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BY ARTHUR FREEMAN

THE BIRTH OF BRITISH ‘ANNIANISM’

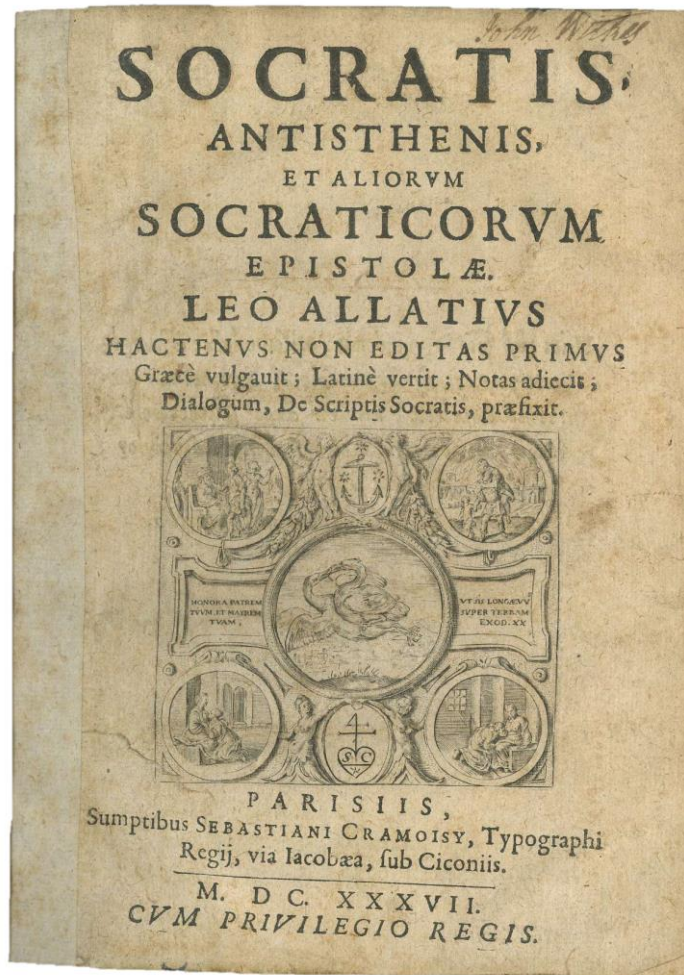
1 [ANNIUS OF VITERBO]. **BALE, John.** *Scriptorum Illustrium maioris Brytannie, quam nunc Angliam & Scotiam Catalogus: à Iapheto per 3618 annos, usque annū hunc Domini 1557 ...* Basiliae, Apud Ioannem Operinum [1557].

Folio, pp. [28], 742, [2], small early Continental library duplicate stamps on lower title, engraved portrait of Bale on verso, fine full-page printer’s mark of Operinus on last page. Contemporary limp vellum, some minor wear and stains, later endleaves; but a good complete copy with wide margins.

£2200

The second, greatly enlarged edition of Bale’s scholarly masterpiece, the first catalogue of writings by British authors, including many no longer extant, and ‘the first complete national bibliography’ (Breslauer & Folter, no. 15). While the first edition appeared, in a thick small quarto format, nine years earlier--printed at Wesel with a false Ipswich (‘Gipeswici’) imprint, to the lasting confusion of latter-day pseudo-bibliographers--it is the enlarged folio edition which contains in full Bale’s trusting application to British history of the forged post-Deluge narratives published by Anniius of Viterbo (‘undoubtedly the most mischievous study of the remote past published during the Renaissance’) at Rome in 1498. Bale’s own special version of the chronology, an ‘antiquarian fantasy’ featuring the legendary descent of native British rulers from Noah’s son Japhet through Japhet’s son Samothēs (d. 2014 B.C.), to Magus the builder of cities, Druys (founder of the Druidism), Bardus the primal musician and poet, Osirus, whose visit to Britain gave the natives agriculture and beer, and the wicked giant Albion, who taught them navigation and gave his name to their island, made Bale the father of all British Annianism: see the lucid summary by T. D. Kendrick in *British Antiquity* (1950), pp. 69-72. Aspects of the myth of Samothēs and his offspring endured, from no other source than Bale and his reliance upon Anniius, for centuries among British antiquaries and local historians, and it is this volume, pp. 1-8, which provides the *fons et origo* of the myth. For Anniius, the best short account appears in Anthony Grafton’s *Defenders of the Text* (1991) and the very recent essay by Walter Stephens (‘Discovering the Past: the Renaissance Arch-Forger and his Legacy’) in Earle Havens, ed., *Fakes, Lies, and Forgery* (Baltimore: Johns Hopkins, 2014), an exhibition catalogue for the October 2014 *vernissage* of ‘Bibliotheca Fictiva’.

W. T. Davies, *Bibliography of John Bale*, no 26a; Adams B236; Shaaber B92.



THE SOCRATES FORGERIES
 FROM THE LIBRARY OF JOHN WILKES

2 [ALLACCI, Leone, ed.] **SOCRATES, pseudo.** Socratis, Antisthenis, et aliorum Socraticorum epistolae, Leo Allatius hactenus non editas primus Graecè vulgavit; Latinè vertit, notas adjecit; Dialogum, De scriptis Socratis, præfixit. Parisiis, sumptibus Sebastiani Cramoisy ... 1637.

Small 4to., pp. [8], 256, [6], eighteenth-century boards, rebaked and recorned in calf. A sound copy. £950

First collected edition of the supposed letters of Socrates and his scholars (Xenophon, Aristippus, *et al.*), with notes and a critical dialogue by Leone Allacci, in support of their attribution. These are, however, the entirely spurious letters demolished by Richard Bentley in his *Dissertation upon the Epistles of Phalaris, Themistocles, Socrates, Euripides, and Others; and the Fables of Aesop* (1697), pp. 89–110, with specific reference to this edition, ‘publish’d out of the Vatican Library by the learned Leo Allatius, and printed at Paris, MDCXXXVII’. They have never again been regarded as genuine, nor reprinted *en bloc*.

It would be rash to suspect Allatius (= Allacci, 1586/7–1669, of Chios, the prolific Greek Orthodox convert, bibliographer of modern scholarship and Italian drama, and custodian of the Vatican Library) of conscious deceit in editing this spurious corpus, but he did seem

uncommonly interested in, and susceptible to other post-classical forgeries. He investigated Curzio Inghirami and attacked J. H. Hottinger in 1661 as ‘*fraudis et impostur manifest convictus*’, but published as genuine (1640) the *De septem orbis spectaculis* of ‘Philo Byzantius’, a sixth-century fake of an ancient text; and the c9 encomium of Saint Agatha – in fact a very modern Sicilian imposture.

This copy of Allacci’s ps-Socrates belonged to John Wilkes (1727–1797, signed by him on the title), the great radical/libertine politician whom Mackintosh thought ‘more fitted for literature, than for politics’. His personal library of ‘famous (and infamous) books’ was once sacrificed in his lifetime in a forced auction, and once more auctioned on his death, but this perhaps ‘infamous’ volume survived until his last posthumous sale of 1802 (lot 1426, bringing 1s. 3d. from Wright). Freeman 62.

THE DEFINITIVE FORM OF HODY’S EXPOSURE

3 [ARISTEAS, pseudo.] **HODY, Humphrey.** *De Bibliorum textibus originalibus, versionibus Graecis, & Latina vulgata ... praemittitur Aristee Historia Graece & Latine.* Oxonii, e Theatro Sheldoniano ... 1705.

Folio, engraved portrait by van de Gucht, pp. [12], i-xxxvi, 1–664, a very fine fresh copy (probably never read) from the Macclesfield Library, with bookplate and embossures; contemporary blind-panelled calf, red morocco spine-label, speckled edges. **£1200**

Ps-Aristeas, author of the *Historia* or Letter to Philocrates, purports to be a Greek courtier of Ptolemy II Philadelphus (reigned in Egypt, 283–246 bc), reporting the translation, by royal command, of the Old Testament into Greek, i.e. the ‘Septuagint’, just then completed in seventy-two days by seventy-two Hebrew scholars invited to Alexandria for that purpose. The slightly proselytic character of the Letter is typical, however, of Jewish apologetics a century or two later, and it has come to be regarded as such, couched as a strictly contemporary account, and hence a tendentious literary forgery. Ps-Aristeas himself is certainly a Jew, not (as he implies) a sympathetic Greek pagan and religiously neutral observer. His testimony, however, helped to establish the Septuagint as the authoritative biblical text for nearly all subsequent believers – including, of course, the Christian Fathers and the Church of Rome; and to question the Aristeian account was tantamount to heresy in the Middle Ages. The first Renaissance writer to do so, from philological evidence, was Juan Vives, but we owe to Humphrey Hody the final demonstration of the spurious date and authorship of the *Letter of Aristeas*, an exposure that remains unquestioned today. This is the definitive version of Hody’s work on Aristeas, revising his maiden effort, *Contra historiam Aristee de LXX interpretibus dissertatio* (1684), answering the ‘scurrilous’ reply by Isaac Voss (1696), and re-editing the original Letter, among other assembled textual studies of the Old Testament. A finer copy would be hard to imagine. Freeman 75.

THE FORGED ‘GOSPEL OF BARNABAS

4 [BARNABAS, Gospel of]. **TOLAND, John.** *Nazarenus: or, Jewish, Gentile, and Mahometan Christianity; containing the history of the antient Gospel of Barnabas, and the modern Gospel of the Mahometans, attributed to the same Apostle: this last Gospel now being first made known among Christians. Also, the Original Plan of Christianity*

occasionally explain'd in the history of the Nazarens ... with the Relation of an Irish Manuscript of the Four Gospels, as likewise of the antient Irish Christianity ... [with an 'Appendix', including 'A further Account of the Mahometan Gospel of Barnabas, by Monsieur de la Monnoye of the French Academy']. London, printed; and sold by J. Brown ... J. Roberts ... and J. Brotherton, 1718.

8vo., pp. [2], xxv, [1], 85, [1], 57 [3], 16; title in red and black, title and last page slightly browned and frayed, but with no loss to text. Recent half calf, marbled boards. **£500**

First edition. The most important early (and properly sceptical) account of the 'Barnabas' Gospel, a late c16 or early c17 Muslim forgery, probably originating in Italy or North Africa, and still widely credited by Islamic scholars. Freeman 232.

5 [BARNABAS, Gospel of]. TOLAND, John. Tetradymus, containing Hodegus, or the Pillar of Cloud and Fire; Clidophorus, or of the Exoteric and Esoteric Philosophy; Hypatia, or the History of a Most Beautiful ... Lady, who was Torn to Pieces by the Clergy of Alexandria; [and] Mangoneutes, being a Defense of Nazarenus [etc.]. London, J. Brotherton and W. Meadows [etc.] ... 1720.

8vo., pp. [2], xxii, 226, [2], later half calf, marbled boards. **£600**

First edition. 'Mangoneutes' is Toland's response to Thomas Mangey's attack on his account of the 'Barnabas' Gospel (*Remarks upon Nazarenus*, 1718). Freeman 234.

BENTLEY ON PHALARIS: THE CLASSIC EXPOSURE OF LITERARY FORGERY

6 BENTLEY, Richard. A Dissertation upon the Epistles of Phalaris, Themistocles, Socrates, Euripides, and Others; and the Fables of Æsop. London, Printed by J. Leake for Peter Buck ... 1697.

8vo., pp. 152, a few leaves near the end slightly tanned, but a fine copy in near-contemporary smooth calf, gilt border, carmine edges. **£800**

First edition, the separate (first?) issue of what is arguably the greatest, and most familiar exposure of literary forgery, demolishing the attributions of celebrated 'ancient' texts to Phalaris, Tyrant of Agrigentum (fl. 550 bc), Aesop, Themistocles, Socrates, and Euripides.

'Bentley (1662–1742) was and remains the greatest of English classical scholars. His reputation was made by his *Dissertation on Phalaris*, the final crushing blow in the "Battle of the Books"' (PMM 178). Bentley prepared this impeccably learned, but highly readable minor classic at the request of his friend William Wotton, who in 1694 had attempted to refute Sir William Temple's thesis, in *An Essay upon Ancient and Modern Learning*, that the 'ancients' excelled the 'moderns' in nearly all branches of learning and literary performance. Unfortunately Sir William had chosen the 'Epistles' of Phalaris and the fables of Aesop as two of his leading cases; Bentley had told Wotton at the time that these 'ancient' works were far more modern than Temple realized, and in 1696–97, preparing a second edition of his *Reflections upon an Essay*, Wotton begged him to supply evidence, as a documentary

supplement to his own more generalized arguments. After some hesitation Bentley complied, producing ('somewhat hastily', as his biographer Monk remarks) this deft dismissal, and what began as an academic squabble escalated into a long and bitter controversy – in which, however, Bentley's seemingly effortless debunkings emerged unchallengably victorious, and remain models of historical and philological demonstration.

While this first version of Bentley's *Dissertation* was clearly designed to complement Wotton's revised *Reflections*, there is actually no argumentative interplay between the two works, nor any immediate cross-reference within them, so it is impossible to say which actually preceded the other to the press. The *Dissertation* appeared in two forms in 1697, both incorporating the identical printed text and title-page: (1) on its own, as here, Wing B 1928 (Monk conjectures, reasonably enough, that it was 'sold separately to the purchasers of the first edition [1694] of Wotton's *Reflections*'); and (2) as an adjunct to the second edition of the *Reflections* (Wing W 3659; Bartholomew, *Bentley*, 94). Following the inevitable replies from Temple's adherents, Bentley revised and massively extended his treatment of Phalaris (alone) into what may be regarded as the 'definitive' form of the *Dissertation on Phalaris* (1698/99), but he reserved all his other arguments about 'ancient' correspondence for a new second volume, which never appeared. Hence not only is the 1697 first version valuable as the first appearance of Bentley's treatment of Phalaris, it also preserves his exposures of the equally important classical forgeries of Aesop, Themistocles, Socrates, and Euripides, as recently edited by Nicholas Nevelet, Joshua Barnes, and the Greeks J. M. Caryophilus and Leone Allacci. These were reprinted in 1705 to go with the third edition of Wotton (Bartholomew 133), but the amplifications promised by Bentley in 1698 never materialized. Wing W 3659; Freeman 39.

THE CHRIST CHURCH AMATEURS ANSWER BENTLEY

7 [BENTLEY, Richard]. BOYLE, Charles, *later fourth Earl of Orrery* [with Francis ATTERBURY, George SMALLRIDGE, and others]. Dr. Bentley's *Dissertations on the Epistles of Phalaris, and the Fables of Æsop, examin'd. ... The third Edition, with some Additions, occasioned by a Book entituled A View of the Dissertation upon the Epistles of Phalaris, &c.* London, Printed for Tho. Bennet ... 1699.

8vo., title in red and black, pp. [8], 294, [4]. Modern three-quarter calf, marbled boards. £200

The final text of the laborious answer to Bentley concocted by a synod of younger scholars at Christ Church, Oxford, whence Boyle's amateurish new edition of Phalaris had emanated in 1695. Boyle, who had effectively begun the personal-turned-scholarly quarrel with Bentley by accusing him of withholding (as Royal Librarian) a pertinent manuscript of Phalaris, here deplored the widening of the controversy, specifically resenting the intrusion of John Milner, whose *View of the Dissertation* (1698) called further attention to 'the incertitude of Heathen Chronology': 'the Dispute began between Dr Bentley and Me; and 'tis fit that We Two should end it'.

Many of the Christ Church arguments, however, were easily refuted in Bentley's greatly enlarged *Dissertation* of 1699, which this third edition precedes, and to which Boyle and his friends managed only a feeble, if blustering personal response later in the same year (*A Short Account of Dr. Bentley's Humanity and Justice*). The 'fourth edition' of the present work, issued in 1745, seems to be merely a reissue of the same sheets. Wing O 471; Freeman 42.

A FALSE CHARGE

8 [BRUCE, James, author of *Travels to Discover the Source of the Nile.*] WOLCOT, John, 'Peter Pindar'. A Complimentary Epistle to James Bruce, Esq., the Abyssinian Traveller, by Peter Pindar. London, G. Kearsley, 1790.

Small folio, pp. iv, 39, [1]; modern stiff marbled wrappers.

£120

First edition (with the errata printed on p. 39) of Wolcott's verse satire on Bruce's massive five-volume *Travels* (1790), which he – like Walpole and Johnson, among other sceptics – dismissed as a farrago of impostures, comparing the (in fact) solemnly truthful author to Psalmanazar, John Mandeville, and 'Pontopidian', the Danish bishop and natural historian who had testified to sightings of the Kraken, the mile-long sea monster celebrated by Tennyson, in Scandinavian waters. Freeman 408.

CHATTERTON: THE RARE-ISH FIRST STATE

9 CHATTERTON, Thomas. *Poems, Supposed to Have Been Written at Bristol, by Thomas Rowley, and Others, in the Fifteenth Century.* London, T. Payne, 1777.

8vo., pp. xxvii, [1], 307, [1], contemporary calf, very slightly worn at extremities and neatly rebaked, bookplate of the New York Congressman Herbert Claiborne Pell.

£600

First edition of the mock-antique poems which Chatterton claimed were medieval survivals unearthed at Bristol, the work of the monk Thomas Rowley; first state, with the 'Advertisement' (c4) reading: 'The Reader is desired to observe, that the notes at the bottom of the several pages, throughout the following part of the book, are all copied from MSS. in the hand-writing of Thomas Chatterton, and were probably composed by him.' This was the well-respected editor Thomas Tyrwhitt's statement, and of course he did not mean (at this date) to allege that Chatterton himself had composed the *poems*, rather than (only) the glossarial notes. But a hasty reading could suggest more, and Tyrwhitt caused the leaf to be cancelled, deleting the words 'and were probably composed by him', an action that some critics (from John Nichols in 1818 onward) have mindlessly traced to 'second thoughts' on the authenticity of the poems, or a wish 'to remain as impartial as possible' on that score (Murray, *Bibliography of Chatterton*, p. 38). But it is perhaps more likely that Tyrwhitt merely realized that the final phrase was subject to careless misinterpretation, and eliminated it – nothing more. His *volte-face* on the authorship question would come only a year later.

The uncanceled original state of leaf c4 is rarely enough found, though it is hardly as uncommon as Murray, having examined only two such copies, at Birmingham and Bodley, suggests. In our pleasant copy the entire text of c4 (recto) has lightly offset on the facing blank verso of c3, conveniently demonstrating that no sophistication has occurred.

Rothschild 589; Hayward 188; Freeman 414.

TYRWHITT REVERSES HIMSELF

10 [CHATTERTON, Thomas.] TYRWHITT, Thomas. A Vindication of the Appendix to the Poems called Rowley's [*i.e.* the second edition of 1777, in which Tyrwhitt, the original editor, agreed that they were modern fabrications by Chatterton], in Reply to the Answers of the Dean of Exeter, Jacob Bryant, Esquire, and a third anonymous writer ... London, Printed for T. Payne and Son ... 1782

8vo., pp. viii, 224, facsimile plate; early cloth-backed boards, back cover detached, label and other c19 markings of the Warrington Museum and Library, title and next few leaves foxed.

£60

First edition of Tyrwhitt's definitive recantation, a sound but scruffy copy. Freeman 435.

WALPOLE'S SELF-DEFENCE IN THE CHATTERTON CONTROVERSY

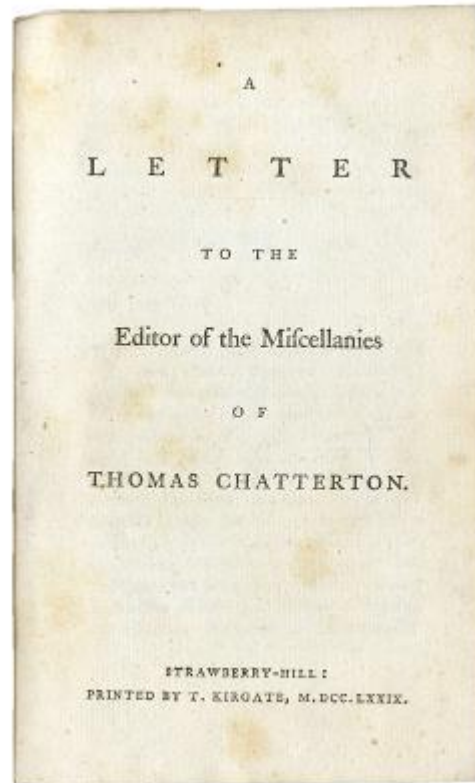
11 [CHATTERTON, Thomas]. WALPOLE, Horace. A Letter to the Editor of the Miscellanies of Thomas Chatterton. Strawberry-Hill, Printed by T. Kirgate, 1779 [but dated on p. 41, 'May 23, 1778'].

8vo., pp. [4], 55, [1], complete with half-title; the misprint ('elequence' for 'elegance') on p. 22 is uncorrected. Contemporary smooth calf, padded out with blanks, armorial badge of the Duke of Buccleuch on covers; rebacked, corners bumped, internally fine.

£1500

First edition, probably the rarest, and certainly the most interesting contribution to the 'Rowley Controversy' of 1777–c. 1800, initiated seven years after the death of the young poet/fantastist/forger. Horace Walpole, Chatterton's targeted patron and dupe, had been directly accused by the new wave of Chattertonian devotees of having driven the 'marvellous boy' to despair and suicide.

The supposed history was by now widely publicized: in 1769 the precocious author had approached the famous bibliophile, antiquary, and author of *The Castle of Otranto* – technically itself a literary forgery posing as a historical narrative – seeking patronage for his 'Rowley' compositions, posing as medieval survivals unearthed at Bristol, but in fact highly attractive pastiche verse and prose by Chatterton himself. At first Walpole was impressed and encouraging, but after advice from William Mason and Thomas Gray he became cooler, and when Chatterton peremptorily pressed him, he washed his hands of the matter. Chatterton's death, whether by accident or suicide, followed within a few months, and with the publication of the 'Rowley' material – now widely allowed to be modern, but praised by many as works of an unappreciated genius – Walpole was singled out as responsible for extinguishing his correspondent's ambitions, and by extension his life. This grossly unsubstantiated charge was perpetuated in the nineteenth century by sentimentalists (Coleridge and Southey among them) who perceived Chatterton as embryonically 'Romantic', and Walpole as the figurehead of late-Augustan reaction to literary innovation of any sort.



Walpole was genuinely hurt by the accusation, which appeared first in the *Monthly Review* for May 1778 and blotted his reputation in his late years, but was characteristically unwilling to circulate his grievances to the *hoi polloi*: hence, while *A Letter* was nominally addressed to ‘the [anonymous] Editor of the Miscellanies’ (*i.e.* John Broughton), who had urged his readers to ‘feel some indignation toward the person to whom [Chatterton’s] first application was made’, it was printed privately at Strawberry Hill in two hundred copies for distribution to friends and allies, and not made ‘public’ until 1782, in four numbers of the *Gentleman’s Magazine*. Its effects at the time were mixed, but it remains a central document in the biographical controversy that still (quite unnecessarily) surrounds Chatterton’s career. It also contains some of Walpole’s more memorable prose, including the famous observation that ‘All of the house of forgery are relations’.

Hazen, *Strawberry Hill*, no. 27; Freeman 428.

THE GREAT SCHOLAR-FORGER OF THE NINETEENTH CENTURY:
JOHN PAYNE COLLIER

WITH THE RARE CANCELLANDUM

12 **COLLIER, John Payne.** *The Poetical Decameron, or Ten Conversations on English Poets and Poetry, Particularly of the Reigns of Elizabeth and James I. ... In two Volumes. ... Printed for Archibald Constable and Co., Edinburgh; and Hurst, Robinson, and Co., Cheapside, London, 1820.*

2 vols, 8vo., pp. xlvi, 336; [4], 356, original dark blue boards (see below), nicked at extremities and neatly rebacked, uncut. £480

First and only edition of Collier's delightfully arcane early book about books, in which three interlocutors – modelled on Thomas Amyot, Henry Crabb Robinson, and Collier himself – beguile their time boating on the Thames with discussions of obscure sixteenth and seventeenth-century English poetry. Their offhand command of the subject, despite Robinson's preference for the moderns, is such that only the announcement of a bibliographical discovery – inevitably by 'Bourne', *i.e.* Collier – can ruffle their 'I can cap that' composure. This was the future scholar-forgery's third, and first 'literary' book, and contained none of the impostures that pepper his work ever after. It was composed in patent, but intentionally corrective imitation of Thomas Frognall Dibdin's lavish and costly *Bibliographical Decameron*, which Collier professed to find fatuous.

Freeman & Freeman, *John Payne Collier: Scholarship and Forgery in the Nineteenth Century*, A 3, record just one copy with the *cancellandum* F6 (= pp. 75–76) in vol. I slit but present, and the cancellans (printed on c8 of the preliminaries, to correct the botched headline 'CONTETNS') still in place: this is a similar copy, in a binding variant unrecorded by the Freemans, but no doubt positioned between their (c) and (d), for the endpapers are watermarked 1822. *Cf.* Freeman 900.

13 **COLLIER, John Payne.** *The Poetical Decameron, or Ten Conversations on English Poets and Poetry, Particularly of the Reigns of Elizabeth and James I. ... In two Volumes. ... Printed for Archibald Constable and Co., Edinburgh; and Hurst, Robinson, and Co., Cheapside, London, 1820.*

2 vols, 8vo., pp. xlvi, 336; [4], 356, early half olive morocco, a bit scuffed, but sound and firm. First edition, as above, but the normal issue without the *cancellandum* F6 preserved. Freeman & Freeman A 3; Freeman 900. £180

THE PERKINS FOLIO

14 **COLLIER, John Payne.** *Notes and Emendations to the Text of Shakespeare's Plays, from Early Manuscript Corrections in a Copy of the Folio, 1632 ... forming a Supplemental Volume to the Works of Shakespeare by the same Editor. The second edition, revised and enlarged. London, Whittaker and Co., 1853.*

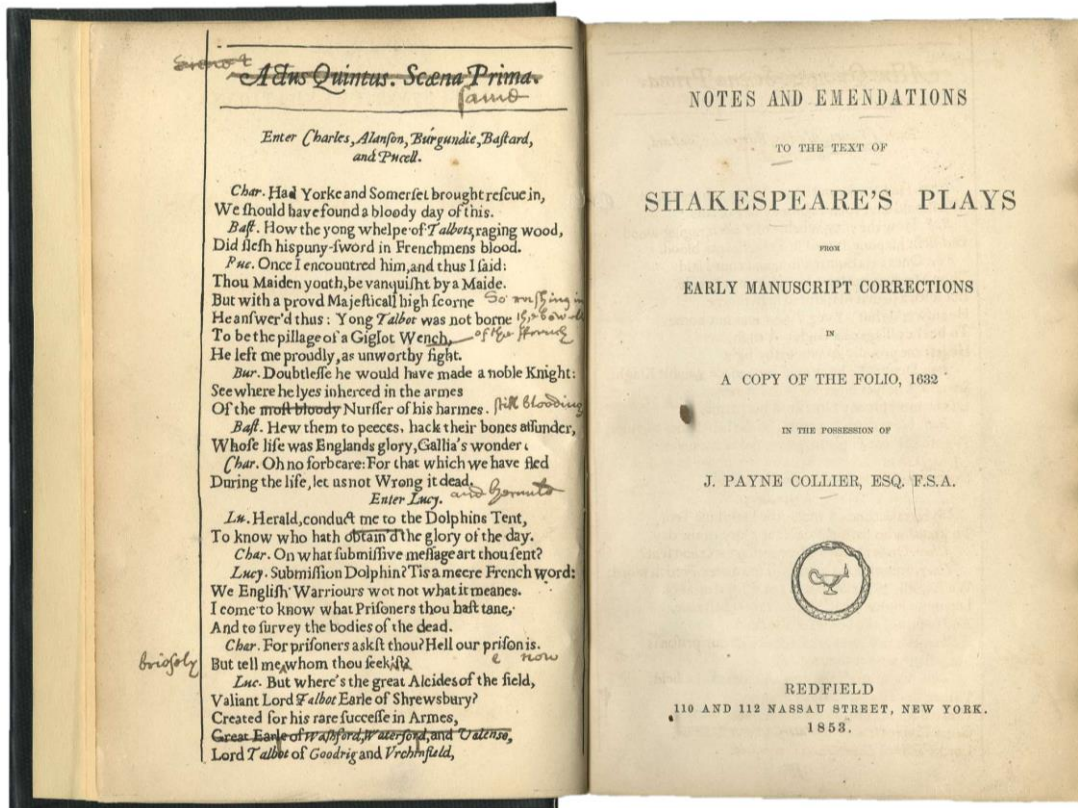
Tall 8vo., pp. xxxiv, [2], 528. A fine copy in the remainder binding ('b') of vivid red diagonal fine-ribbed cloth, issued without the plate (a facsimile by Netherclift of one page from the 'Perkins Folio') or the advertisements, largely unopened. £90

The standard text of Collier's most famous forgery, listing nearly (but not quite) all of the 'contemporary' emendations which he added to a Folio of 1632 in imitation of Elizabethan handwriting. First published by Whittaker and the Shakespeare Society four months earlier, this second edition adds a new eight-page preface, telling a further tall tale of provenance, and 24 pages of text and commentary. Collier's own copy (now at Folger, S.a.III) adds in MS 'all the emendations ... which were not printed either in this or in the former edition'. Freeman & Freeman A 84(b); Freeman 986.

15 COLLIER, John Payne. Notes and Emendations to the Text of Shakespeare's Plays from Early Manuscript Corrections in a Copy of the Folio, 1632 in the Possession of J. Payne Collier, Esq. F.S.A. Redfield, 110 and 112 Nassau Street, New York, 1853.

8vo, pp. [4], 542, [6], with one facsimile. Black binder's cloth, morocco spine-label. £40

The first American edition, taken from the unexpanded first edition of January 1853 (see Freeman & Freeman A83a, 'Later Editions'); Freeman 984.



16 [COLLIER, John Payne]. SINGER, Samuel Weller. The Text of Shakespeare Vindicated from the Interpolations and Corruptions Advocated by John Payne Collier, Esq., in his Notes and Emendations. London, William Pickering, 1853.

8vo., pp. xx, 313, [2]. Original cloth, spine and printed label chipped, internally good. £60

First and only edition of the first substantial monograph devoted exclusively to the 'Perkins' emendations – though not to the suspect folio itself, 'which Singer declared, even boasted, that he had never seen' (Freeman & Freeman, p. 602). But Singer remains among the most astute and effective of Collier's contemporary critics. Freeman 1206.

COLLIER'S NEMESIS

17 [COLLIER, John Payne]. HAMILTON, N[icholas] E[sterhazy] S[tephen] A[rmytage]. An Inquiry into the Genuineness of the Manuscript Corrections of Mr. J. Payne Collier's Annotated Shakspeare Folio, 1632. And of certain Shaksperian Documents likewise Published by Mr. Collier. London, Richard Bentley, 1860.

Square 8vo., pp. [4], 155, [1], with three facsimile plates; a fine copy in the original red pebbled cloth, partly unopened. **£220**

First and only early edition, uncommon in such state, of the first assault on Collier by his most persistent antagonist, a manuscript librarian at the British Museum (and 'a rival in longevity to Collier himself': *d.* 1915, see Freeman & Freeman, p. 727 and *ad loc*), who may be considered Collier's chief nemesis in later life. Laid in loosely are clippings of two letters from Hamilton to *The Times* (and one from the British Museum forensic expert, Nevil Maskelyne), which effectively began the final discreditation of the Perkins Folio, and with it, the forger's fragile reputation. Freeman 1195.

18 [COLLIER, John Payne]. WHITE, Richard Grant. Shakespeare's Scholar: being Historical and Critical Studies of his Text, Character, and Commentators, with an Examination of Mr. Collier's Folio of 1632. New York, Appleton, 1854.

Tall 8vo., pp. xlv, 504, [6], original red cloth, spine-title faded, some minor wear and staining, but sound; with a short unrelated ALS from White loosely inserted. **£100**

First edition (uncommon) of the major American contribution to the controversy, by the leading native Shakespearian of his day. Freeman & Freeman, pp. 611-16; Freeman 1208.

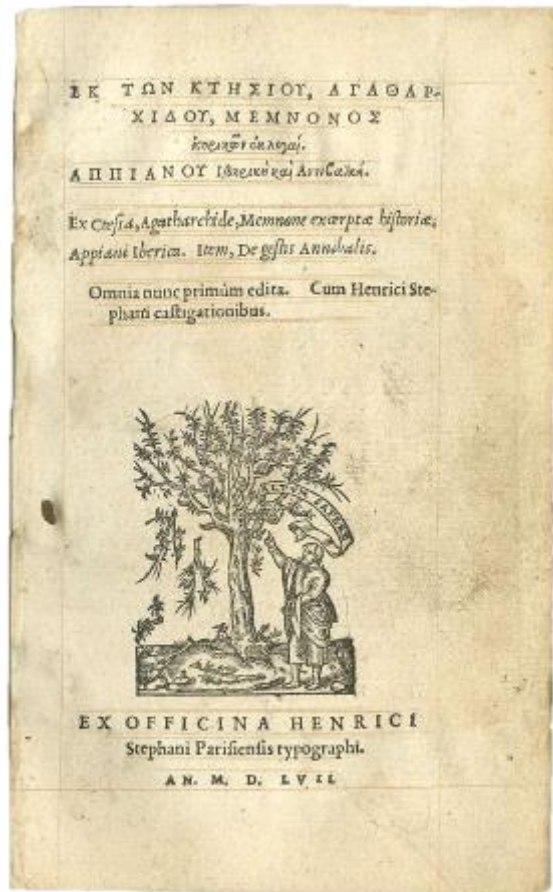
THE TRAVEL IMPOSTURES OF CTESIUS OF CNIDOS: THE EARLIEST NAMED LITERARY FORGER?

19 CTESIUS of Cnidus. [Greek title.] Ex Ctesia, Agatharchide, Memnone excerptae historiae; Appiani Iberica; item, De gestis Annibalis: omnia nunc primùm edita, cum Henrici Stephani castigationibus. Geneva, Henri Estienne, 1557.

8vo., pp. [8], 248, ruled in red, unidentified c18/19 quasi-armorial bookplate on verso of titlepage (with the motto of the ancient Beverley [Yorks.] Grammar School, 'Adolescentiam alunt senectutem oblectant'); neatly rebound in vellum boards, a very good copy. **£1500**

Text entirely in Greek, with Estienne's commentary (pp. 219–48) in Latin; the editio princeps of the fragments of Ctesias's Indica and part of his Persica (both from the Myriobiblon of Photius, not itself printed in full until 1601 – but not including the Ctesias fragments preserved by Diodorus Siculus, Plutarch, Xenophon, et al.). The Indica, with its travellers' tales of trans-Ganges men with two heads and blue skin, contains arguably the earliest extant forgeries by (or preserved by) a named author. Freeman 5.

See image on next page



20 [CTESIAS and EUHEMERUS]. DIODORUS SICULUS. [Greek title.] Diodori Siculi Bibliothecae historicae libri quindecim de quadraginta: decem ex his quindecim nunquam prius fuerunt editi. [Geneva], Excudebat Henricus Stephanus, 1559.

Folio, pp. [12], 847. Calf; bookplates of Sir Rowland Hill and Laurence Arthur Burd; library stamp of Repton School. **£1500**

Editio princeps of most of the Greek text, books 1–5 (represented as 1–6 in early eds., as book 1 is in two parts) and 11–15 of the original 40: books 6–10 are mostly lost, 16–20 only were published by Operinus in 1539, and 21–40 are again fragmentary at best. Contains many traditional forgeries, including Ctesias, and (in book 5) an account of the lost *Historia sacra* of Euhemerus (c. 300 BC), with its ‘mythographic’ but elaborately detailed descriptions of imaginary islands in the lower Red Sea. Freeman 9.

‘LIBER PROHIBITATUS’

21 [DIONYSIUS ‘the AREOPAGITE’, pseudo]. DALLAEUS, Joannes [= Jean DAILLÉ]. De scriptis quae sub Dionysii Areopagitae et Ignatii Antiocheni nominibus circumferetur libri duo. Quibus demonstratur illa subdititia esse, diu post Martyrum, quibus falso tribuuntur, obitum ficta; idemque de illis iudicandum quae de operibus Christi Cardinalibus inter Cypriani monumenta habentur. Genevae, Sumptibus Ioannis Antonii & Samuelis de Tournes, 1666

Small 4to, title printed in red and black, pp. [44], 501, [7]. Contemporary vellum, slightly worn at top fore-edge and splayed, but a good fresh copy, with the old oval handstamp of the Bibliothèque du Séminaire de La Rochelle, and the earlier entry of the (then Maurist) Benedictine monastery of St Jean d'Angély, south of La Rochelle in the former Huguenot stronghold of the lower Charente. £450

First edition. Jean Daillé (1594–1670) was a prolific protestant controversialist, himself educated in the Charente, specializing in the demystification of ancient texts championed by Baronio and others, among Roman Catholic apologists. Admired by Traherne in *Roman Forgeries* (1673), this influential and richly documented treatise on the anachronistic attribution of the pseudo-Dionysian writings to the 'the Areopagite', and the forged letters of pseudo-Ignatius of Antioch, also took on the newly-questioned 'Testimonium Flavianum' of Josephus: see Alice Whealey, *Josephus on Jesus* (2003), pp. 143–44. That the Benedictines of St Jean d'Angély would preserve such a book – it was 'catalogo inscript.' as late as 1719 – is curious, but they knew it for what it was, noting twice, on the title-page, that it was 'liber prohibit[at]us ... 23 Mart. 1672 [and] 2 Jul. 1686'. Freeman 100

THE DONATION OF CONSTANTINE: A LOYAL PAPISTICAL VINDICATION
AND AN UNLIKELY LITERARY SOURCE FOR JOHN DONNE

22 [DONATION OF CONSTANTINE]. STEUCHIUS, Augustinus, Bishop of Kisamos. Contra Laurentium Vallam, De falsa Donatione Constantini libri duo; eiusdem De restituenda navigatione Tiberis [with] De aqua Virgine in urbem revocanda. Two parts in one vol., Lyon, S. Gryphius, 1547.

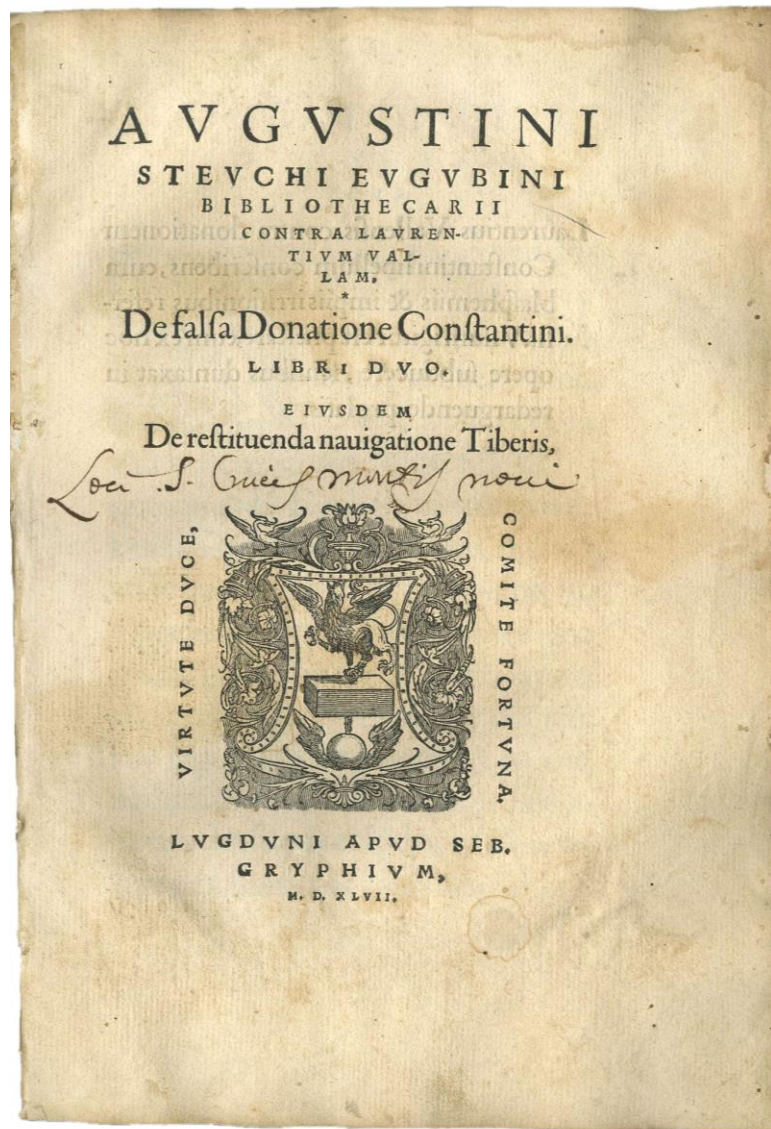
4to., pp. [16], 234, [2], 19, [1]; contemporary limp vellum, spine and hinges slightly worn, rear inner hinge repairs, but a large sound copy; original ink titling on top fore-edge, and early inscription on both titles, 'Locis S. Crucis montis novi', *i.e.* Heiligenkreutz Abbey in Neuberg, Austria. £2800

First edition of each text. The main work is the quasi-official reply to Lorenzo Valla's brilliant *De falso credito et ementitia Donatio Constantini*, written in about 1440, and first published at Strassburg in 1506. Steuchius (1497–1548), the Prefect of the Vatican Library, attempts to refute, point by point, Valla's largely philological demonstration that the Latin of the *Donatio* is far later than that of Constantine's era – but (predictably) reverts to theological authority and hieratic invective: Valla's work is not only 'false and inane', but 'replete with blasphemy and impious mockery'.

Nonetheless Steuchius found a sympathetic audience among co-religionists throughout continental Europe and beyond: his book was translated into English in the same year (see Hiatt, *The Making of Medieval Forgeries*, pp. 163–64, 177), and a recent supplement to the record of John Donne's personal library lists his well-read 22 and marked-up copy of this original edition, now at Queen's College, Cambridge, and notes his references to it in *Biathanatos*, in *Pseudo-Martyr*, and in a sermon preached at St Paul's on Christmas Day 1627. Donne even adopts and translates one of Steuchius's conceits in his preface to *Biathanatos*, describing his own first and most controversial book as having as much 'vigour ... as the Sunne in March; it may stirre and dissolve humors, though not expell them'. This 'metaphysical' image seems to derive directly from Steuchius's 'Quale de Sole Martii mensis ferunt Medici habere eum vim humores dissolvendi, ac commovendi, sed non exiccandi' (sig.

a1^v), which in Donne's copy is firmly ticked in his characteristic pencilling (see Hugh Adlington in *The Book Collector*, Spring 2012, pp. 60–61). Freeman 135.

The other two works by Steuchius urge Pope Paul III to widen and deepen the course of the Tiber, and to refurbish the old Roman aqueduct known as the 'aqua virgo'. The last, with a separate title and pagination, may be an independent publication.



AN UNRECORDED NONCE COMPILATION, 'IN JENNINGS CONDITION'

23 [Greek letter:] **EIKON BASILIKE**. The Pourtraicture of his Sacred Majestie in his Solitudes and Sufferings ... Reprinted In R[egis] M[emori]am An. Dom. 1648. [London, William Dugard for Francis Englefield, 1649.]

8vo., folding frontispiece by William Marshall with 'Explanation' (Madan 3) and portrait of the prince aged nineteen (Madan 2) bound after gathering S, followed by the text of *Vaticinium Votivum; or, Palaemon's Prophetick Prayer* (see below). Strictly original smooth calf with double blind-ruled compartments and two (somewhat later) black labels added to the spine. In fine, clearly unsophisticated condition throughout. **£650**

This absolutely contemporary assembly collates as Madan 24 (second issue, title in black throughout, and 29 type-ornaments in the title-page upper border): A-S8, with F5-6 cancelled as always (stubs visible), and the *cancellanda* F5-6 bound where they were set and printed, between S3 and S4; this preservation of the original leaf order explains the muddle that Madan addresses (p. 35, paragraph 3) regarding the printing of sheet S, and may suggest a revision of his sequence of corrections. In Almack's copy of the very rare first issue (Almack 45, Madan 22; title in red and black) the above text is followed by *Apophthegmata aurea* (Madan 94), a collection of extracts from the *Eikon* collating A-C8 D4, also printed by William Dugard for Francis Englefield, and no doubt issued by the latter as an assembly. But in our copy – whose composition neither Almack nor Madan considers – the text of the *Eikon* is eked out, no doubt once again by the publisher Englefield, with that of the far more interesting *Vaticinium Votivum: or, Palaemon's* [i.e. George Wither's] *Prophetick Prayer, Lately Presented Privately to his now Majestie* [i.e. Charles II] *in a Latin Poem; and Here Published in English. To which is Annexed a Paraphrase on Paulus Grebnarus's Prophecie. With Several Elegies on Charles the First ... Anno Caroli Martyris Primo* [i.e. 1649, also Dugard for Englefield]. This most interesting poetical miscellany (Madan 143, Wing W 3206, not in Case) was stripped of its preliminaries as separately issued (A8, pp. [16]) and placed (B-F8, pp. 1–80) facing the portrait of nineteen-year-old Prince Charles, transferred from its original placement between P6 and P7 (*teste* Madan) to after [S8]. Given the untouched original state of this volume, the assembly certainly qualifies as a proper contemporary 'nonce-collection' or combined issue of the *Eikon*.

On the front flyleaf, which bears the early ownership inscription of one Jno Hargreaves, is a pencilled bookseller's note (in the hand of Dudley Massey of Pickering & Chatto), 'Richard Jennings's copy'. This is the notoriously fastidious c20 collector in the Elkin Matthews circle of Michael Sadleir, Percy Muir, Graham Pollard, and John Carter, whose standards made 'Jennings condition' a byword in that bygone era.

Wing E 286B and W 3206; Madan 24 ii and 143.

A TRIPLE FORGERY OF CLASSICAL LETTERS

24 [EPISTOLAE]. [Greek title.] Hoc est Epistolae graecanicae mutuae, antiquorum rhetorum, oratorum, philosophorum, medicorum, theologorum, regum, ac imperatorum ... à Jacobo Cuiacio clarissimo ... magnam partem latinitate donatae. Aureliae Allobrogum [i.e. Geneva], Sumptibus Caldorianae Societatis, 1606.

Folio, pp. [4], 458, title-page slightly water-stained, but a good copy in contemporary blind-decorated pigskin over wooden boards, remains of brass clasps. Title-page inscribed at head 'Colegij Societatis Jesu Ingolstadij. 1612'; bookplate apparently removed from inner front board. £850

A large collection of supposedly classical Greek letters, with Greek and Latin texts in parallel columns. In his dedication to Bartholomaeus Camelinus of Fréjus, the printer/publisher Pyr[rhus] Caldoraeus calls it 'hoc novum Epistolarum opus', derived from manuscripts in the celebrated library of Pierre Pithou of Troyes (1539–1596), edited and translated by the great classical scholar Jacques Cujas of Toulouse (1522–1590). But it is nothing of the sort: the Greek text is taken over literally, without a single addition or subtraction, from that fountainhead of epistolography, the *Epistolae Graecae* edited by Marco Musuro, and printed by Aldus in 1499. Nor did Cujas have anything to do with it: Isaac Casaubon informed a friend that the Latin versions were the work 'obscuri cuiusdam et mediocriter docti Germani' (see Brunet, ii:1022, citing Boissonade), but no reason for the double imposture, save a commercial one on the part of the publisher, has been adduced. The Greek 'originals', of course, are themselves mainly forgeries or pseudepigrapha, notably the anachronistic letters of Phalaris, Euripides, Themistocles, and Socrates (see no. 2 above), all denounced as such by Richard Bentley. Bentley seems also to have suspected the auspices of the present work, referring (*Dissertation on Phalaris* (1697), p. 75) to one obviously correct reading found 'even in the Version ascribed to *Cujacius*'. Freeman 20.

HAWTHORNE'S FORGED DIARY

25 HAWTHORNE, Nathaniel, *pseudonym*. Hawthorne's First Diary, with an Account of its Discovery and Loss, by Samuel T. Pickard, Author of *The Life and Letters of John Greenleaf Whittier*. Boston and New York, Houghton, Mifflin and Company, 1897.

12mo., pp. x, 115 [1], four photographic illustrations. Original green ribbed cloth, gilt, uncut and unopened, t.e.g.; flyleaf signed and dated 1900 by Fanny E. S. Bronson, near mint. £120

First and only edition of a notorious literary forgery, extracts from the supposed juvenile diary 'kept by Nathaniel Hawthorne during his residence in Raymond, Maine [in 1819–21]', which its 'editor' and perpetrator, the printer and journalist Samuel T. Pickard (1828–1915), claimed to have recovered from one William Symmes, 'a colored man ... who, by a curious chance, was a companion of Hawthorne in his fishing and gunning sports on the shores of Lake Sebago'. Pickard's account of Symmes, who died at Alexandria, Virginia, in 1871, includes correspondence regarding his treasured Hawthorne relic, which is equally fraudulent. By 1902 Pickard had half-confessed (in *The Dial*) to the hoax, but was still offering copies of this sole edition – credulously issued by the leading New England publishers of 'classic' c19 writers – as a 'remarkable curiosity of literature', at one dollar each, plus eight cents for postage. BAL, IV, p. 34. Freeman 801.

26 HAWTHORNE, Nathaniel, *pseudonym*. The same, as above. A binding variant in maroon cloth; flyleaves and frontispiece worked loose, but a good copy. £60

27 IRELAND, William Henry. *The Confessions of William-Henry Ireland. Containing the Particulars of his Fabrication of the Shakspeare Manuscripts; together with Anecdotes and Opinions (hitherto unpublished) of Many Distinguished Persons in the Literary, Political, and Theatrical World.* London, Printed by Ellerton and Byworth ... for Thomas Goddard, 1805.

8vo., frontispiece and plate of facsimiles (slightly darkened), pp. [8], 317, [19]; original boards, paper spine, with a later printed label and decorative paper strips; top hinge cracked but inner hinge reinforced and holding; entirely uncut. **£150**

The genuine first edition (see below), with '(Price, 7s. 6d. in Boards.)' at the foot of the title-page. John Addington Symonds's copy, signed by him in pencil whilst at 'Ball[iol] Coll[ege]' (1858–62), and with a page of his MS additions to the index at the back; bookplate of the antiquary Francis Frederick Fox (1833–1915).

Ireland was fond of tinkering with his own name, but this is apparently the only occasion on which he gives it as 'William-Henry', rather than 'William Henry' or, most usually, 'W. H.' His pen names are of course legion. Freeman 503.

28 IRELAND, William Henry. *The Confessions of William-Henry Ireland. Containing the Particulars of his Fabrication of the Shakspeare Manuscripts; together with Anecdotes and Opinions (Hitherto Unpublished) of Many Distinguished Persons in the Literary, Political, and Theatrical World.* London, Printed by Ellerton and Byworth ... for Thomas Goddard, 1805 [*i.e. c.1875?*].

8vo., frontispiece and plate of facsimiles, and three additional folding plates (presumably copied from R. G. White's edition of 1874: see below), pp. [2], 317, [19]; late c19 half leather, cloth sides, red edges. **£150**

A deceptive facsimile of the original 1805 edition, which eliminates the price from the titlepage, and omits the author's interesting preface. If the three added folding facsimiles are indeed taken from the American edition (they are placed identically within the volume), the true date of the artefact would be after 1874. Freeman 504.

29 IRELAND, William Henry. *The Confessions of William-Henry Ireland. Containing the Particulars of his Fabrication of the Shakspeare Manuscripts; together with Anecdotes and Opinions of Many Distinguished Persons in the Literary, Political, and Theatrical World. A New Edition with an Introduction by Richard Grant White and additional Facsimiles.* New York, James W. Bouton, 1874.

12mo., frontispiece and plate of facsimiles, three folding plates of further facsimiles (torn in some folds) facing pp. 75, 80, and 86; pp. xxxi, [1], 317, [19]; original dark blue glazed cloth, paper label on spine – on which the original lettering has completely faded away. Spine-ends slightly chipped. **£30**

According to a Bouton catalogue of 1880 this reprint was limited to 300 copies, issued at \$2.00 and (for large and thick paper copies) \$3.50. The last third of White's 'Introduction' leaves Ireland behind, and tells the story, 'as I learned it from the Rev. Alexander Dyce', of

the alleged Shakespearian ‘Revels Book’ forgeries, published in 1842 by Collier’s friend Peter Cunningham. These are now vindicated (save for diehard conspiracy theorists) but White, like many of his earlier contemporaries, condemned them out of hand. Freeman 505.



THE FABRICATED LETTERS OF MAHOMET II, PAIRED WITH THOSE OF PHALARIS

30 LAUDIVIUS ZACCHIA, *de Vezzano*. Lettere del Gran Mahumeto, Imperadore de Turchi, scritte a diversi Re, Prncipe, Signori, e Republiche, con le Riposte loro. Ridotte nella volgar lingua da M. Lodovico Dolce; insieme con le lettere di Falaride, Tiranno de gli Agrigentini. In Vinegia, appresso Gabriel Giolito de’ Ferrari, 1563.

8vo., pp. 192, some minor stains and old armorial stamp on title, but a good copy in early limp vellum, endleaves renewed. **£1500**

First Italian, and apparently the earliest vernacular edition of the celebrated *Epistolae Magni Turchi*, a best-selling fifteenth century literary invention by Laudivius Zacchia of Vezzano [= Laudivio da Vezzano, not to be confused with his c17 namesake, the Cardinal of Santa Romana and prosecutor of Galileo]. Translated here by the ubiquitous Lodovico Dolce, these letters purport to represent the correspondence of Mahomet II, the living conqueror of Constantinople and Byzantium, with governors and potentates from Persia to the Mediterranean islands, Greece, and Italy – through which Laudivio could highlight Turkish/ Islamic territorial ambitions, as well as (by implication) political and ethical differences between East and West not always to the credit of his Christian contemporaries. The little collection proved hugely popular, calling for more than twenty incunabular editions, all now individually rare, and further reprints in the c16 and c17, including the English version of 1607 titled *The Turkes Secretorie*, which took them (historically) at face

value. In many of these, the short text is paired, suggestively, with the fabricated letters of Phalaris, the c6 BC tyrant of Agrigento, which were widely suspected among learned c15–c16 readers, and in 1697 finally exposed as sophistic exercises by Richard Bentley (see above). A modern account of Laudivio is Franz Babinger's *Laudivius Zacchia, Erdichter der "Epistolae Magni Turci"* (Munich, 1960), and an entertaining paper on the implications of his work was delivered by Professor James Coleman at the recent conference on literary forgery at Johns Hopkins University, publication forthcoming. Freeman 306.

THE ORPHIC FORGERIES
WITH WOODCUTS OF HERO AND LEANDER

31 [ORPHEUS, or 'ORPHIC LITERATURE']. MUSAEUS. [Greek title followed by:] Musaei opusculum de Herone & Leandro. Orphei argonautica. Eiusdem hymni. Orpheus de lapidibus. [Colophon:] Venetiis in aedibus Aldi [Manutii] et Andreae [Torresani] Soceri Mense Novembri, 1517.

8vo., ff. 80, two charming woodcuts of Hero, Leander, and the Hellespont between Sestos and Abydos; contemporary limp vellum, endleaves and pastedowns renewed. **£3200**



The text of Musaeus (following the Aldine *editio princeps* of [1494/95]) is in Greek, with a Latin translation by Marco Musuro; the text of ‘Orpheus’ is in Greek only. The *Argonautica* and Orphic hymns follow the *editio princeps* of Philippo Giunta (Florence, 1500), while *De lapidibus* – exposed as a fourth-century ad composition by Tyrwhitt in 1781 – is printed here for the first time: see Renouard, *Aldus*, p. 81. The surviving fragmentary ‘Orphic’ hymns, etc., are certainly not c7-c6 bc, but (says a review of the recent standard edition-in-progress) ‘all pseudepigraphic’, being Hellenistic and later. Nonetheless, they were long taken as genuinely ancient, by Dorat, Caster, and the young Scaliger, the last translating some as by Orpheus himself, ‘vates vetustissimus’.

See Grafton, Scaliger, i:104-05 and n. 27, and Sandys, ii:419; Freeman 33.

FORGED PHOENICIAN HISTORY

32 [SANCHUNIATHON [= Sanchoniathon, Sanchoniatho], *pseudonym*]. CUMBERLAND, Richard. Sanchoniatho’s Phoenician History, Translated from the first book of Eusebius ... with a Continuation of Sanchoniatho’s History ... illustrated with many historical and chronological remarks; with a preface giving a brief account of the life, character, and writings of the author, by S[quier] Payne. London, R. Wilkin, 1720.

8vo., pp. xxi, [2], 488, with a folding table; contemporary panelled calf, neatly rebacked. **£250**

First edition in English of the presumed forgery (by Porphyry) of the quasi-legendary Phoenician historian, allegedly first translated into Greek by Philo of Byblos (*fl.* 50-125), whose version is lost, save for one quotation in Athenaeus, *c.* 200. Philo’s work was adapted, and probably falsely augmented, by Porphyry (*c.* 280), extracts of whom survive only in Eusebius (*c.* 330), and are translated here. See Grafton, *Forgers and Critics*, pp. 95–96 and notes; also treated in Dale’s *Aristeas*. A very clever further forgery of Sanchuniathon’s lost text, by Friedrich Wagenfeld, appeared in the mid-nineteenth century. Freeman 50.

BLONDEL’S DISCREDITATION OF THE *SIBYLLINA ORACULA*

33 [SIBYLLINE ORACLES]. Blondel, David. Des Sibylles célébrées tant par l’antiquité payenne que par las Saints Pères ... Se vendent à Charenton par la Veusve L. Perier & N. Perier, demeurans à Paris ... 1649.

4to., pp. [16], 515, [1], complete with two terminal blanks [Sss3–4]. Contemporary mottled calf, spine gilt in compartments; top of spine chipped, corners slightly worn, but a good sound copy. **£450**

First edition of the Huguenot scholar’s demonstration of the late date and auspices of the surviving *Oracula Sibyllina*, begun by Opsopäus in 1599, but credited by Diderot and posterity to Blondel. These Latin hexameter prophesies, once thought to be, or at least to reflect, purely Greek originals earlier than 400 BC, are in fact a medley of later texts, begun in the second century BC among Alexandrian Jews, but largely preserved and recast by fifth-century Christians; they have been described as a pastiche of Roman and Greek mythology, Judeo-Christian legends, and early Christian homilies and exegetical writings. Interpretative citations by the Church Fathers, however (notably Justin Martyr and Augustine), inferring

predictions of the coming of Christ, led ultimately to their informal canonization in Roman Catholic commentary, where a prediction of the Papacy could as well be adduced. This aspect of their pious celebrity is of course Blondel's driving concern. Freeman 60.

34 [SIBYLLINE ORACLES]. **Blondel, David**. A Treatise of the Sibyls, so Highly Celebrated, as well by the Antient Heathens, as the Holy Fathers of the Church ... Englished by J. D. London, Printed by T. B. for the Authour, and are to be sold by Thomas Dring ... 1661.

Small folio, pp. [4], 293 [7]; a good large copy in near-contemporary mottled calf, red morocco label. **£450**

First edition in English, issue with cancel title naming Thomas Dring as the distributing bookseller; translated by John Davies of Kidwelly. ESTC-on-line calls for a 'leaf of plates', but this may be a ghost: none is called for in the other issue (Wing B 3220), and every fully-described copy of the Dring issue detailed among the ESTC holdings appears to lack it – including the Bridgewater-Folger copy reproduced on EEBO. Wing B 3220A; Freeman 61.

A FAKED GUIDEBOOK TO ANCIENT ROME

35 [VICTOR, Publius, *pseudonym*]. **MELA, Pomponius**. De situ orbis [with:] Julius Solinus, Polyhistor; Antoninus Augustus, Itinerarium provinciarum; Vibius Sequester, Liber de fluminibus; Publius Victor, De regionibus urbis Romae; Dionysius Afer, De situ orbis Prisciano interprete. Venetiis, in aedibus Aldi, et Andreae Soceri, mense Octobri, 1518.

8vo., pp. 233, [3], contemporary vellum, yapp edges, g.e., with later endleaves and pastedowns; tightly re-sewn, but with good inner margins. Signature on title-page of Jules de Thiballier of Nemours, the c16 Seigneur de Villebourgeon, Maréchal des Logis du Roi, and book collector. **£1500**

First Aldine edition of this geographical assembly: the brief guide to Roman topography and monuments in the first century AD (pp. 200-14), supposedly compiled by a contemporary, is more likely the work of a humanist of the late c15 or very early c16; the first printed editions appear to be Milan, c. 1503–06, and Venice, 1505. A good guess is Aulo Giano Parrasio (Parrhasius): see Gaston, ed., *Pirro Ligorio*, 23–24. Renouard 1518:3 (p. 83); Freeman 303.

THE FIRST INDICTMENT OF WARTON'S 'UNVERACITIES'

36 [WARTON, Thomas]. [RITSON, Joseph]. Observations on the Three First Volumes of the History of English Poetry. In a Familiar Letter to the Author. London, J. Stockdale and R. Faulder, 1782

4to., pp. [2], 49, [1]; new half calf. **£900**

First edition, famously scarce, of Ritson's mordant attack on the widely admired *History of English Poetry*, the still-readable critical milestone by Thomas Warton – literary giant, George III's Poet Laureate, Oxford's Camden Professor of History, and boon companion of

everyone from Thames watermen to Johnson, Garrick, and Percy. Sarcastic from beginning to end – even to the slim quarto format, which makes it ‘extremely proper to be bound up with that celebrated work’ – Ritson’s essay assails faults of ignorance, taste, inaccuracy, and above all ‘unveracity’ in report and citation, cloaking each charge in mock-friendly ‘advice’ to the author. Unsurprisingly, *Observations* was reviled in the press and literary society, and Ritson is said (*teste* Joseph Haslewood, reporting Ritson’s friend Thomas Park) to have repented its publication, and have bought up all the copies he could, to destroy: see B. Bronson, *Joseph Ritson* (1938), p. 364, thus accounting for ‘the scarcity of this volume, in comparison with most of his other major publications’.

But despite its confrontational, often deliberately offensive content, and its evident semi-suppression, Ritson’s (unique) close examination of Warton’s popular text led to further investigation, including W. C. Hazlitt’s detection of ‘thousands of errors, more or less serious in their character, and more or less mischievous in their liability to lead the reader astray’, which he silently purged in his edition of 1871. And now we know, despite the reluctance of Warton’s latter-day admirers to believe it, that he systematically invented titles, texts, and provenance, and he has taken his place among the major literary forgers of the 18th century. That development Ritson could hardly have envisioned, but he set the investigative ball rolling, and *Observations* remains a key work of forensic criticism in its era. Freeman 724.

WISE’S FIRST LITERARY FAKE
‘A PIRACY, UNDERTAKEN WITH DELIBERATE INTENT TO DECEIVE’

37 [WISE, Thomas James]. **SHELLEY, Percy Bysshe**. *Poems and Sonnets by Percy Bysshe Shelley*. Edited by Charles Alfred Seymour, Member of the Phila. Hist. Soc. [*i.e.* T. J. Wise]. ‘Philadelphia’ [*i.e.* London, Richard Clay], Printed for Private Circulation only, 1887.

4to., pp. 74, [2], a virtually mint copy in original printed wrappers over light card, uncut, complete with tissue guards; in a dark blue folding cloth sleeve and fitted case. **£950**

First edition, one of ‘five copies only ... printed upon [Japan] Vellum’, from a stated total impression of thirty-five. ‘The forerunner of a clandestine publishing programme of some hundred piracies and forgeries’ (John Collins in *Oxford DNB*), this collection was pirated from new poems in Edward Dowden’s *Life of Shelley* (1886).

Wise sent a copy to Dowden who let him know that he recognised it for the imposture that it was by thanking him ironically for ‘the beautiful quarto’ that you sent ‘(on behalf of “Charles Alfred Seymour”)’. ‘Clay’s trust in Wise was evidently unshaken by this patent fraud, but Dowden’s conviction of it seems to have deterred active promotion. The limitation may have been genuine, and few copies available; certainly Wrenn [Wise’s usual victim] had no copy.’ Only two copies appeared at auction before 1920, and only two more in Harry Buxton Forman’s sale in that year.

Nicolas Barker and John Collins, *A Sequel to An Enquiry*, pp. 133-4, 215; Freeman 859.

See image on next page.

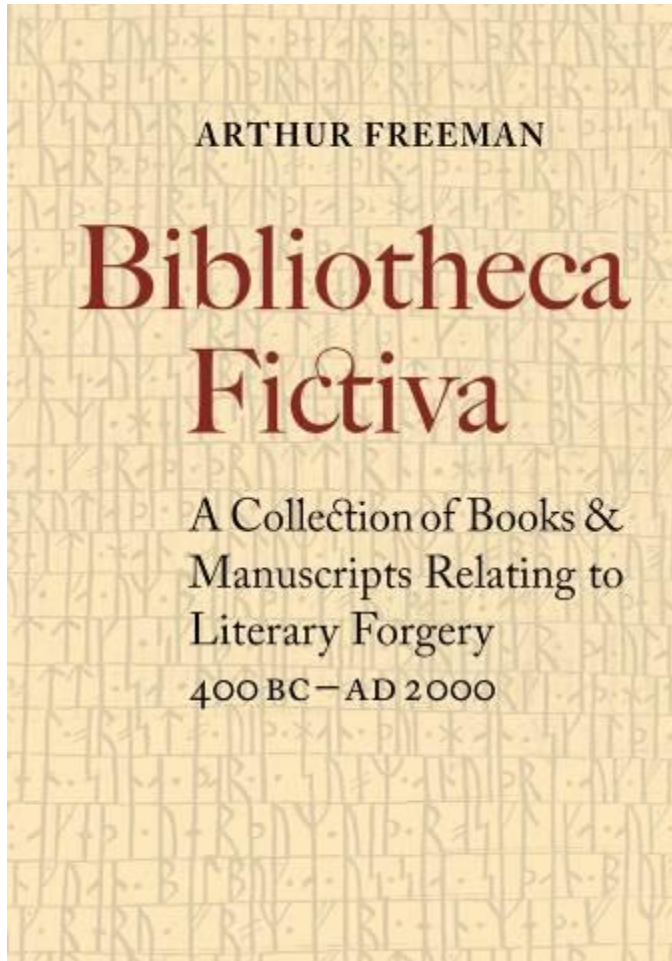
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*Anthony Grafton
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