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64TH NEW YORK
INTERNATIONAL ANTIQUARIAN
BOOK FAIR

Park Avenue Armory
4th to 7th of April 2024
Booth E3

Covers : 11. **TAGLIENTE, Giovanni Antonio.** Lo presente libro insegna la vera arte delo
excellète scriuere de diuerse varie sorti de litere... [*Vinogia, Stampato per Giouanniantonio & i
fratelli da Sabbio*] 1531.

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A superb Mexican illustrated Carta Executoria on vellum

1. [CARTA EXECUTORIA- MEXICO]. Despacho confirmatorio de los escudos de armas, nobleza, y genealogia a Don Martin Antonio de Olasagasti, Barriola, Zurutuza, y Aranburo, de la villa de Isasondo en Guipuzcoa, y vecino de la ciudad de Veracruz en el Reyno de Mexico, a consecuencia de una real provision de Hidalguia Despachada a su favor en la real chancilleria de valladolid. *Madrid, s.n., 1805.* Folio (310 x 213 mm) 54 unnl on vellum, including 1 unnl. title page, 1 unnl. coat of arms page, 1 unnl. folding page (family tree). Contemporary red morocco, flat spine, gilt fillet and triple roulette, one of which with floral decoration on the covers, gilt inner roulette, and gilt roulette on the edges, gilt edges, silk endpapers. \$ 9,500

A RARE CERTIFICATE OF NOBILITY FOR MARTIN ANTONIO DE OLASAGASTI (BORN IN 1759). NATIVE OF ISASONDO IN THE BASQUE COUNTRY AND CITIZEN OF THE MEXICAN CITY OF VERACRUZ.

Magnificent manuscript on vellum, entirely ruled with a double frame of red triple lines. It opens with a title page with a red frame enhanced with gold. This is followed by a representation of the coat of arms of Martin Antonio de Olasagasti, also enhanced with gold. Then, a magnificent decorative page in gouache and gold showing the name of the issuer Don Juan Felix de Rujula in the central frame, topped by the seal of King Charles IV of Spain. The lower part of the illustration shows a beautiful lion resting on a blue sphere and adjoining the royal coat of arms of Spain.

The manuscript is written in black ink, with some inscriptions in red (names and beginning of paragraphs). The names of the persons in the family tree at the end are calligraphed in the text. The titles are inscribed in gold and placed in a decorative blue, pink and gold frame. 15 coloured historiated initials in gold also decorate the text as well as 4 small miniatures of coats of arms in gouache. A fold-out family tree tracing the lineage of Martin Antonio de Olasagasti is bound in the manuscript.

This work details the family history of Martin Antonio de Olasagasti, the genealogical indications are precise and are accompanied by heraldic representations which allow us to understand how the recipient's coat of arms is composed. As is customary, the coat of arms is made up of the shields and charges of his ancestors.

On the penultimate sheet is Rujula's signature with the date 6 August 1805 and his paper-covered seal.

On the back and last leaf are four other signatures, including that of the civil servant Vicente Lorenzo Verdugo, with his paper-covered seal, dated 26 August 1805. The signatures of Antonio Lopes de Salazar, Claudio Sanz[o] (?) and Antonio Gomenez (?) also appear.

The border of the decorative page is slightly rubbed in places, and the silver parts of the large painted coat of arms are a little oxidized, but generally the manuscript is in pristine condition.

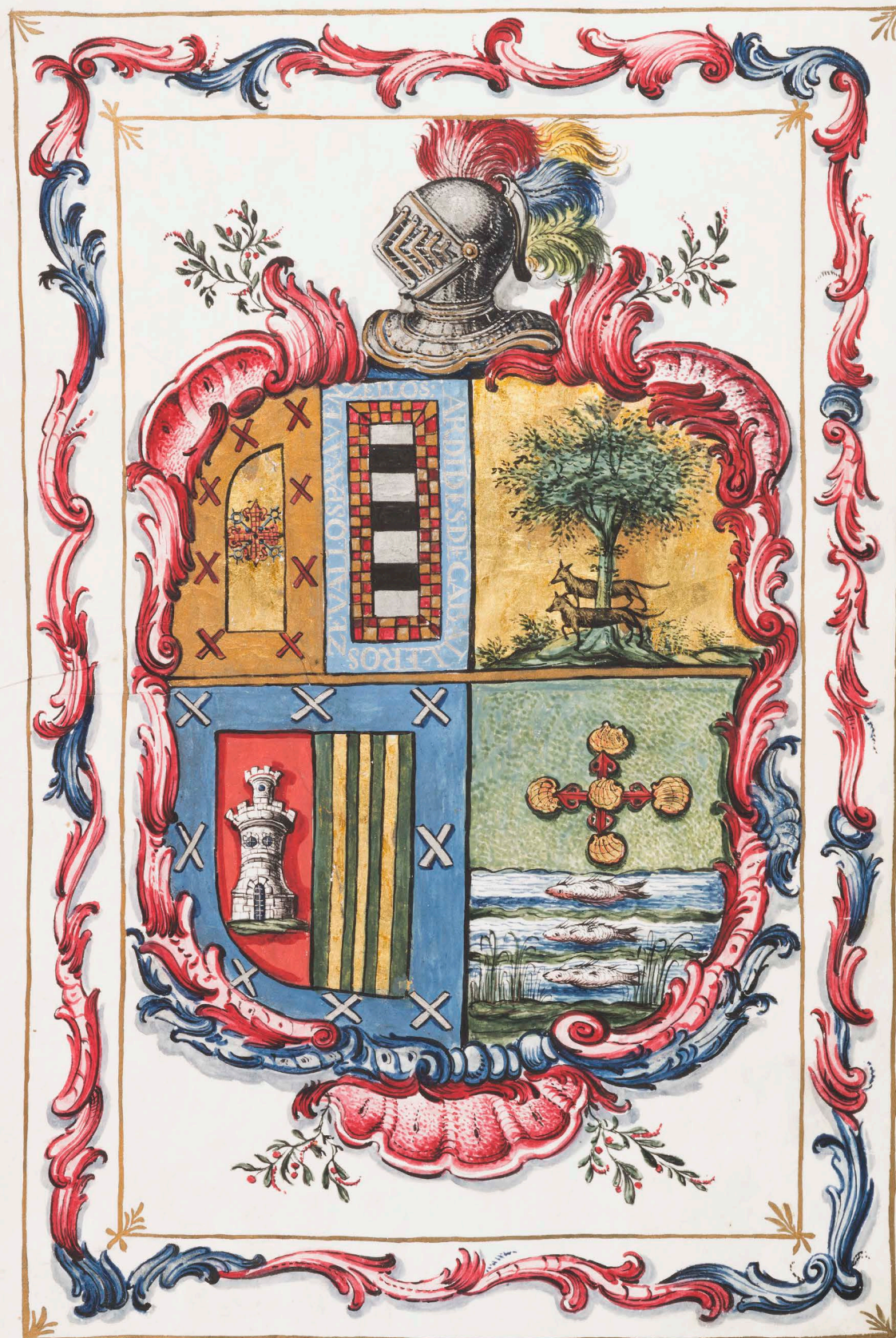
2. [CARTA EXECUTORIA- MEXICO]. Certification y despacho genealogico de lustre, nobleza, y antigüedad d(e) las casas, y apellidos de Segura, Zevallos, Blanco, Lopez, y Riva de Neyra (etc.). *Madrid, 30 abril / 6 mai 1762.* Folio (300 x 200 mm) 52 ff.n.ch. (including the last blank). Illuminated manuscript on vellum in brown and red ink, calligraphic text of 19 lines in a double frame ruled in red. Illustration: 1 full-page illuminated coat of arms, 5 small-format coats of arms, 8 decorative borders, 5 initials, 1 large folding family tree. Red morocco, wide gilt border of small fleur-de-lys, corner fleurons, spine decorated with fleur-de-lys, roulette on the edges, marbled endpapers and lining, illuminations protected by a red silk serpente, gilt edges, two intact silver clasps in the shape of a shell (*contemporary binding*). \$ 9,500

CARTA EXECUTORIA FOR A CITIZEN OF LOS ANGELES, WHOSE ANCESTOR LIVED IN PALAM, SPAIN

Carta executoria or illuminated certificate of nobility, in favour of Gabriel de Segura, citizen of the Mexican city of Puebla de Zaragoza (“Puebla de los Angeles de la Nueva España”). With detailed genealogical information, the coat of arms of the ancestors, which generate his own coat of arms divided into four, is shown once again in miniature.

Issued by the King of Arms (Rey de armas) Francisco Zazo y Rosillo, whose name is calligraphed in gold, with the royal seal, on the third richly decorated leaf.

The penultimate page, signed by him on 30 April 1762, has his seal covered with paper; on the reverse and on the last page with other signatures is that of the official Lopez de Huexta with another seal covered with paper and the date 6 May 1762.



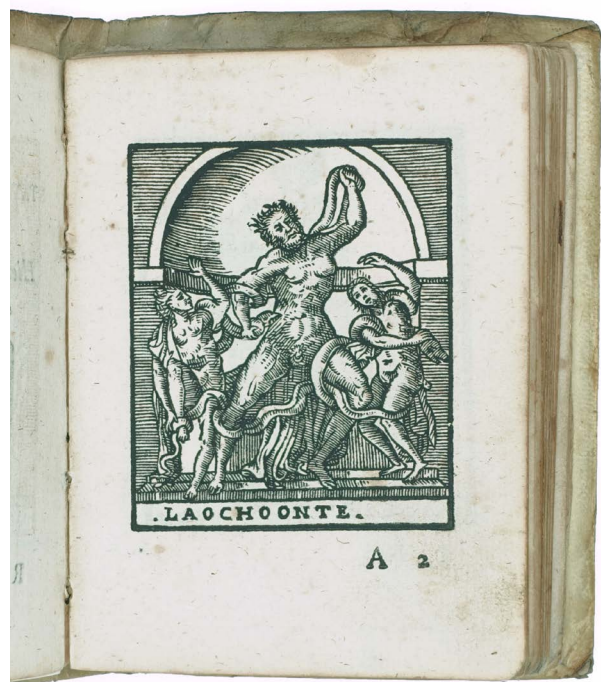
An early catalogue of sculptures

from the most important Italian collections

3. FRANZINI Girolamo. *Antiquitates Romanae urbis studio. Rome, Franzini, 1599.* 88 un. leaves Collation: A-E16F8. Title, 87 woodcuts **Bound with:** *Templa deo et sanctis eius Romae dicata. Rome, Franzini, 1596.* 96 un. leaves Collation : A-F16. (D6 with old restoration). Title, 95 woodcuts. **Bound with:** *Palatia Procerum Romanae Urbis. Rome, Franzini, 1596.* Un. leaves Collation : A-F16. Title et 95 woodcuts. (F16 with ink sketch on verso). **Bound with :** *Icones Statuarum antiquarum urbis Romae. Rome, Franzini, 1596.* 111 (out of 112) un. leaves (without F16). Collation : A-G16. (A11, D14, F2 with ink sketches on verso). 4 parts in 1 volume 16mo (106 x 76 mm). Contemporary Italian limp vellum. \$ 18,500

See Kat. Berlin, 1861 (only a 1660 edition).

A VERY FINE COPY CONSISTING OF FRANZINI'S NEW EDITION OF 1599 FOR THE *ANTIQUitates*, AND THE FIRST EDITION OF 1596 FOR THE FOLLOWING THREE PARTS.



First published by Franzini in 1588, the *Antiquitates Romanae* were a great publishing success. The first edition containing all four parts was published in 1596 and again in 1599.

The engravings that enrich these editions are interesting because, for almost one hundred and thirty years, they were constantly used to illustrate guides to Rome.

These *Mirabilia* constitute the first true guide to Rome, the original core of which underwent modifications, changes and additions in the many editions that followed from the mid-sixteenth century onwards.

The small-format woodcuts (65 x 55 mm for the frame, 97 x 72 mm for the sheet) included sculptures, mostly rendered in counterpart, from various collections: 21 of the Medici, 18 of the Capitoline, 10 of the Sabelli, but also from the Vatican, Cesi, Farnese, Ceoli, Santacroce, Mattei, Cesarini, Altieri, Rucellai, and others. This publication was a sort of pocket guide for tourists and lovers of antiquities, accompanying the images with the usual captions: the name of the subject and its place of preservation; the prints were in fact assembled according to the collection to which the sculptures belonged.

The first complete collection of woodcuts by Franzini appeared in 1596. The volume, cited by Thomas Ashby, consists of four parts: *Antiquitates Romanae Urbis*, *Templa Deo et sanctis eius Romae dicata*, *Palatia procerum Romanae Urbis* and *Icones statuarum antiquarum Urbis Romae*. Another edition of these woodcuts was published in Rome in 1599 and Franzini's name still appears in the typographical notes ("Hieronymi Franzini bibliopolae ad Signum Fontis"), although he had been dead for several years.

A very fine copy consisting of Franzini's new edition of 1599 for the *Antiquitates*, and the first edition of 1596 for the following three parts. They are illustrated with a total of 387 (out of 388) woodcuts. We have been able to trace only one absolutely copy offered for sale in 2011. The copy from the Kissner collection, sold by Christie's on 3 October 1990, was described as "unusually complete", nevertheless missing 38 illustrations.

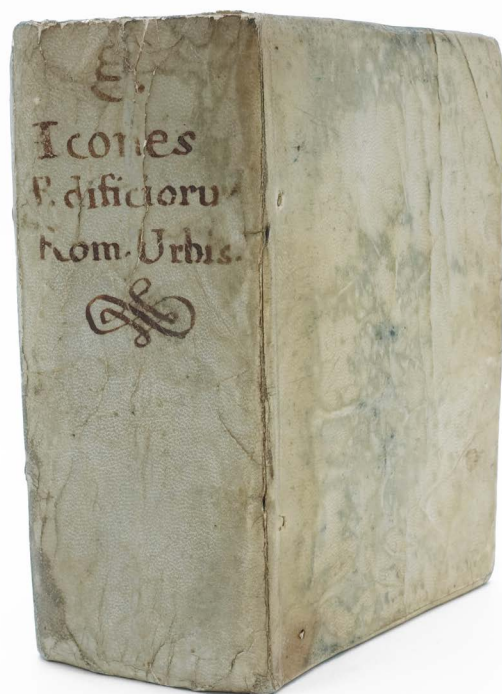
"These Franzini blocks were extremely popular and used for the illustration of many guides to Rome for more than a hundred years. Many of the prints in these volumes were however never used elsewhere, and they form an important record of the monuments, palaces and churches that could be seen in Rome at the end of the 16th century" (Kissner Collection of Books on Rome).

Girolamo Franzini was born in Brescia in 1537. He soon moved to Rome, where he has been documented since 1570, and, following the example of other Brescians who were also employed in book-related professions, he devoted himself to publishing.

He set up a major publishing business, which was continued by his heirs in the following century. The shop was in his own house, and he was first and foremost a publisher and bookseller.

The new company, called *Apud Bibliopolas Socios*, was made up of Franzini, Domenico Basa, Giorgio Ferrari, Brianza Brianzi, Marco Amadori, also from Brescia, Sebastiano De Franceschi and Antonio Lanza. The company was dissolved in 1584, after numerous disputes and misunderstandings not only between the booksellers and the people of Rome, but also between Domenico Bass and the other members.

A lovely copy of this charming and extremely rare illustrated book.



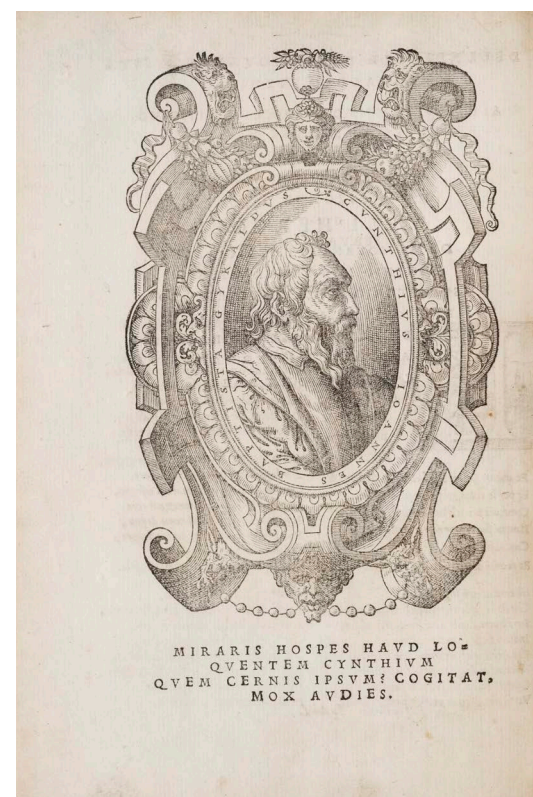
Bound in red morocco by Derome

The Hibberts - Beckford- Yemeniz - Fairfax-Murray copy

4. GIRALDI, Giambattista Cinzio. Dell'Hercole canti ventisei. *Modene, Gadaldini, 1557.* 4to (220 x 150 mm) of 353 (recte 335) pp., 8 unnl (index, errata, and colophon). 18th century red morocco, triple gilt fillet, flat spine, gilt edges (*Derôme*). \$ 8,000

Adams, G-709 ; EDIT 16, CNCE, 21268.

FIRST EDITION, NEVER REPRINTED.



Giraldi (known as Cinzio) was a professor of philosophy and medicine in Ferrara. In 1543, Duke Ercole II d'Este appointed him as his secretary. He held this post until the death of the prince in 1559, whom he glorified in this epic.

In addition to verses by Giraldi, it also contains poetry by Ercole Bentivoglio, Francesco Bolognetti, Flavio Antonio Giraldi and Domenico Venieri.

The verso of the title is decorated with a woodcut portrait of Giraldi, set in a Renaissance cartouche reminiscent of a sumptuous mirror frame. Each of the

26 canticles begins with a beautiful woodcut initial.

The Gadaldini dynasty of printers, who settled in Modena in the 16th century, published works from 1538 to 1620.

A very fine copy bound by Derôme with a few old marginal notes and additions.

Provenance: George Hibbert (note on the endpaper, lot 2201 of his sale in 1829, indicates Derome as bookbinder) - William Horatio Crawford (bookplate accompanied by the note of purchase at the sale of William Beckford) - Yemeniz (bookplate, lot 1568 of the sale) - Fairfax-Murray (bookplate) - note of colation of the house Quaritch - Erich von Rath (bookplate).

*The largest map of the moon of the time and
One of the most exact & detailed*

5. MALVASIA, Cornelio. *Ephemerides Novissimae Motuum Coelestium... ad Longitudinem Urbis Mutinae gr.34 5. Ex Philippi Lansbergii Hypothesibus exactissime suppositae, & ad coelestes observatrons nuper habitas expensa ab anno 1661. ad annum 1666 cum observationibus ipsis interim ab auctore habitis, & as calculum revocatis... Additis ephemeridibus solis, & tabulis refractionum doctoris Ioannis Dominici Cassini. Modena, impensis authoris ex typographia Andreae Cassiani, 1663. Folio (355 x 242 mm) 12 unnl.(including engraved frontispice and 2 full-page illustrations), 220 pp. (including 8 full-page engravings), 1 large engraved and folding map of the moon (450 x 635 mm). 19th century Italian sheep backed boards, flat spine with title lettered in gilt. \$ 48,500*

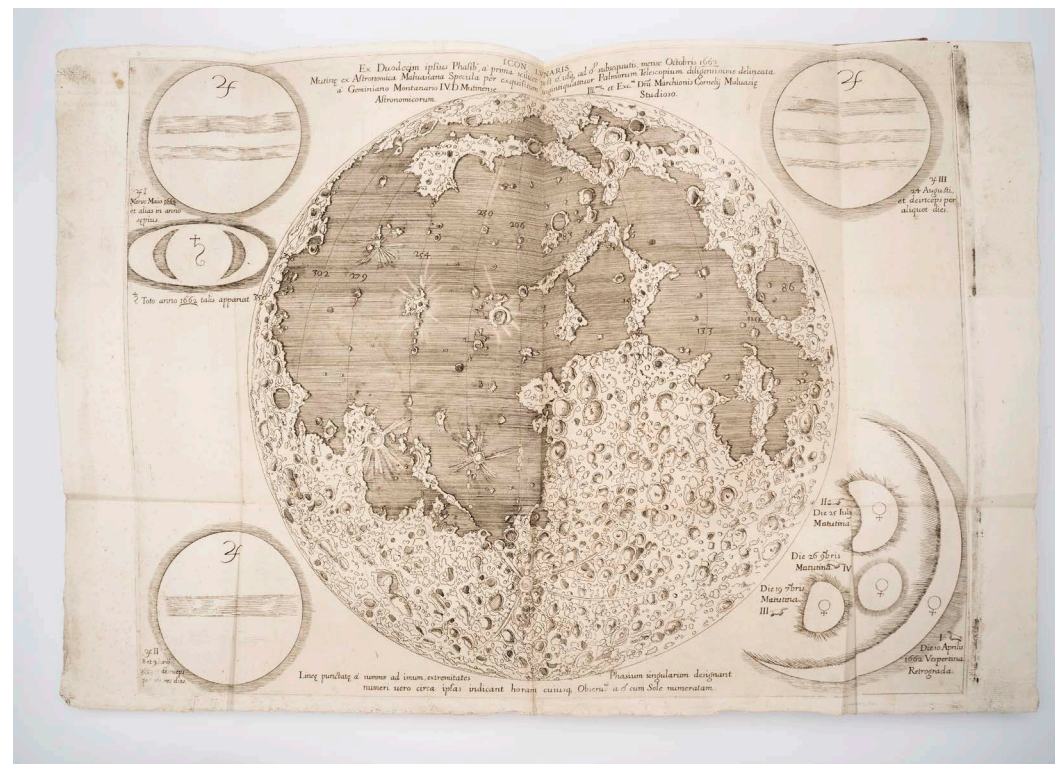
Riccardi, II, 77 ; DSB, V, 485 ; Macclesfield, V, 1292. Not in Honeyman or Norman collection.

FIRST EDITION OF WHAT IS PROBABLY THE RAREST AND CERTAINLY ONE OF THE MOST IMPORTANT OF THE 17th-CENTURY BOOKS ON THE MOON.

Malvasia (1603-1664), a Bolognese nobleman who commanded the Duke Alfonso IV d'Este's militia and was passionately interested in astronomy, was an active patron of talented scientists. He established an observatory in house at Panzano, near Castelfranco Emilia. Both G.D. Cassini and Geminiano Montanari (1633-1687), worked with Malvasia there, assisting in observations and calculations.

“Montanari’s major contribution to Malvasia’s ephemerides (1662), consisted of a map of the moon thirty-eight centimetres in diameter, the largest at the time and one of the most exact and detailed. Its precision resulted from his sue of arecticle, which he described in is work as a network of silver wires ; it must

certainly have been more sophisticated than those used, but not described, by Divini and Grimaldi. As for the richness of detail, Montanari probably engraved the map himself, thus saving it from the arbitrary simplification that often accompanied the transition from drawing to engraving, a fate that ten years earlier had befallen Grimaldi’s similar map. The ephemerides also contains the description of an attempt to work a clock by means of a pendulum, a project with which Montanari was in all probability concerned” (DSB).



The illustration includes the engraved frontispice, and 10 full-page engravings. They are engraved by the artist Francesco Stringa (1635-1708) of Modena who signed eight of them on the copper plate with his initials. The very beautiful and large map of the moon is in very good condition with some deckle-edges preserved.

“The allegorical frontispice shows a young woman observing Jupiter with a telescope while she paints a coat of arms, which contains the stripes of the planet. In the dedicatory epistle to cardinal Giulio Sacchetti (whose portrait appears on the top of the frontispice) the author explains that, during his observations, he had observed that the Sacchetti coat of arms is striped like

Jupiter, whence a supposed origin of the family from the planet, in honour of the cardinal. In the frontispiece the young woman eventually depicts a coat of arms, with three stripes that go in the reverse direction from those of planet Jupiter, visible in the sky. The engraving is by Francesco Stringa (Modena, 1635-1708), a portrait painter from the school of Guercino, who was the favourite artist at the Este court. He was part of the circle known to the anatomist Malpighi” (Macclesfeld).

Very crisp, well margined and complete copy.

Provenance : Paris, quai Voltaire 1958 (purchase note on paste-down).

Inscribed by Canova to Lady Darnley

6. PELLEGRINI CELONI, Anna Maria. Grammatica o siano regole per ben cantare. Dedicata ad Antonio Canova. Edizione seconda. Rome, Francesco Bourlie, 1817. 4to oblong (246 x 343 mm), [2], V-VIII pages, 56 pages, [1] page as all known copies. Contemporary Roman morocco binding, with the monogram of Antonio Canova on the covers \$ 32,500

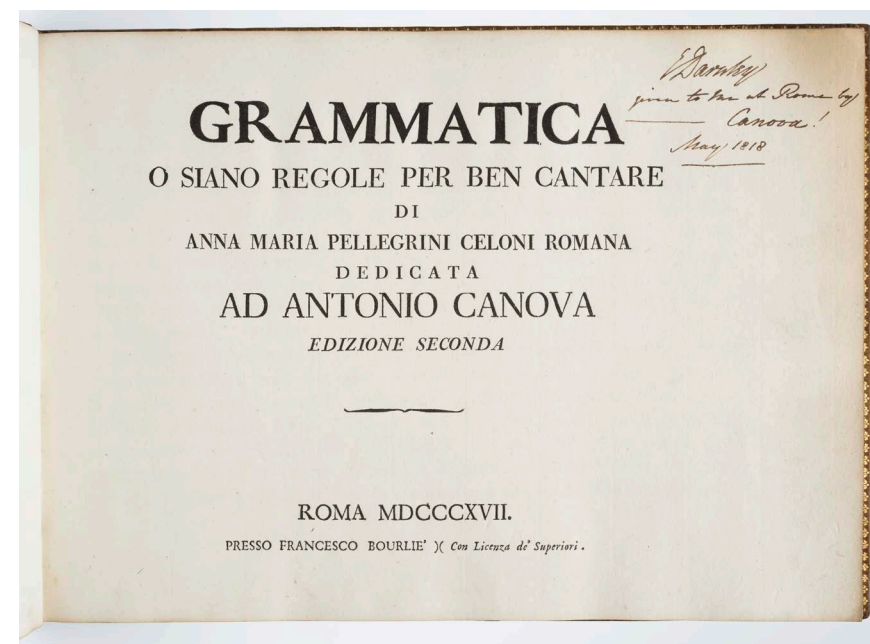
Fétis, VI, 478; John Goldsmith Phillips, “Canova’s Reclining Naiad”, in the Metropolitan Museum of art bulletin, 1970, vol. XXIX.

A SPLENDID COPY OF THE SECOND EDITION, DEDICATED TO ANTONIO CANOVA (THE FIRST, FROM 1810, WAS DEDICATED TO PRINCE FREDERICK OF SAXE-GOTHA). MAGNIFICENT COPY BOUND WITH THE CIPHER OF ANTONIO CANOVA, WHO LATER GAVE IT TO THE WIFE OF ONE OF HIS MOST PRESTIGIOUS PATRONS, LORD DARNLEY.

This method “for singing well” was written by the singer Anna Maria Pellegrini Celoni, a singing teacher in Rome, and a friend to Canova. The only Italian singing method published from 1777 to 1820 was written by a woman: Anna Maria Pellegrini Celoni. She of the axiom “He who knows how to breath knows how to sing”.

Bound with his cipher, this copy bears an autograph ex-dono signed by Antonio Canova, the dedicatee of the work, on the white sheet bound before the title: “To Milady Darnley, Canova”. This consignment is confirmed by the recipient, who noted on the title: “E. Darnley, given to me in Rome by Canova! May 1818”. “Anything from Canova’s hand would be acceptable.” (Lord Darnley)

John Bligh, 4th Earl of Darnley (1767-1831), was a famous patron of Antonio Canova (1757-1822): in June 1819 he commissioned a magnificent Sleeping Naiad (now in the Metropolitan Museum of Art, New York). The original plaster model for the Naiad, completed in 1817, is in the Gipsoteca di Possagno. Compositional prototypes include Canova’s Pauline Borghese as Venus Victrix and an ancient Hermaphrodite, both in the Borghese Gallery, Rome. After observing that the marble he was using contained impurities, Canova interrupted his masterpiece, which was completed by assistants and delivered to the Earl at Cobham Hall in Kent in 1824.

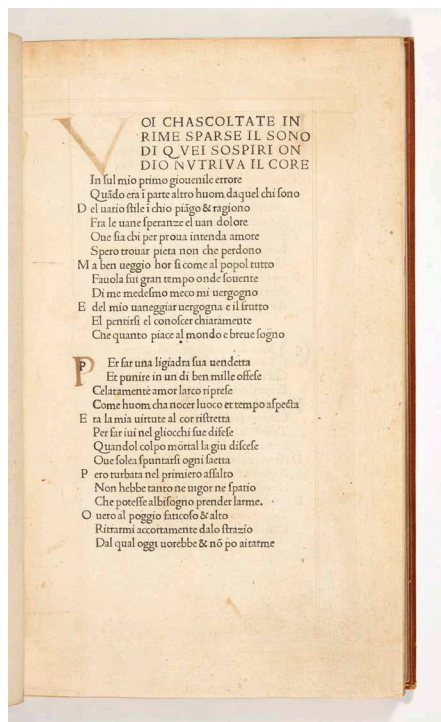


Bound by the Guild of Women Binders

7. PETRARCA, Francesco. Canzoniere e Trionfi.- Antonius de Padua: Vita di Petrarca. Venice, [Gabriele di Pietro, not before 13 August 1473]. Small folio (272 x 167 mm) 186 unnl. (the blank leaves 8 and 188 removed). Typography R114, with spaces for initials and printed guide letters with some initials supplied in ink. 19th century pigskin signed by *The Guild of Women Binders*, gilt decoration in the Arts-and-Crafts manner on covers, spine decorated with raised bands, gilt edges (spine rubbed and stained). \$ 75,000

Goff, P-375 ; Hain-Copinger, 12757; Proctor, 4187; BMC, V, p.199; CIBN P179; Essling 75; Fiske, p. 73; Hillard 1551; Rhodes 1354; Sheppard 3367; IGI 7521 ; Pellechet 9265.

EXTREMELY RARE FIFTH EDITION.



Francesco Petrarca was born in Arezzo (Tuscany) in 1304. Raised in Avignon (Provence) and educated as a lawyer, he later took minor holy orders. Writer, scholar, and diplomat, widely traveled in France, Flanders, Brabant, the Rhineland, and the entire Italian peninsula, Petrarch became a central figure in the intellectual and literary worlds of his time.

Petrarch's poetry influenced poets and writers for centuries following his death. A great poet of love, he is one of the creators of a break with the literature of his immediate medieval past.

Crowned in 1341 with the poet's laurels in Rome, he immediately placed his crown before the Tomb

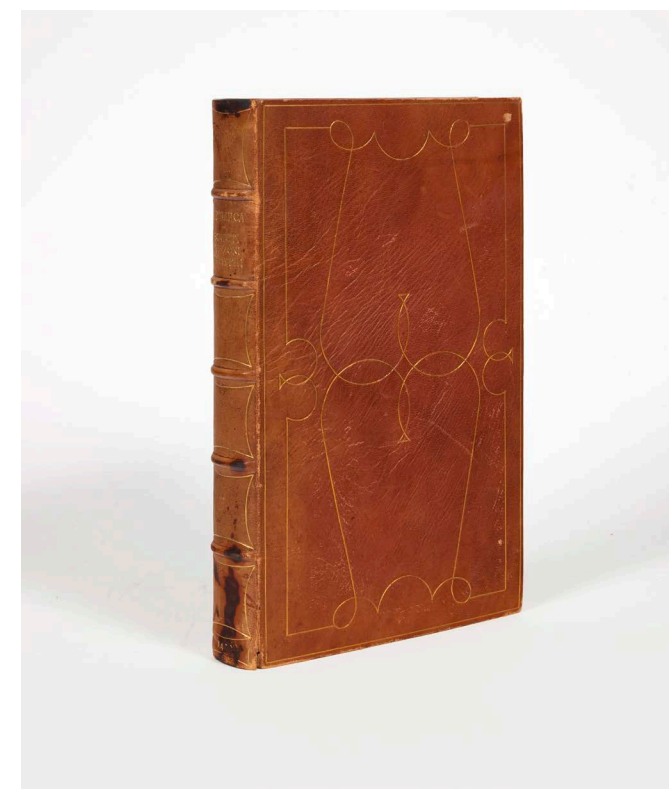
of the Apostle in the Basilica of St. Peter, thus emphasizing what he regarded as his major project, the linking of Classical and Christian traditions. The great plague of 1348 claimed the life of Laura, the subject of the love poems that are perhaps his greatest legacy, who died twenty-one years to the day after he had first seen her at Avignon. Eventually, the working retreat Petrarch had established in the late 1330s at Vacluse, a few miles east of Avignon, failed him, and he lived his last years moving from place to place in Italy. He died at Arquà (near Padua) in 1374. When his body was found the next morning, it is said, his head lay on a manuscript of Virgil.

This rare and early edition of Petrarch's poetry was once thought to have issued from Jenson's press for the elegance of its type but now appears to have been the work of Gabriele di Pietro. As stated in the colophon: *Francisci Petrarcae poetae excellentissimi Triumphus sextus et ultimus de eternitate expliciunt. M.CCCC.LXXIII. Nicolao Marcello principe regnante impressum fuit hoc opus foeliciter*

in Venetiis. Nicolò Marcello became doge on 13 August 1473, so this book was printed after this date.

“Petrarch's *Canzoniere* (1304-1374), a monument of universal poetry, a founding work of lyricism in love that so intensely inspired the French poets of the Pléiade and, beyond that, influenced the entire European literature of psychology of love.

Written throughout his life, constantly expanded, composed and recomposed by the Italian poet, the *Canzoniere*, which brings together 366 poems, sonnets, songs, madrigals, ballads and sextines, is not only the voice of the poet's sublime and desperate passion for Laure de Noves, his impossible love, but also a long meditation on the contradictions in man between the impulse of desire and reason, sensuality and idealisation, the precariousness of the body and the eternity of feeling. Laure's death, which occurs as a caesura in the middle of the work, also opens up a reflection on death and absence, combined with a feeling of solitude, an awareness of the fragility of human destiny and therefore of the vanity of glory and perhaps even of writing” (see Gallimard).



The copy has been washed and several leaves have been restored (leaves 6, 9, 18, 25, 69 remargined and leaves 170, 181, 184, 185 restored in the inner margin) was bound in the late 19th-early 20th century by the Guild of women binders in London.

Frank Karstake founded The Guild of Women-Binders in 1898, which operated until 1904. Besides Ella Bailey, some of the other women binders included Constance Karstake, Edith de Rheims, Florence de Rheims, Helen Schofield, Frances Knight, and Lilian Overton.

A fine, broad margined and ruled copy coming from the Sidney Graves Hamilton library (book-plate), and the bookseller-bibliographer Joseph Martini (book-plate). It was sold at the Martini auction in Zurich in May 1935, lot 153.

One of the greatest literary monuments of classical antiquity

The earliest and "by far the most detailed account

of the coast of the United Arab Emirates"

8. PLINIUS SECUNDUS, Caius. *Historia naturalis.* Rome, *Conradus Sweynheym & Arnoldus Pannartz, 7 May 1473.* Folio (382 x 267 mm) 400 un. ll. (first and last blank removed by the binder). Eighteenth century light brown calf, blind stamped ruled on covers, spine with raised bands, red morocco lettering piece, red edges. \$ 250,000

BMC, IV, 17; Goff, P-789; GW, 34308; CIBN, P-460; ISTC, ip00789000; PMM, 5 (1469 edition).

THE EXTREMELY RARE AND MAJESTIC EDITION OF PLINY'S FAMOUS ENCYCLOPEDIA WORK PRINTED BY THE GERMAN PROTO-TYPOGRAPHERS OF ITALY CONRAD SWEYNHEYM AND ARNOLD PANNARTZ. IT IS THE FOURTH EDITION OF PLINY'S *HISTORIA NATURALIS*, EDITED BY NICCOLÒ PEROTTI, ARCHBISHOP OF SIPONTO.

Aside from Gutenberg and his immediate associates, there are no figures more important in the early history of printing than Sweynheym, who had probably learned the craft of printing in the shop of Fust and Schoeffer in Mainz, and Pannartz, the earliest printers in Italy. First at the Abbey of Subiaco in 1464

C. PLYNII SECUNDI NATVRALIS HISTORIAE LIBER
PRIMVS DE HIS QVAE SINGVLIS LIBRIS CONTI
NENTVR INCIPIT FOELICITER.

C. Plynii Secundus Nouocomensis Vespasiano suo salutem.

libros Naturalis Historie nouitū Camenis Quiritiū tuorum
opus natum apud me proxima foetura: licentiore Epistola
narrare constitui tibi Iacūdisime Imperator. Sic n. hec tui
prefatio uerissima: dum maxio confenesce in patre. Nanq tu
solebas putare eē aliqd meas nugas: ut obicere molar Catullū
conterraneum meum: Agnosca & hoc castrense uerbum. Ille
enim ut scil: pmutatis prioribus syllabis durusculum se fecit: q̄
uolebat existimari a uernaculis suis. Simul ut hac mea petu/
lantia fiat: quod proxime non fieri questus es: in alia procati epistola nostra: ut in
quedam acta exeam. Sciantq̄ omnes: q̄ exequo tecū uiuat Imperium. Triumphalis
& Cenforiū uis: exeatq̄ Cōsul ac Tribunicie potestatis particeps: Et quod uis nobilius
fecisti: dum illud patri pariter & Equestri ordini prebas Prefectus Pretorii eius:
omniaq̄ hec Reipub. Et nobis quidem: qualis in Castrensi cōubernio? Nec quicq̄
mutauit in te fortune āplitudo in uis: nisi ut prodesse tantūdem posses: ut uelles. Itaq̄
cum ceteris in ueneratione tui pateant omnia illa nobis ad colendum te familiaris
audacia sola sup est. Hāc igit tibi imputabis. & in nostra culpa tibi ignosces. perfricu
faciē nec tamen profeci. Quando alia uia occurris ingens: Et longius etiā submoues
ingeniū fascibus. Fulgurat in nullo unq̄ uerius dicta uis eloquentie: Tribunicie pote/
statis facundia. Quanto tu ore patris laudes tonas? Quanto fratris amas? Quantus
in Poetica es? O magna foecunditas animi. Quēadmodū fratrem quoq̄ imitaueris:
excogitasti. Sed hec quis possit intrepidus estimare? subiturus ingenti tui iudicium:
p̄sertim lacessitum? Neq̄ n. similis est conditio publicanū: & nominatum tibi dicantū.
Tū possem dicere: quid ista legis Imperator? Humili uulgo scripta sunt. Agricolaram
Opificū. turbe. Deniq̄ studiorum octosis. Quid te Iudicem facis? Cum hanc operam
condicerē non eras in hoc albo. Maiorē te sciebam: q̄m ut descensuram huc putarem.
Preterea est quedam publica etiam eruditorum reiectio. Vitur illa & M. Tullius
extra omnē ingenu aleam positus. Et quod miremur: per aduocatū defenditur. Hec
doctissimū oīm Persium legere nolo. Letum Decimū uolo. Quod si hoc Lucillius
qui primus condidit stulti nasum: dicēdum sibi putant. Si Cicero mutuandū: p̄sertim
cum de. Re. Pa. scriberet: quanto nos causatius ab aliquo Iudice defendimur? Sed
hec ego tibi nunc patrocina ademi nuncupatione. Quamplurimum refer: sortiat
aliquis Iudicem: an eligat. Multumq̄ apparatus interest apud inuitatum hospitem &
oblatum. Cum apud Catonem illum ambitus hostem: & repulsis tanquam honoribus
ineptis gaudētē: flagrantibus Comitibus pecunias deponeret Candidati: hoc se facere:
pro innocencia quod in rebus humanis summum esset: profitebantur. Inde illa nobi/
tis. M. Ciceronis suspiratio. O te felicem. M. Porti a quo rem improbā petere nemo
audet. Cum Tribunos appellaret. L. Scipio Aziaticus: inter quos erat Gracchus:
hoc attestabatur: uel inimico Iudici se probari posse. A deo summum quisq̄ cause sue
Iudicem facit: quencunq̄ eligit: Vnde prouocatio appellatur. Te quidē in excelssimo
humani generis fastigio positum summa eloquentia summa eruditione predictū religiose

and later in Rome from 1467, they produced an imposing catalogue of first editions of ancient authors, which for the first time systematically exploited the potential of the new technology as a means for disseminating humanistic texts to a large audience. Their press runs were normally only 275 copies, consequently, their books are now extremely rare on the market.

The *Natural History*, divided into 37 libri, or “books,” was completed in 77 CE. In the preface, dedicated to Titus (who became emperor shortly before Pliny’s death), Pliny justified the title and explained his purpose on utilitarian grounds as the study of “the nature of things, that is, life” (“Preface,” 13). Disdaining high literary style and political mythology, Pliny adopted a plain style—but one with an unusually rich vocabulary—as best suited to his purpose. A novel feature of the *Natural History* is the care taken by Pliny in naming his sources, more than 100 of which are mentioned. Book I, in fact, is a summary of the remaining 36 books, listing the authors and sometimes the titles of the books (many of which are now lost) from which Pliny derived his material.

The *Natural History* properly begins with Book II, which is devoted to cosmology and astronomy. Here, as elsewhere, Pliny demonstrated the extent of his reading, especially of Greek texts. In Books III through VI, *On the physical and historical geography of the ancient world*, he gave much attention to major cities, some of which no longer exist and geography of the then known countries.

Pliny “gives us by far the most detailed account of the coast of the United Arab Emirates that has come down to us. Chapter 32 of Book 6 (§ 149-152), beginning near the Qatar peninsula, proceeds to describe the Emirates islands, tribes, and coast right up to the Musandam peninsula, before continuing on south along the coast of Oman. As such, it is a mine of invaluable information on the UAE in the late pre-Islamic era” (*UAE History, online*).

Pliny “completed his ‘*Natural History*’ in 77 AD and, to judge from his account of the peoples and places of south-eastern Arabia [...], the area of the UAE was full of settlements, tribes, and physical features, the names of which he recorded for posterity” (*Ghareeb/Al Abed 54*).

Books VII through XI treat zoology, beginning with humans (VII), then mammals and reptiles (VIII), fishes and other marine animals (IX), birds (X), and insects (XI). Pliny derived most of the biological data from Aristotle, while his own contributions were concerned with legendary animals and unsupported folklore.

In Books XII through XIX, *On botany*, Pliny came closest to making a genuine contribution to science. Although he drew heavily upon Theophrastus, he reported some independent observations, particularly those made during his travels in Germany. Pliny is one of the chief sources of modern knowledge of Roman gardens, early botanical writings, and the introduction into Italy of new horticultural and agricultural species. Book XVIII, on agriculture, is especially important for agricultural techniques such as crop rotation, farm management, and the names of legumes and other crop plants. His description of an ox-driven grain harvester in Gaul, long regarded by scholars as imaginary, was confirmed by the discovery in southern Belgium in 1958 of a 2nd-century stone relief depicting such an implement. Moreover, by recording the Latin synonyms of Greek plant names, he made most of the plants mentioned in earlier Greek writings identifiable.

Books XX through XXXII focus on medicine and drugs. Like many Romans, Pliny criticized luxury on moral and medical grounds. His random comments on diet and on the commercial sources and prices of the ingredients of costly drugs provide valuable evidence relevant to contemporary Roman life. The subjects of Books XXXIII through XXXVII include minerals, precious stones, and metals, especially those used by Roman craftsmen. In describing their uses, he referred to famous artists and their creations and to Roman architectural styles, art and technology.

With the decline of the ancient world and the loss of the Greek texts on which Pliny had so heavily depended, the *Natural History* became a substitute for a general education. In the European Middle Ages many of the larger monastic libraries possessed copies of this work; these and many abridged versions ensured Pliny’s place in European literature and his authority was unchallenged for many centuries.

Pliny was descended from a prosperous family, and he was enabled to complete his studies in Rome. At the age of 23, he began a military career by serving in Germany, rising to the rank of cavalry commander. He returned to Rome, where he possibly studied law. Until near the end of Nero’s reign, when he became procurator in Spain, Pliny lived in semiretirement, studying and writing. Upon the accession in 69 CE of Vespasian, with whom Pliny had served in Germany, he returned to Rome and assumed various official positions. Pliny’s last assignment was that of commander of the fleet in the Bay of Naples, where he was charged with the suppression of piracy. Learning of an unusual cloud formation—later found to have resulted from an eruption of Mount Vesuvius—Pliny went ashore to ascertain the cause and to reassure the terrified citizens. He was overcome by the fumes resulting

from the volcanic activity and died on August 24, 79.

As “a purveyor of information both scientific and nonscientific, Pliny holds a place of exceptional importance in the tradition and diffusion of culture” (DSB).

“The *Historia* soon became a standard book of reference : abstracts and abridgements appeared by the third century. Bede owned a copy, Alcuin sent the early books to Charlemagne, and Dicuil, the Irish geographer, quotes him in the ninth century. It was the basis of Isidore’s *Etimologiae* and such medieval encyclopaedias as the *Speculum Majus* of Vincent of Beauvais and the *Catholicon* of Balbus” (PMM).

Of this rare edition ISTC localises 24 institutional copies including 2 in the United-States (Harvard, Countway Library ; Loyola University, Cudahy Memorial Library).

We could trace no complete copy of this very rare edition on any auction record database over the past 100 years.

A very fine crisp copy with very large margins.

Henry III’s copy

9. SENEQUE. De Benefiziis. Tradotto in volgar Fiorentino da M. Benedett Varchi. Di nuovo ristampato con la vita dell’autore, *Florence, Giunta, 1574*. 12mo (153 x 95 mm) 16 unnl, 304 pp. Contemporary hazelnut morocco, triple silver fillet framing covers, central coat of arms of Henri III (OHR, 2491), flat spine, compartments decorated with a fleur-de-lis, silver edges, modern blue cloth slipcase. \$ 20,000

EDIT16, CNCE 28440 ; BM, Italian, 621 ; Graesse, VI, 356.

FIRST COMPLETE EDITION. IT CONTAINS FOR THE FIRST TIME THE LIFE OF THE AUTHOR WRITTEN IN LATIN BY XICONE POLENTONE AND TRANSLATED INTO FLORENTINE BY GIOVANNI DI TANTE. A MARVELOUS COPY BOUND FOR KING OF FRANCE, HENRY III

Seneca’s *Benefiziis*, or *Of Benefits*, is a treatise divided into seven books in which the Roman philosopher gives a Stoic analysis of the ethical notions of gratitude, ingratitude and benefit, and makes numerous suggestions for granting, receiving and returning benefits.

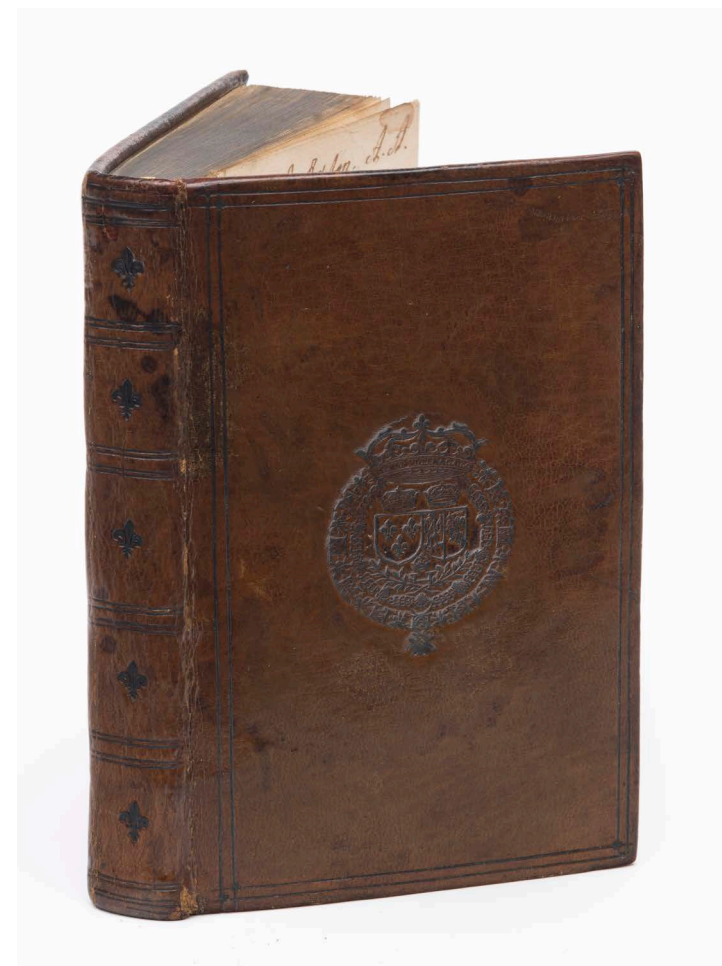
HENRI III’S COPY

This copy has a very luxurious binding in hazelnut morocco, certainly made by the workshop of Nicolas Eve, the King’s bookbinder 1578-1579 (see Fabienne Le Bars, *reliures.bnf*, for a binding in orange morocco with fleurs-de-lis).

«Henri III aimait beaucoup les livres, comme tous les Valois, et fit travailler pour lui Nicolas et Clovis Eve» (OHR).

Henri III (1551-1589), son of Henri II and Catherine de Médicis, was elected King of Poland in 1573 and crowned King of France in 1573. The last king of the Valois dynasty, he was assassinated in 1589.

Small stains on the binding, oxidised silver decoration.



*The only surviving work of its type in Greek literature,
and the major source for the history of Greek scholarship on geography*

and the formative processes of the earth

The first dated edition of the first printed Geography

Highly important for its description of Egypt and Arabia

10. STRABO. De Situ Orbis. Venice, Vindelinnus de Spira, 1472. Royal folio (401 x 280 mm). Roman and some Greek type. 51 lines. 218 leaves (of 219, final blank not present; 4 leaves and corners of last 4 leaves repaired; 2 leaves stained in margins). Contemporary, probably original binding of wooden boards with blind-stamped leather back, two clasps. \$ 185,000

BMC V,161; Goff S-794; HC 15087*; Pr 4042.

FIRST VENETIAN EDITION OF STRABO'S GEOGRAPHY, THE FIRST UNIFIED TREATISE OF GEOGRAPHICAL KNOWLEDGE PRINTED BY THE VENETIAN PROTO-TYPOGRAPHER VINDELINO DE SPIRA.

Second edition based on the first Latin edition by Sweynheym and Pannartz, published in 1469. The text was translated from Greek into Latin by Guarinus Veronensis and Gregorius Tiphernas.

Strabo's only surviving work, the *Geography* constituted the first attempt at a unified treatise of geographical knowledge. The work surveys the topography, history, and political characteristics of the principal regions of the Roman world. In bringing up to date the work of the first systematic geographer, Erasthenes (3rd century B.C.), whose writings are now lost, Strabo relied on other Greek sources but paid scant attention to recent Roman records. His treatise brought together philosophy, political theory, geology, mathematics, and history. Following Erasthenes, he presented the world as a single ocean-girt landmass on the northern half of a sphere, immobile within a revolving universe. He "devoted much attention to the forces that had formed the oikoumene [inhabited land]... Strabo suggested that some islands were torn from the mainland by earthquakes, while others (including Sicily) were thrown up by volcanic action. He gave examples of both local and widespread land subsidence and alluded to the uprising of seabeds with consequent flooding; he further described the silting of rivers that form alluvial plains and deltas" (DSB).

Egyptus et Libia

scripturam mutat: Sidonios Arabasq;. Sed uerisimilius scribit Possidonius paululum immutatis: Sidonios atq; Erembos: quod poeta sic nūc arabes uocauerit: quēdamodum ab aliis suo tempore uocabantur. Dicit etiam has tres nationes continentur inter se po- fitas: quādam iuicem cognationem ostendere ex eo q; proximis nominibus appellētur harmenios scilicet Arabes: & erembos: & quēadmodum existimandum est unam gen- tem in tres esse diuisam: pro climatum diuersitatibus: quę semp magis magisq; immu- tantur: sic & nominibus pluribus uti pro uno: nec sunt audiendi: qui erēnos scribunt. Id enim maxime ęthiopicibus conuenit. Poeta etiam eos Arimos uocat quos possidonius dicit esse accipiendos: non in loco ullo Syrię: uel cilicij: uel alius terrę: sed syriam ipsam. Nam arimeii sunt: qui in ea habitant & fortasse gręci eos arimeos: uel arimos uocabāt. Nominum enim mutationes permultę sunt: p̄sertim barbarorum: quēadmodū Da- riacem Darium. Phazirum uero ipsam paroesatim: Aragatam Athara: quam ctesias derceto uocauit. Arabum opulentij testis est Alexander: qui eam (ut fama est) regiam efficere constituerat: postq; ex india rediisset: sed omnia eius consilia morte sunt euerfa. Atq; unum ex iis: quę ille moliebatur: erat si sponte fuisset receptus: si minus: bellum expectarent. Nam cum eos uideret nec prius: nec posterus legatos misisse: ut in supe- rioribus dictum est: se ad bellum comparabat.

Decimusseptimus totam ęgyptum atq; libyęum continet.

Quoniam in Arabia Peragrandia sinus eos complexi sumus: qui eam stringunt: ac peninsulam faciunt: persicum scilicet atq; Ara- bicū: Cum hoc etiam ęgypti pars quędam lustrata est: & ęthio- picę troglodytica scilicet & sequentia usq; ad extrema terrę: quę cinnamomum fert: nunc reliqua iis gentibus continua: explicāda sunt: quę circa nilum iacent. Post hęc libyā: quę totius geographię reliqua est percurremus. sed prius Eratosthenis sententię expo- nendę sunt. Is enim dicit: nilum ab Arabico sinu occidentem uersus distare. viiii millib; stadiorum eumq; circa hostia similem esse. nam littere resupinę iacenti: fluens enim ut ille inquit a meroe: ad septentrionem: per duo millia fere & septingenta stadia: rursum conuertitur ad meridiem & hyemalem occasum: per tria millia fere & septingenta sta- dia & quali contra meroem affurgens & mult; in libyā egressus: & flexum alium ad septentrionem efficiens: per quinę millia & ccc. stadia defertur in magnum catara ctē: paululum ad auroram conuersus: per mille uero & ccc. in minorem catara ctē: qui est Syę proximus per. v. millia & ccc. in mare. Influunt in eum duo flumina e lacubus q; busdam ab oriente delata: & meroem in gentem insulam complectuntur: quorum alter; dicitur Astaboras: ad orientale latus fluens. Alterum Astapus quod nonnulli astosabā uocant. Astapum uero esse alium dicunt: qui e lacubus quibusdam a meridie fluat: atq; hunc fere rectum nili corpus efficere: sed ab ęstiuis hymbribus augeri. Supra Astabore & nili conuersum stadiis septingentis Meroem urbem esse: eodem nomine quo insulā deficiuerunt: si febricit id est aduenę nominantur & reginam habent: quę regi meroes paret. Quę uero infra meroem sunt: secus nilum ex utraq; eius parte rubrum uersus. Megabari & Blemmies habitant ęgyptiis finitimi: & ęthiopicibus parentes: secus mare autem Troglodytę: quorum qui meroe proximi sunt x. xi. ue dierū itinere a nilo distāt. A sinistra uero cursus Nili habitant Nubę magna libyę gens: a meroe incipientes usq; ad nili flexus nequaq; ęthiopicibus parentes: sed per sese in multa regna dispersiti: ęgypti pars: quę secus mare est ab ore pelusiaco ad Canopicum est stadia tria millia & ccc. atq; hęc sunt quę ab Eratosthene dicuntur. Sed ulterius dicendum est: & primo quę ad ęgyptum pertinent: ut a notioribus ad sequentia procedamus. Nilus enim quędā huic regioni & sequenti: & ęthiopicę quę supra est: cōmunia effecit eas irrigans dum crescit:

Nilus fluv.

*Meroes
Sebrite*

*Megabari Blemmies
Troglodyte
Nubę*

In addition, this lengthy and complex work contains a vast amount of information on other topics, including the journey of Alexander the Great, cultic history, the history of the eastern Mediterranean in the first century BC, and women's history. Modern knowledge of seminal geographical authors such as Eratosthenes and Hipparchos relies almost totally on Strabo's use of them.

De situ orbis describes the inhabited world as Strabo knew it—the lands that are known today as Europe, the Near East, the Middle East, Turkey, the Caucasus, India, and North Africa. His descriptions of the Mediterranean regions, Asia Minor and Egypt are excellent.

«These are: the whole of Arabia Felix (which is bounded by the whole extent of the Arabian Gulf and by the Persian Gulf), and all the country occupied by the Tent-Dwellers and by the Sheikh-governed tribes (which reaches to the Euphrates and Syria). Then come the peoples who live on the other side of the Arabian Gulf and as far as the Nile, namely, the Ethiopians and the Arabs, and the Egyptians who live next to them, and the Syrians, and the Cilicians (including the so-called "Trachiotae"), and finally the Pamphylans.» (Book II).

An extremely wide-margined copy. Large and small initials supplied in red. Contemporary lemmata in red ink and contemporary annotations in the margins throughout the whole volume.

A splendidly printed example from the first Venetian press, in a contemporary binding (the back cover of which has been replaced by a similar piece of wood at some time in the past.) Sold by H.P. Kraus, his catalogue 173, lot 56.

11. TAGLIENTE, Giovanni Antonio. Lo presente libro insegna la vera arte delo excellēte scriuere de diuerse varie sorti de litere... [*Vinegia, Stampato per Giouanniantonio & i fratelli da Sabbio*] 1531. Small 4to (213 x 155 mm). 28 un. leaves. 20th century vellum. \$ 18,000

Bonacini 1810; Essling 2184; A.F. Johnson, Catalogue of Italian Writing-Books, p. 21; Sander 7165.

A RARE EARLY EDITION OF ONE OF THE MOST INFLUENTIAL WRITING MANUALS OF THE 16TH CENTURY, AMONG THE MOST BEAUTIFUL OF ALL CALLIGRAPHY MANUALS.

Tagliente served as writing master to the Venetian Chancery, and he had his

manuals published for the use of diplomatic scribes. Hence the inclusion of models and instructions for a variety of European scripts as well as Hebrew (strikingly engraved in white letters on a criblé black ground), Arabic, and Gothic letters. In addition to the more traditional chancery script, the author proposed a series of other scripts in use at his time, including some derivations from Gothic. Secondly, he made his target audience explicit, defined in a cultured class of young people oriented towards public employment in chancelleries or the profession of private secretary, people who had to master a fast and professionally formalized writing of epistles and official documents. The third novelty concerns the inclusion of 'curious' alphabets, probably not intended for real use, but parts of an erudite game that already appeared in some famous books of the Italian Renaissance, first and foremost, the *Hypnerotomachia Poliphili* printed by Aldus.



The brilliant woodcuts by Celebrino were first used in the first edition of 1524.

This lovely book is mostly printed in italic type with occasional Roman, Greek and Rotunda types. It contains a woodcut calligraphic title, 28 full-page cuts of calligraphic examples, including 7 printed in white on black back grounds, 5 smaller calligraphic samples, one full-page cut of writing equipment, the woodcuts by Eustachio Celebrino after Tagliente.

The work was so successful that at least thirty-five editions could be counted throughout the 16th century.

Some stains in the margins of the first 10 leaves.

STVX

Y Z

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I K L M N O

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