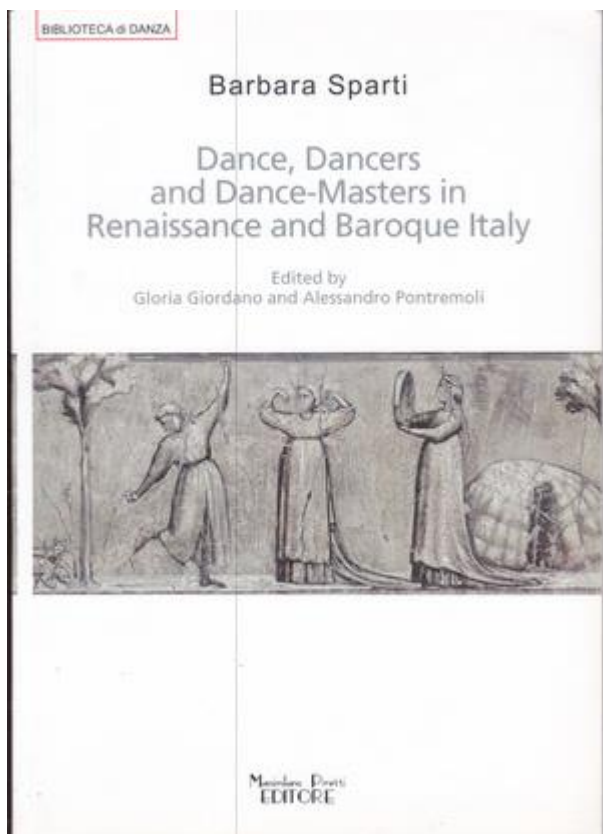
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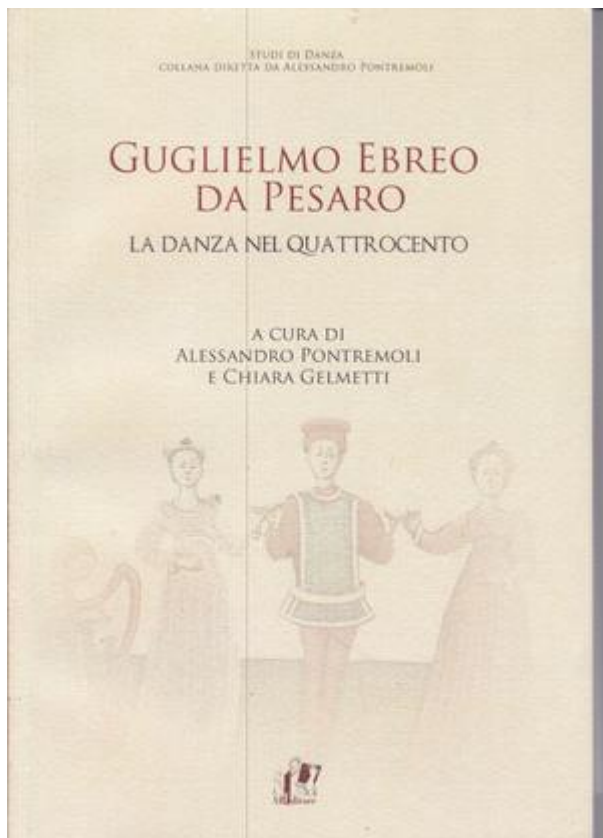
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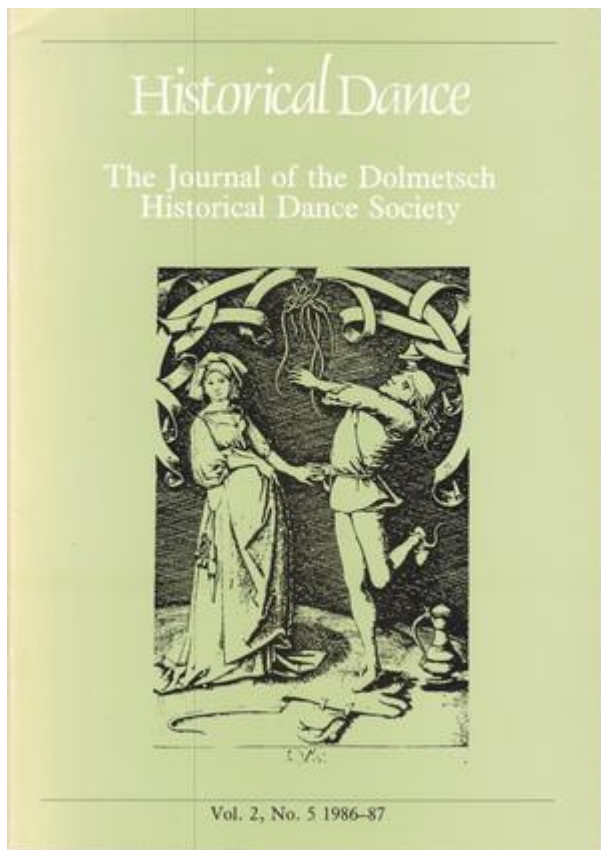
Air des Canaries



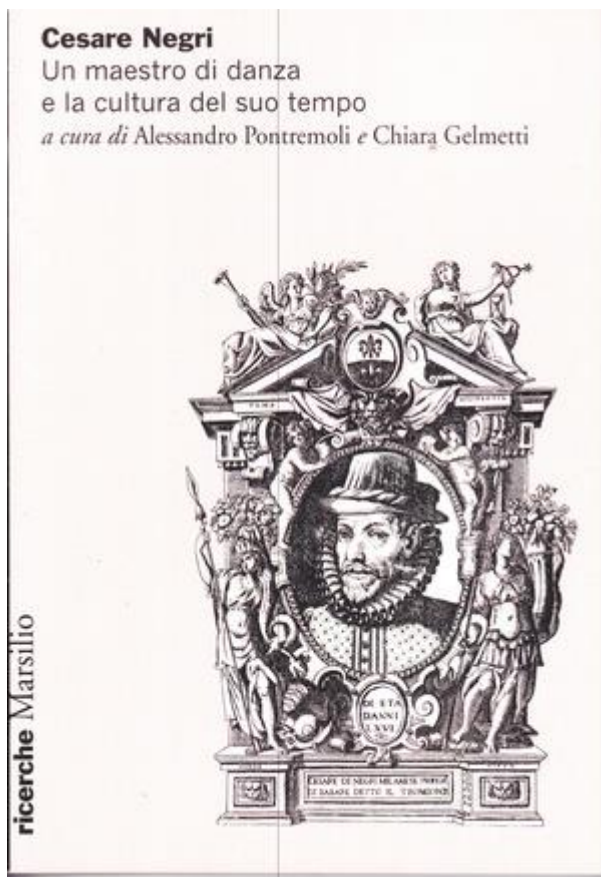
Antiquity as Inspiration in the Renaissance of Dance: The Classical Connection and Fifteenth-Century Italian Dance



Armonie Celesti, Armonie Terrene

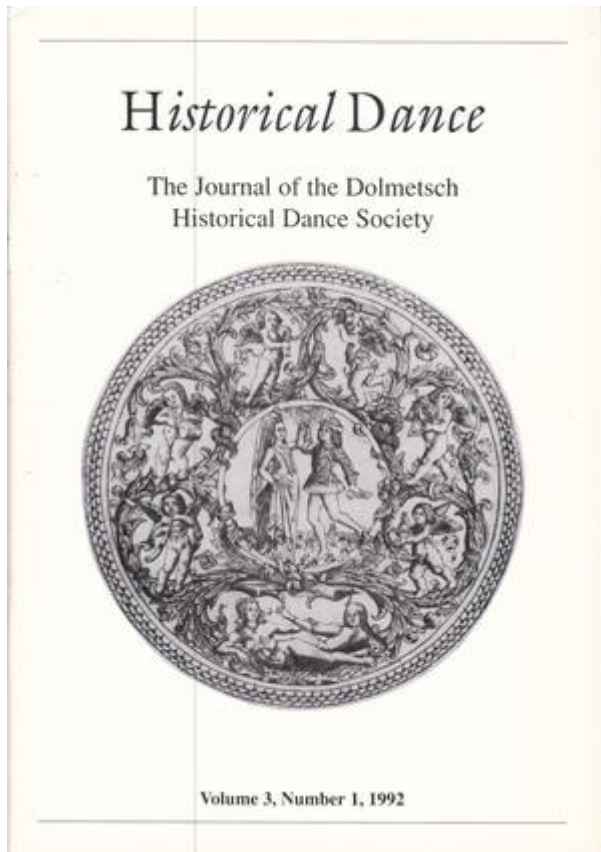


Art of Good Dancing - Noble Birth and Skilled Nonchalance. England 1580-1630, The

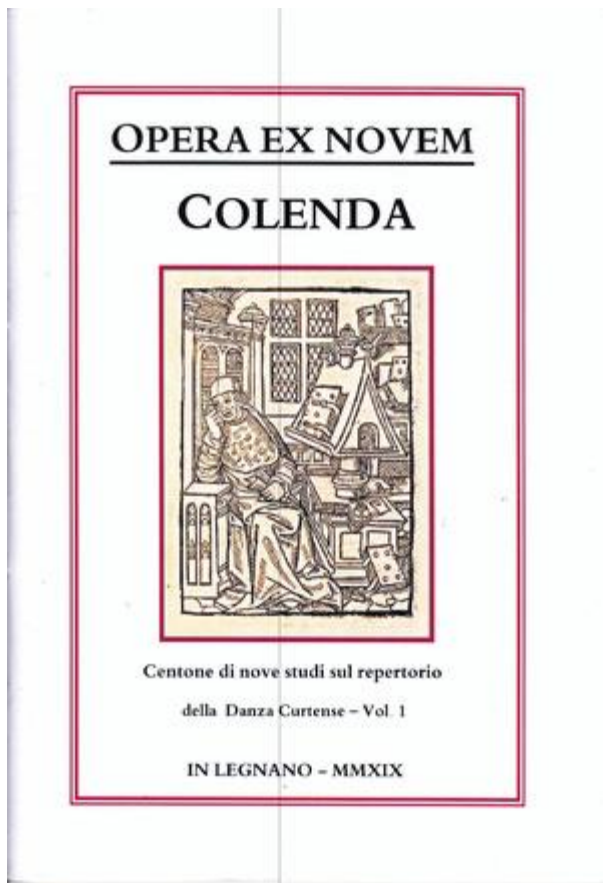


Arte para aprender a dançar compuesto por Cesar Negri milanes - Traduzione e tradizione coreico-musicale nella Spagna del XVII secolo

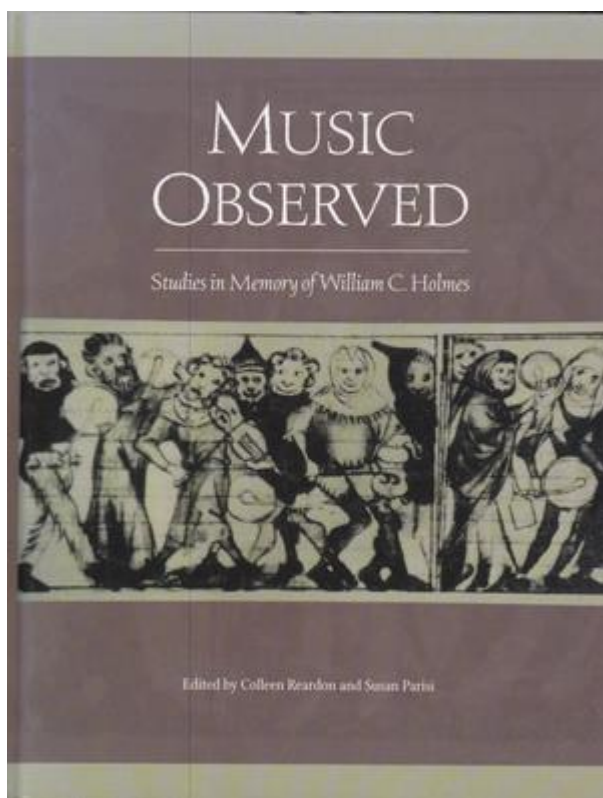
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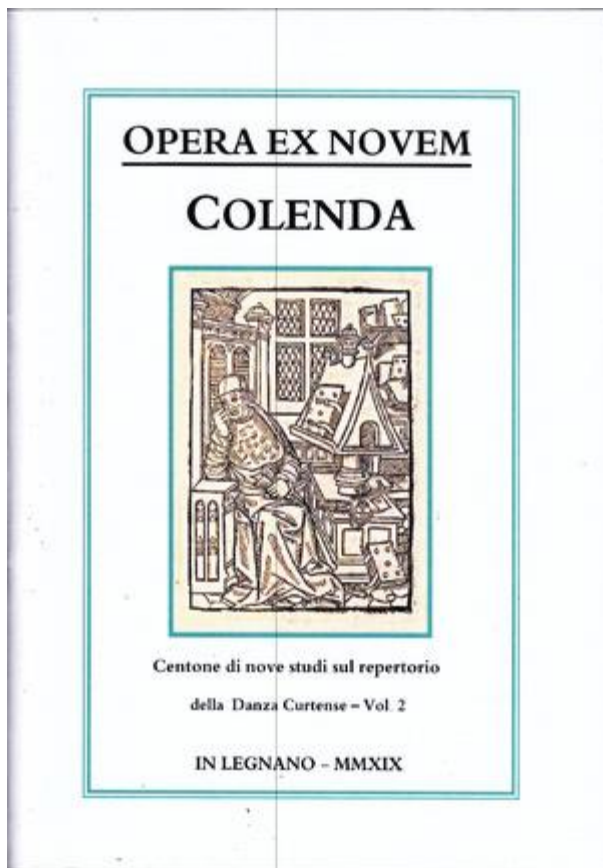
Baixa Dansa in the Kingdom of Catalonia and Aragon in the 15th century



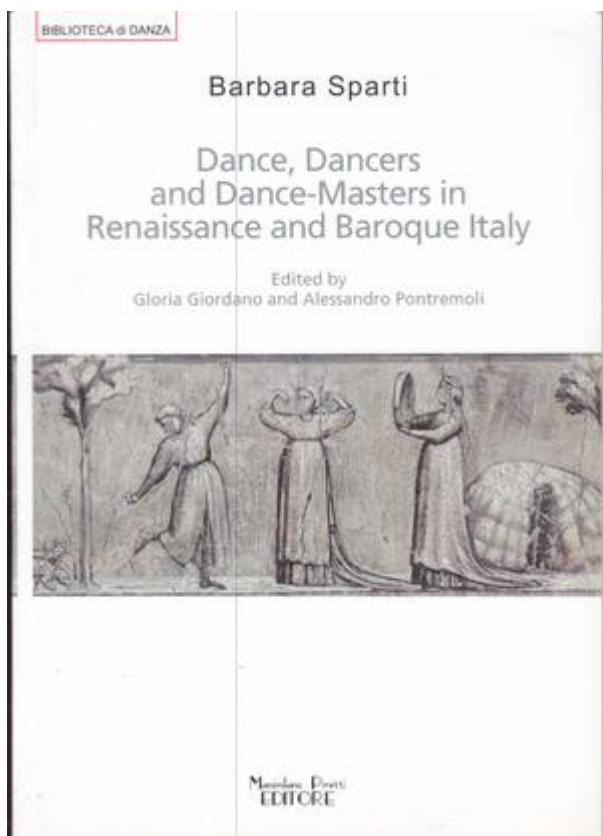
Balli di Pastori e Ninfe



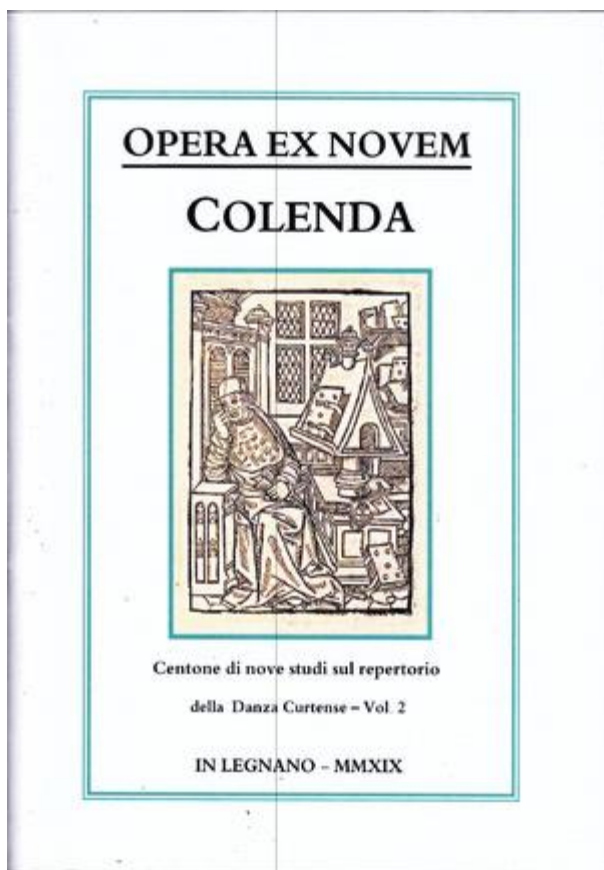
Balli to Dance and Play in a Sixteenth-Century Miscellany



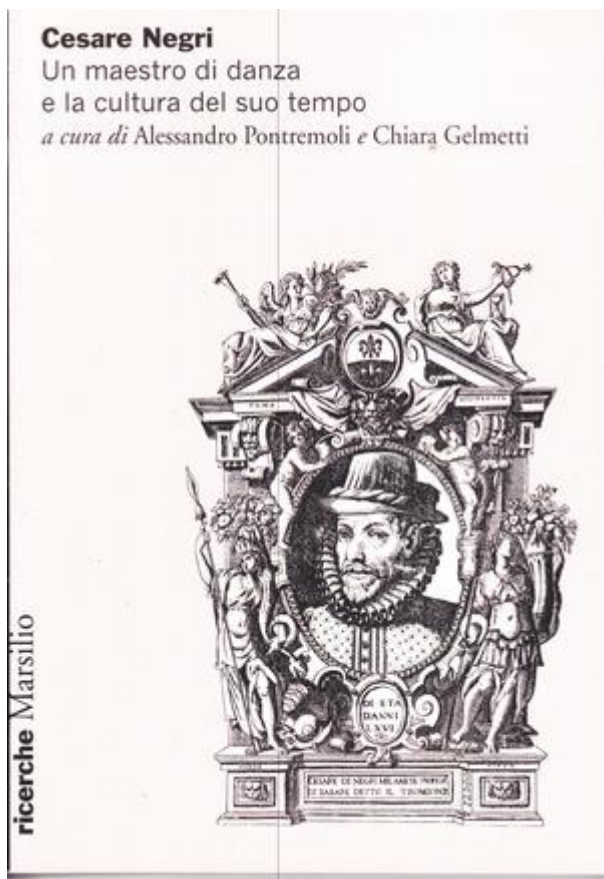
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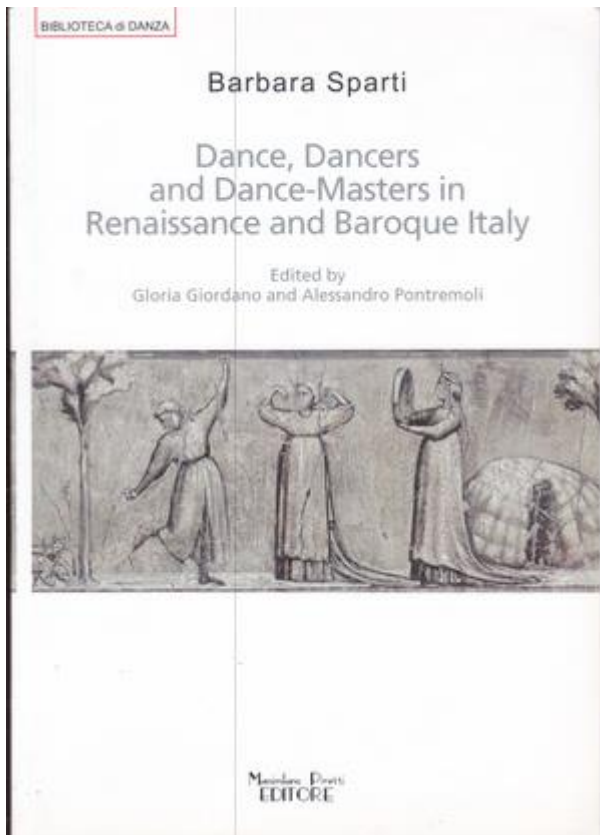


Bassa, Alta & Gioioso

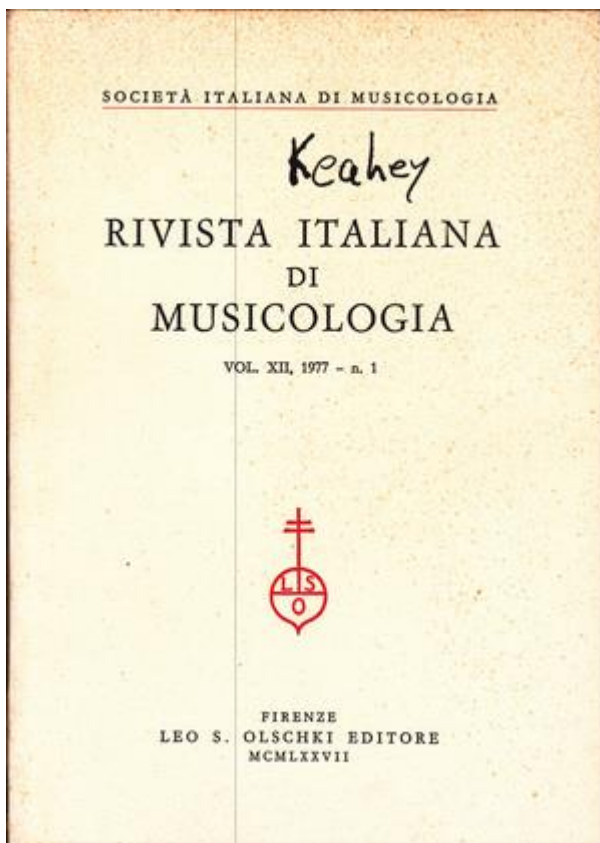


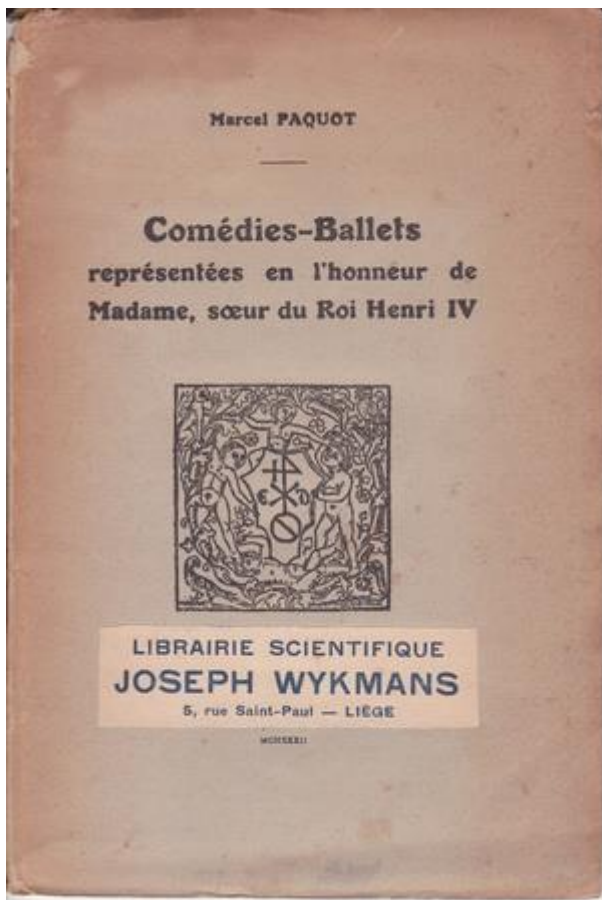
"Brandi, e balli, che si ballano in più di quattro". Topoi coreografici al tempo di Cesare Negri

C

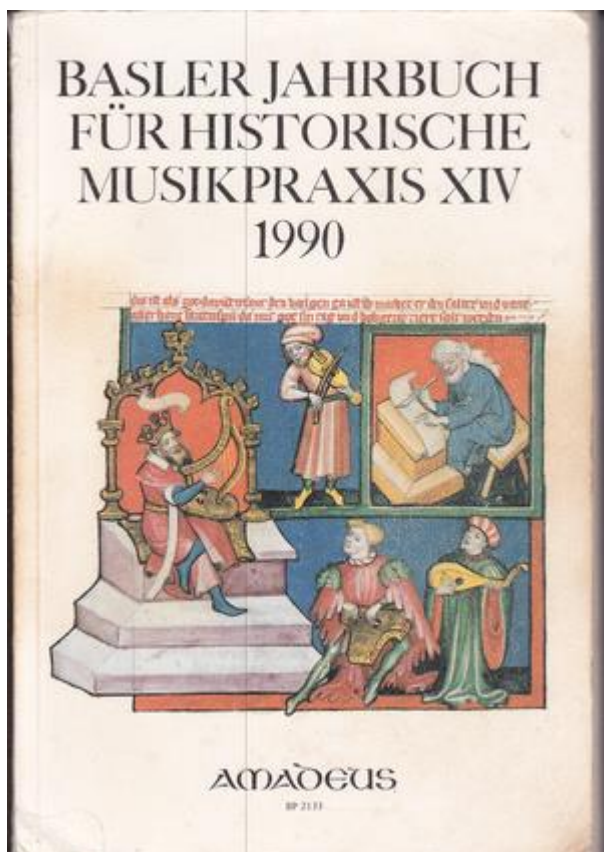


Chastisement and Celebration: Dance in Papal Bologna in the Etchings of G. M. Mitelli (1634 - 1718)

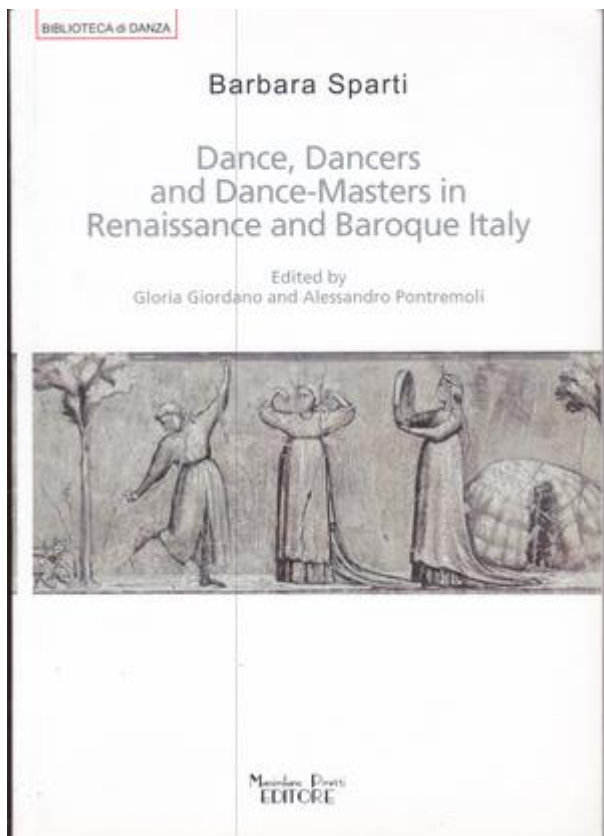




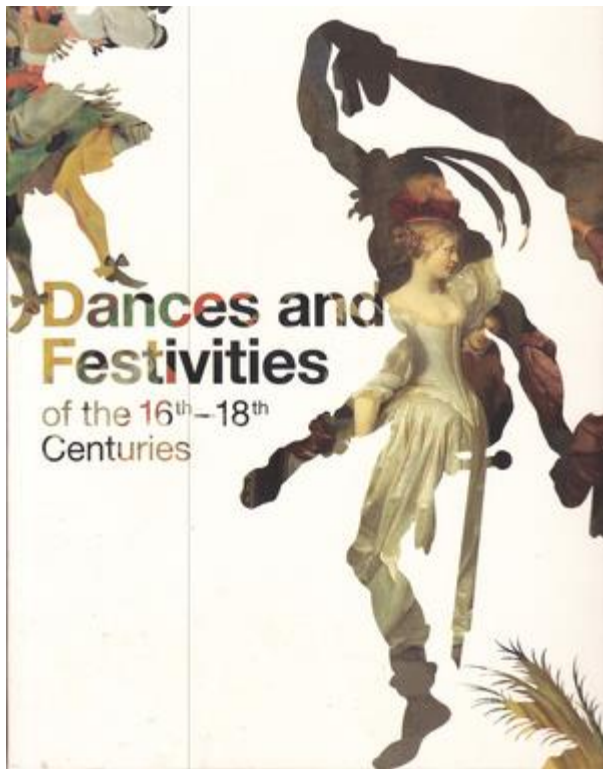
Comédies-Ballets représentées en l'honneur de Madame, soeur du Roi Henri IV



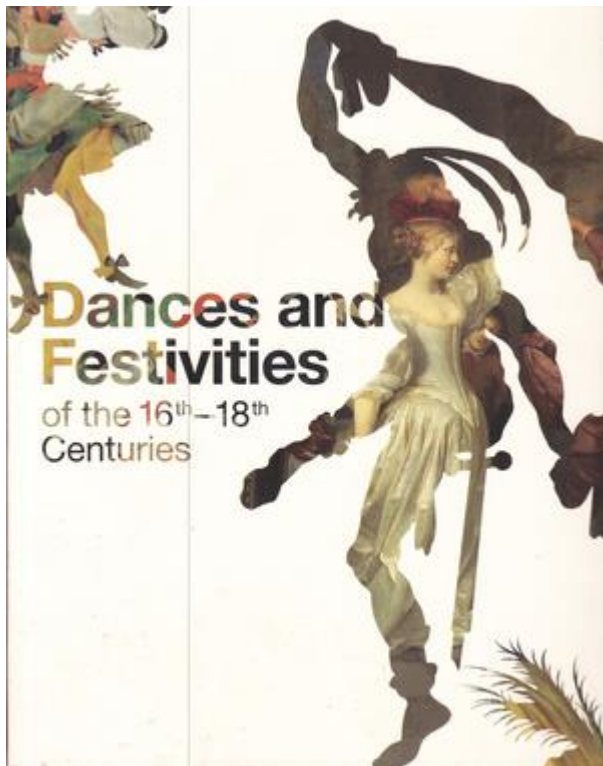
"copia di M° Giorgio e del Giudeo di ballare Bassedanze e Balletti " as found in the New York Public Library, The



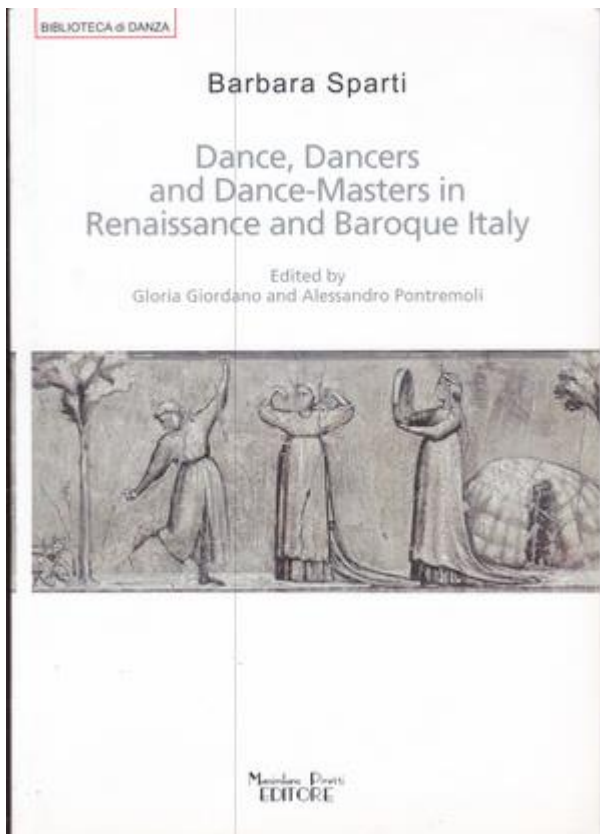
Courtiers and 'Court Dance':To Leap or not to Leap



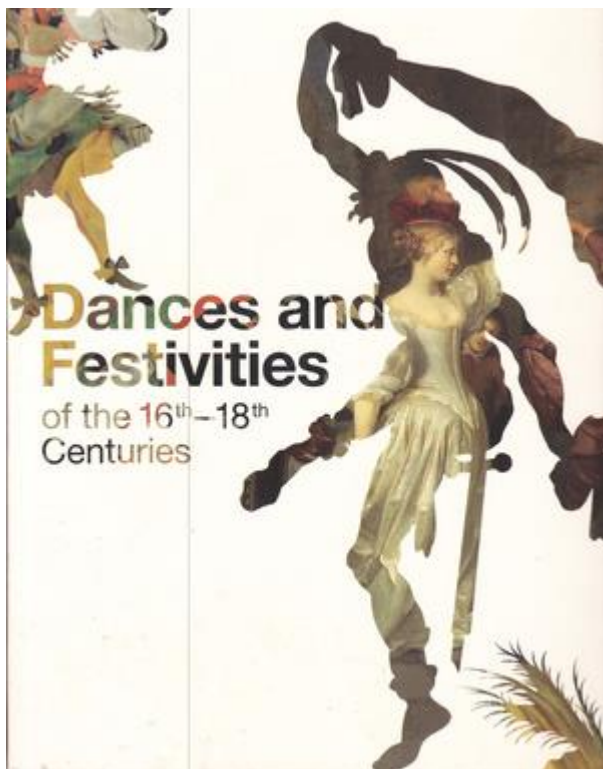
Courtiers versus Peasant



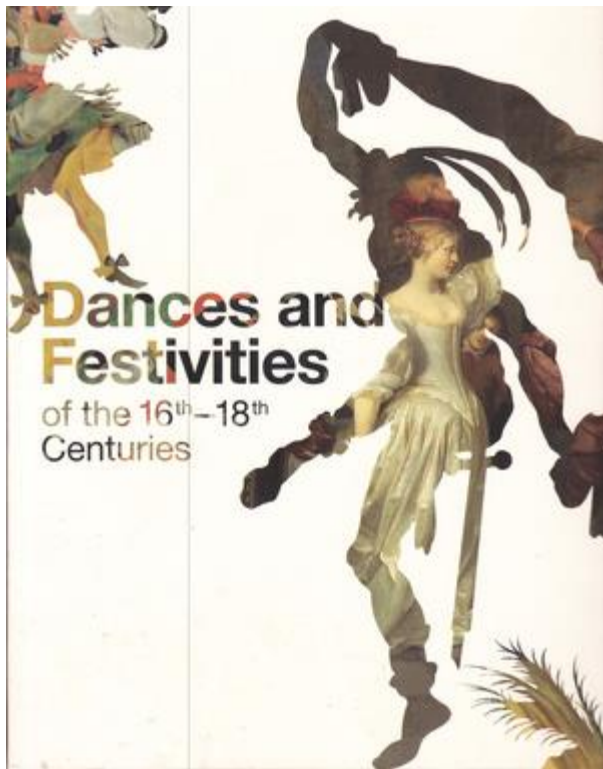
Culture of Folk Festivities: The Mystery of Dance, The



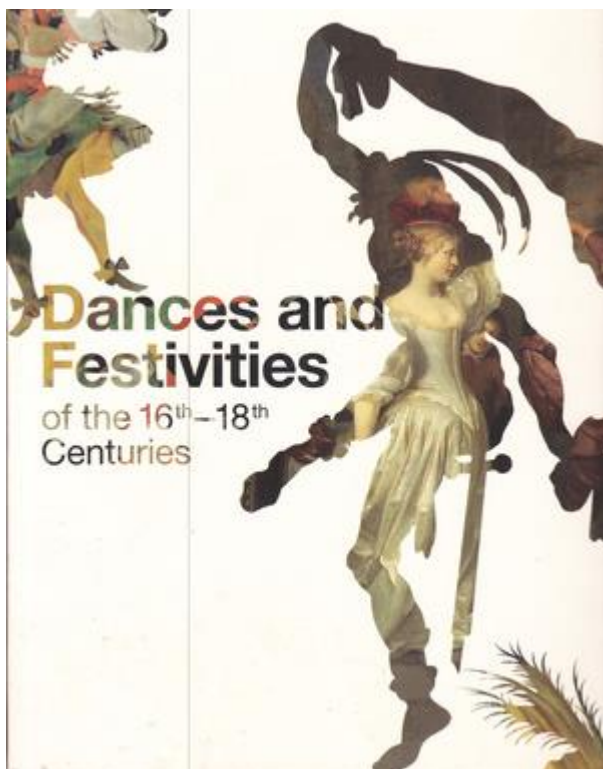
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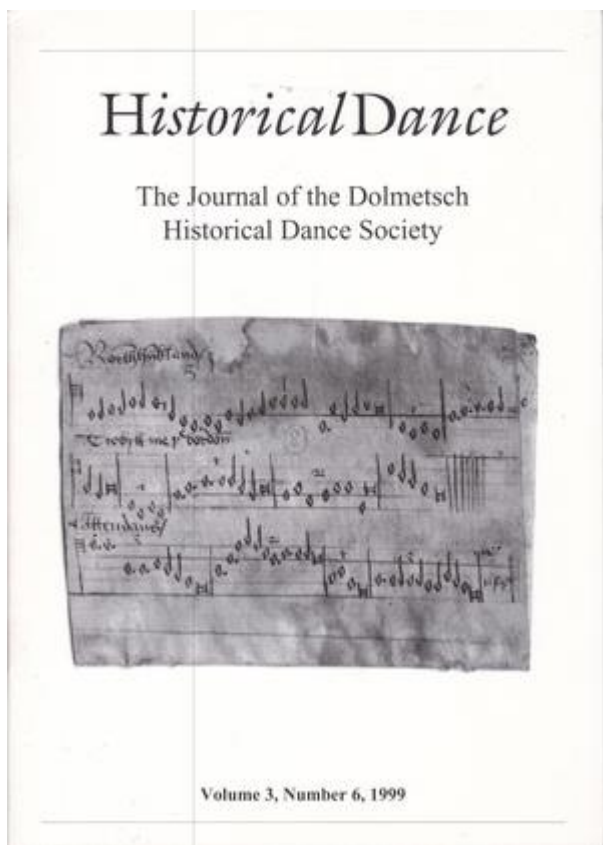
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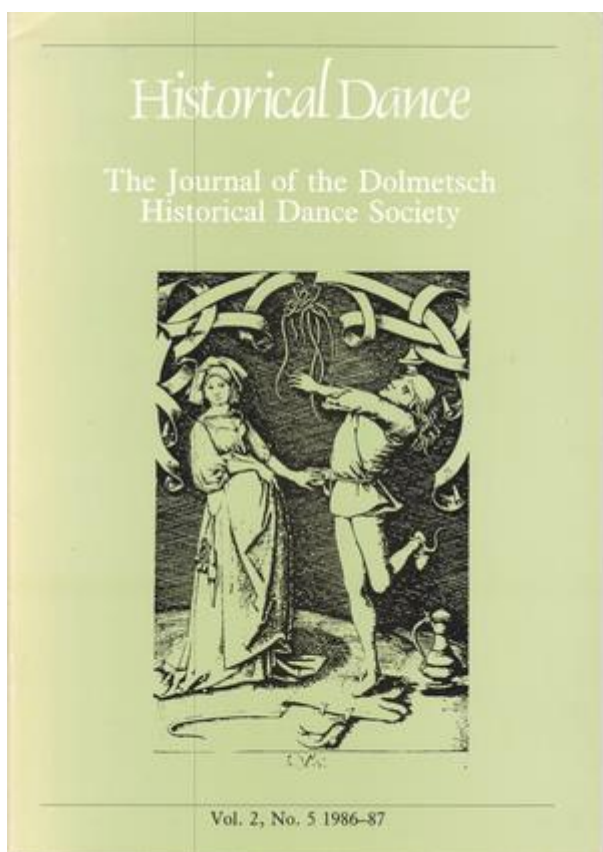
Dance in the Period of the Renaissance - Art or Pastime?



Dance Music of the 16th-18th Centuries



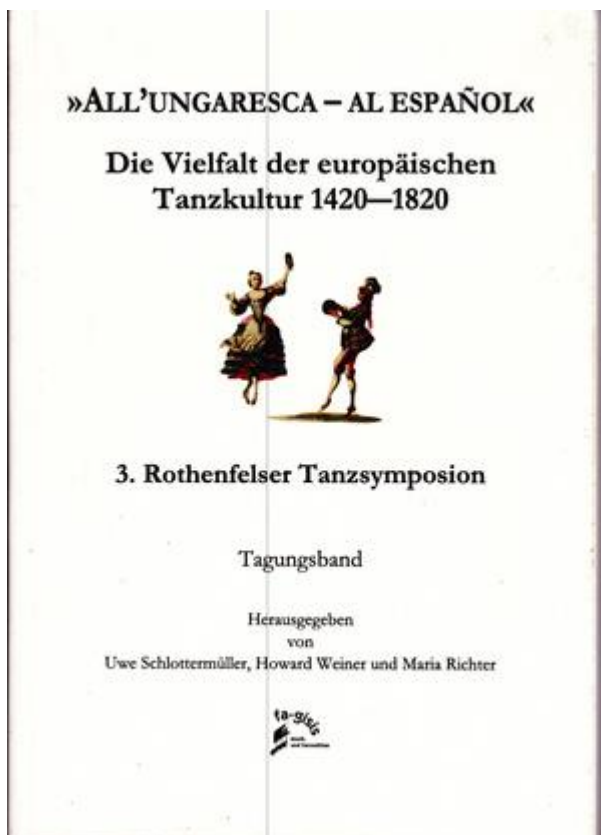
Dance Steps and Music in the Gresley Manuscript



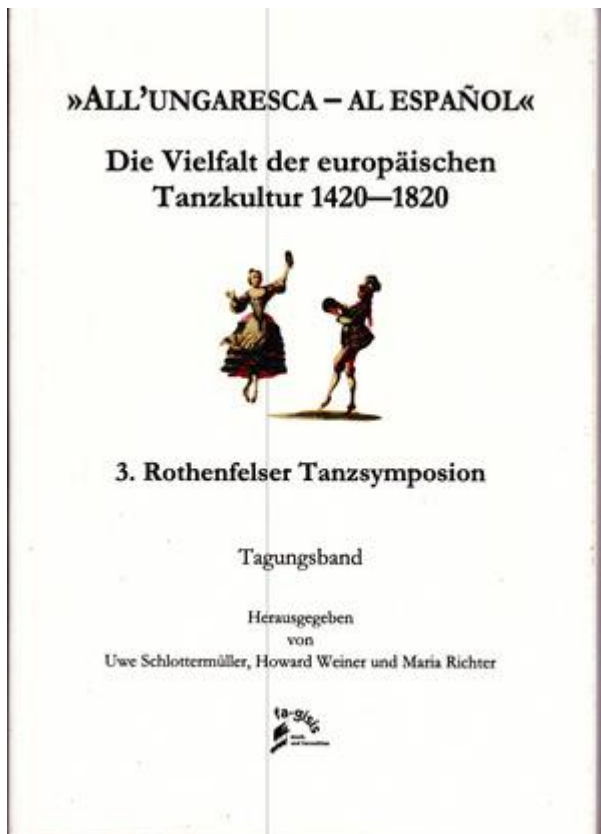
Dancing in the Inns of Court



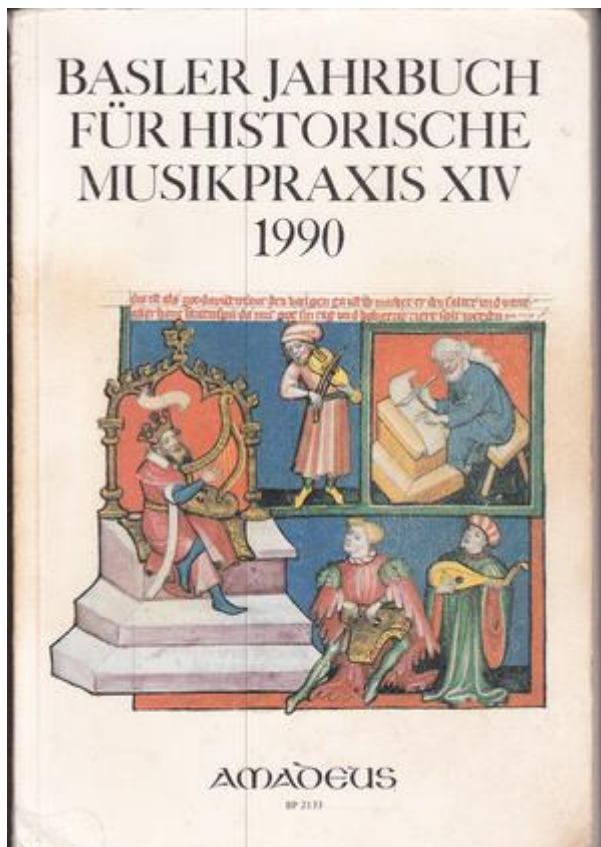
Danza ed educazione del corpo alla corte degli Sforza



Die Mourisca aus Portugal - >Botschafterin< zwischen den Kulturen



Die "Régence" und ihre "Bals public" - Pariser Contredanses in ihrem kulturellen Umfeld



Die temporelationen im Ballo del Quattrocento - Spekulative dialoge um den Labyrinthischen ratselkanon de La Arte di Ballare e Danzare des Domenico da Piacenza

Historical Dance

The Journal of the Dolmetsch
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Volume 3, Number 1, 1992

Doppii suxo uno piede or Contrapassi in Quadernaria Misura

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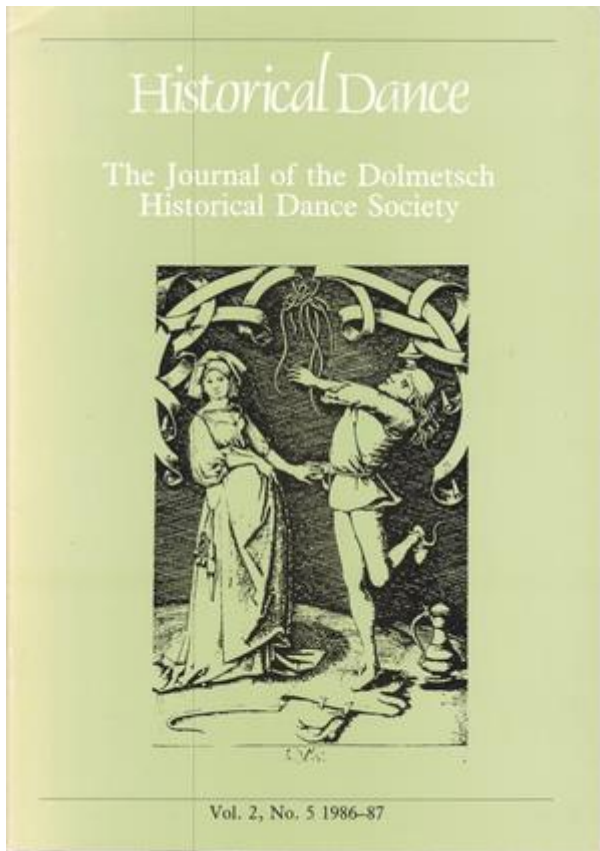
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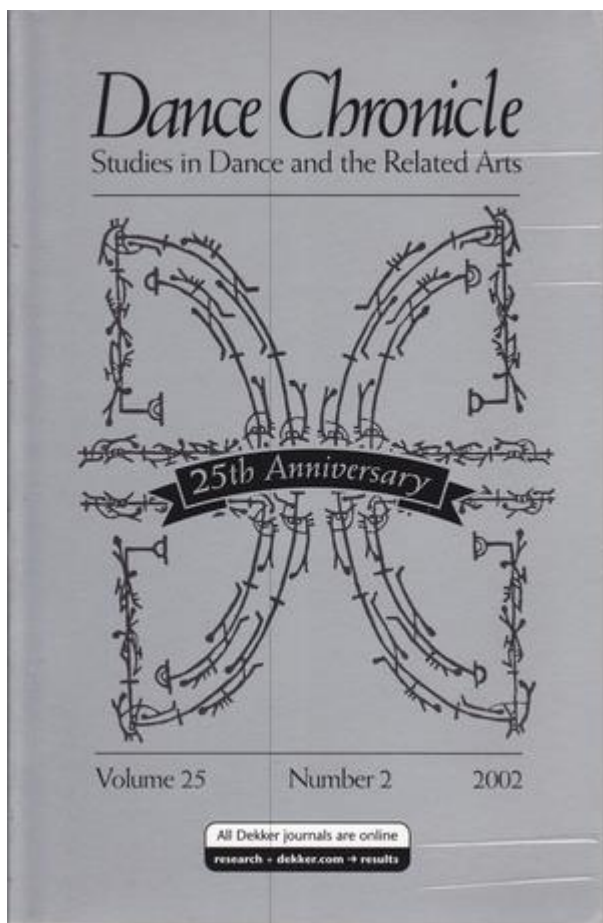
Centone di nove studi sul repertorio
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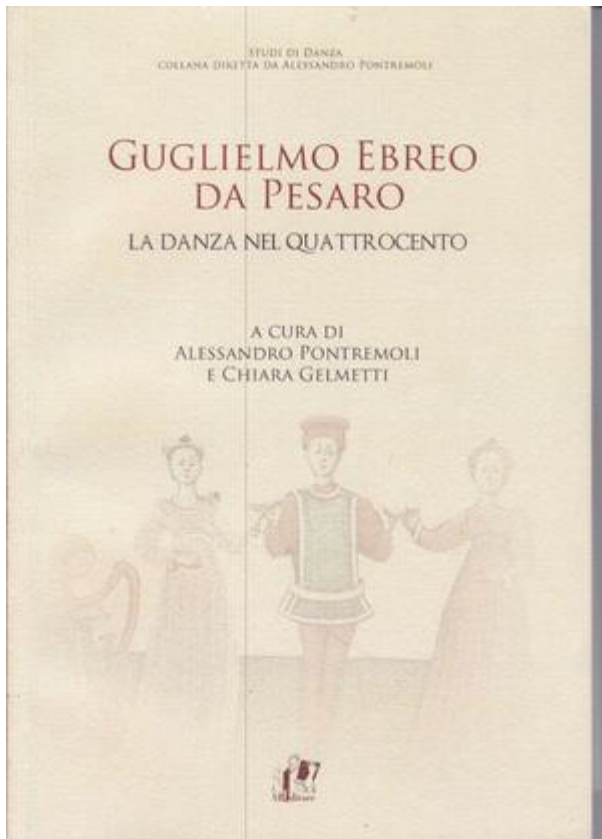
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Emilio De' Cavalieri, composer and choreographer

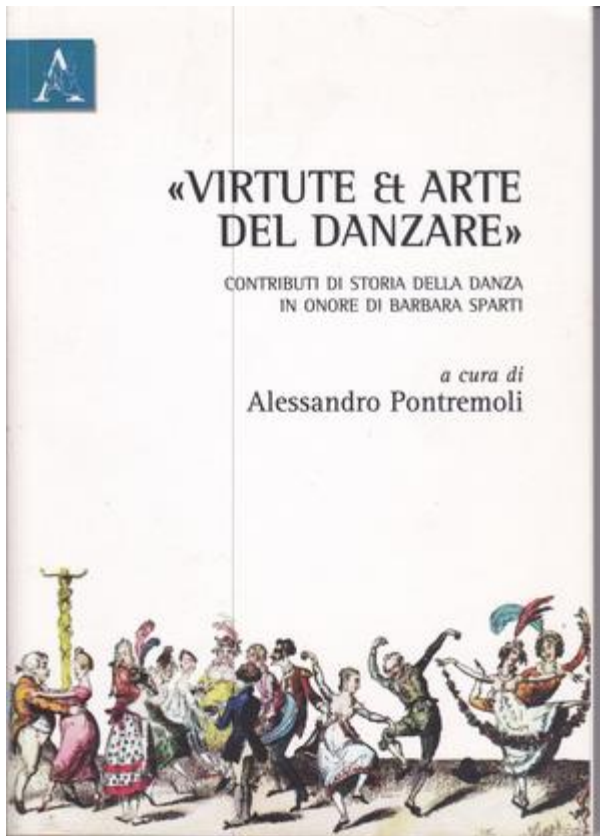


Ermiona and Ballo dei beozi (1636) A Padovan Legacy for Venetian Theatrical Dance

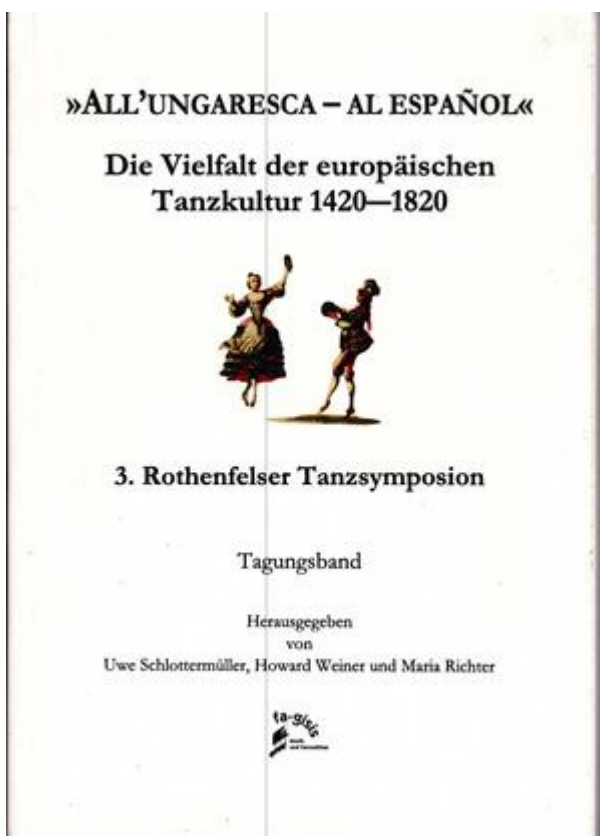


"Essere liberamente signore della sua persona e del suo piede" Corpo, gesto e genere nella Danza Italiana del XV secolo

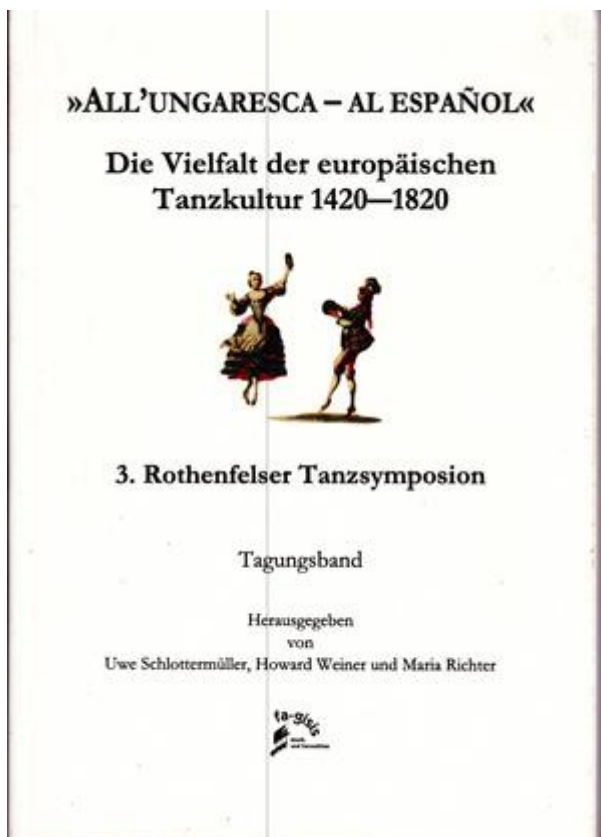
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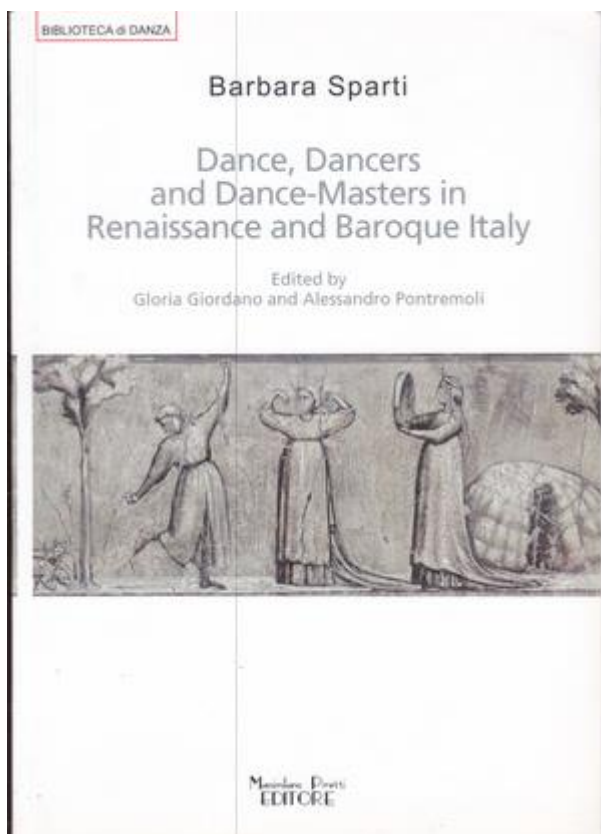
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French-Italian Dance Tecnique on the European Stage of the late 18th Century



From the Jácara to the Sarabande

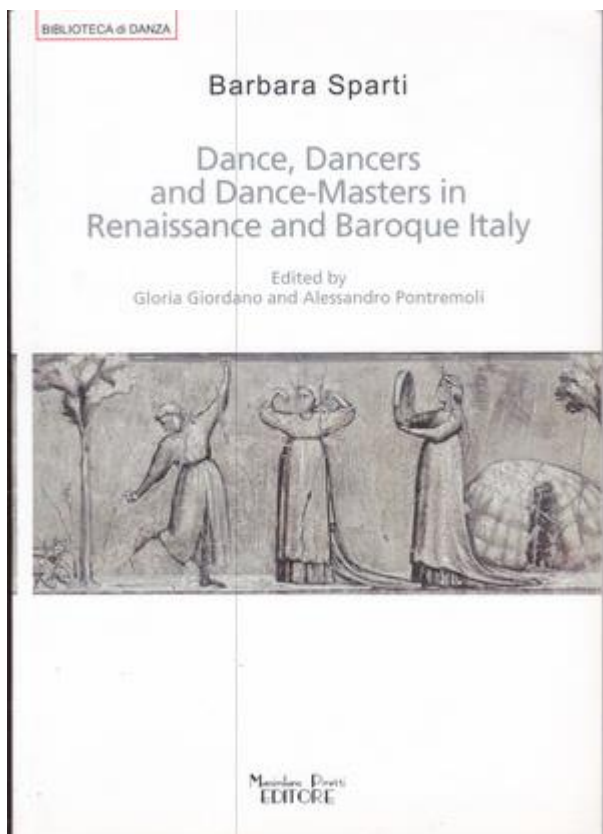


Function and status of Dance in the fifteenth-Century Italian Court, The

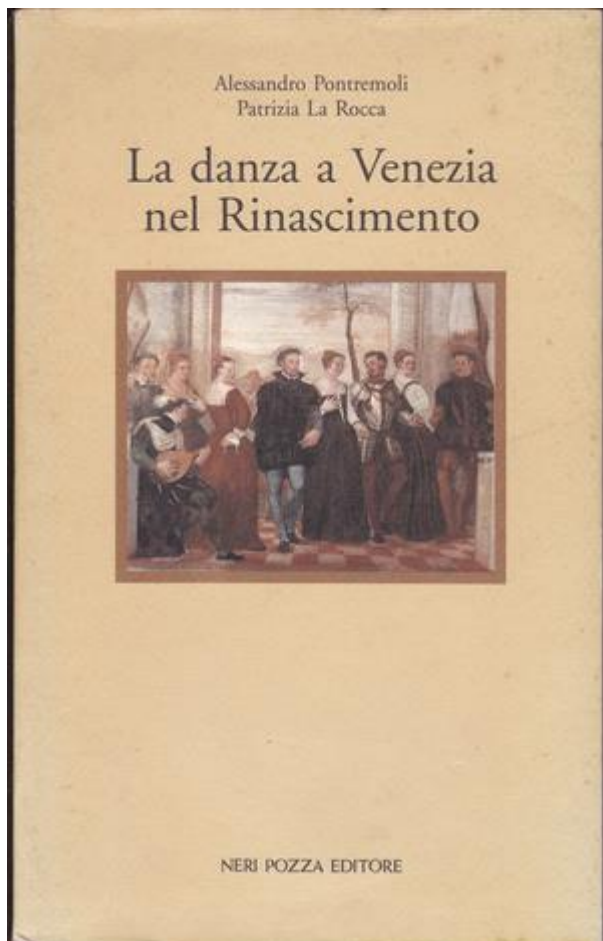
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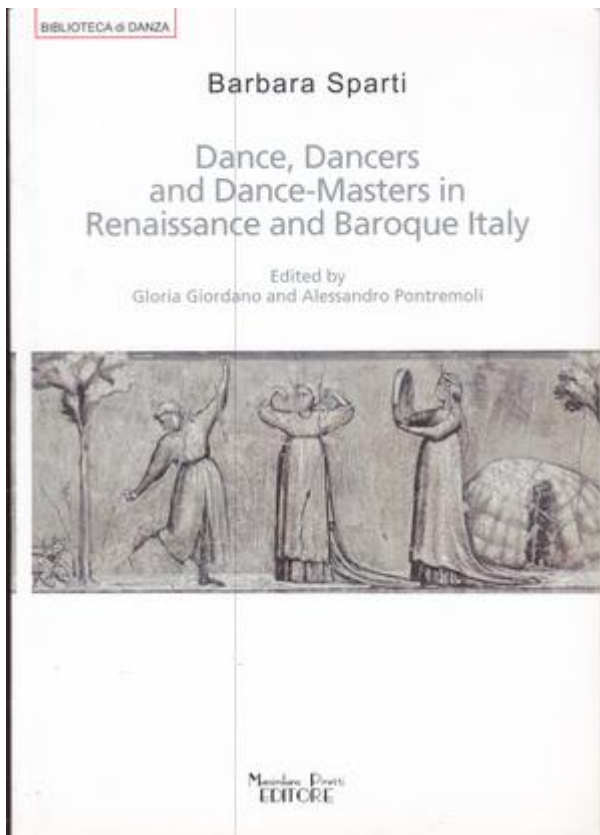
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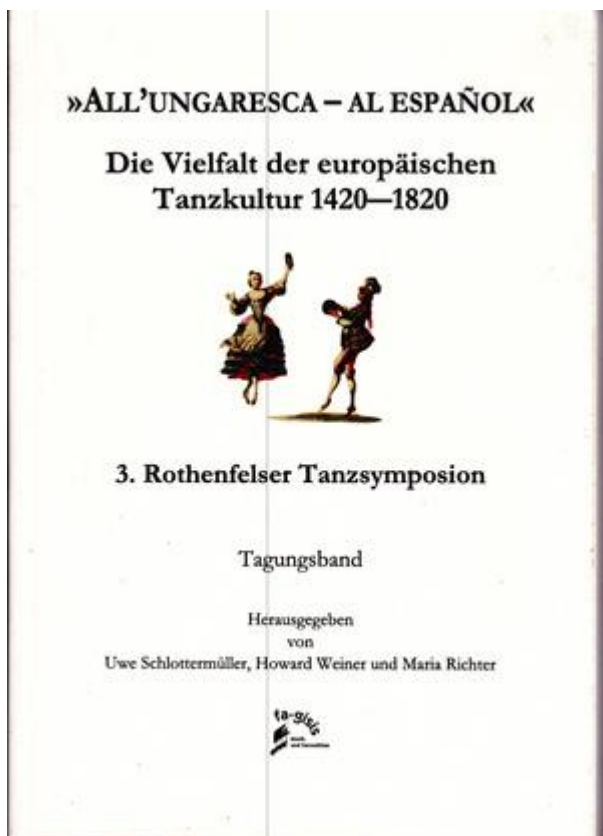
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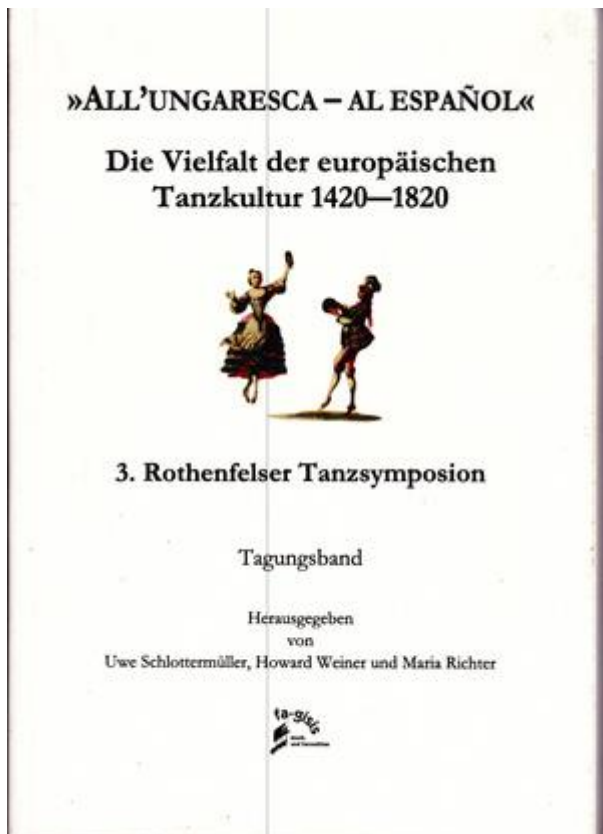
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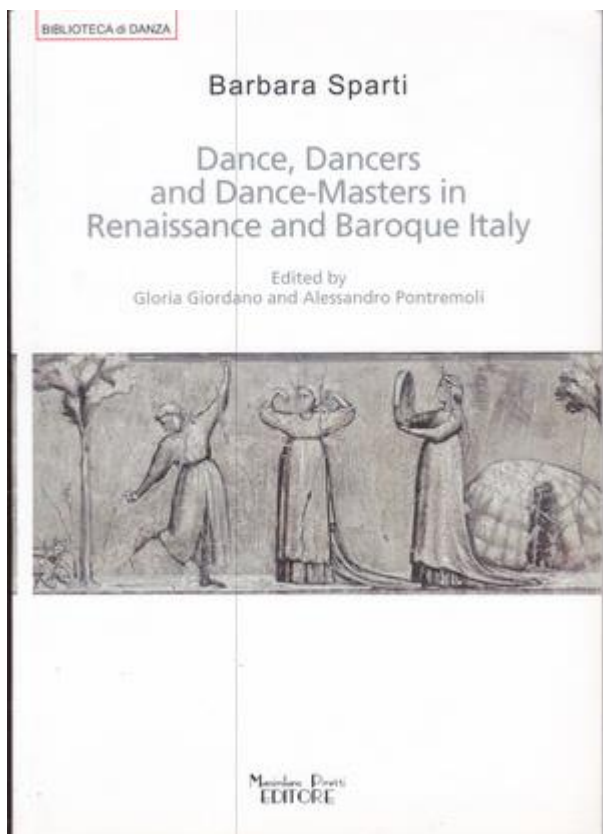
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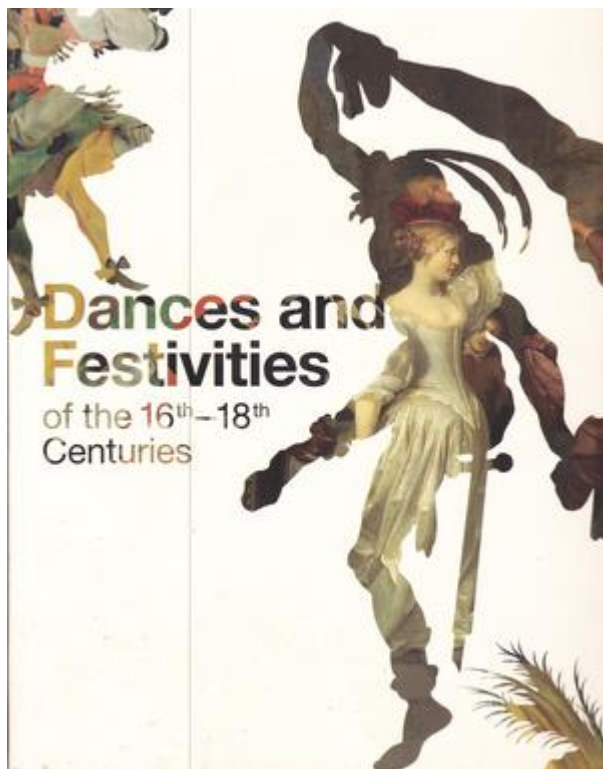
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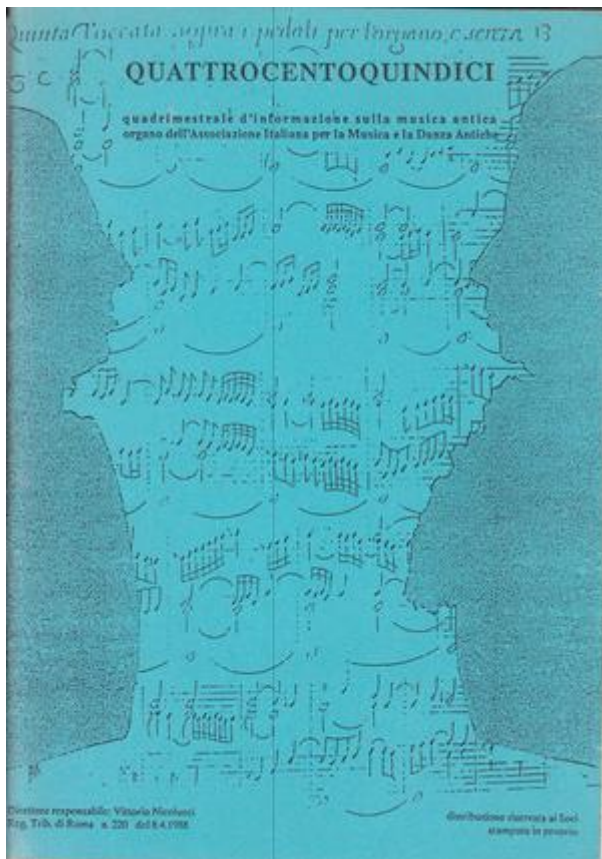
Hit Tune Becomes a Hit Dance - The Travels of a Pavane through Italy, the Iberian Peninsula, France, and Germany, A



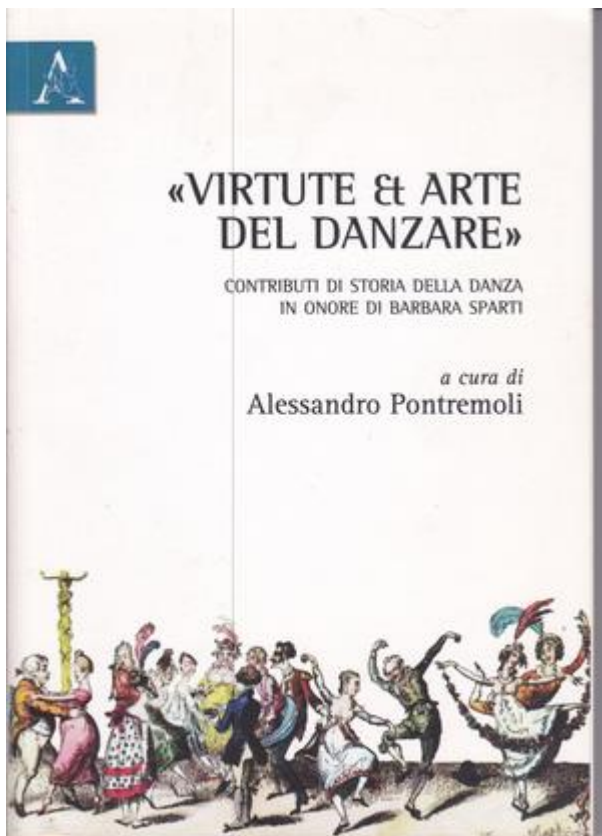
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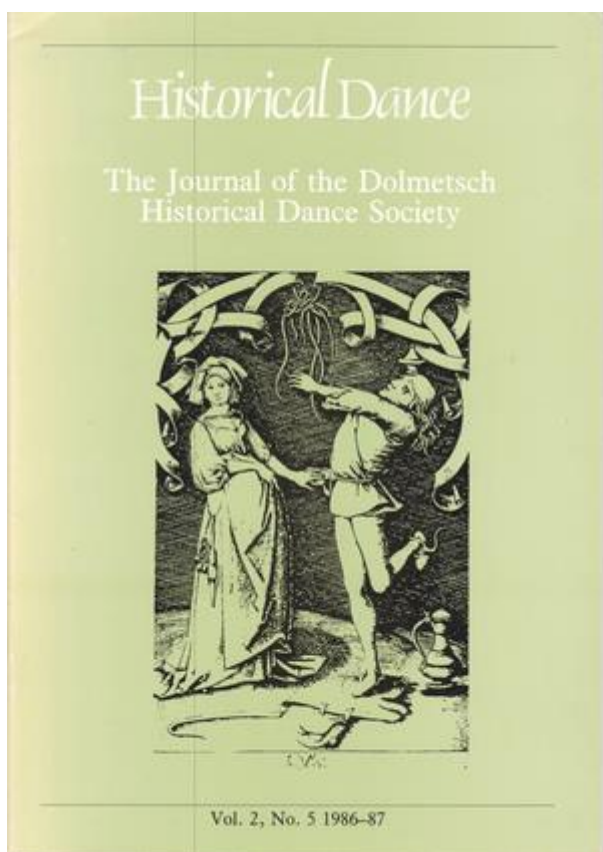
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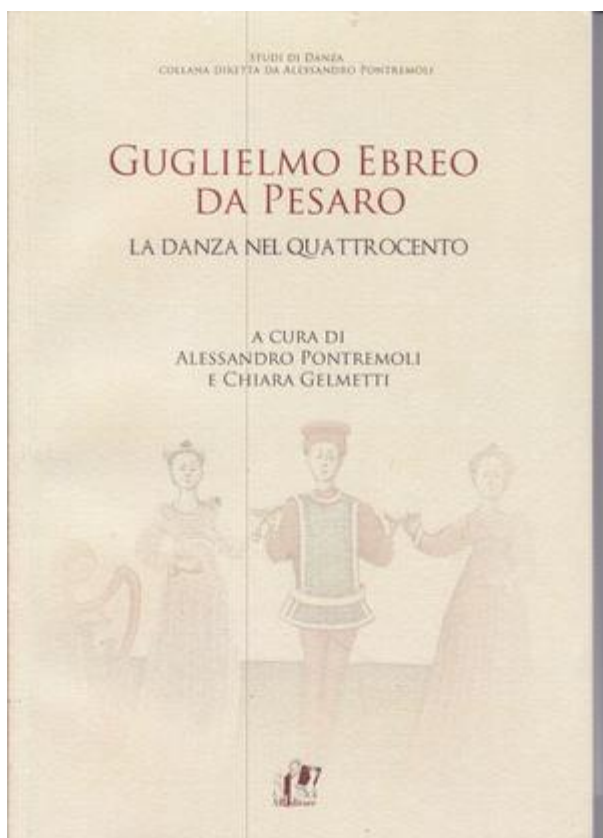
Il Ballo dei Gesuiti in Europa nel XVI e XVII secolo



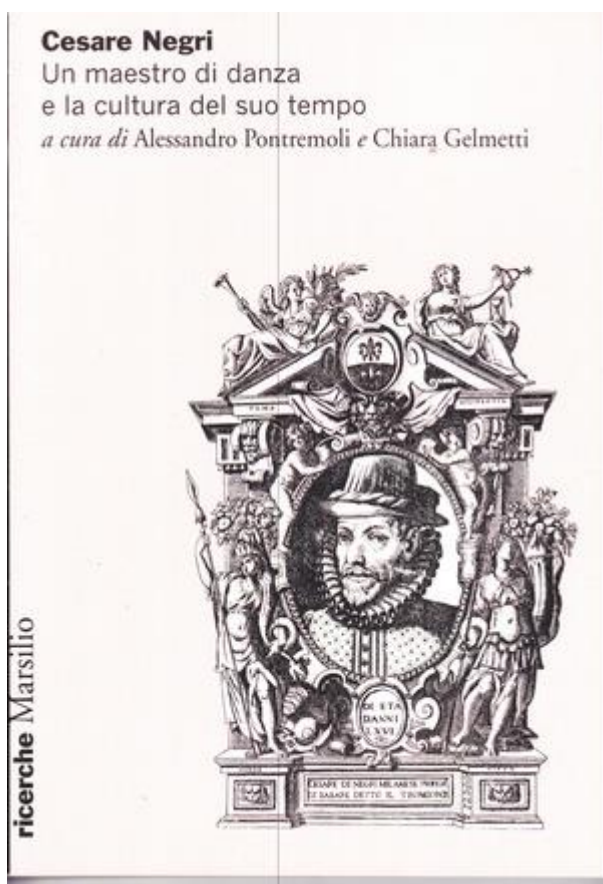
Il ballo Verçeppe di Domenico da Piacenza fra trasmissione e ricezione



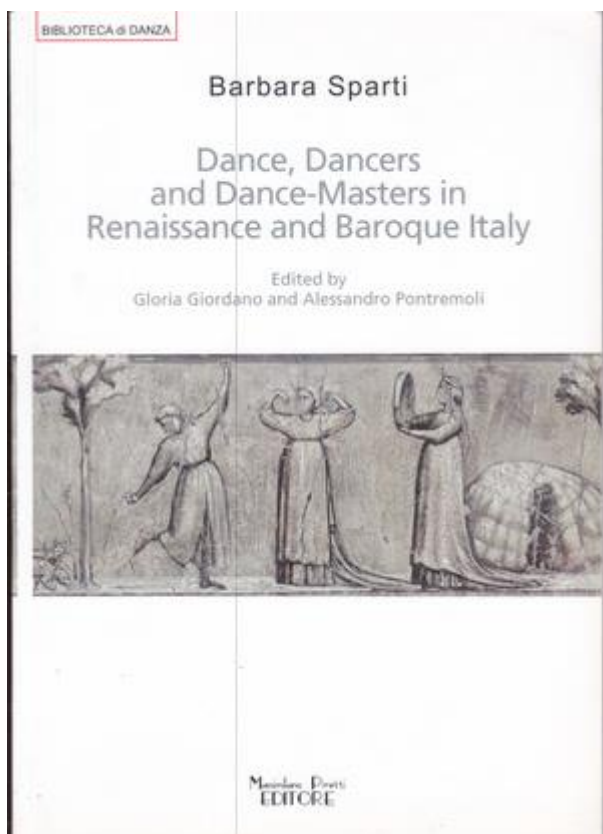
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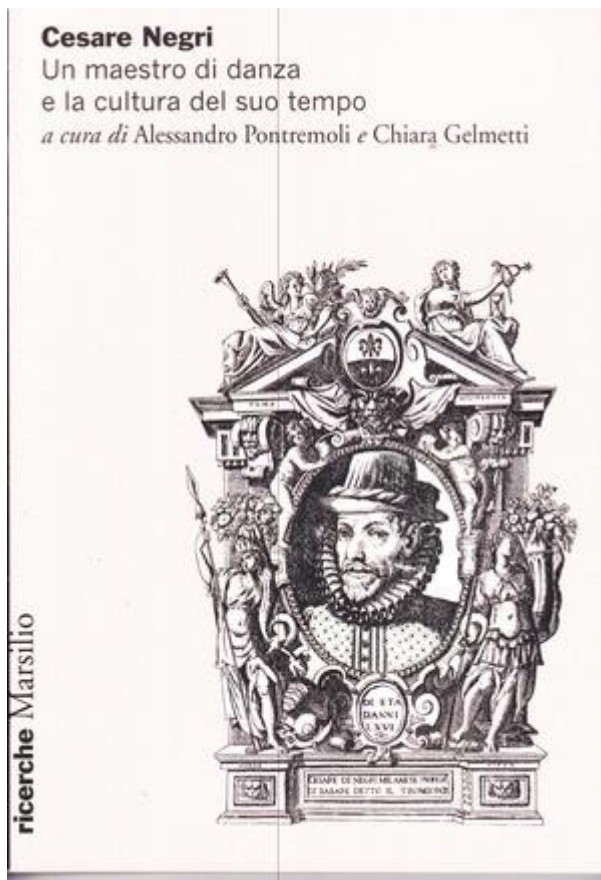
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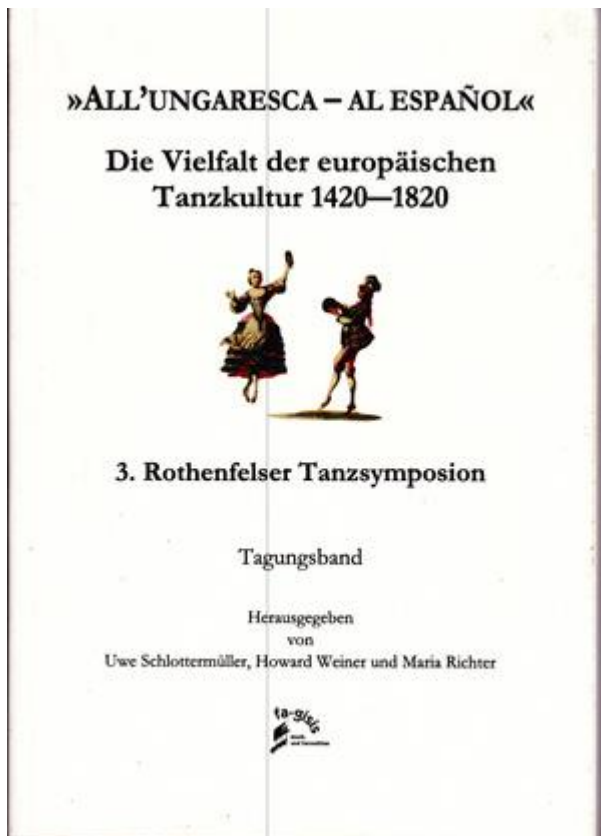
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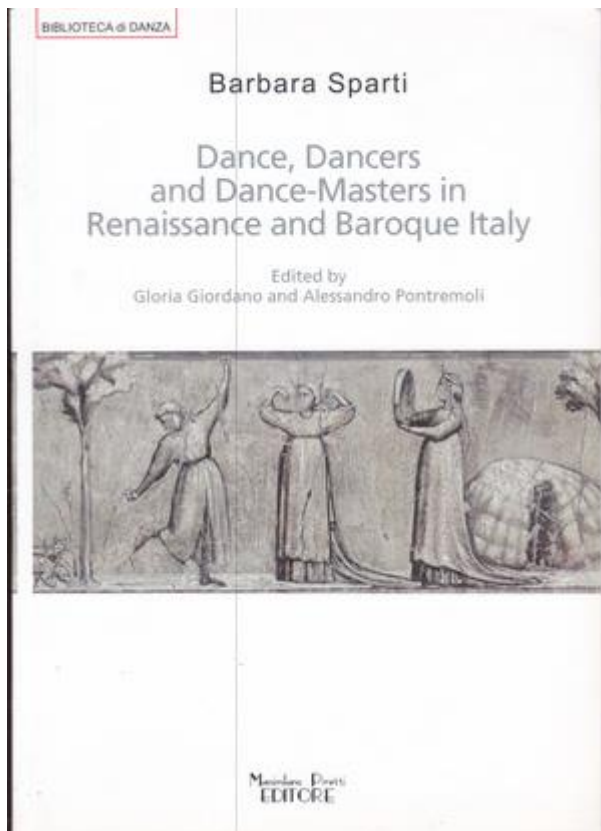
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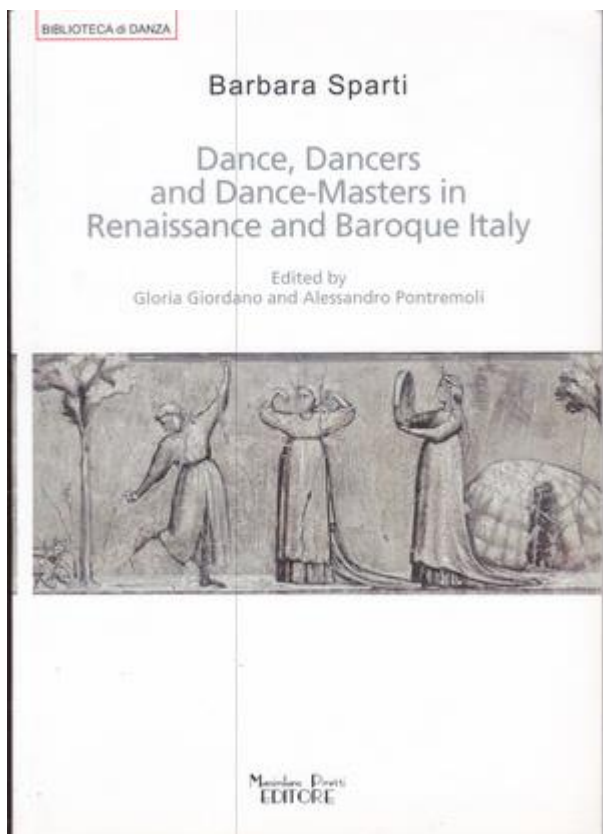
In difesa di Galilei: l'Amor Pudico e le coreografie di Pompeo Faruffino (Roma, 1614)



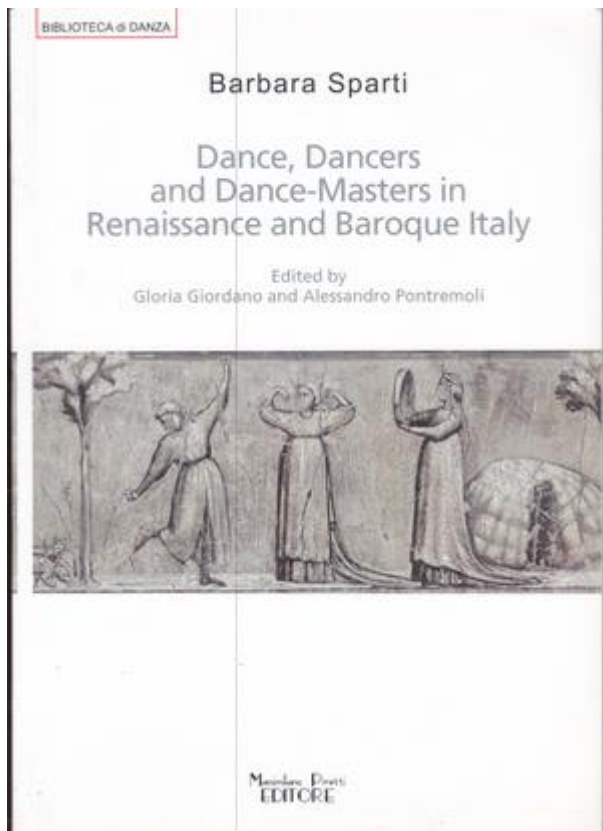
In search of the Fandango



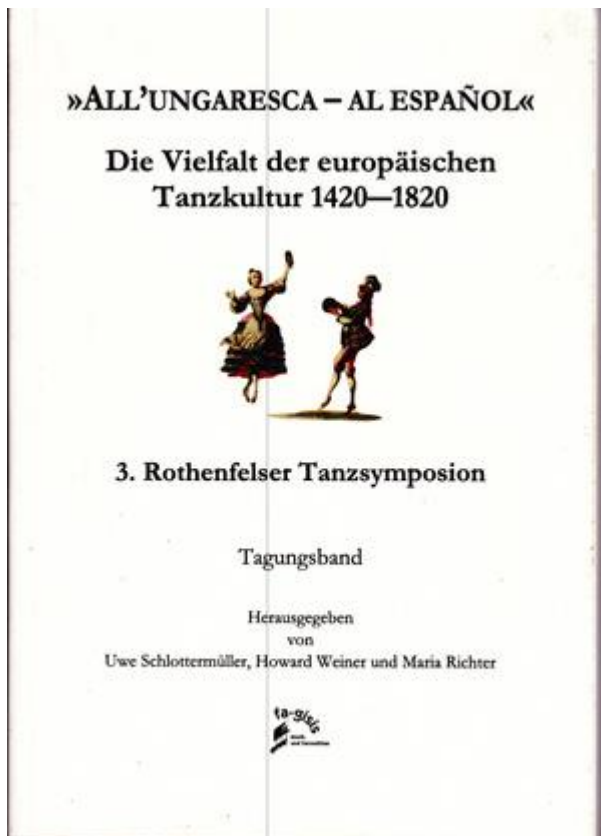
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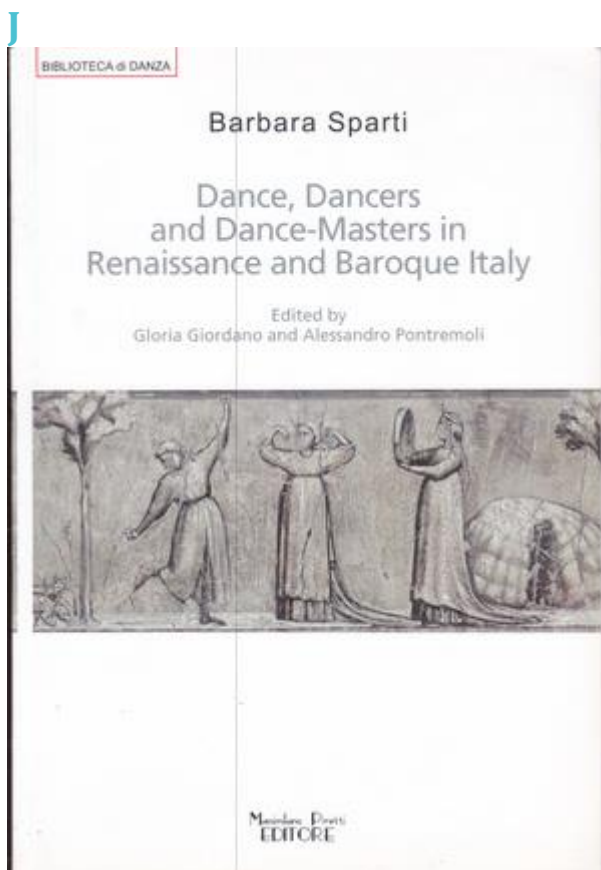
Irregular and Asymmetric Galliards: The Case of Salamone Rossi



Isabella and the Dancing Este Brides, 1473-1514

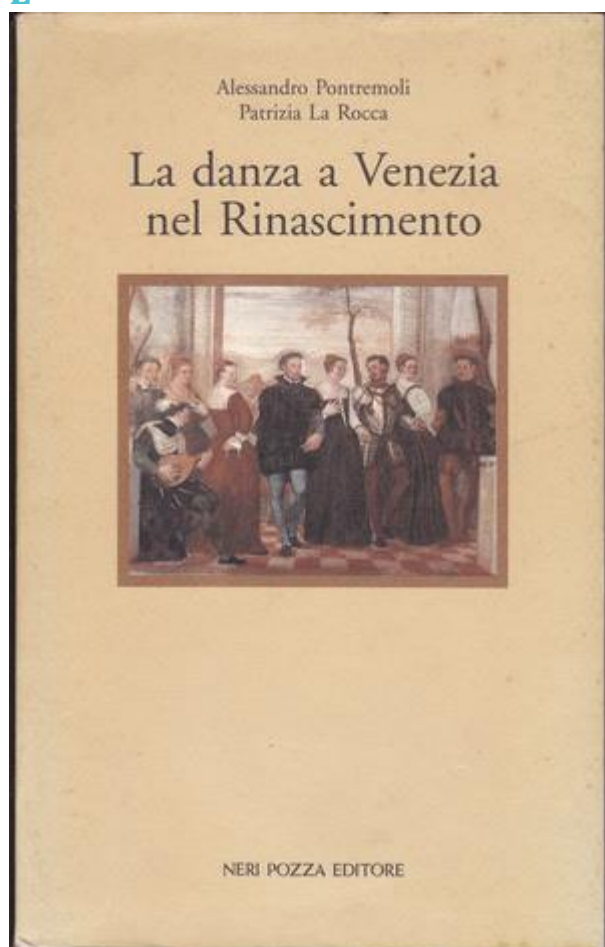


Italienische Tanzkunst am Habsburger Hof - Der "Tractatus de arte saltandi" von Evangelista Papazzone



Jewis Dancing Masters and 'Jewis Dance' in Renaissance Italy. Guglielmo Ebreo and Beyond

L



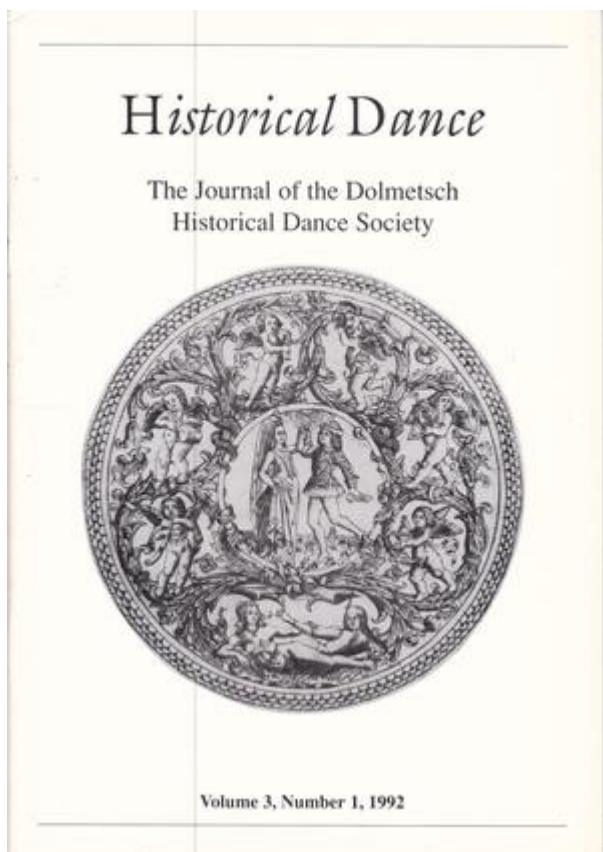
La danza del XVI secolo in un documento iconografico di area veneta



La danza di Domenico da Piacenza tra Medioevo e Rinascimento



La Danza teatrale a Milano nel settecento



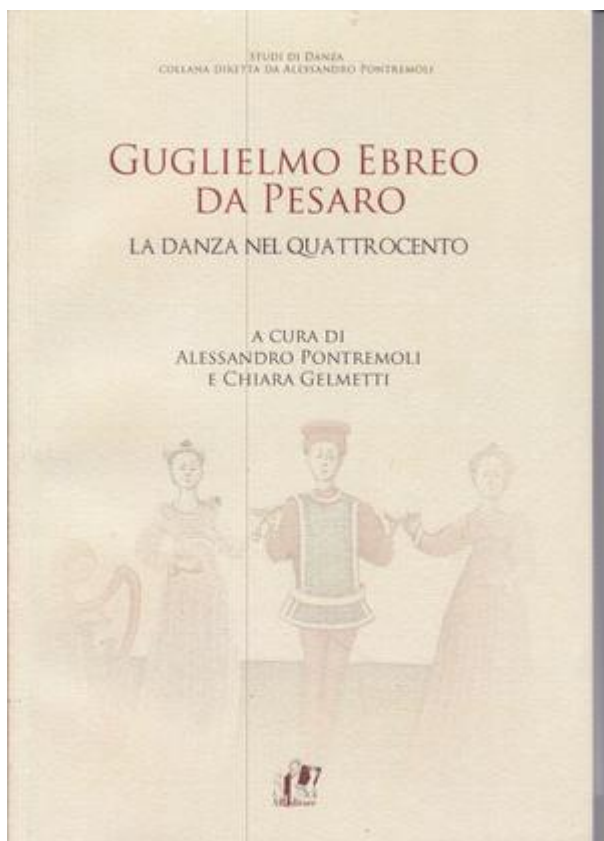
"La giloxia"/Gelosia as described by Domenico and Guglielmo



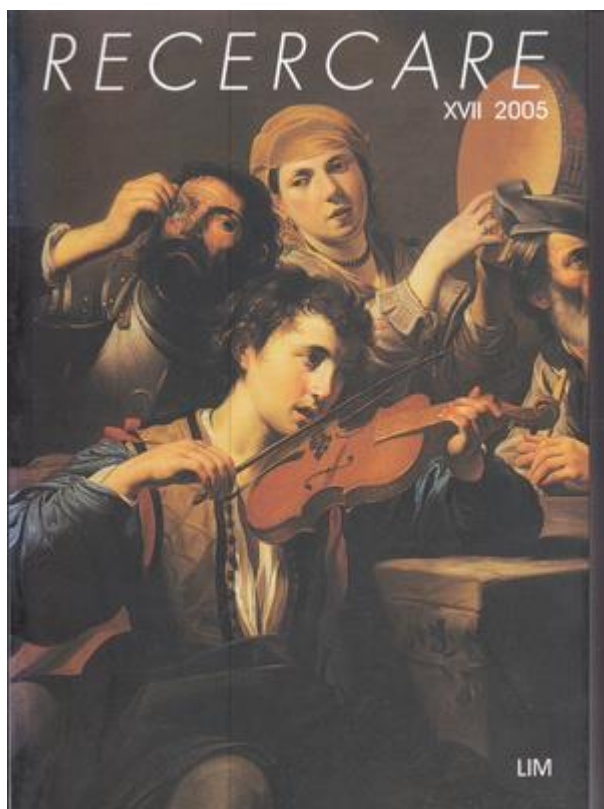
La sperimentazione coreografica di Noverre dai "tableaux en mouvement" alla prima classificazione delle passioni



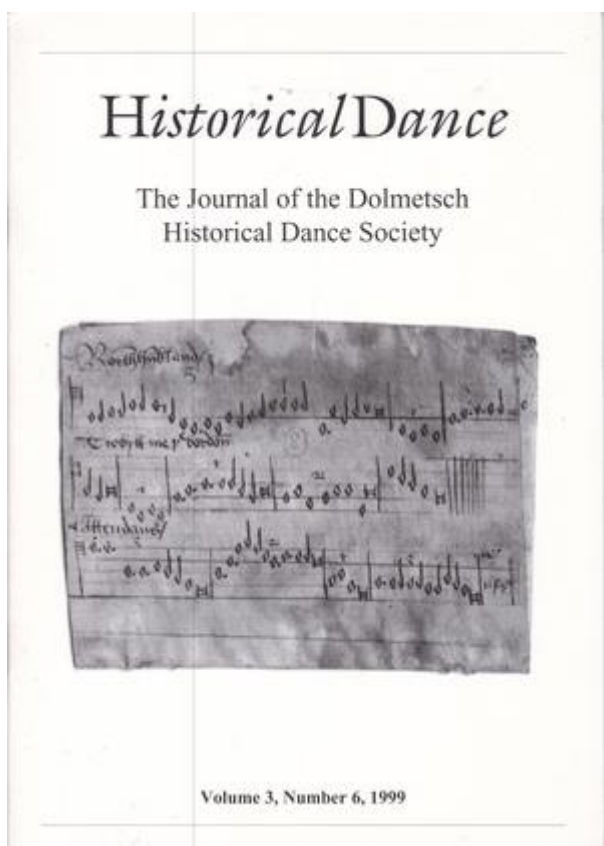
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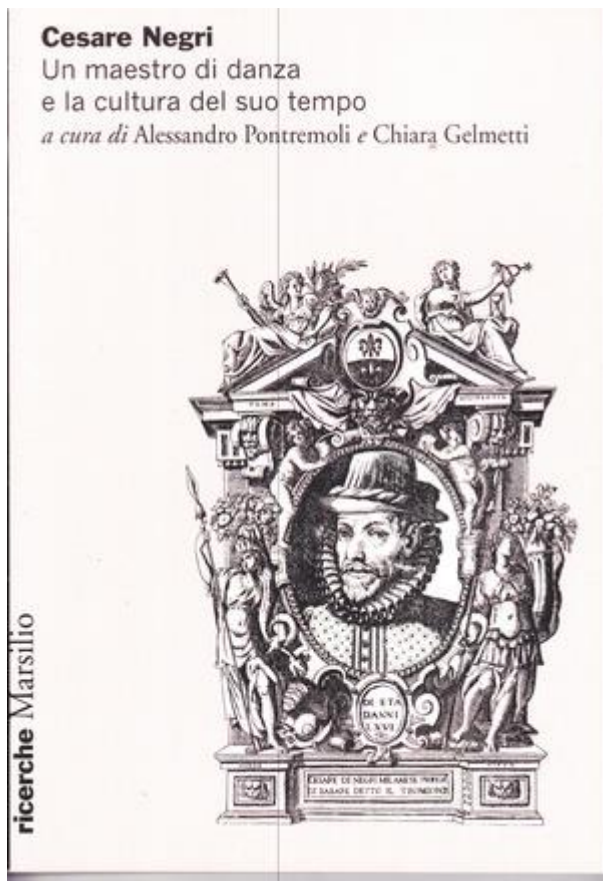
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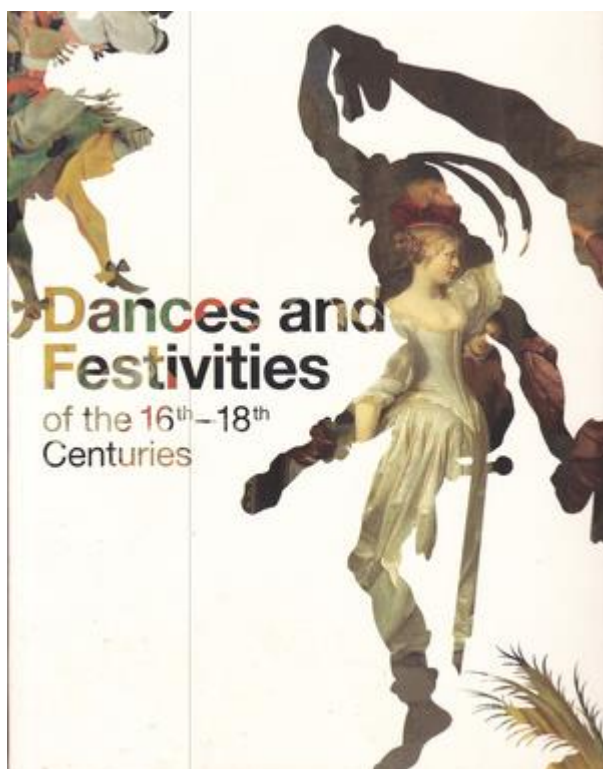
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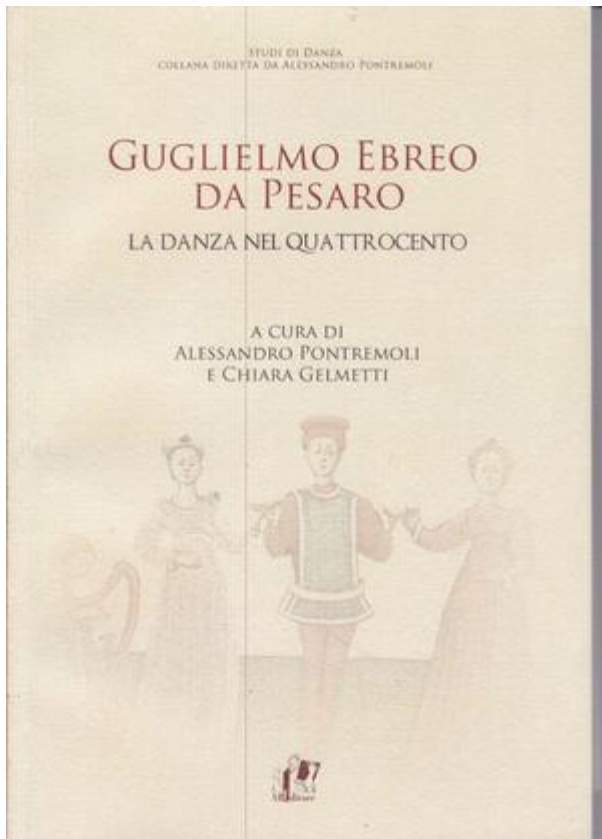
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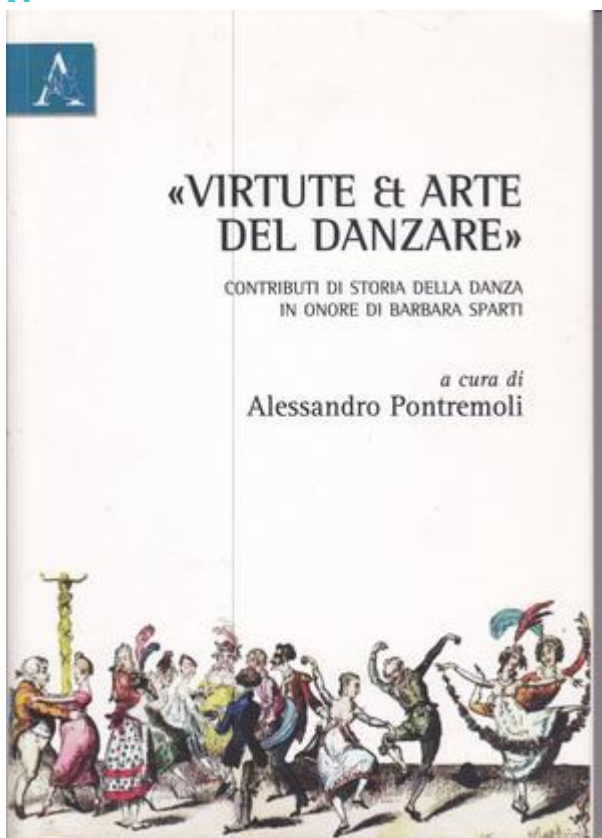


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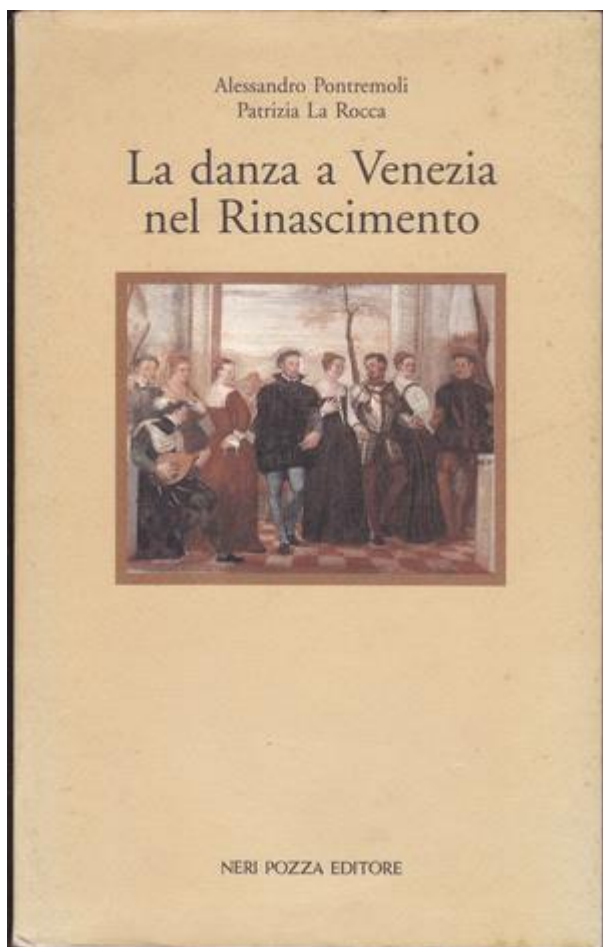


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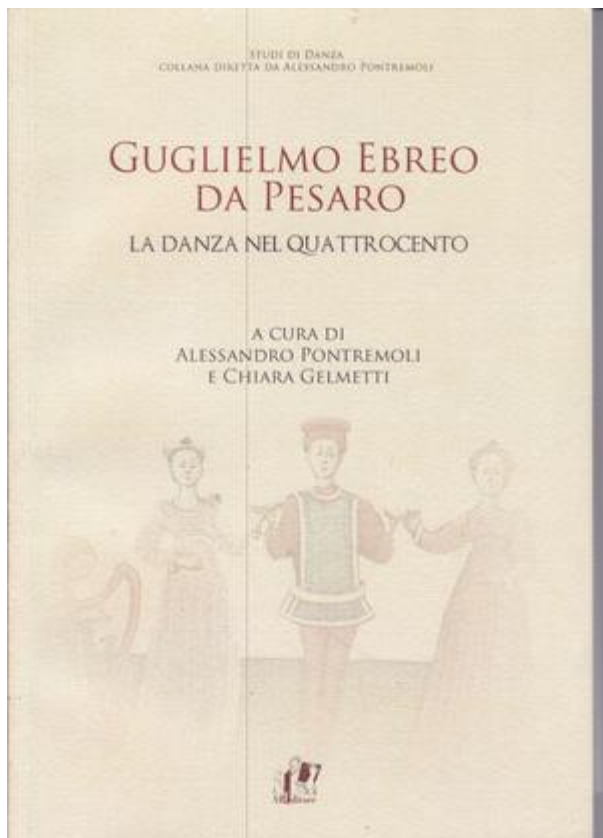
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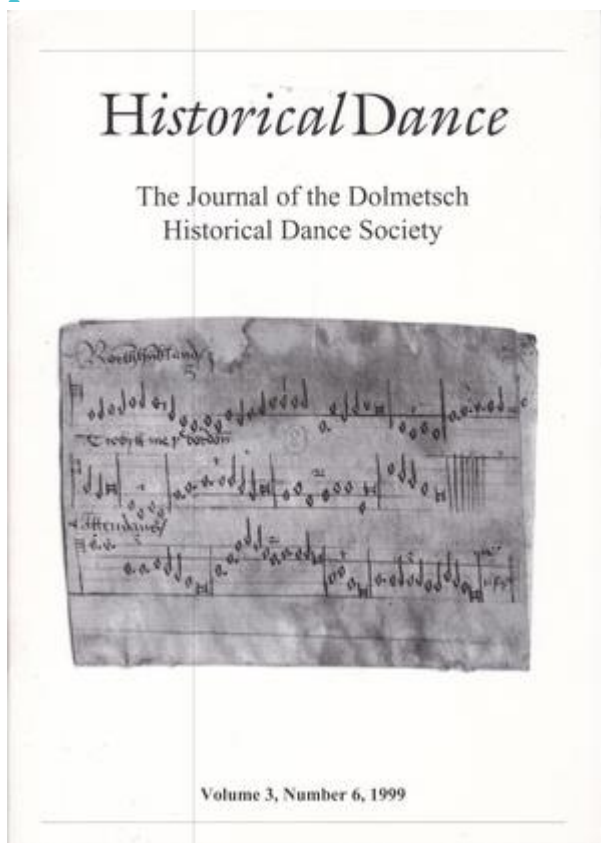


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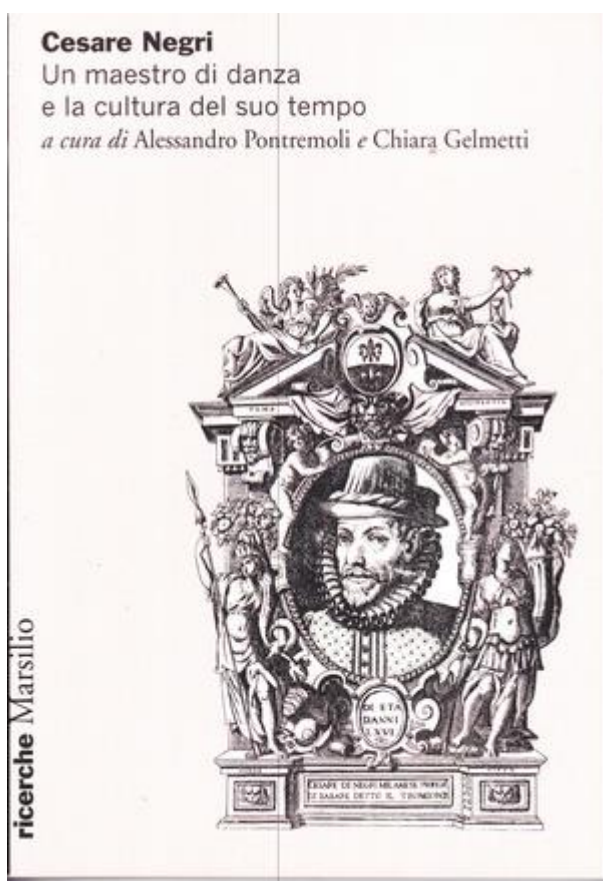
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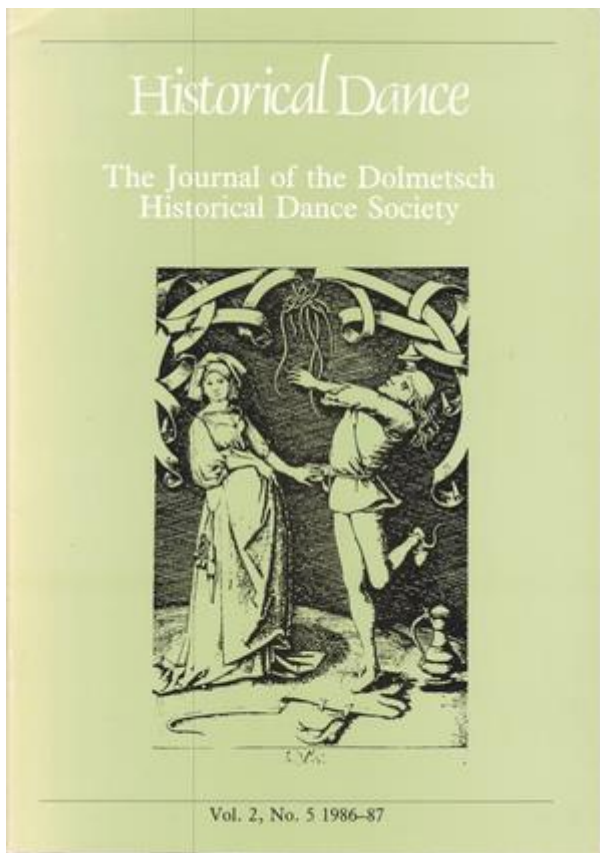


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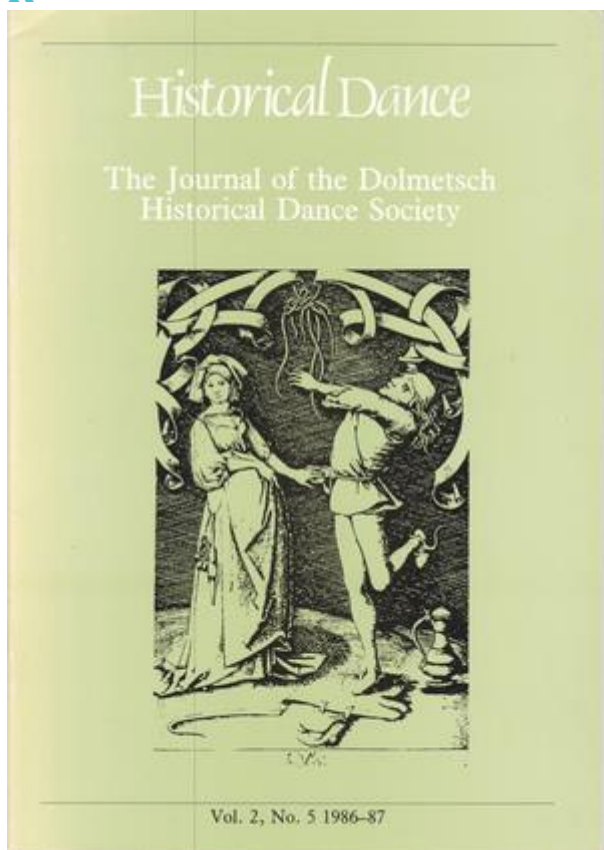


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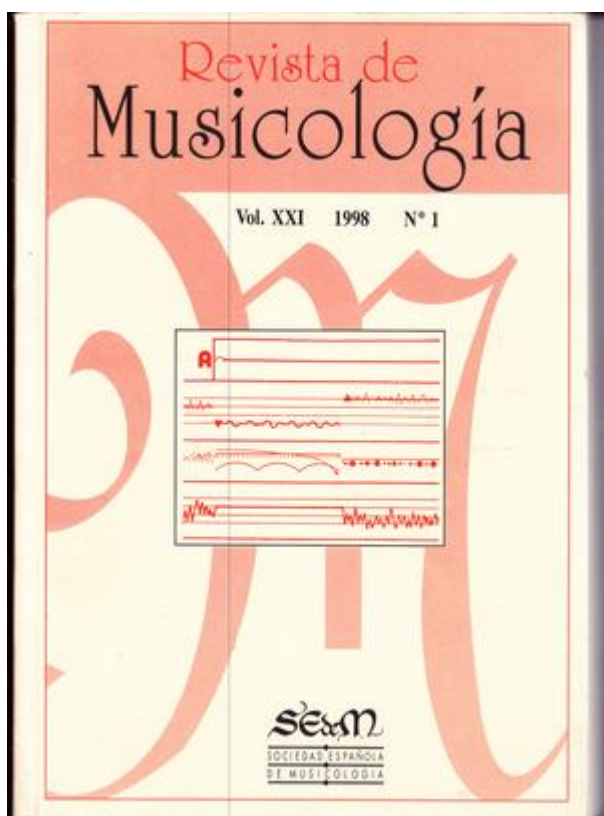


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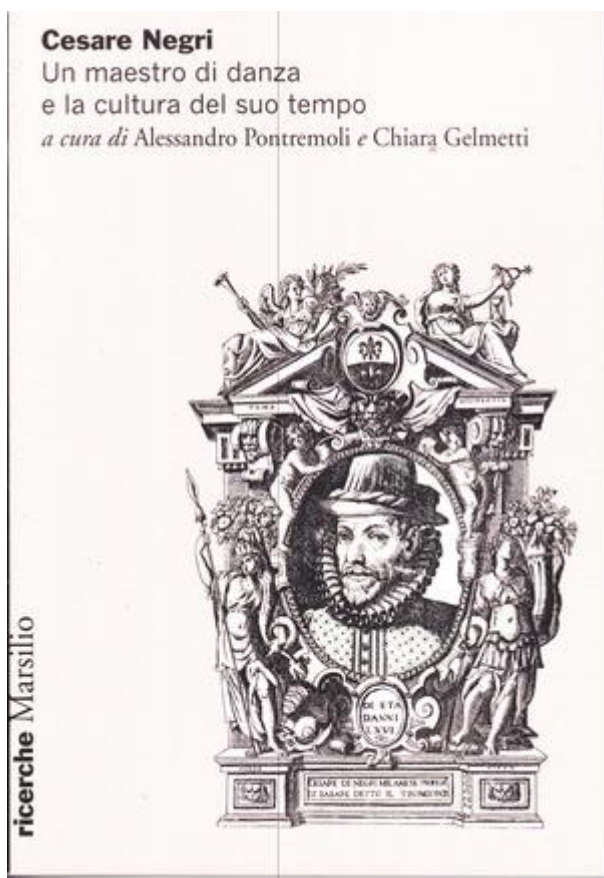
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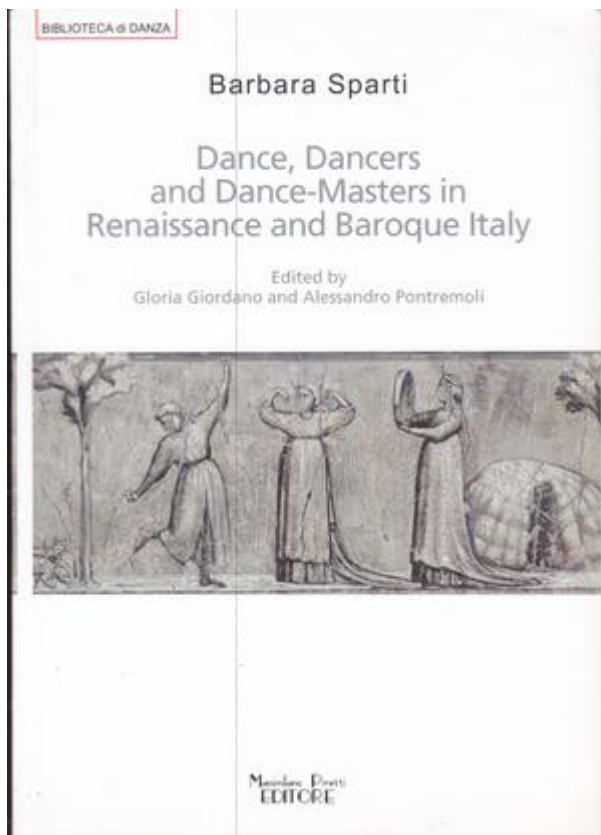
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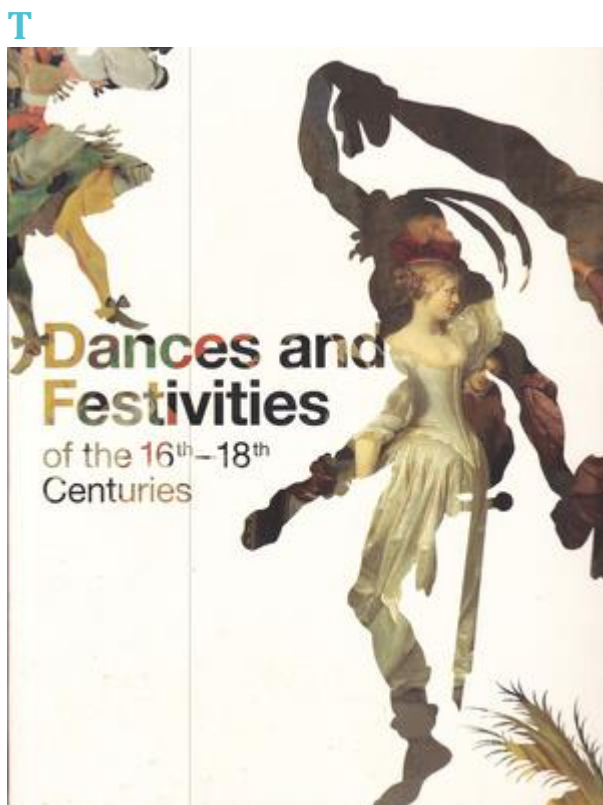


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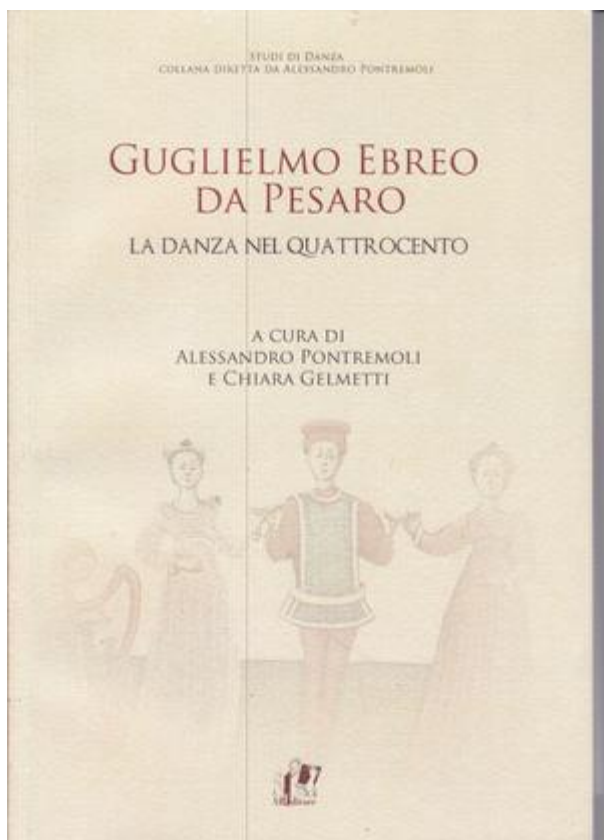
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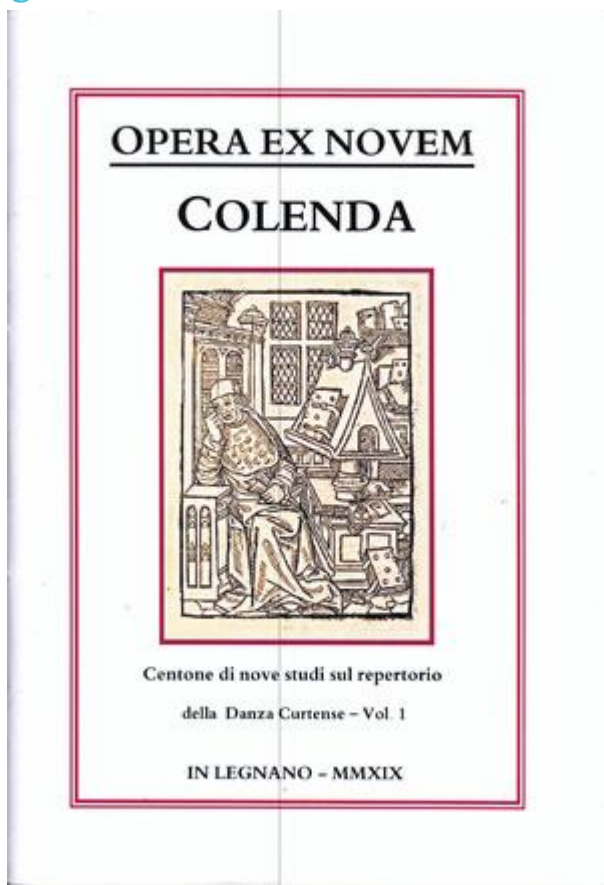


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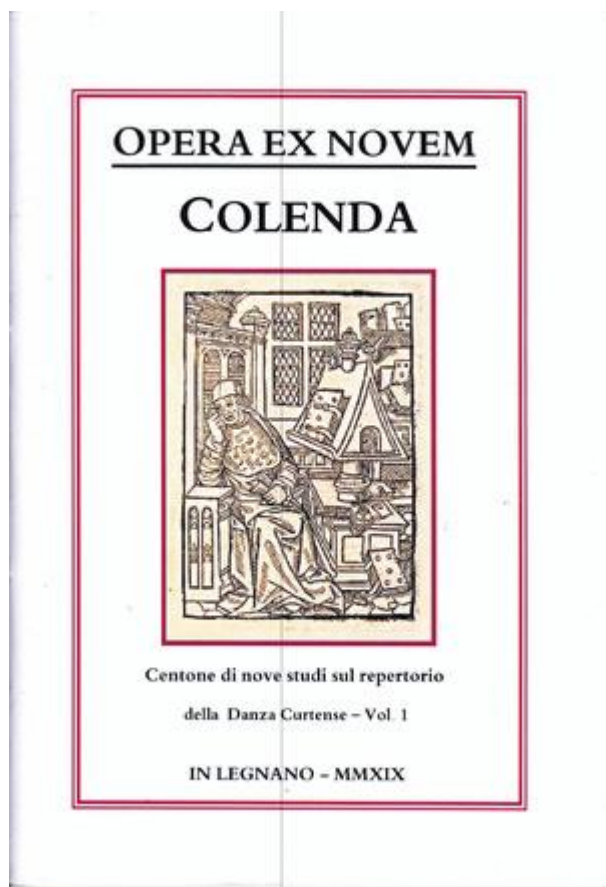


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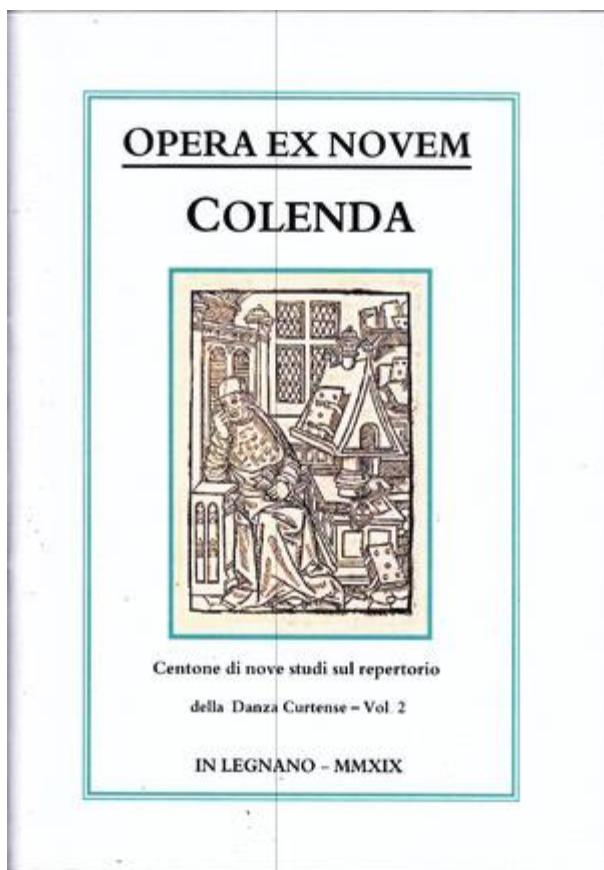
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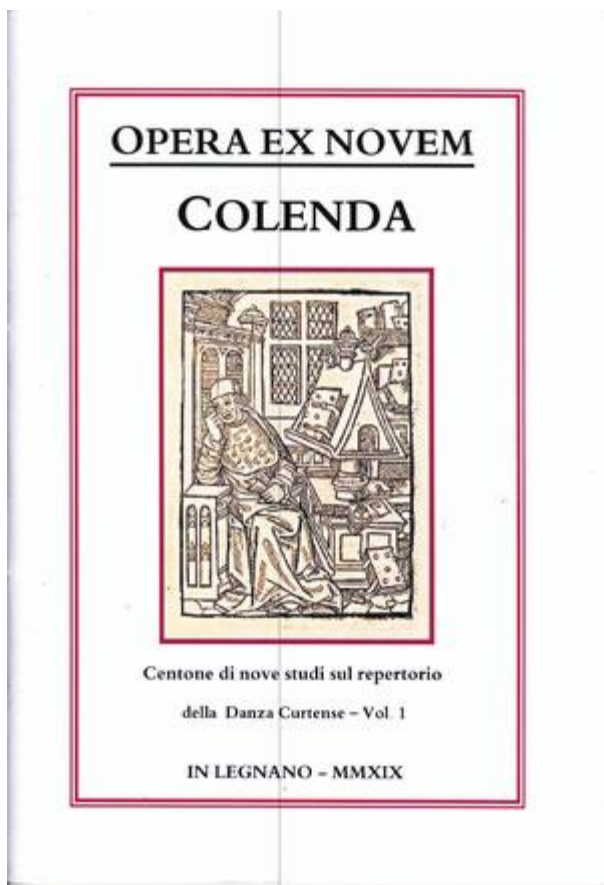
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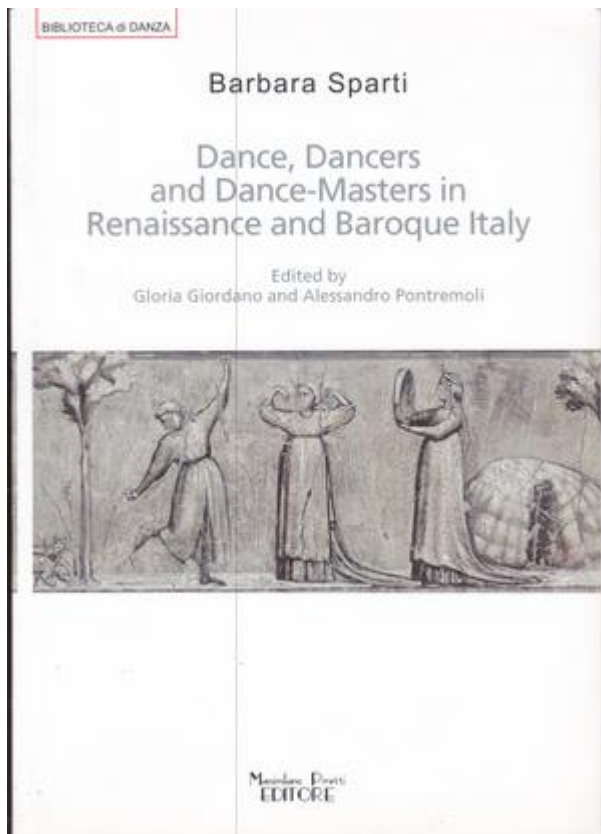


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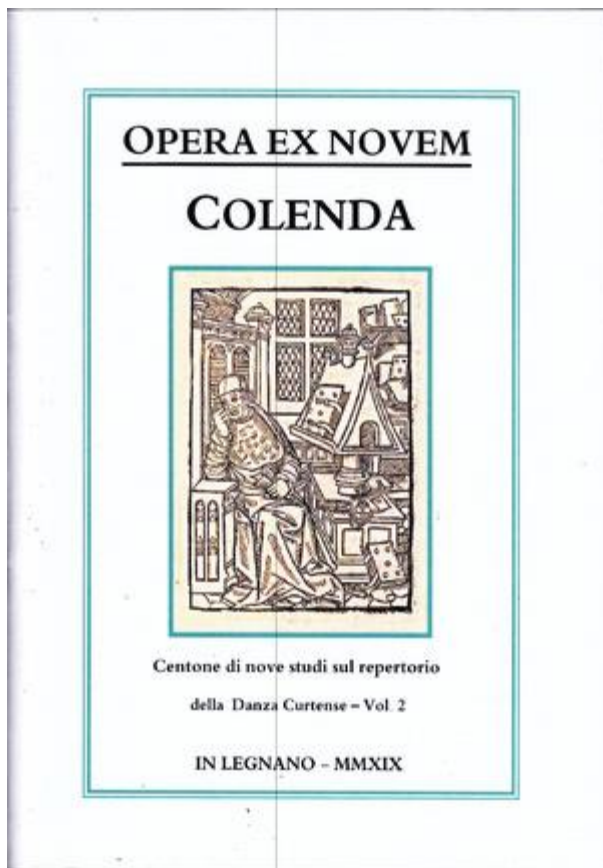


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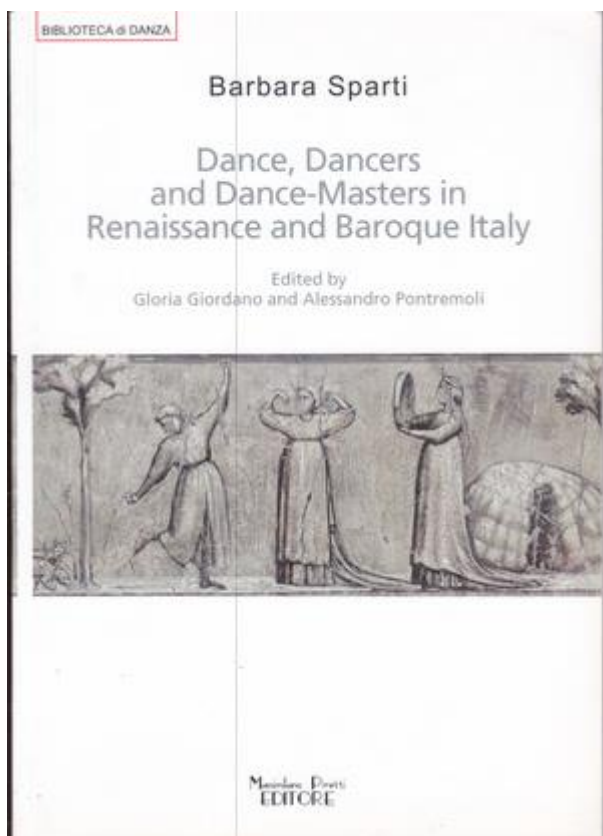
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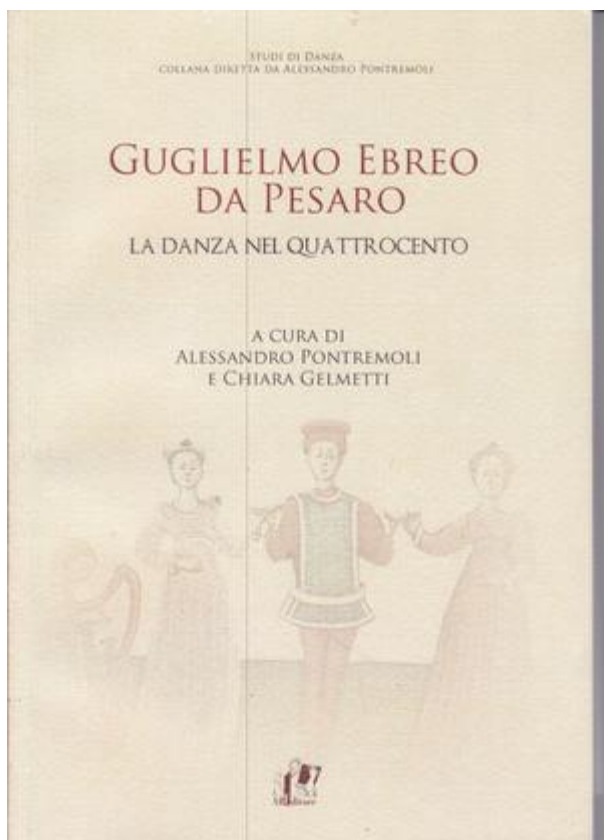
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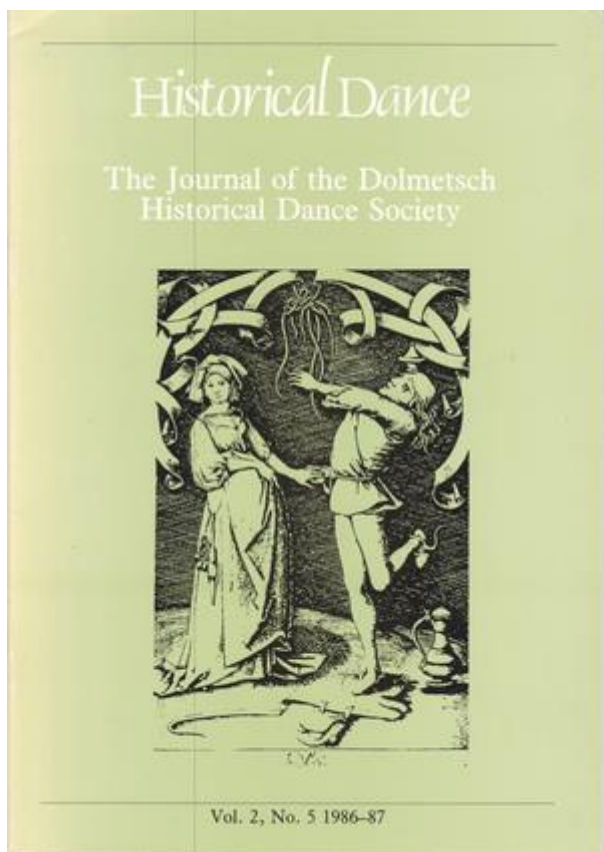
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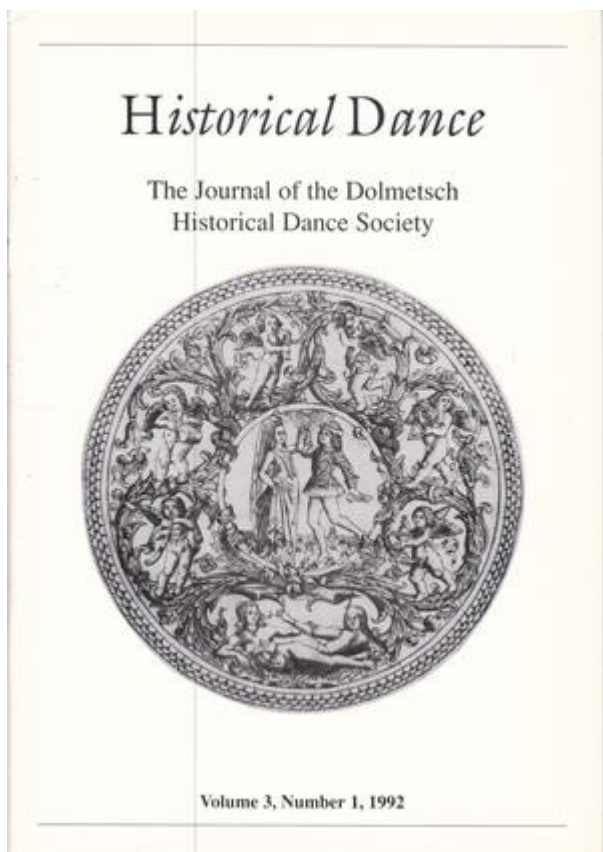
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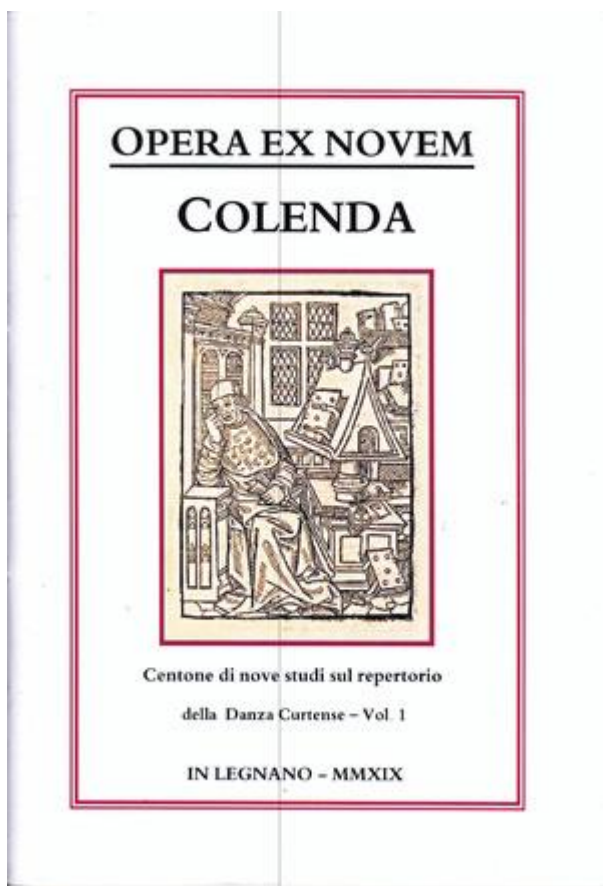
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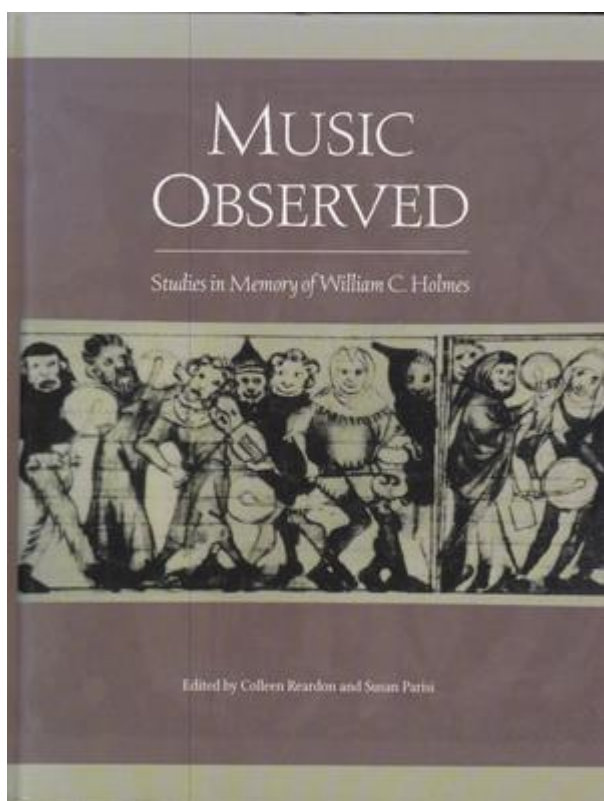
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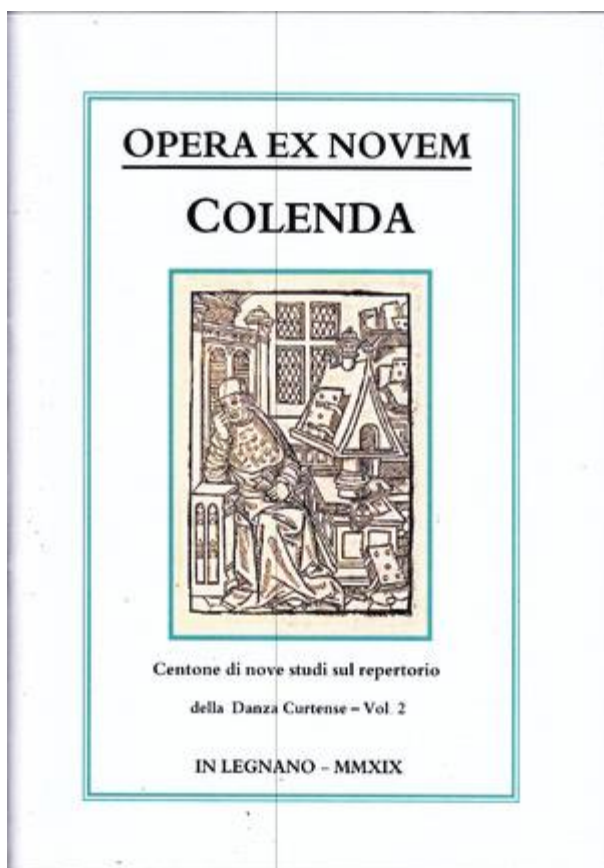
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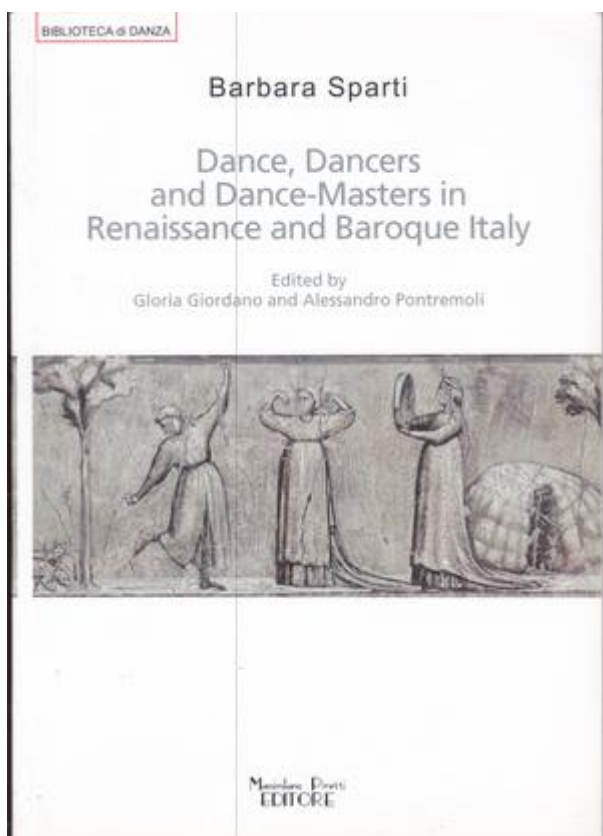
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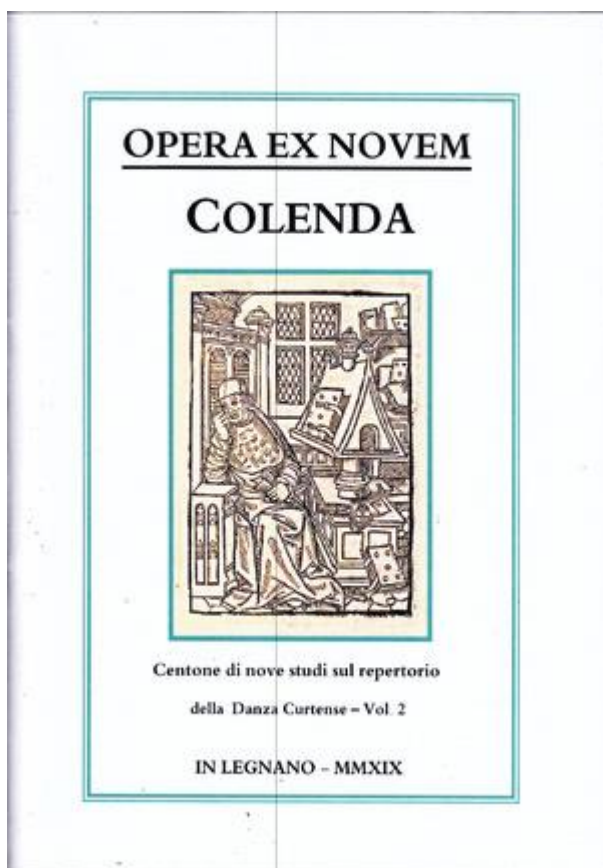
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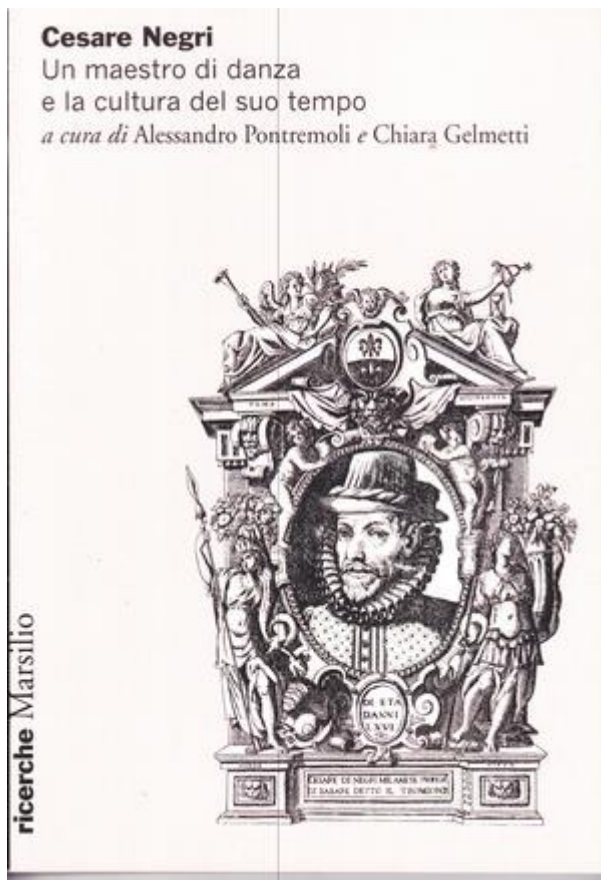


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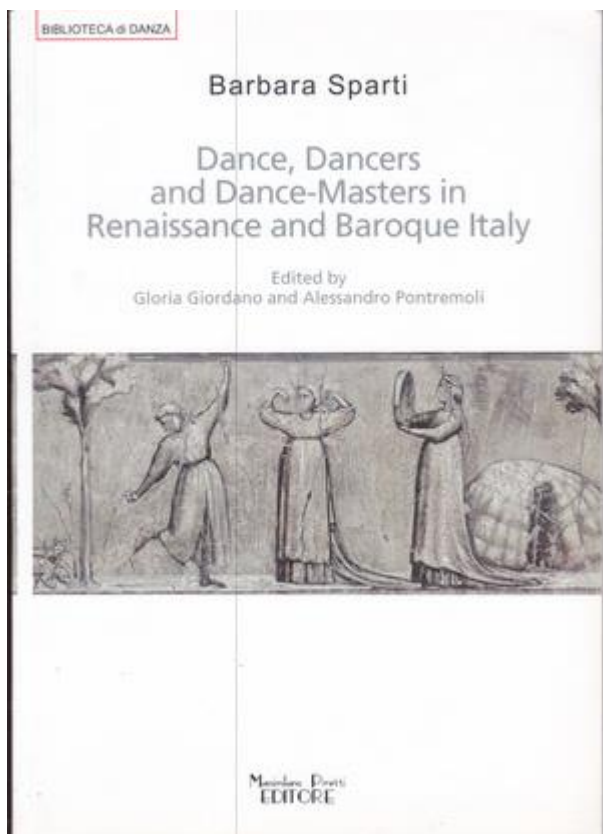


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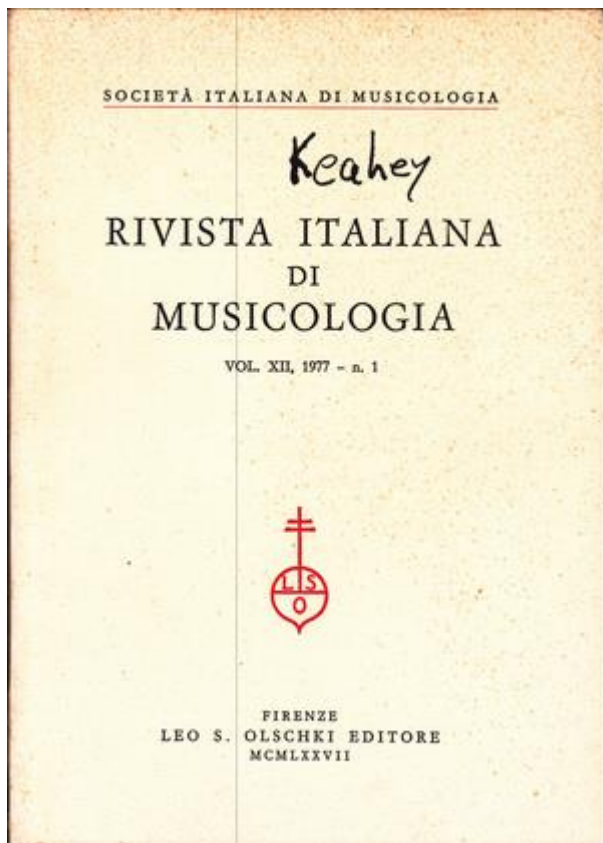




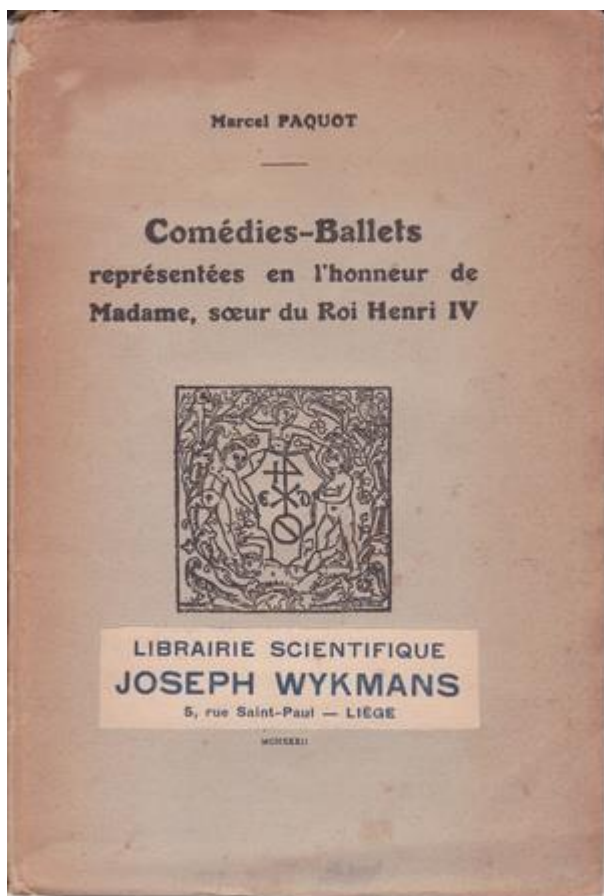
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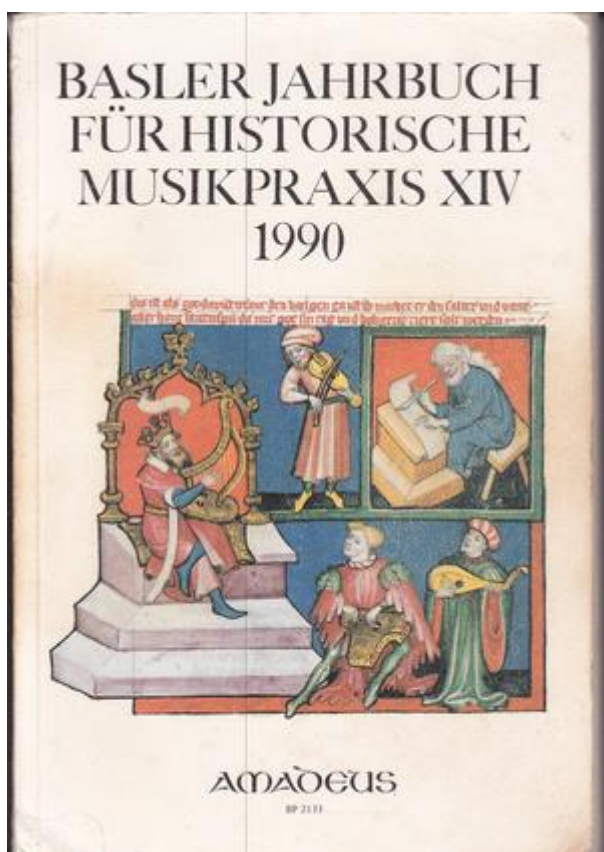
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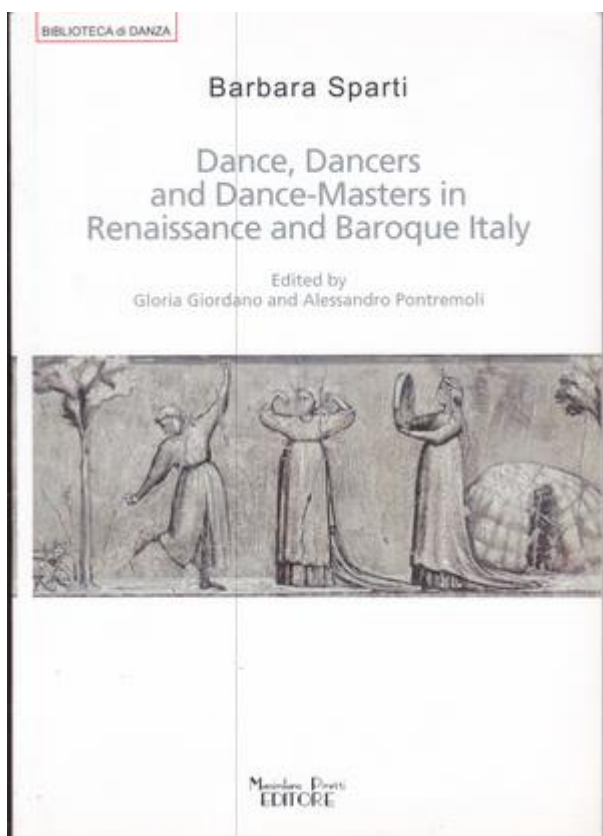
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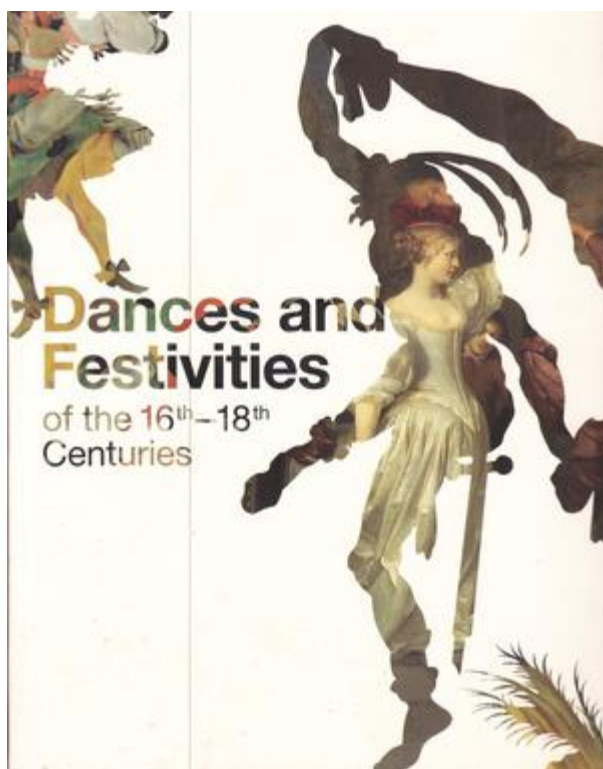
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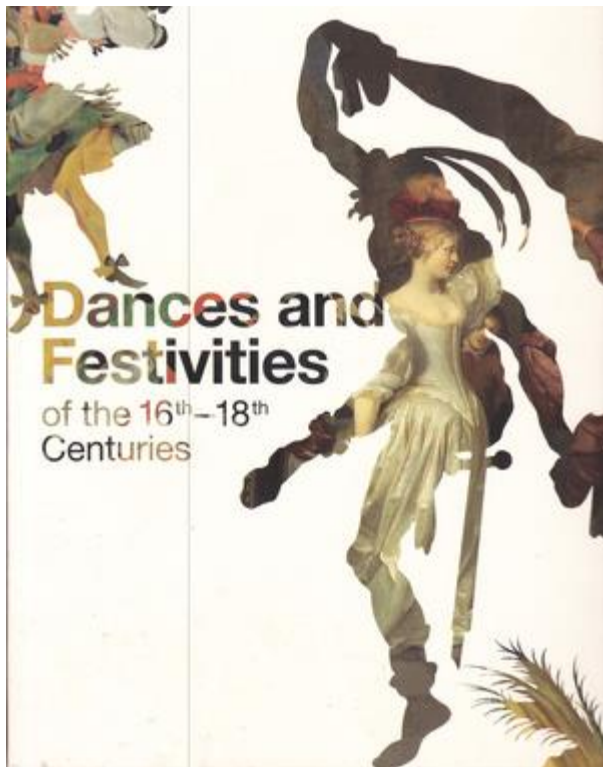
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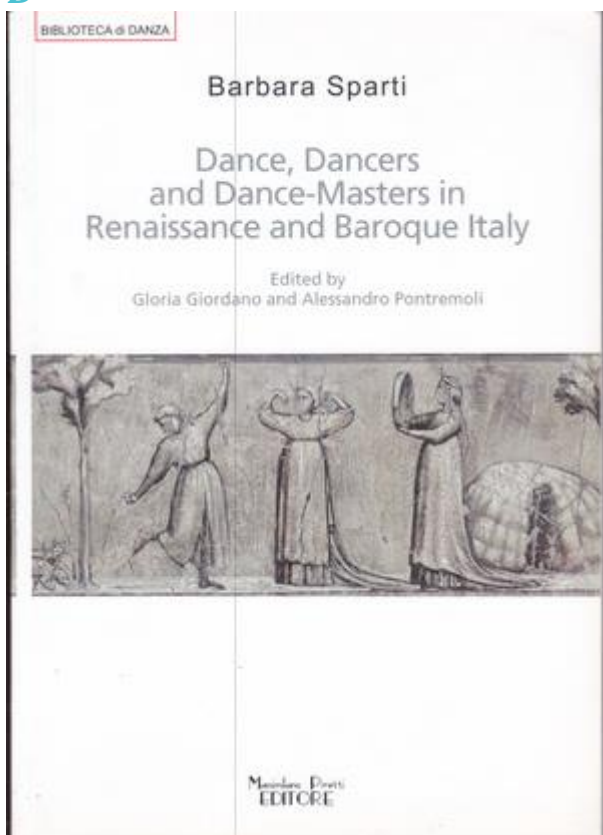


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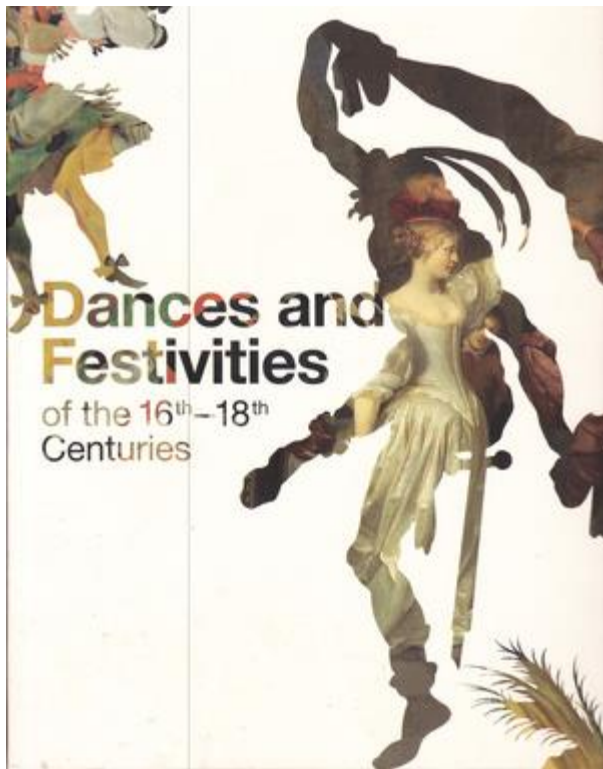


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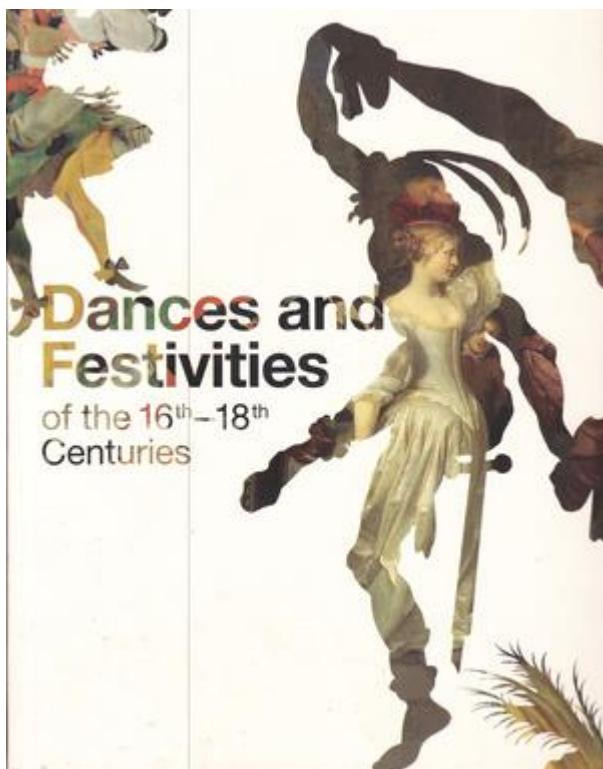
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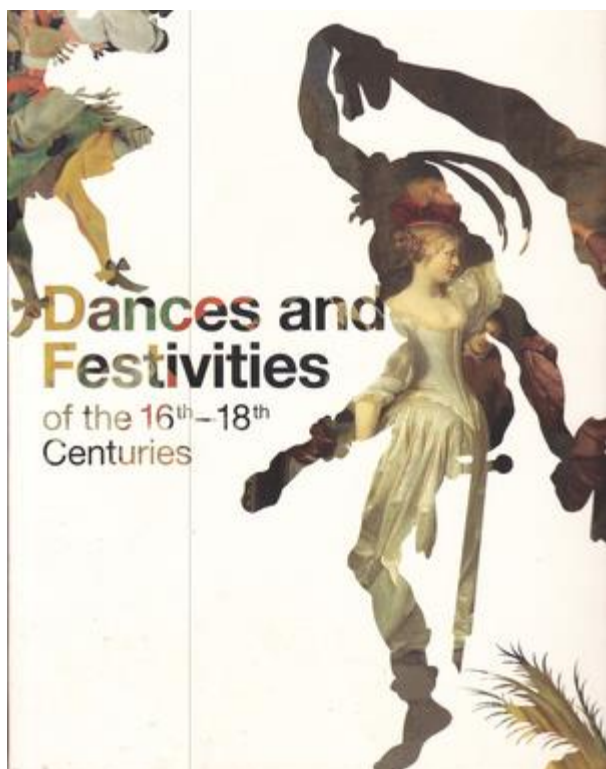
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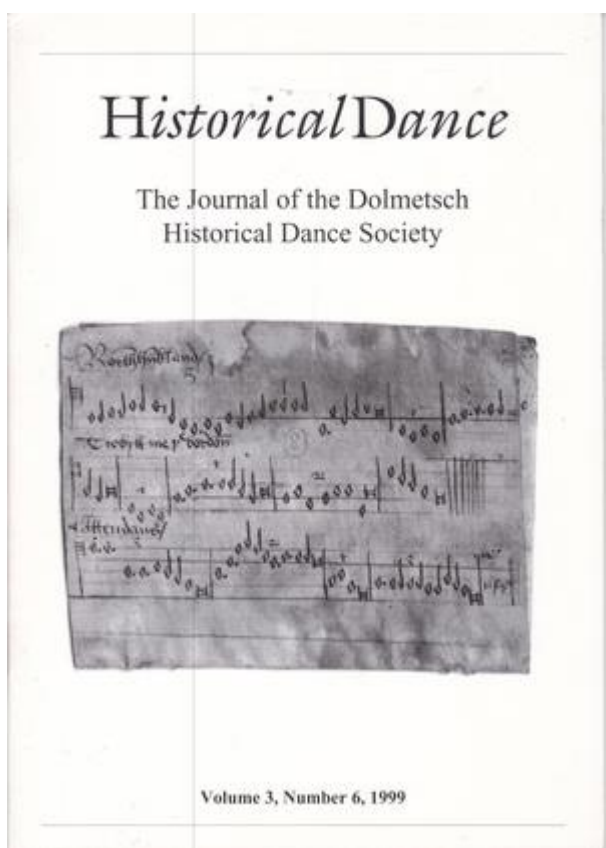
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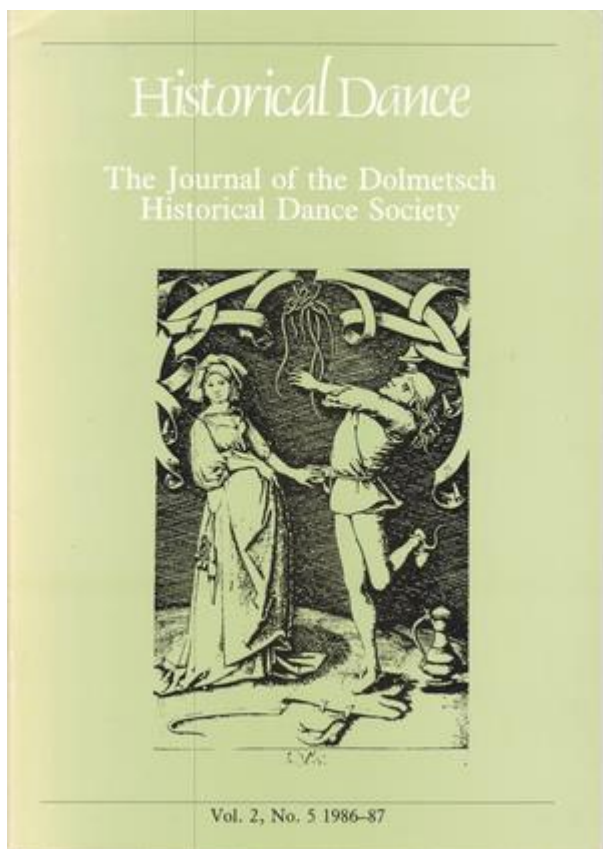
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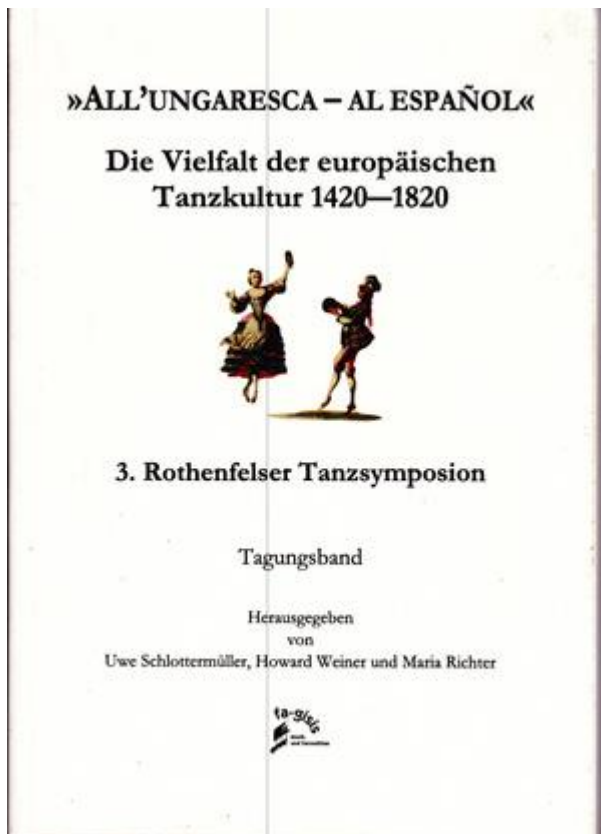
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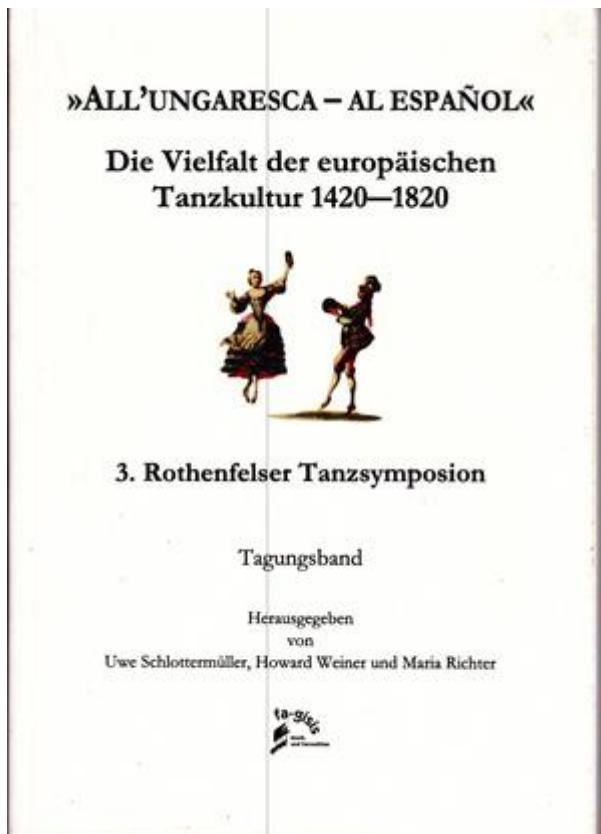
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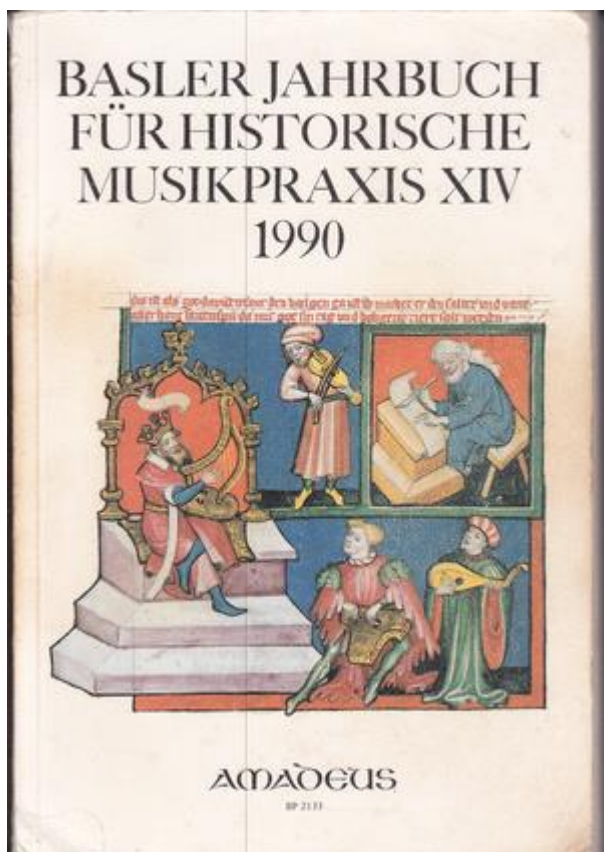
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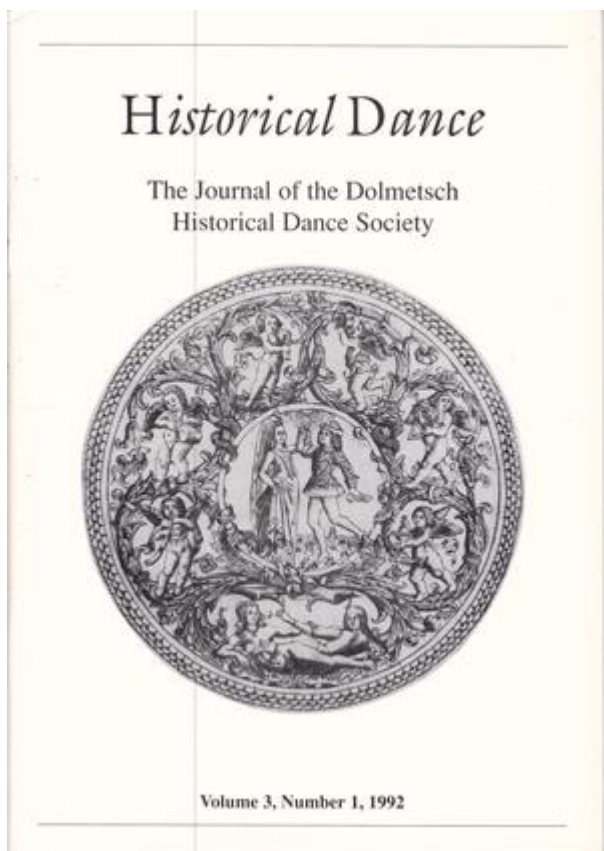
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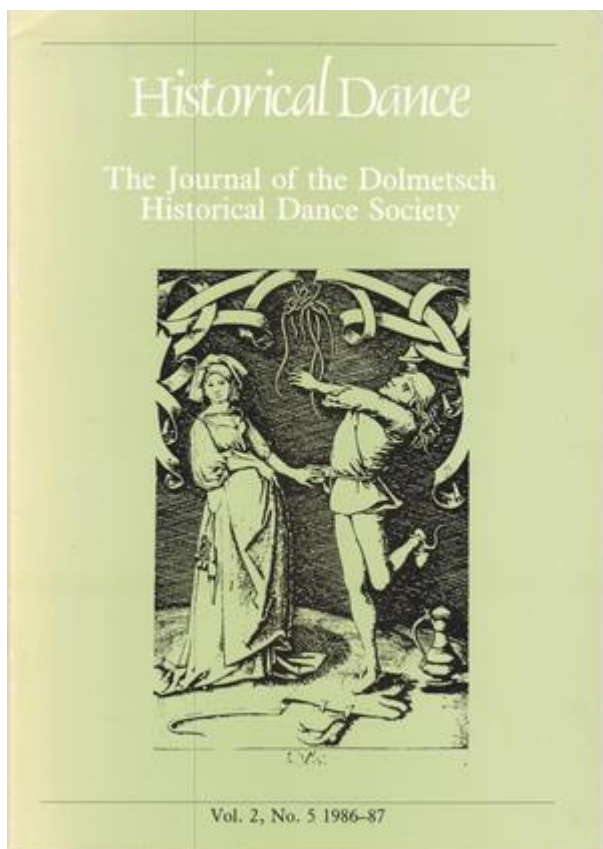
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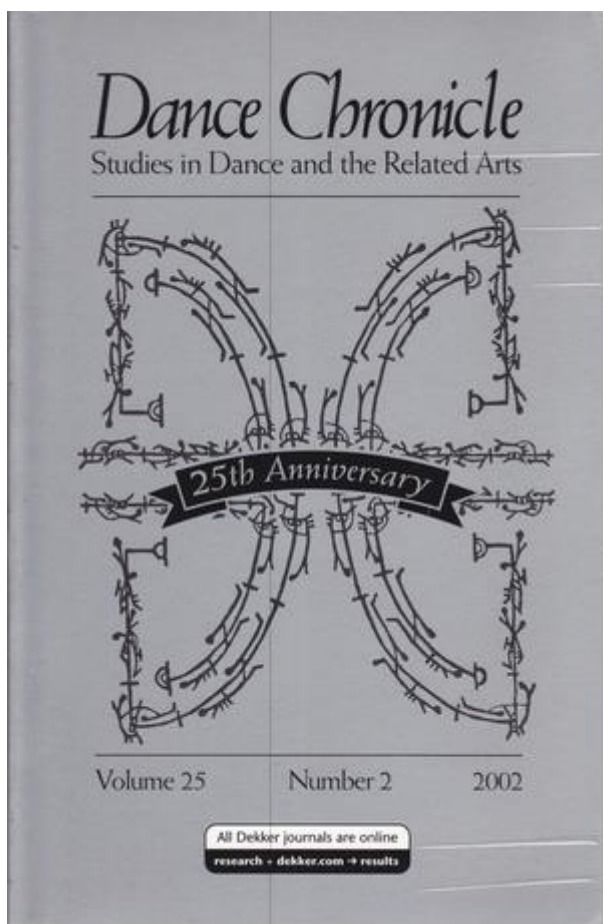
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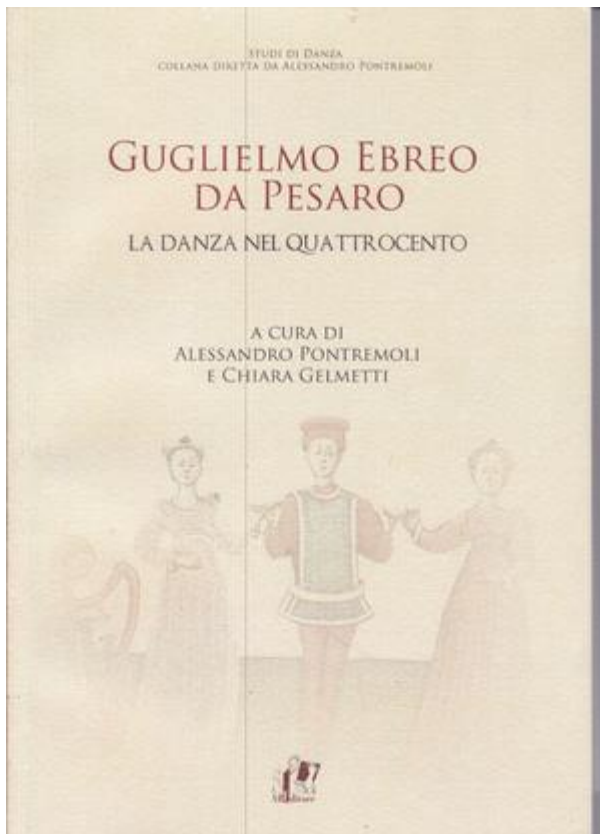
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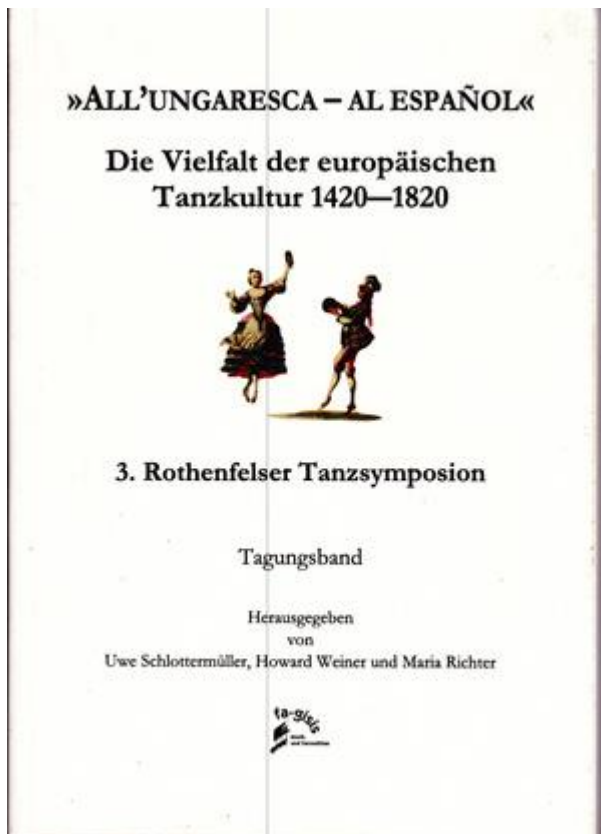


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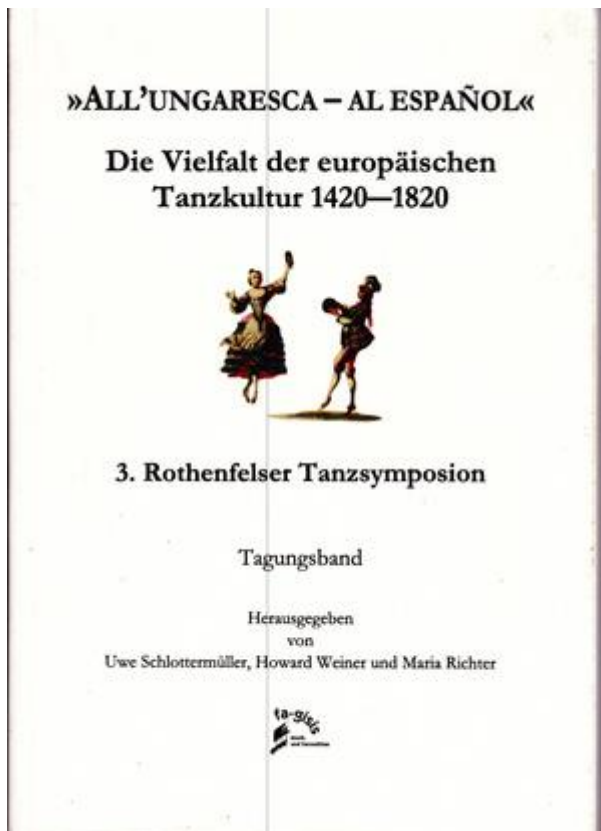
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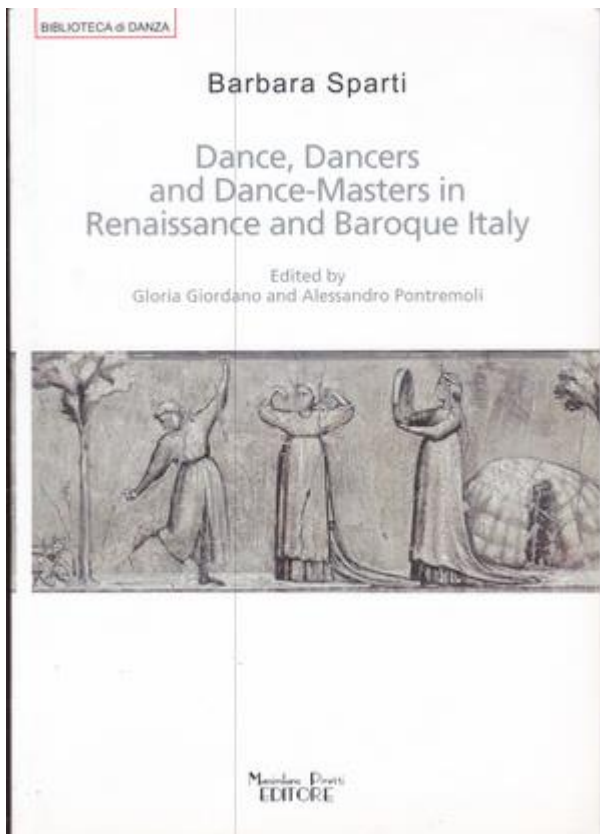
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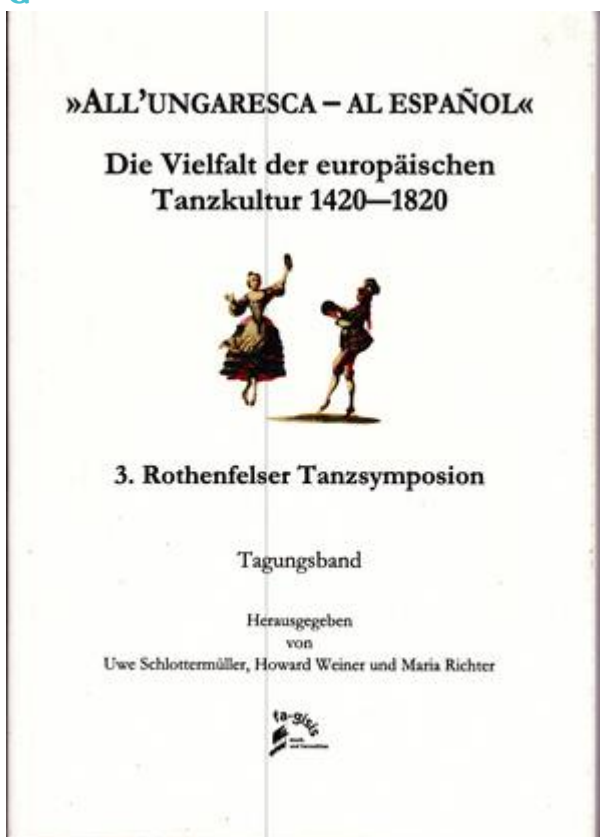


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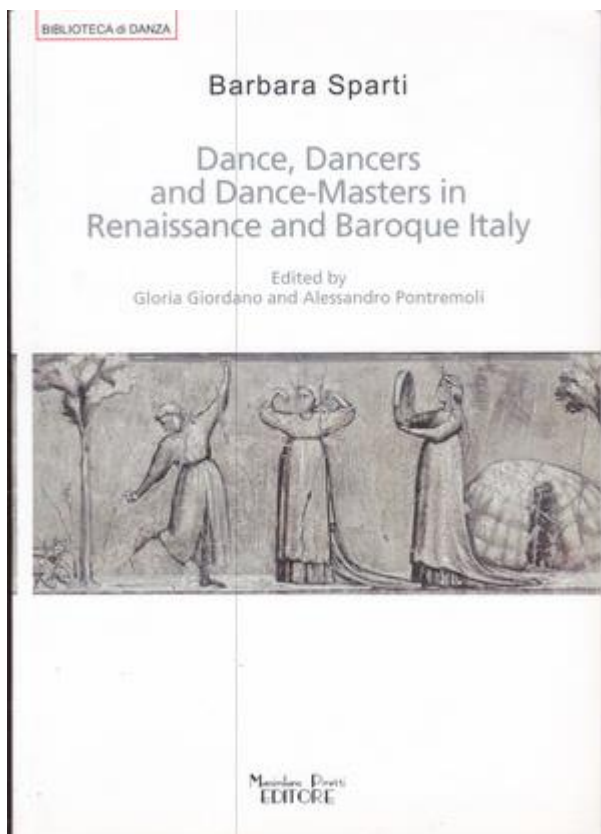
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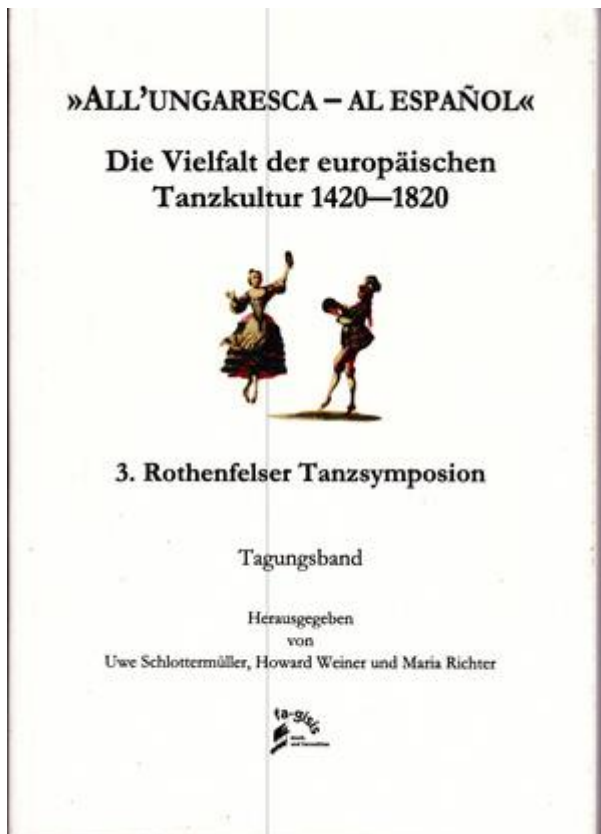
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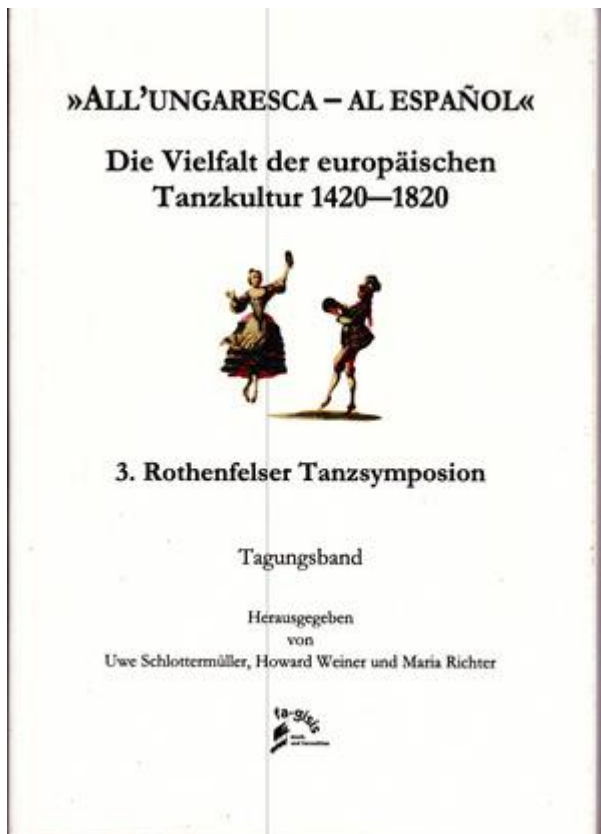
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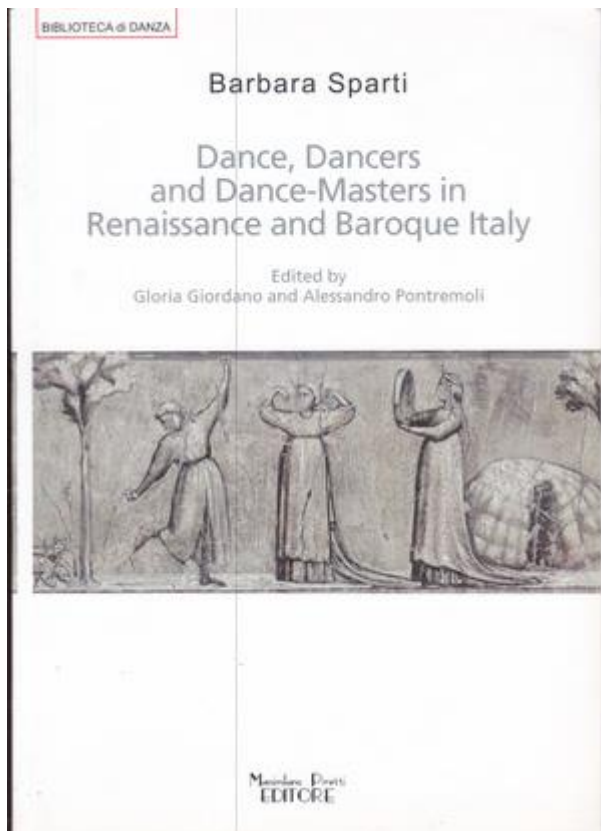
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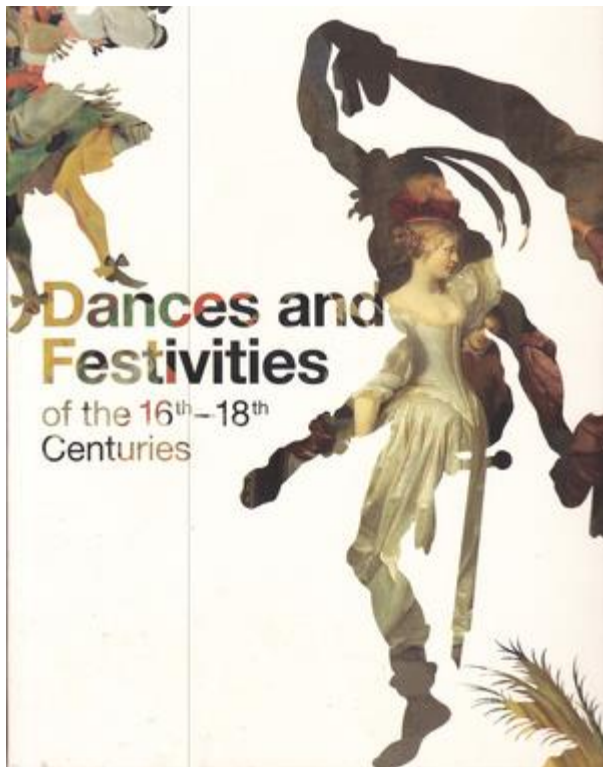
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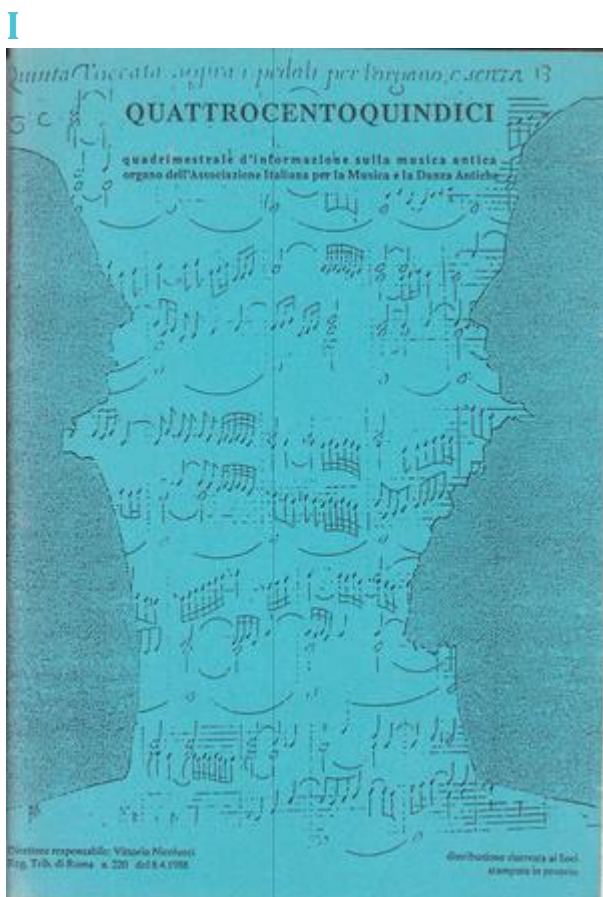


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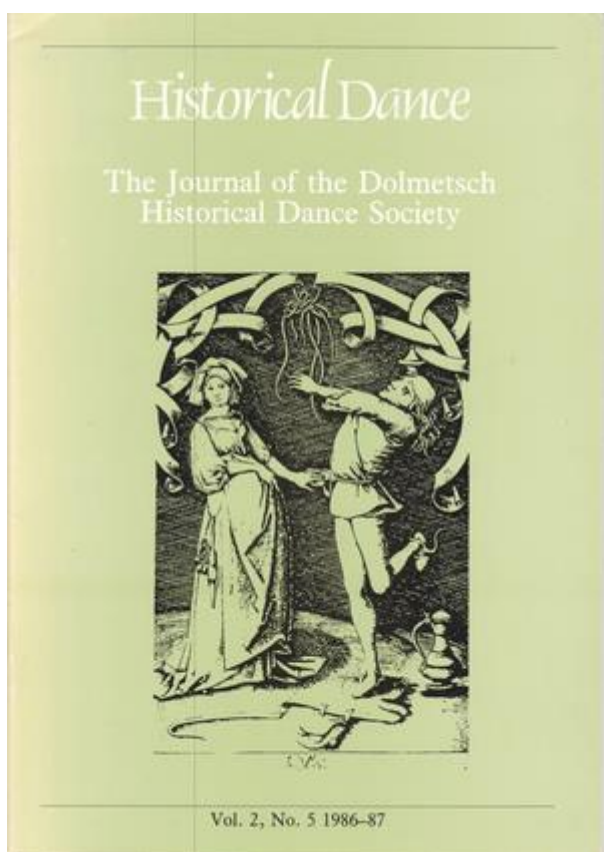
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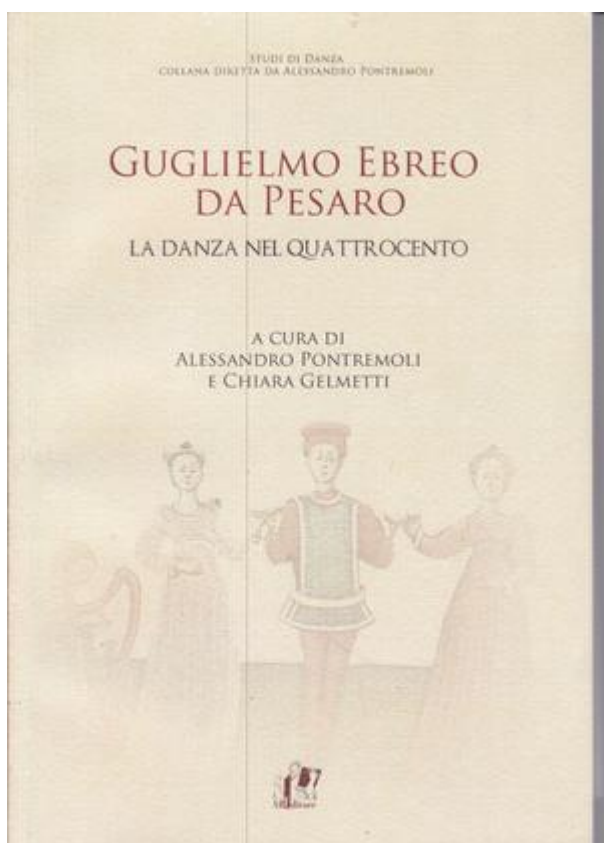
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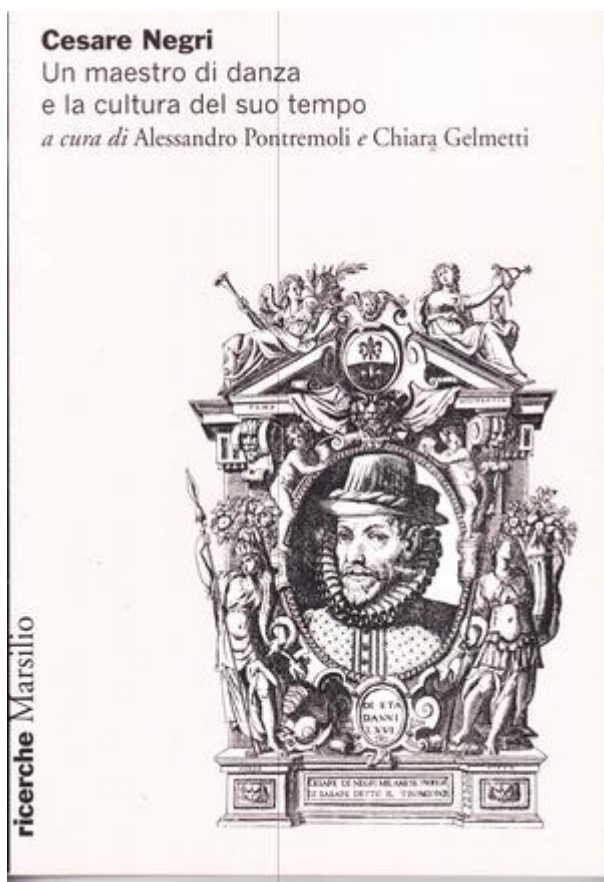
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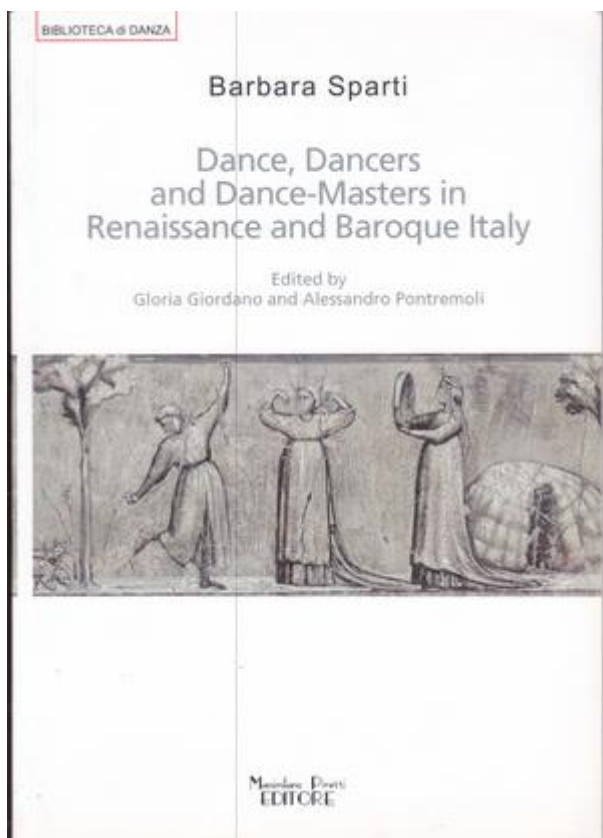
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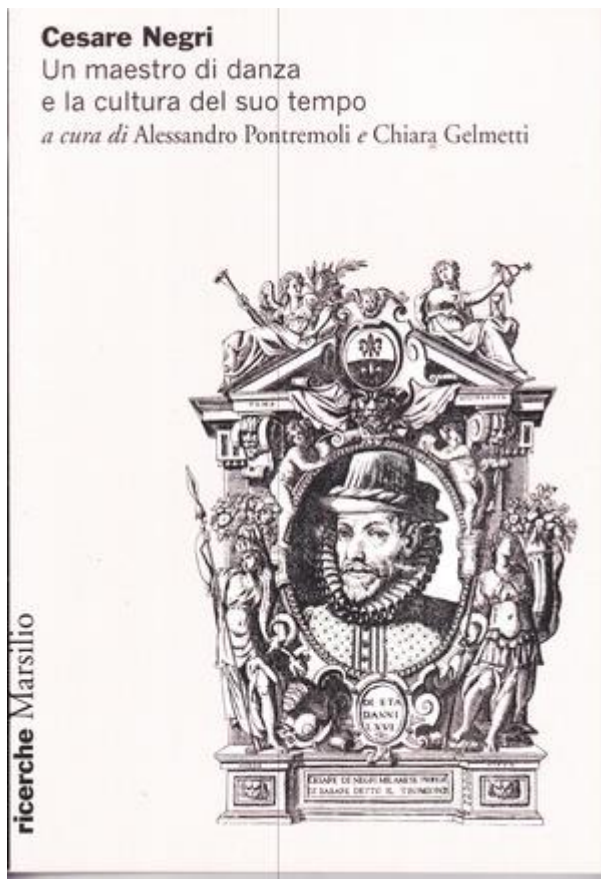
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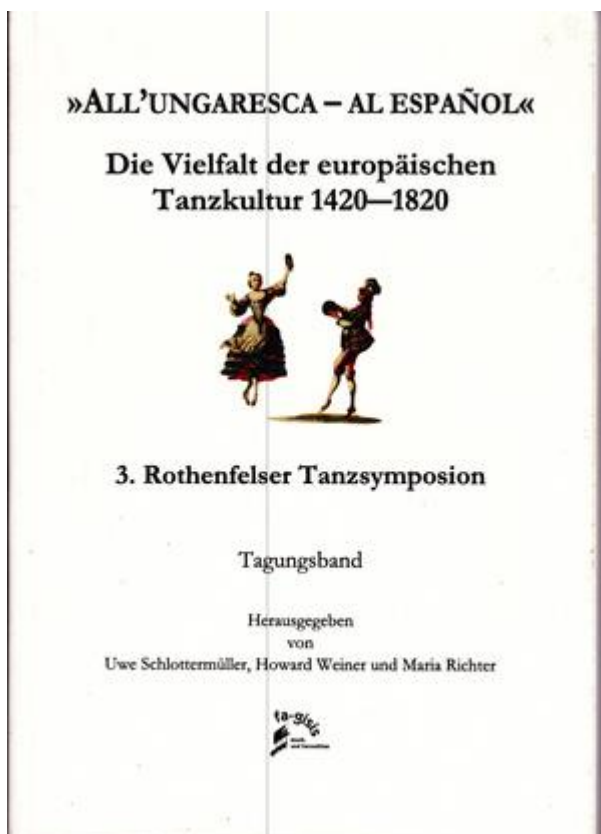
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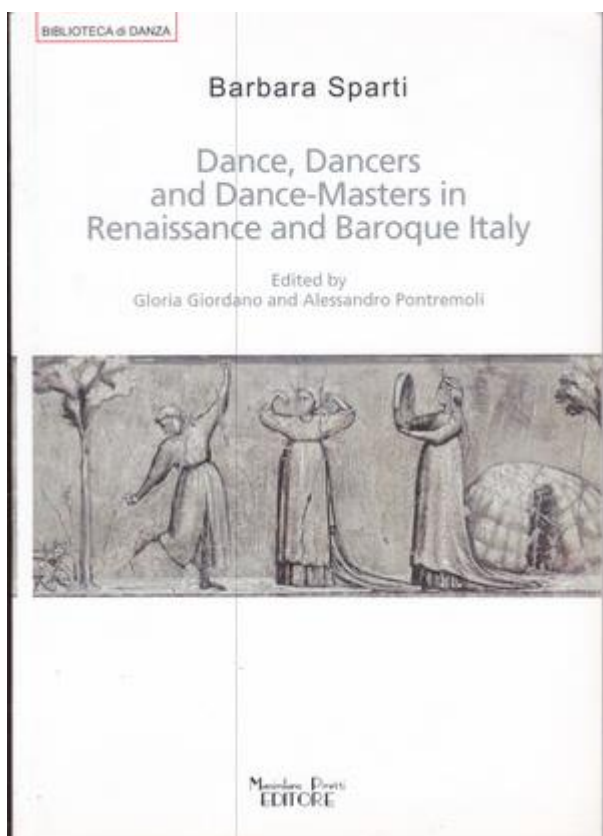
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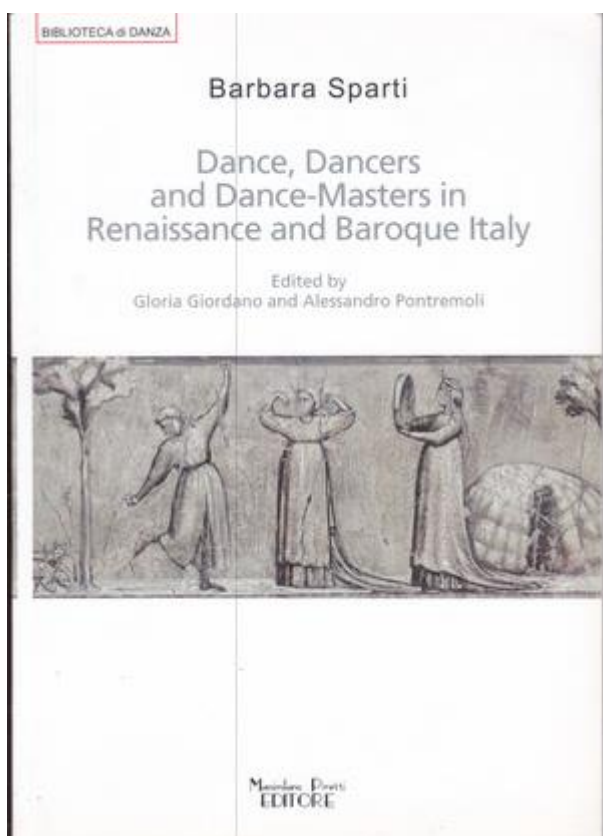
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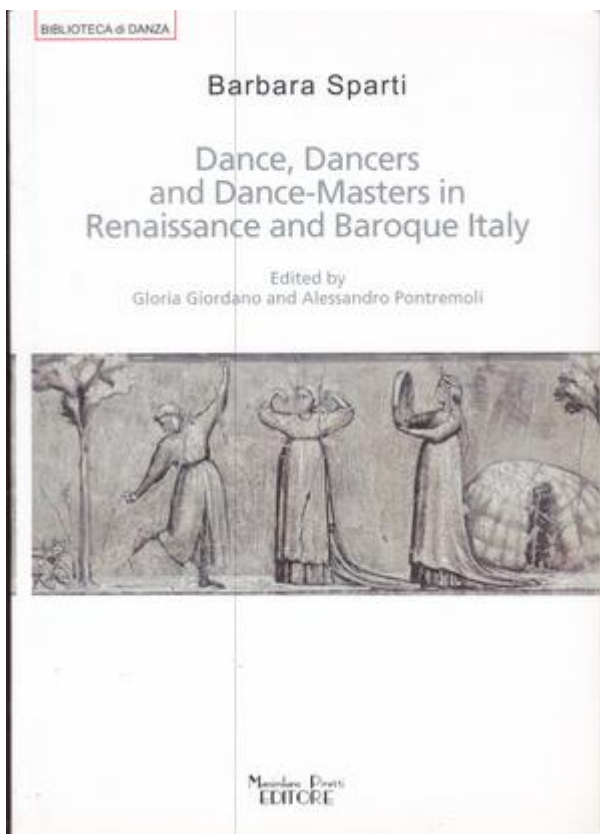
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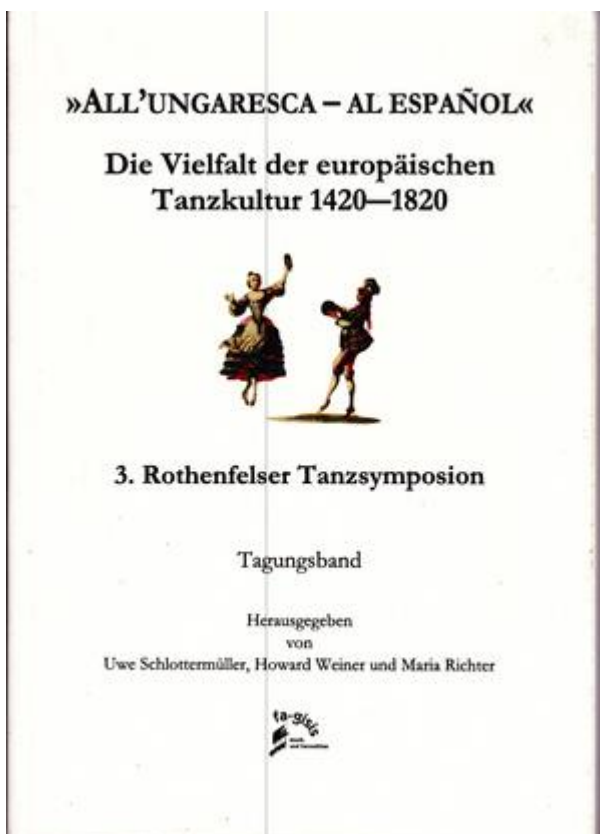
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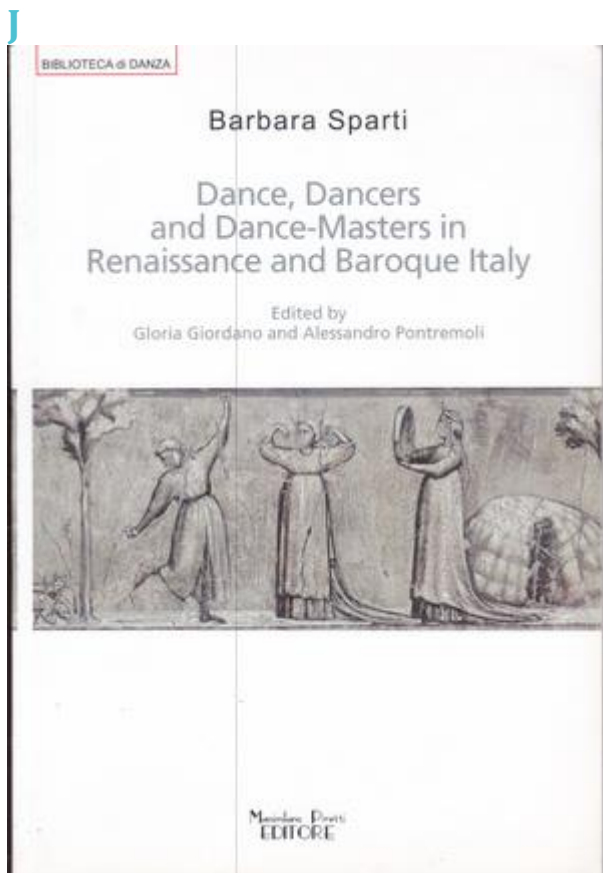
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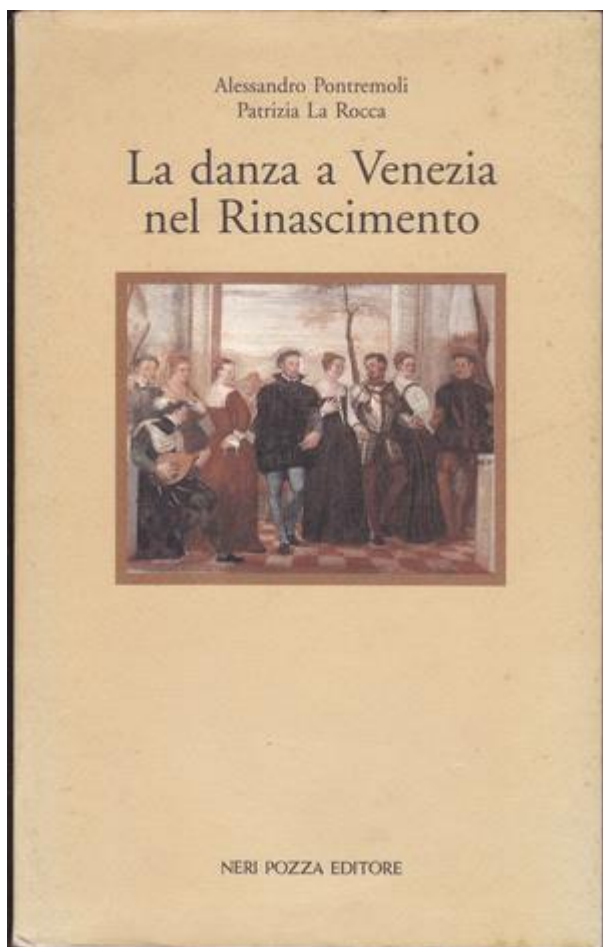


Italienische Tanzkunst am Habsburger Hof - Der "Tractatus de arte saltandi" von Evangelista Papazzone



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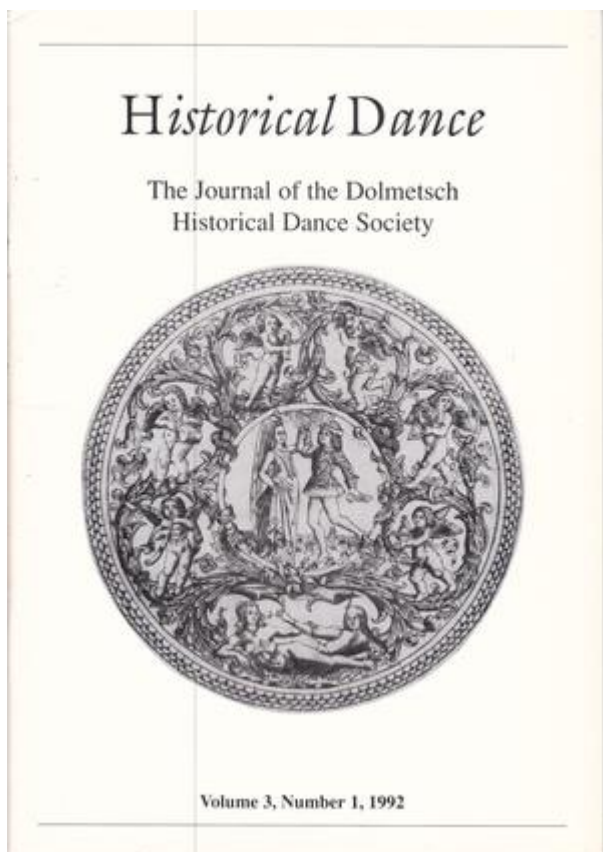
La danza del XVI secolo in un documento iconografico di area veneta



La danza di Domenico da Piacenza tra Medioevo e Rinascimento



La Danza teatrale a Milano nel settecento



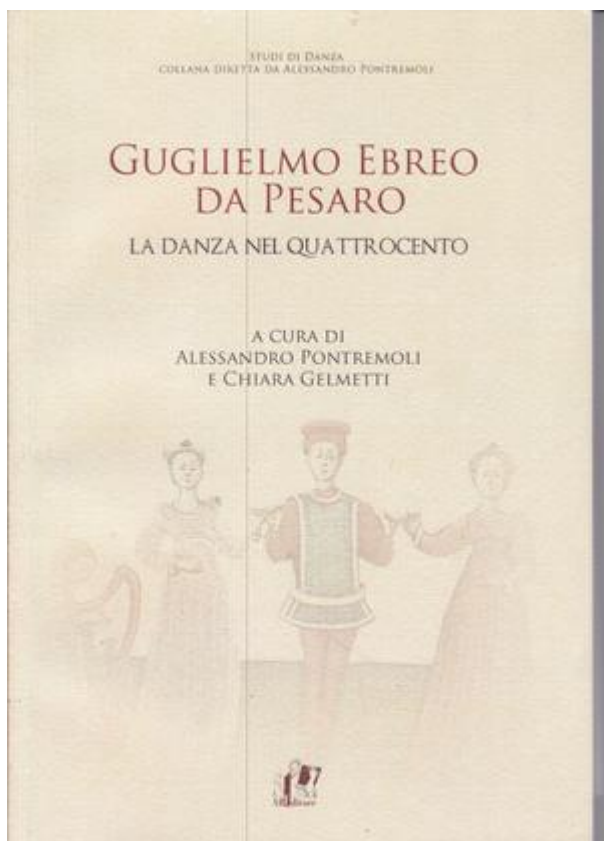
"La giloxia"/Gelosia as described by Domenico and Guglielmo



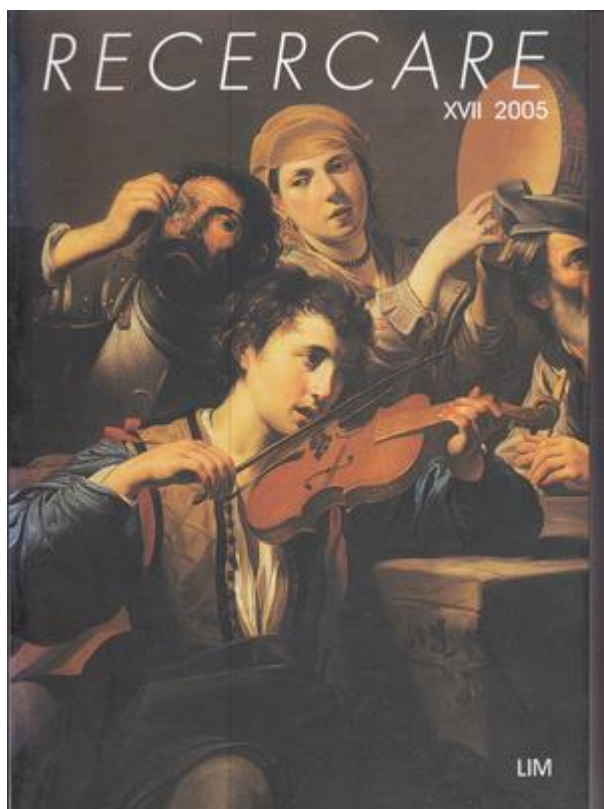
La sperimentazione coreografica di Noverre dai "tableaux en mouvement" alla prima classificazione delle passioni



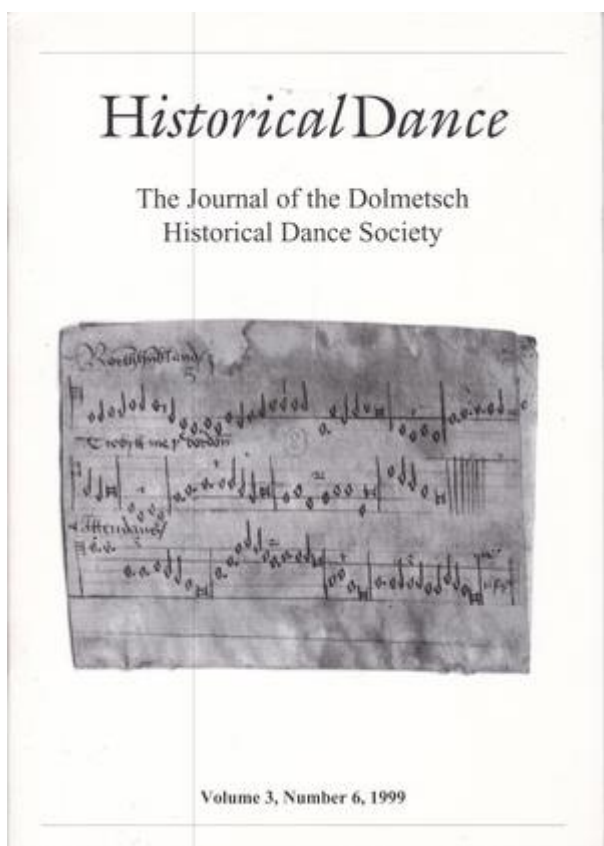
Le tracce della notazione coreica del manoscritto di Cervera (ca. 1496)



Legiferare sulla Danza



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Patrizia La Rocca

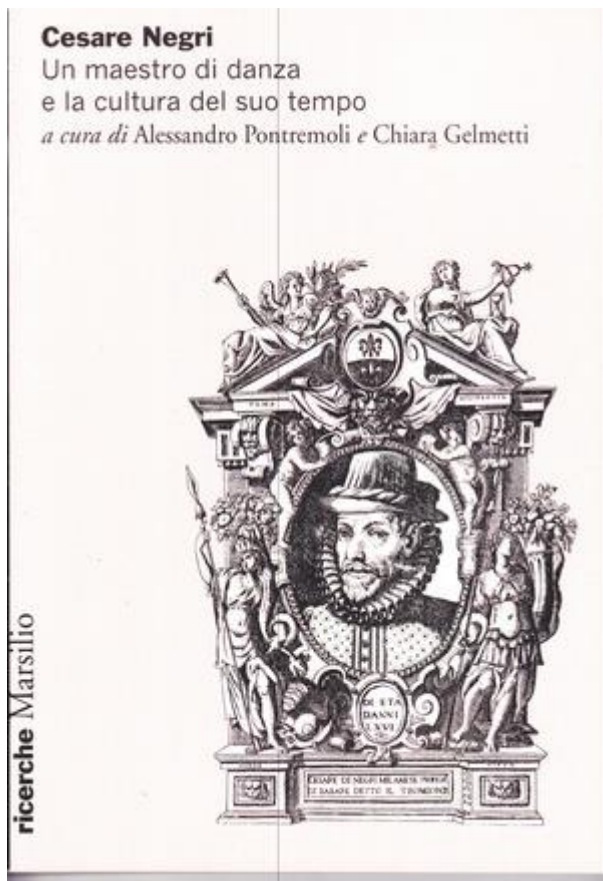
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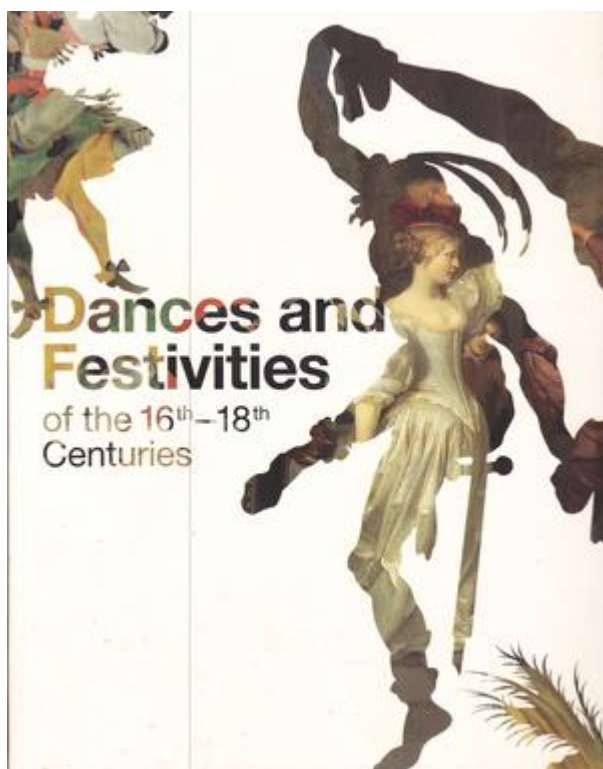
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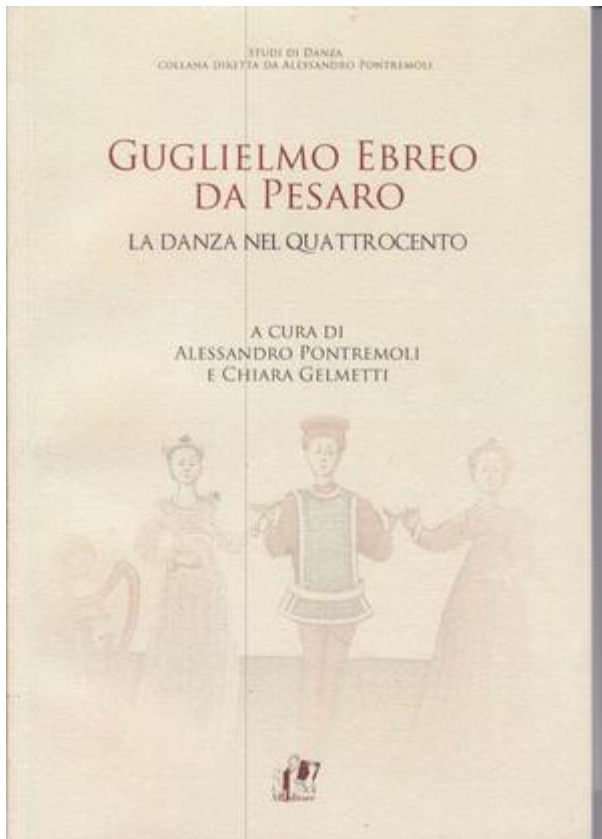
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Milanese dancers in european courts of the sixteenth century

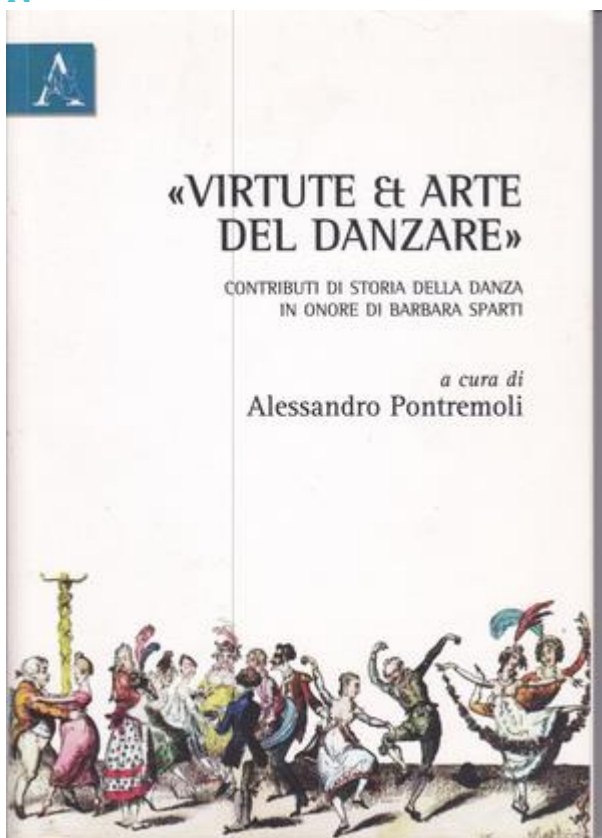


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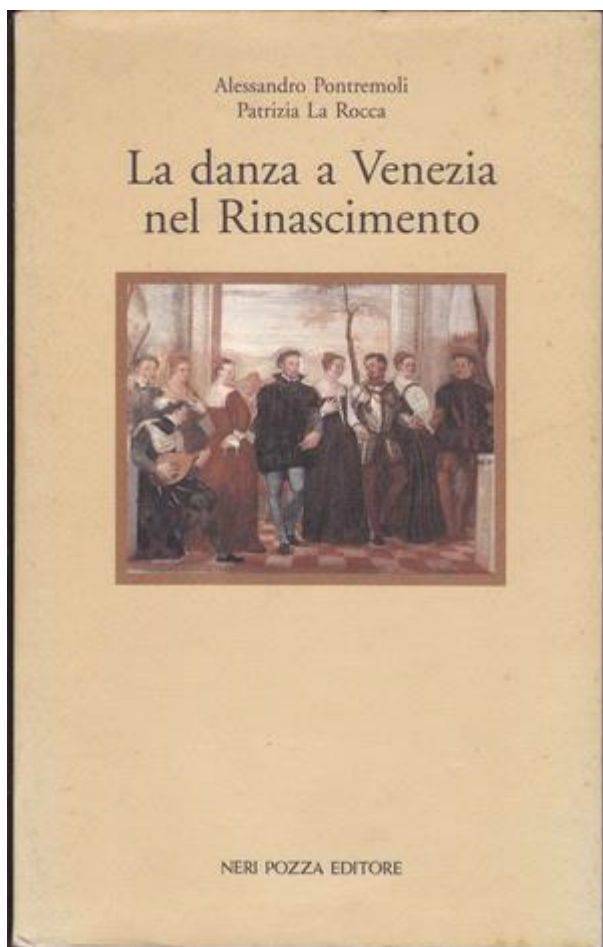


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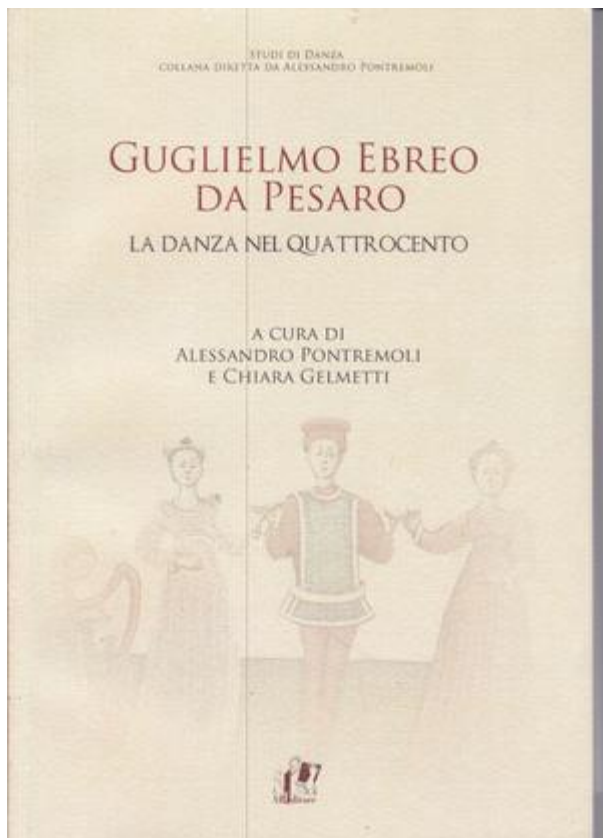
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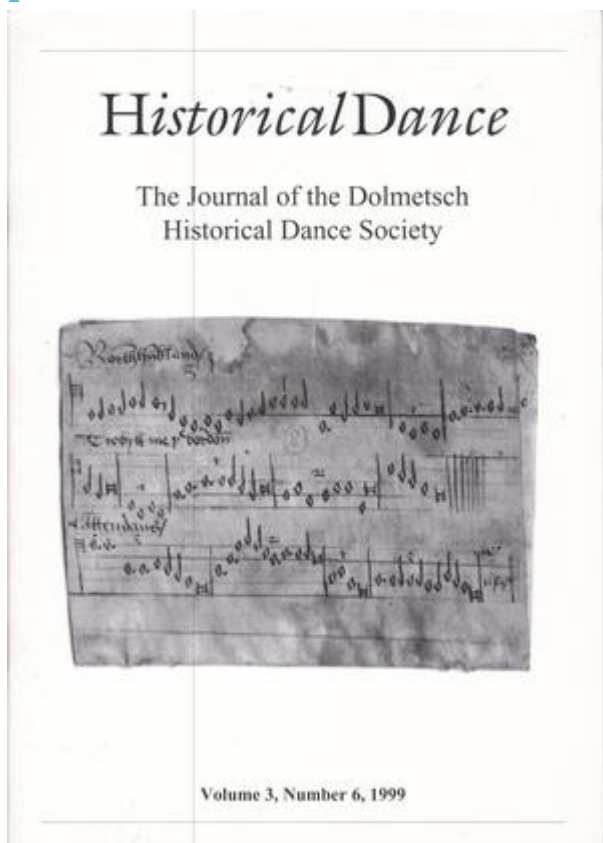


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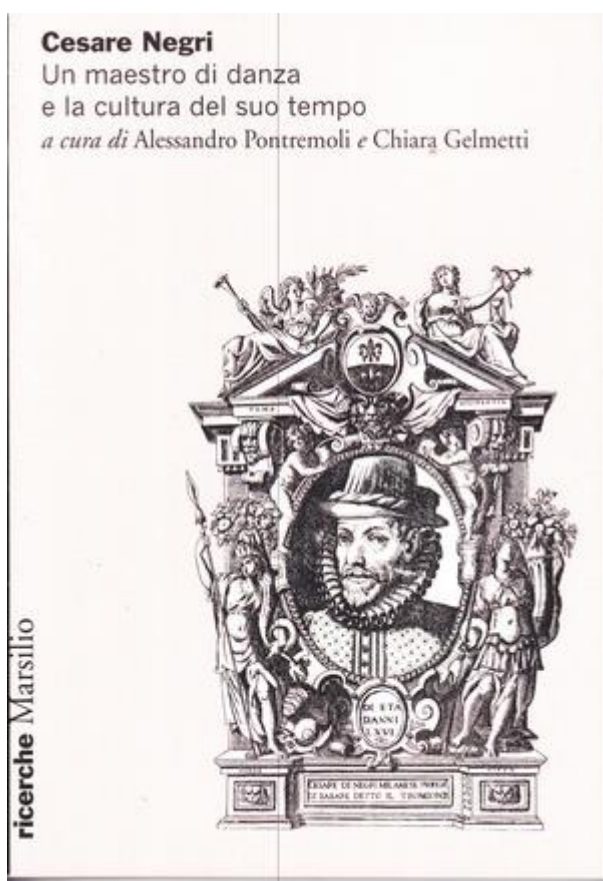
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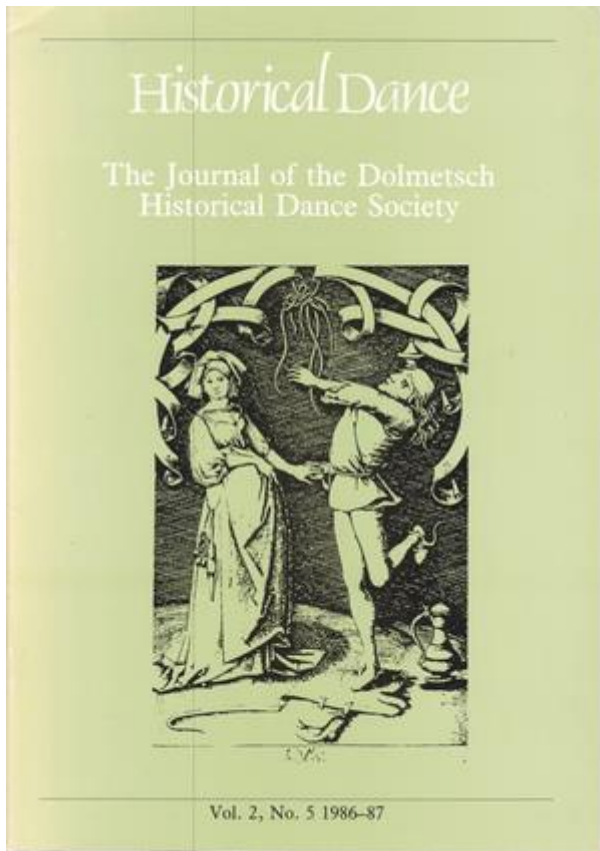


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"Poi passeggiando" Riflessioni sulla Pavana Matthei



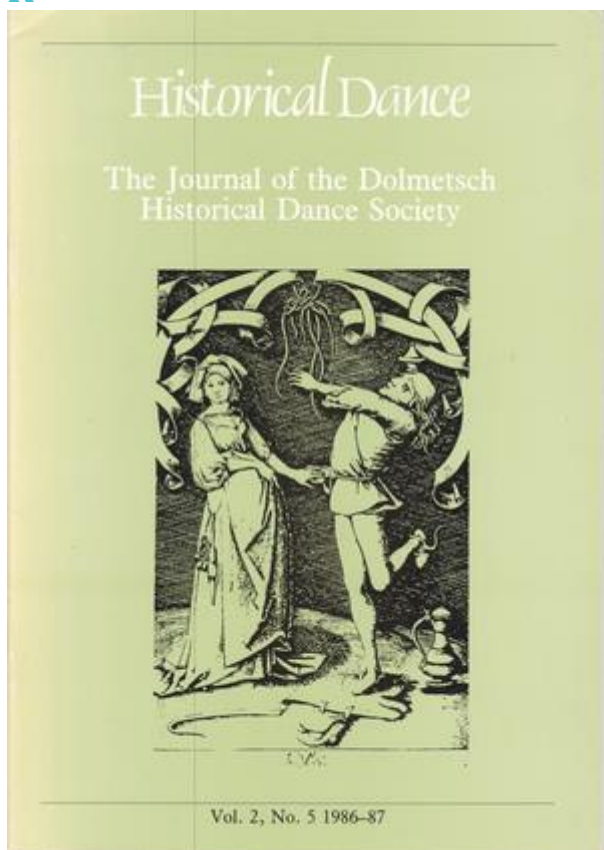


Problem of Negri's Term fioretto spezzato, The

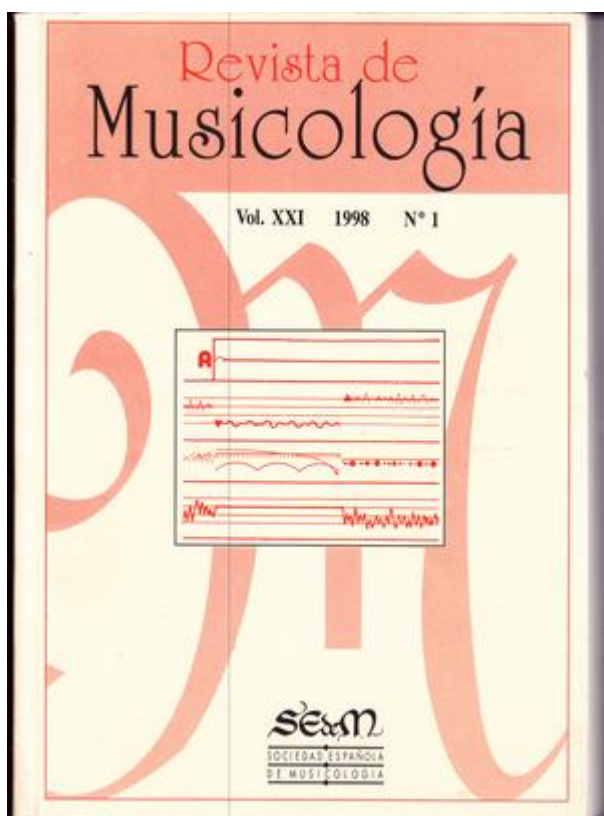


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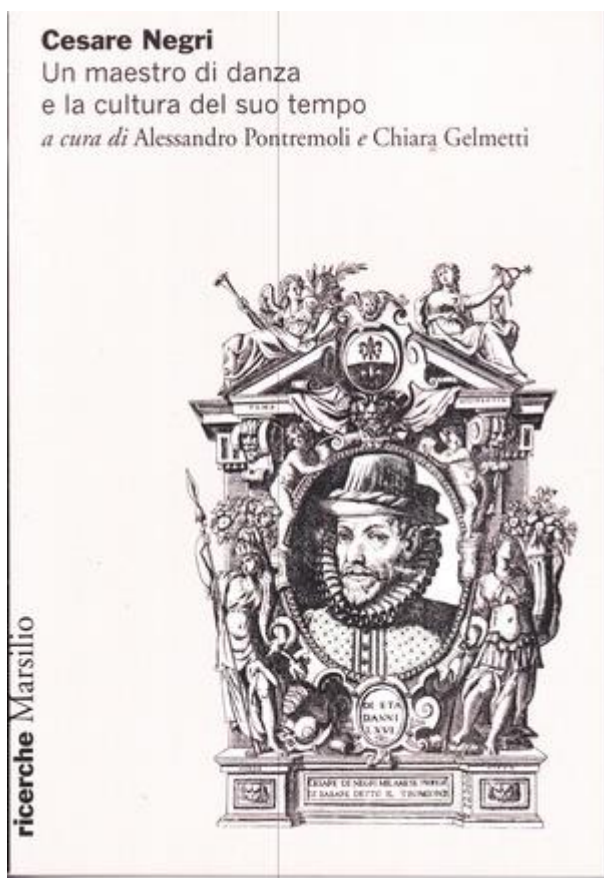
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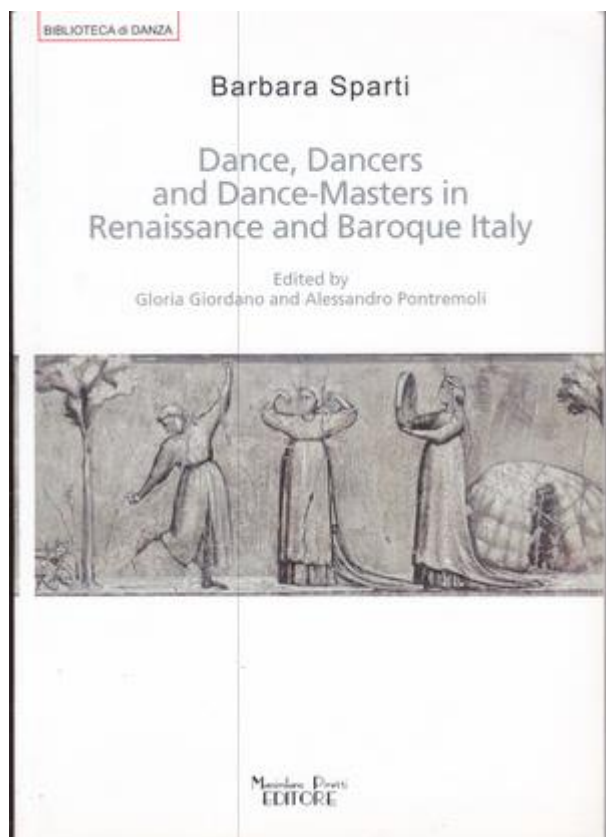
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"Reglas del danzar": Edición de un manuscrito español de danza del siglo XVI

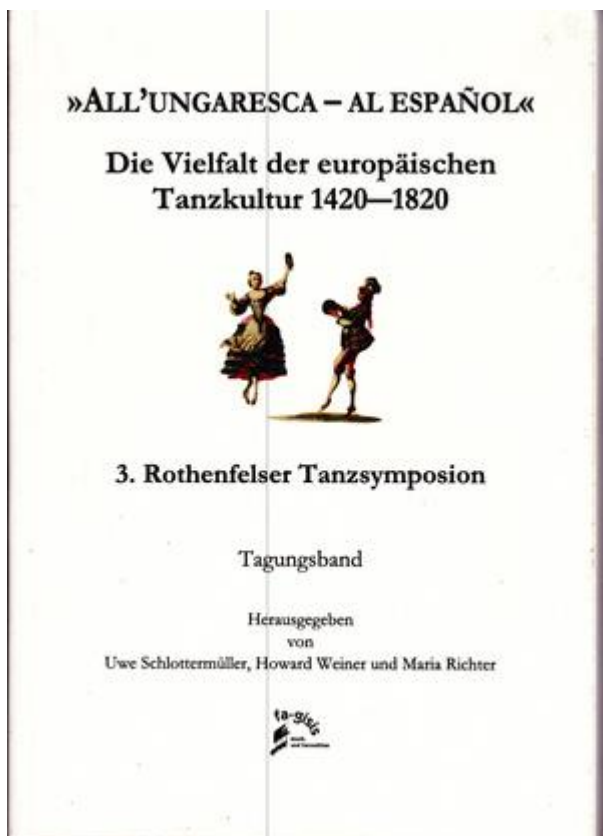


Rinascimenti a confronto: citazioni coreografiche da Negri a Francelanci in una regia e coreografia del Ballo delle Ingrate di
Claudio Monteverdi

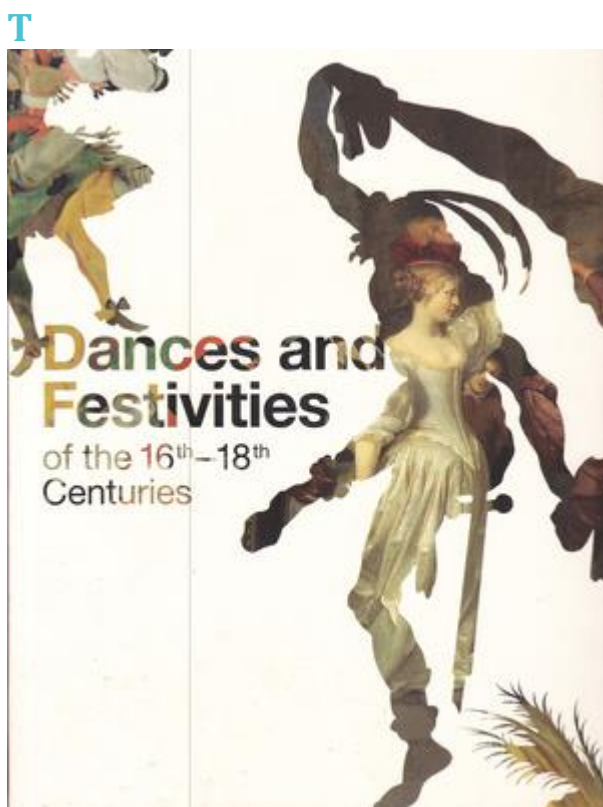


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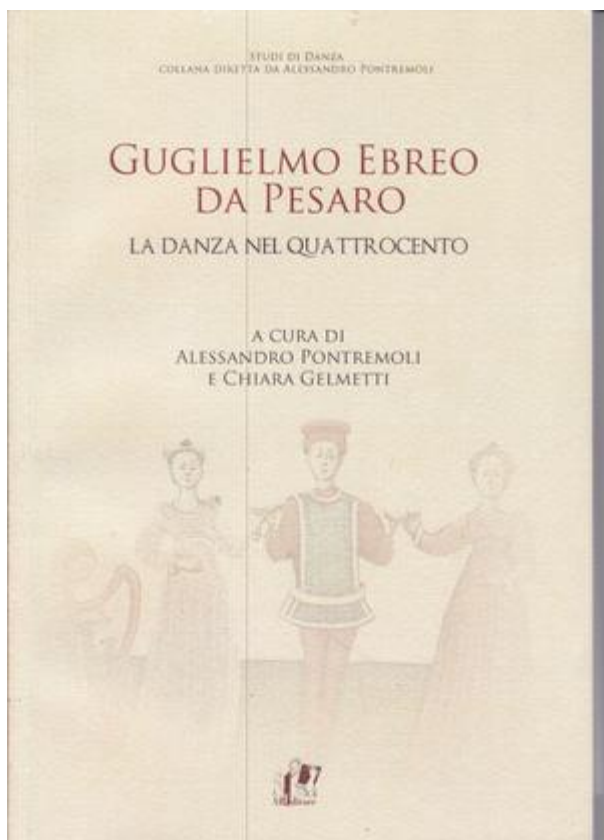
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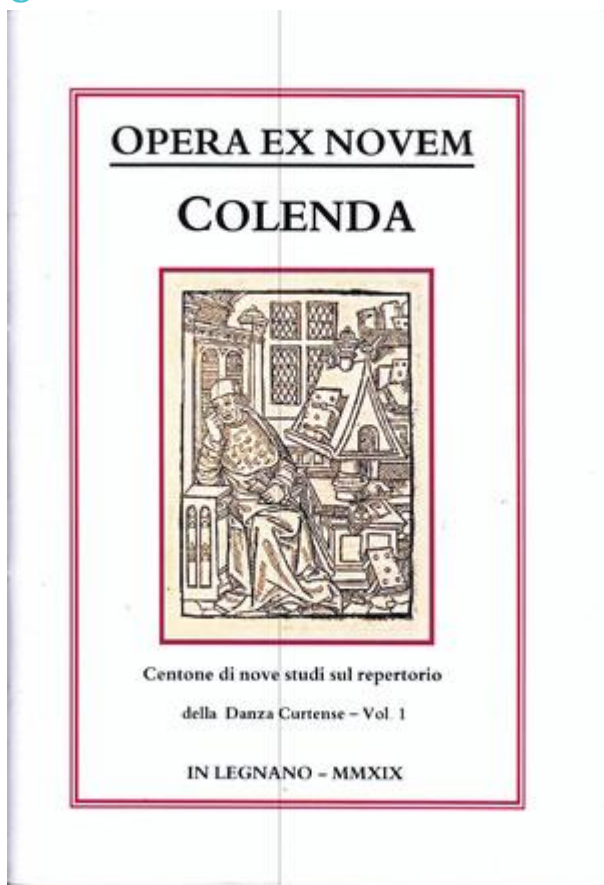


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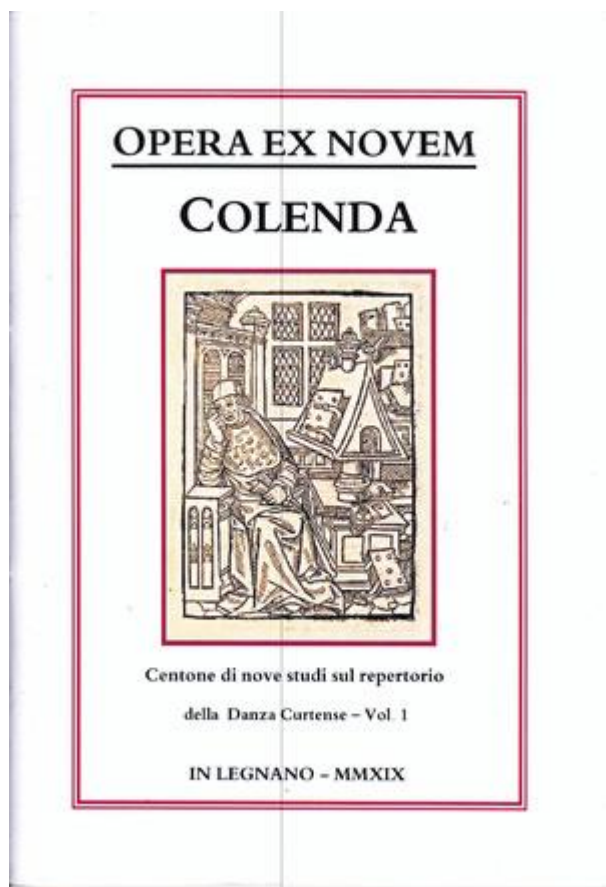


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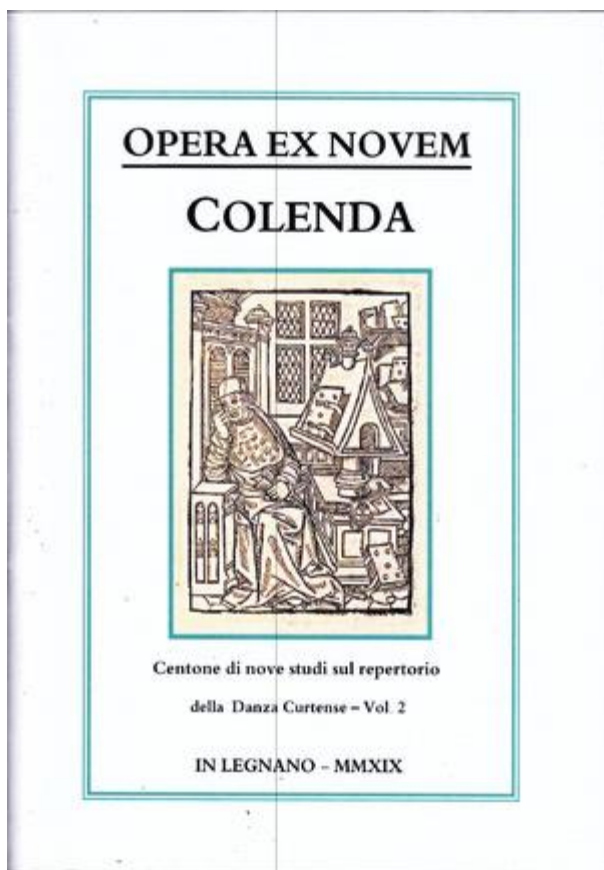
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Una Alta con Nizzarda



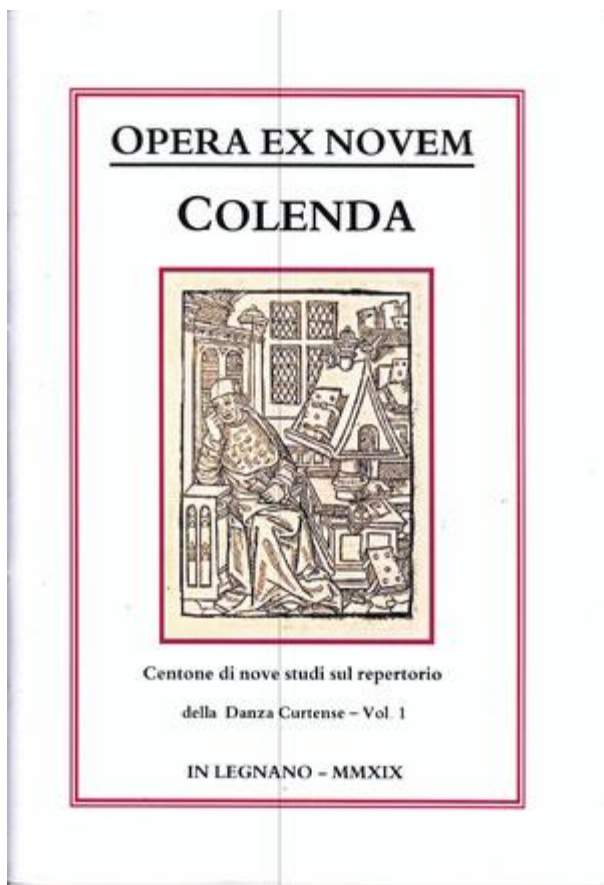
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Una Caccia Lucchese



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Una Pavana italiana

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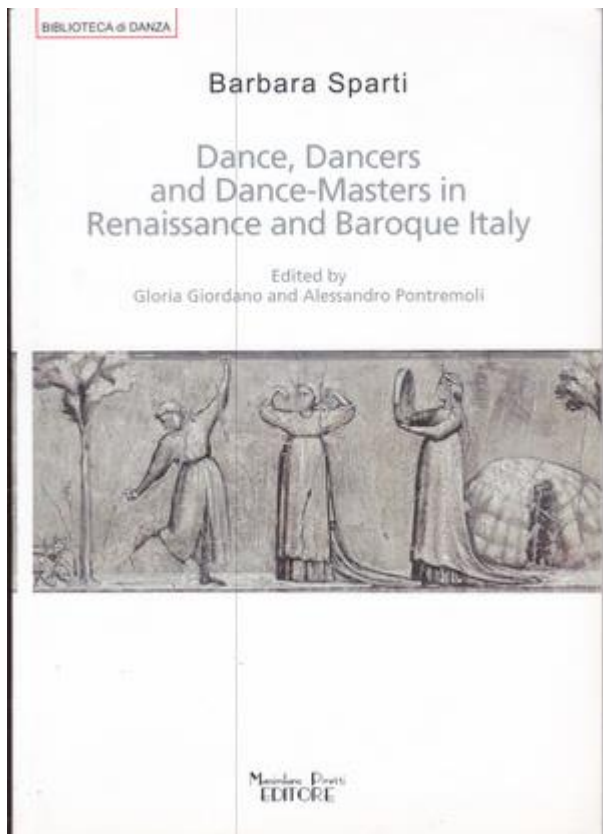


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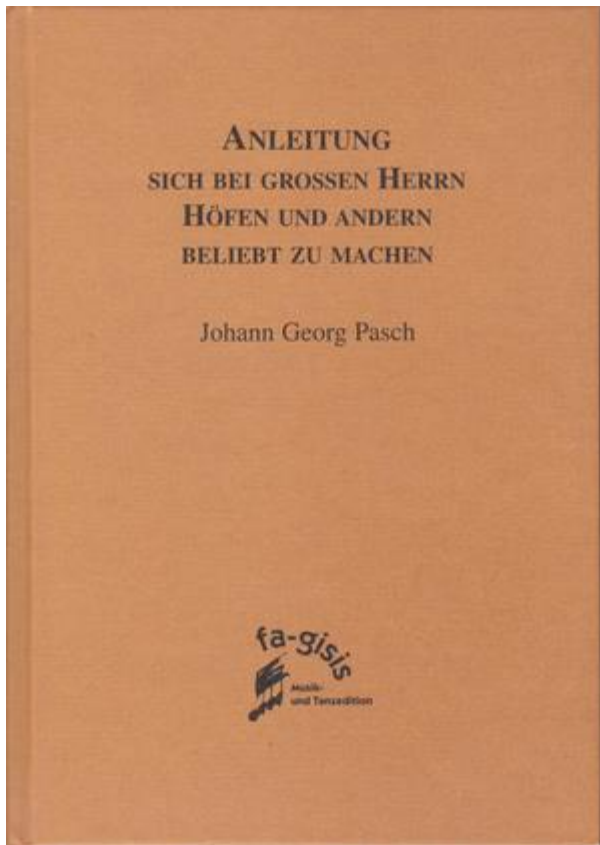


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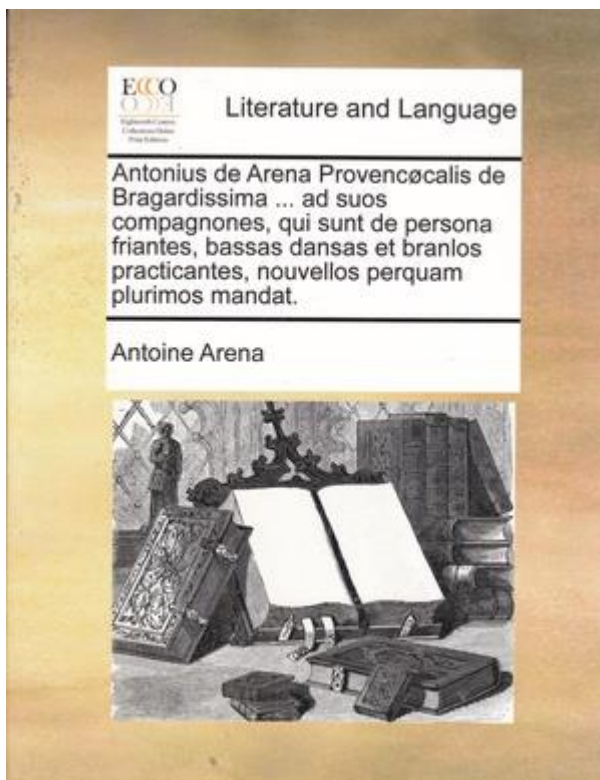
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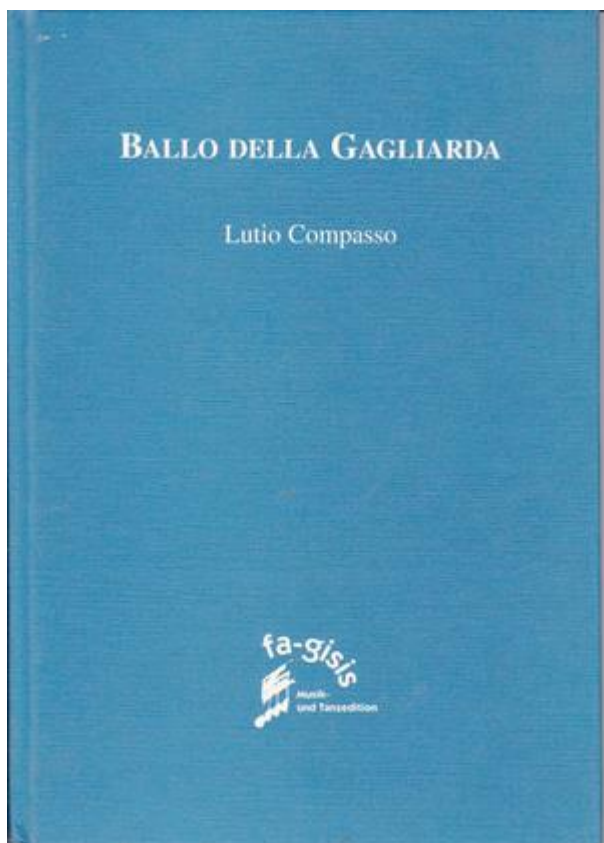
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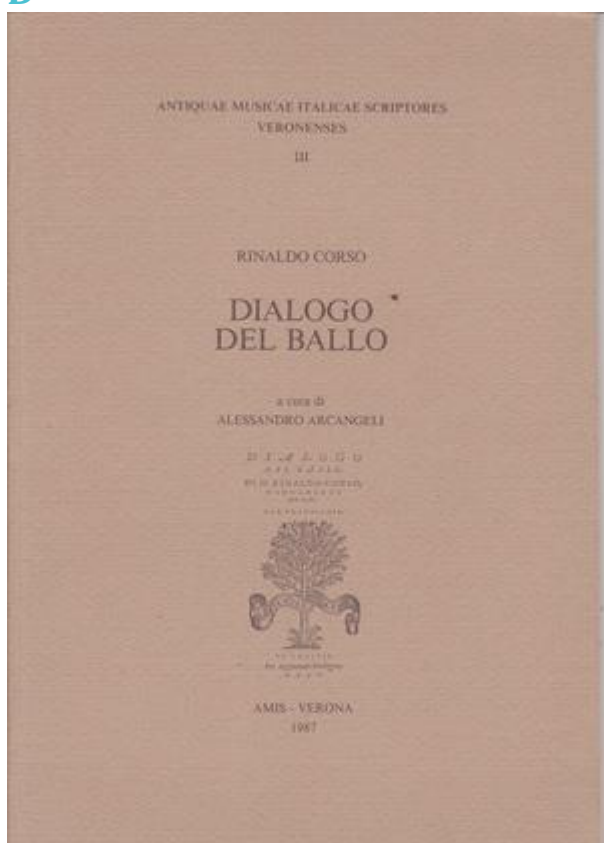


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Ballo della Gagliarda

D



Dialogo del Ballo 1555

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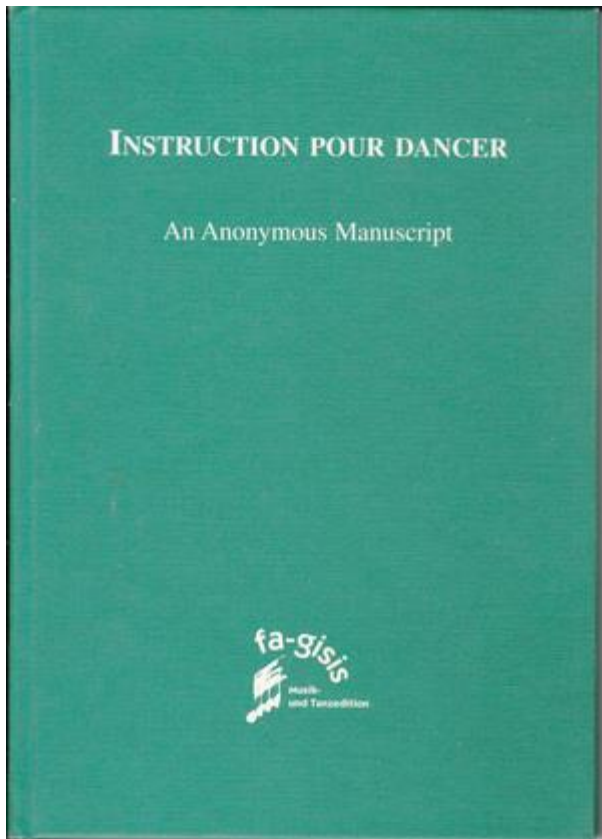
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Señor D. Phelipe Quarto el Grande,
que Dios guarde.

DEDICADOS

*A Don Alonso Ortiz de Zuñiga Ponce de Leon y
Sandonal, hijo primogenito del Marques de
Valdenazinas, y successor en su Casa,
Estado, y Mayorazgo.*

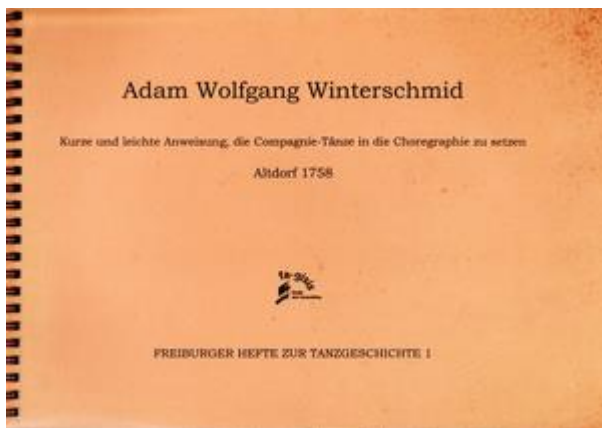
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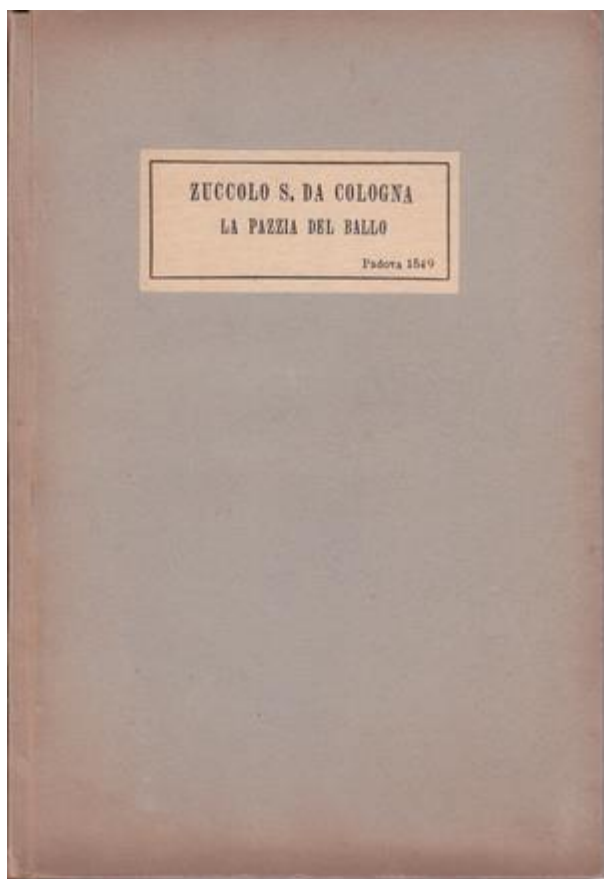
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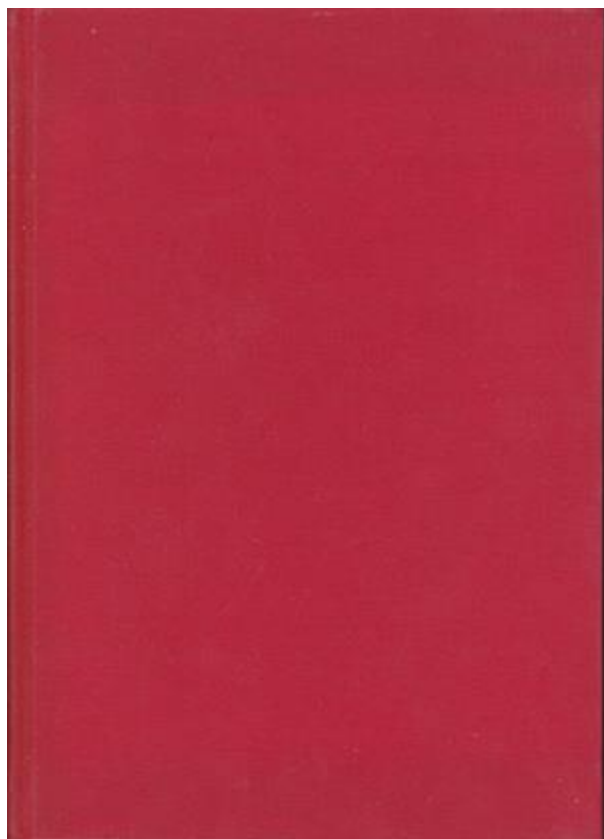


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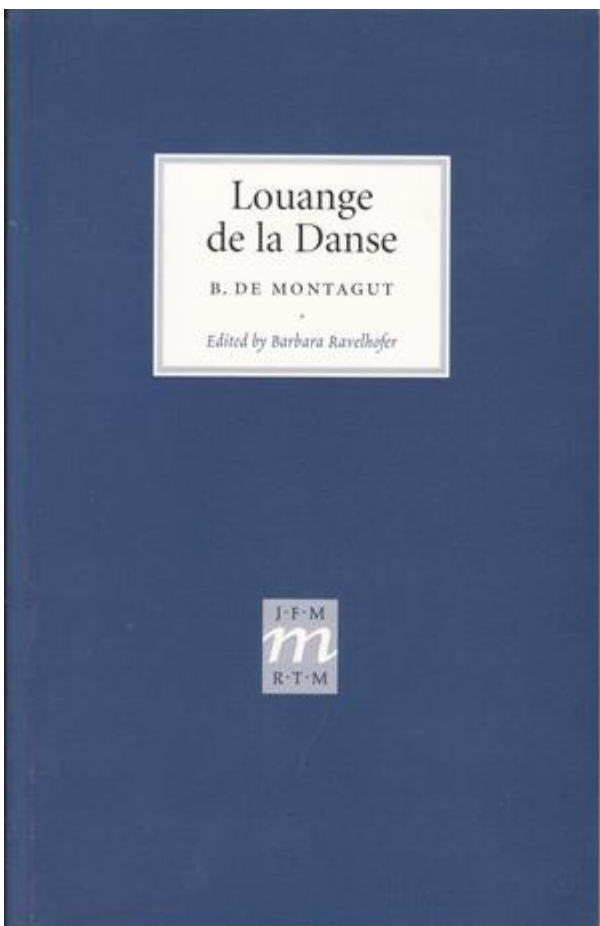
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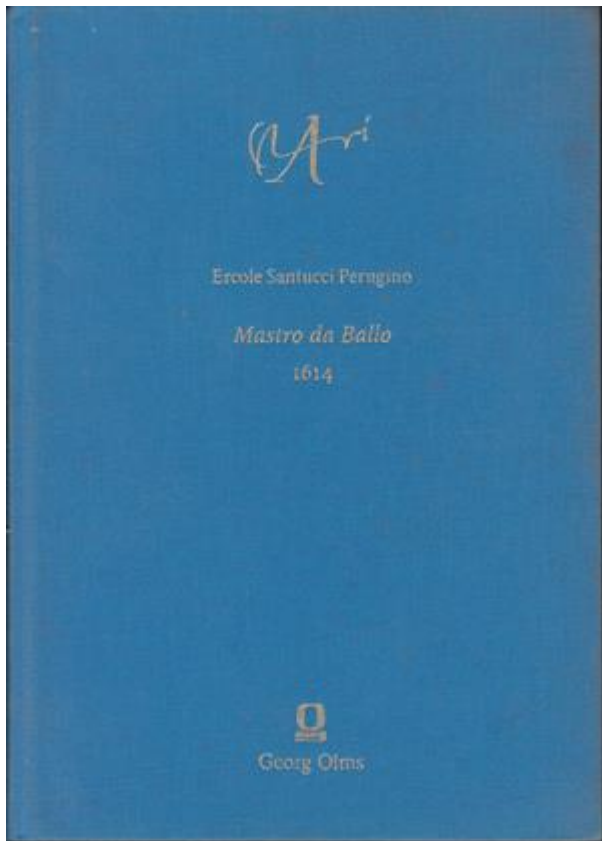
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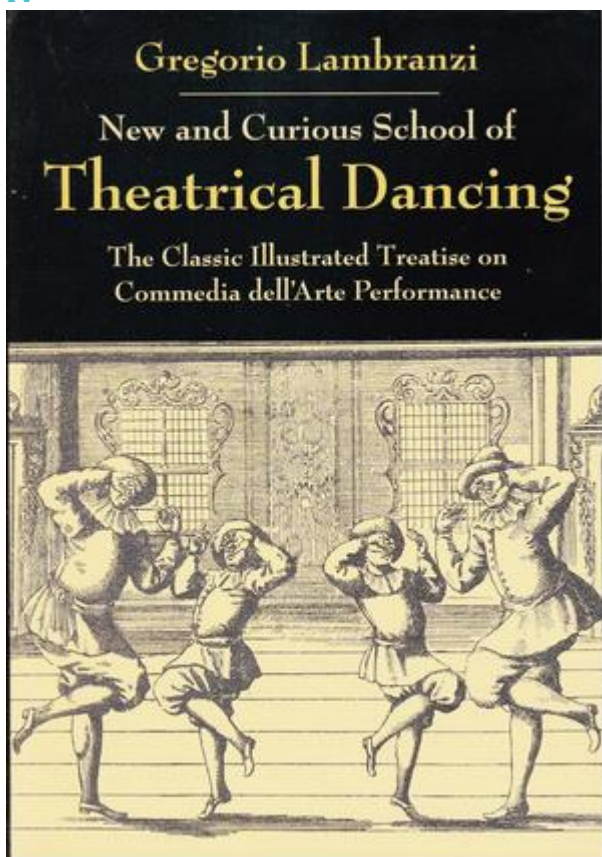


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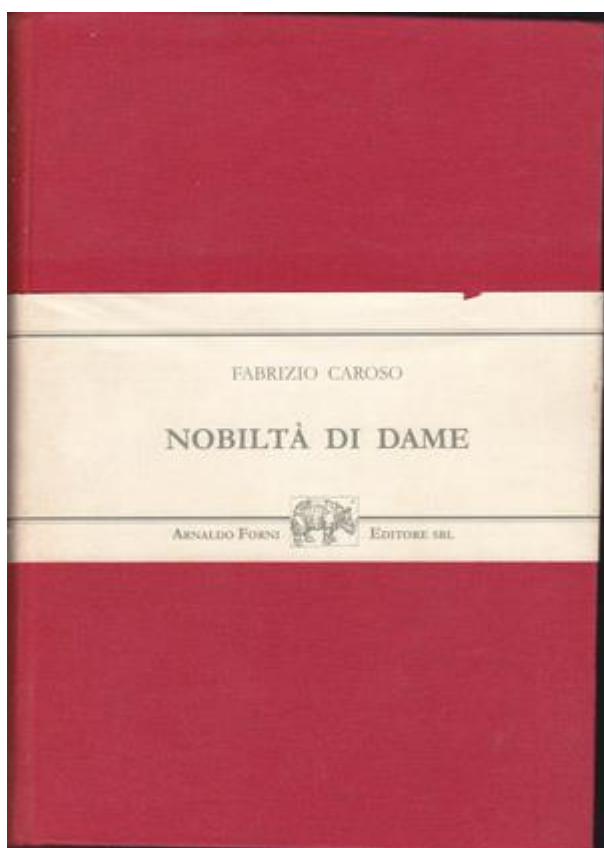


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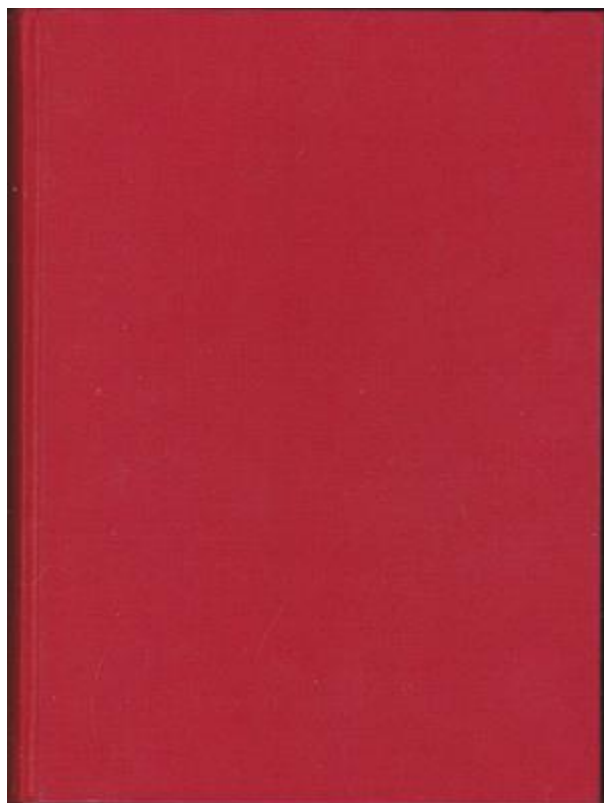


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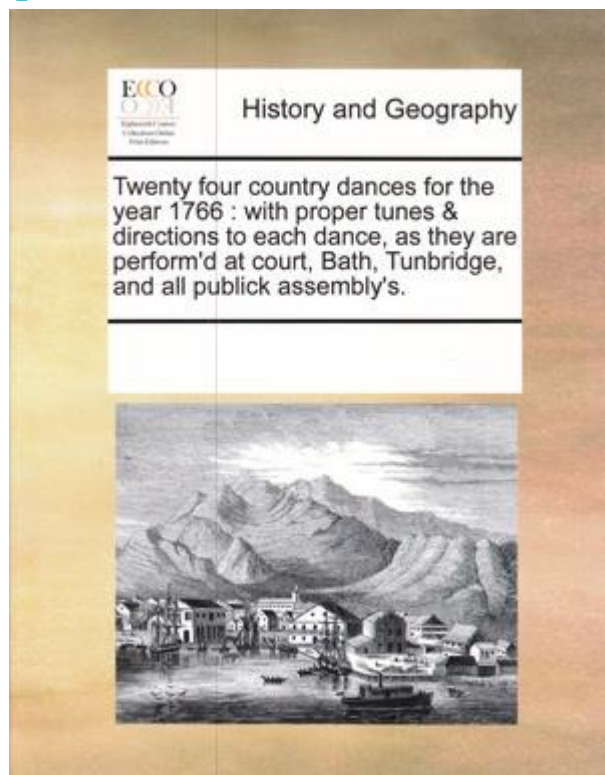
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