An engraving depicting a scene in a cloudy sky. A large, bright, circular light source is at the center. Several winged figures, likely cherubs or angels, are seated on rocky outcrops. They are holding and reading scrolls. The scrolls contain text such as 'THE ILLIAD', 'THE ILLAD BODY', and 'ILLIAD LXX'. The figures are arranged in a semi-circle around the central light. The background is filled with dark, textured clouds.

THE  
CLASSICAL  
TRADITION

QUARITCH  
2021

‘To read the Greek and Latin authors in their original is a sublime luxury... I thank on my knees, Him who directed my early education, for having put into my possession this rich source of delight; and I would not exchange it for anything which I could then have acquired’. Thus wrote Thomas Jefferson to Joseph Priestley. It was one of many manifest testimonials which, together with countless implicit quotations or references, a Founding Father owner of an exceptionally impressive library gave in celebration of his and his people’s Classical heritage.

‘The classical tradition is both so integrally and diffusely relevant to Western culture that much cultural development that seems unrelated to it is either implicated in it, even if (like Christianity) ultimately independent of it, or else arises, in significant part, out of it, even in reaction to it’ (*The Classical Tradition: Art, Literature, Thought* (2014), p. 248).

Reflex, use, reconstitution, or response – the dialogue between modernity and the classical world, which began in the Renaissance, flourished in the early-modern era, and shaped the forming of America and modern Western societies, continues to enable our understanding of past and present.

This short list is an eclectic gathering of books which represent moments in this rich tradition.

1. [ARISTOTLE and PLATO]. PSEUDO-ARISTOTLE. *Oeconomica, seu de re familiari libri duo.* Venice, Girolamo Scoto, 1540. [bound with:]

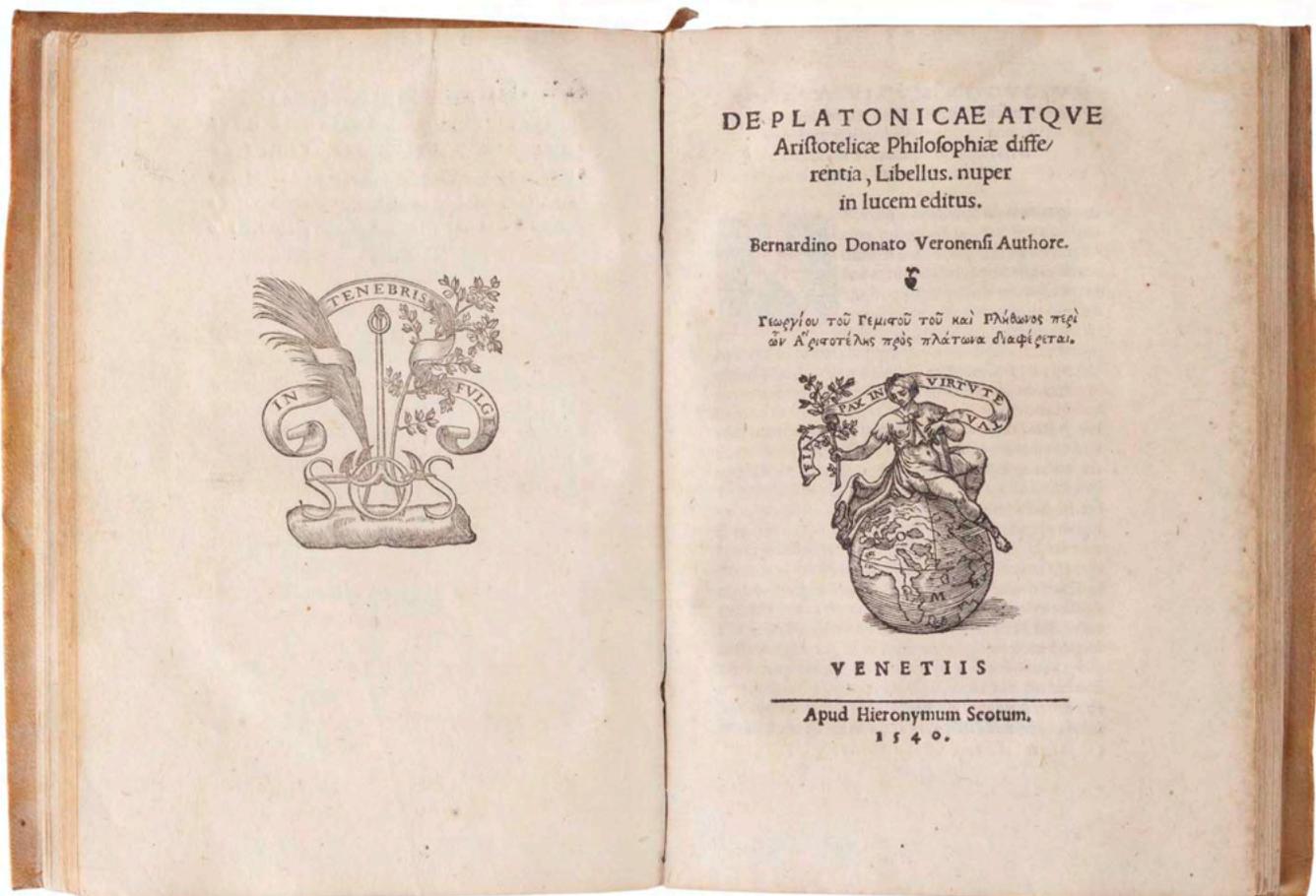
[PLETHON, Georgios Gemistos]. DONATO, Bernardino. *De Platonicae atque Aristotelicae philosophiae differentia.* [With Plethon's *Peri hon Aristoteles pros Platona diapheretai*, in Greek]. Venice, Girolamo Scoto, 1540.

Two works in one volume, 8vo, pp. [vi], 41, [1]; ff. 26, [2]; pp. 71, [1]; 23, [1]; printed in Roman and Greek characters; woodcut printer's devices on titles and at end, woodcut initials; a fresh, crisp copy in contemporary vellum, a little soiled, ties perished; seventeenth-century stamp of the library of the University of Padua to the verso of the title. £2750

**First edition of a rare and crucial work heralding the revival of Platonism in the West, bound after the first separate edition, in the original Greek and in Latin, of the pseudo-Aristotelian *Oeconomica*.**

Plethon's famous address to the Italian humanistic community examined the differences between Plato and Aristotle. It was edited by the Venetian scholar Bernardino Donato, who also contributed the introductory essay on the same subject.

Plethon (c. 1360-1452) was 'perhaps the most original thinker that Byzantium produced' (Runciman, *The Great Church in Captivity*, Cambridge University Press, 1968, p. 119). He was born in Constantinople about the year 1360. As a young man he spent time in Adrianople, then the capital of the Turkish empire, where he learnt something, so he claimed, about Islam and Judaism and Zoroastrianism. Back in Constantinople he soon began to air his Neo-Platonic views, giving himself the surname of Plethon, a synonym of Gemistus, because of its resemblance to the name of the ancient

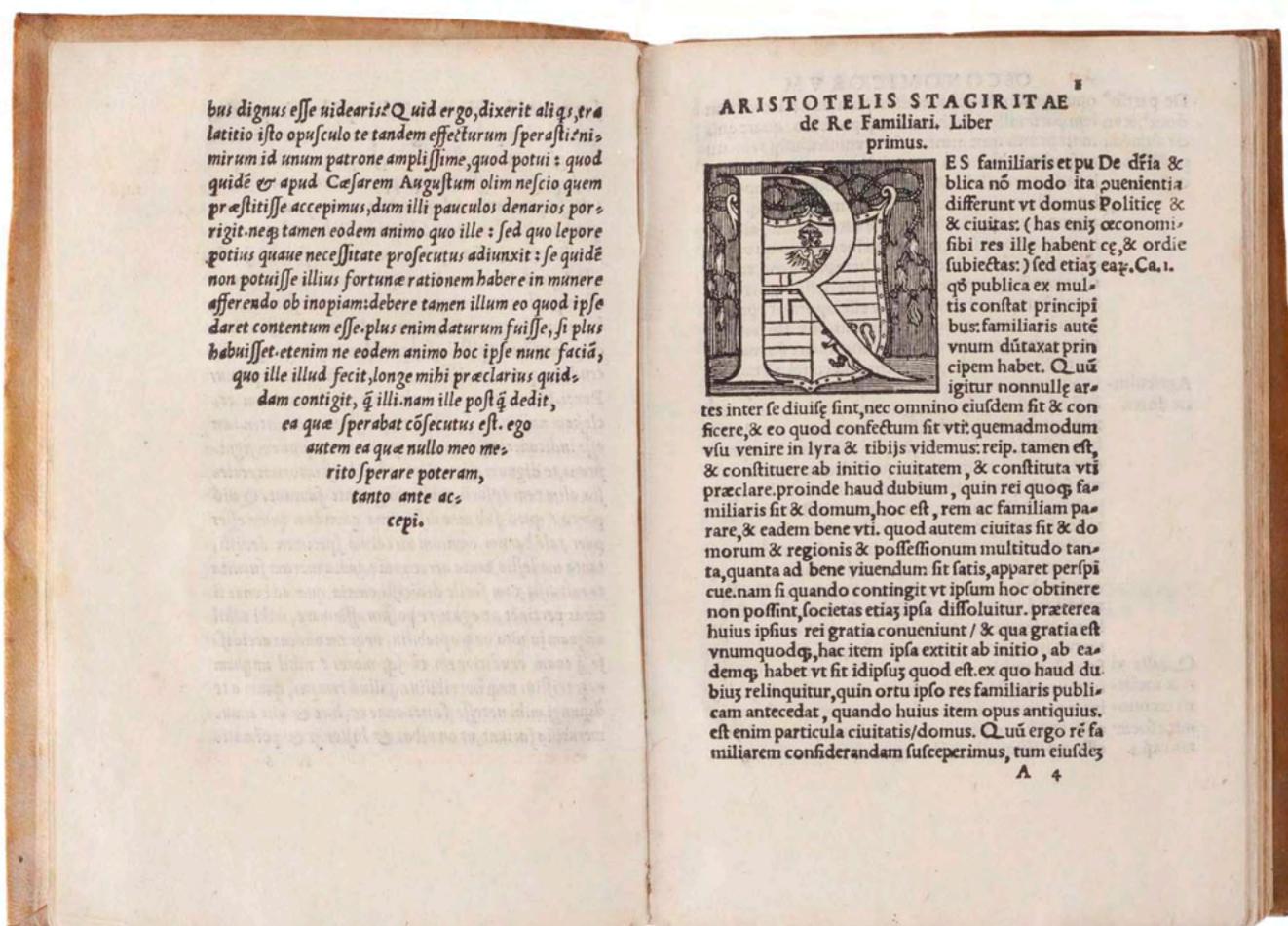


philosopher. This caused offence in many quarters, and he retired to the provincial capital of Mistra, under the enlightened patronage of the cultured Despots of the Morea.

Plethon 'represented a new movement connected with the appearance, a generation before his time, of the word 'Hellene' to describe a citizen of Byzantium... The Peloponnese had recently been almost entirely reconquered from the Franks and represented now the one solid piece of Byzantine territory. It was consciously Greek in sentiment. To Plethon it seemed it was on the Peloponnese, the Despotate of the Morea, that the reformed Empire that he passionately desired could best be based. He had little use for Constantinople, 'New Rome'. 'We are Hellenes by race and culture', he wrote.

'As a theologian Plethon was frankly Platonist. He owed much to the eleventh-century Neo-Platonist Psellus, though Psellus succeeded in refuting the charge of heresy. He owed much, too, to the Alexandrian Neo-Platonists and to the Pythagoreans and the Stoics; and he envisaged Moses and Zoroaster as having been among Plato's spiritual ancestors. His main venom was directed against Aristotle...

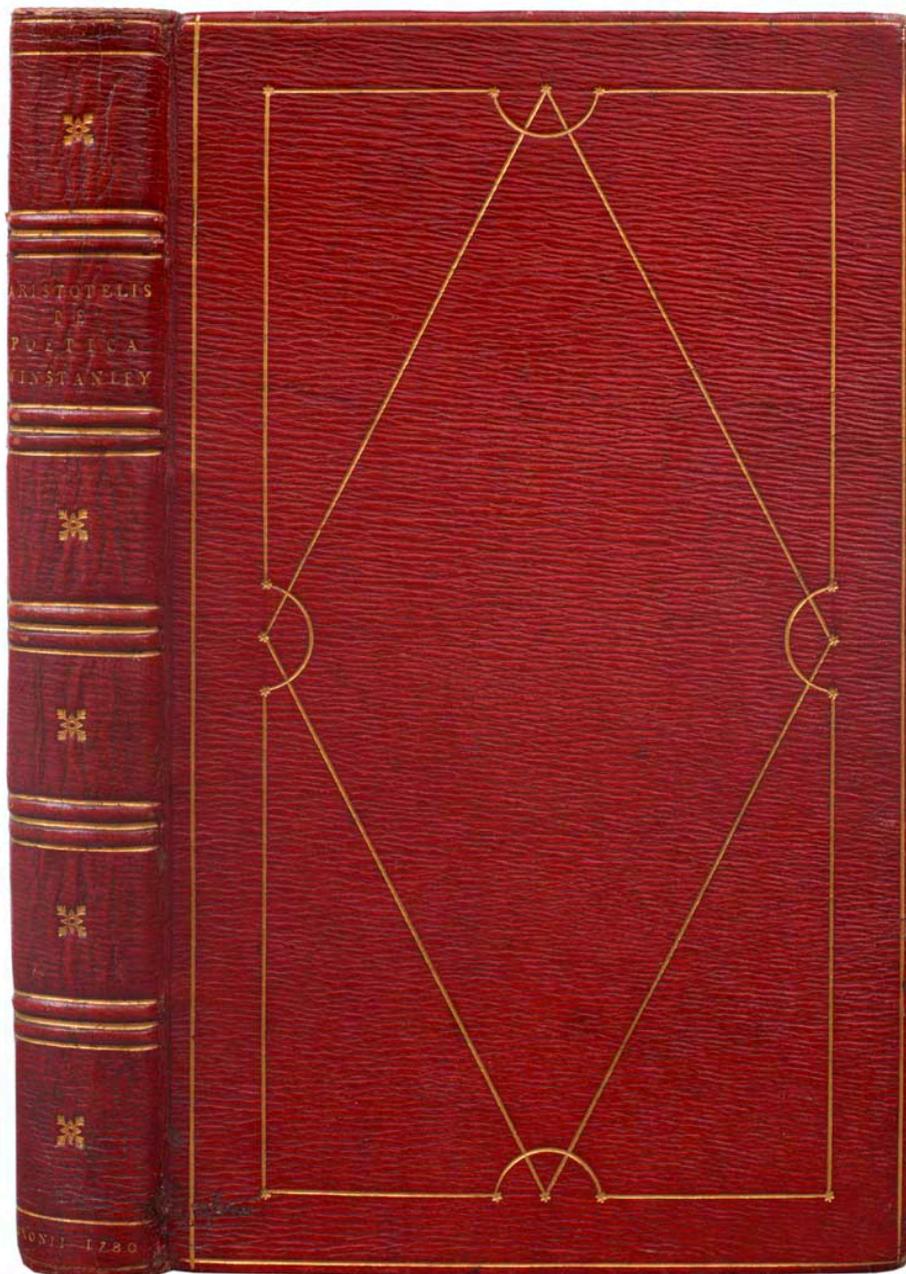
'Had he remained in Constantinople he would doubtless have provoked action against himself. As it was, he was allowed to run his Platonic Academy at Mistra without hindrance, and many pious young scholars sat at his feet. When he went to the Council of Florence many of his fellow-delegates professed to be shocked by his conversation. The Aristotelian George of Trebizond accused him of advocating an entirely new and entirely pagan religion. He himself disapproved of the Council which seemed to him to be a case of bargaining about spiritual things in order to secure material advantages. He seems to have had no sympathy with either side in the controversies, though of the two he slightly preferred the Eastern viewpoint. But he acquired an enormous reputation in Italy. Manuel Chrysoloras, who had been one of his pupils, had already been giving successful lectures on Plato at Florence. The coming of the Master himself and the lectures that he himself gave made a profound impression. It was in his



honour that Cosimo de' Medici founded the Platonic Academy at Florence. He was, in fact, the real originator of Platonic studies in the West' (Runciman, pp. 119-124).

Paul Kristeller, in *The Philosophy of Marsilio Ficino* (Columbia University, 1943), makes an interesting observation on Plethon's influence on Ficino: 'Plethon was primarily a political reformer, using Platonic philosophy to combat Christian theology... Ficino was not interested in political problems, and always sought to maintain harmony between the Platonic philosophy and the Christian dogma. However, Ficino obviously derived at least one characteristic idea from Plethon - the idea of an ancient tradition of pagan theology that led directly from Zoroaster, Hermes Trismegistus, Orpheus and Pythagorus to Plato and his followers' (p. 115). This is important. Pico, too, was addicted to the notion of a tradition of as-it-were non-Aristotelian truth.

Adams D797; Legrand 392; NUC cites two copies (Yale and University of Chicago; Newberry has only the Donato); C.M. Woodhouse, *George Gemistos Plethon, the last of the Hellenes* (1986), pp. 191-214; F. Masai, *Plethon et le Platonisme de Mistra* (1956); J.W. Taylor, *George Gemistus Pletho's Criticism of Plato and Aristotle* (1921).



2. **ARISTOTLE.** Αριστοτελους περι ποιητικης: Aristotelis de poetica liber ex versione Theodori Goulstoni. Lectionis varietatem e codd. IV. Bibliothecae Mediceae, verborum indicem et observationes suas adjunxit T. Winstanley... *Oxford, Clarendon Press, 1780.*

8vo, pp. [8], xvi, iii, [1 (blank)], [44], [113]-314, [6], with folding letterpress table 'Synopsis libri Poëticae'; text in Greek and Latin, a few diagrams in text; some foxing, otherwise a very good, broad-margined copy in early nineteenth-century red straight-grained morocco, gilt fillets to boards and spine, turn-ins roll-tooled in gilt, edges gilt, marbled endpapers; a few small marks; twentieth-century bookseller's ticket to upper pastedown. £675

**Large-paper issue of the first Winstanley edition, handsomely bound.** The first work published by the Oxford historian and classicist Thomas Winstanley (1749–1823), subsequently Camden Professor of History and Laudian Professor of Arabic, this edition of Aristotle's *De poetica* was based on the 1623 version by the physician Theodore Goulston (1575–1632), and remained a much used text at Oxford over the following century. Aristotle's notion of 'mimesis', the view that art imitates nature, prevailed for over two centuries over the conflicting theory that stressed the creativity of the poet. In the last third of the eighteenth century the debate about mimesis in literature, visual arts and music became exceptionally productive, culminating in the Romantic revolution.

ESTC T139052 (cf. T139053).

WHAT EVERY SCHOOLBOY NEEDS: AN ENCYCLOPAEDIA AND A JOLLY GOOD PAGE-TURNER

3. **GELLIUS, Aulus.** Auli Gellii Noctium Atticarum libri XIX. *Basel, [Andreas Cratander for Ludwig Hornken], [1519].* [bound with:]  
**LUCIANUS of Samosata, and J. Moltzer (ed.), T. More (transl.); Erasmus (transl.); Melanchthon (transl.) et al.** Opera quae quidem extant, omnia e Graeco sermone in Latinum. *Frankfurt, Christian Egenolphus, 1538.*

*Gellius*: folio, ff. [xiv], [106], [21], bound without the last leaf bearing the printer's device; large historiated woodcut border to title signed HF, title printed in red and black, further large historiated woodcut border at the beginning of the text proper, woodcut initials of various sizes, running titles; title shaved along the upper and outer sides, somewhat soiled, with small marginal chip at the lower outer corner, second woodcut border cropped closely along the upper edge only touching the line framing the border, some running titles shaved, small wormhole in the lower margin occasionally touching a letter in the text, a few leaves dusty; some contemporary annotations throughout, a little cropped, and **contemporary inscription 'Georgius Gardiner...'** (see below) to title; *Lucianus*: folio, ff. [vi], 347, [1]; with printer's devices to title and last leaf, numerous woodcut initials, printed shoulder notes, running titles; some general light soiling and dusting, device on final l. holed and repaired, one closed tear (f. 89) and four leaves partly detached at gutter, the last third of the textblock increasingly peppered with wormholes, not affecting sense; some contemporary readers' mark in the margins; two works bound together in seventeenth-century calf, rebacked, sides with double fillet in gilt; spine rubbed and worn with losses to the lettering piece, corners worn, some losses to the covers, abrasions; from the library of Rugby School, bookplate to the front pastedown. £950

Imposing volume from the library of Rugby School, bound in the seventeenth-century to join the **first edition of Gellius's Noctes to be printed in the German-speaking world** (based on the Aldine edition and reviewed by Cratander, Beatus Rhenanus and W. Fabricius Capito, and adorned with a beautiful title border by Hans Frank used here for the second time) **and the first edition of this milestone translation of Lucian's works**, by Thomas More, Erasmus and Melanchthon.

amilia.  
iunt Dijs.  
nsi inter se fuerint.  
io Senatus habendi commentariū dedit.  
ius conuocandi Senatus, cōsulēdiq; habeat.  
m filium, latatur se annum euasisse, quo senes  
toniensis.  
ere deserunt.  
io sacerdote nunciata Patauij.  
quo est ad milites Barbaros usus.  
X III. astnorū, causam dixisse, p Sex Roscio.  
ium ducem ab oppugnatione amouerunt.  
icere solitus sit, & multa de militibus.  
rodoti.  
aliorum.  
entium locutum.  
nditam Græci Romaniq; illustres floruerūt.  
icroni, M. Varronem, & P. Nigidium, cuius  
xeunt in uulgus.  
rā Lacedæmonijs scētēti improbi, sed faciūdi  
Phaurini philosophi de legib; XII tabularū.  
I N I S.  
E IN HIS ATTICIS NOCTI  
TVR, HAEC SVNT.  
22 Loquere uerbis praesentibus.  
106  
20 Malū cōsiliū consultori pessimū.  
56 Malui compilare quā uenire.  
22 Nihil cum fidibus graculo.  
Nihil cum amaricino iui.  
71 ονοι λύρα.  
19 ού πάντες ανδρες ες κορινθου εση ουλον.  
70  
Poenitere non tanti emo.  
14  
Viue moribus praeteritis.  
97  
87 τειλος



**AVLI GELLII**  
NOCTIVM ATTICARVM COMMEN  
TARII LIBER PRIMVS.



LVTARCHVS in libro, quem scribit *δ' ἰστοριῶν ἢ ἰστοριῶν ἀνεθρώποις περὶ τῶν ποταμῶν καὶ ἀγρῶν διαφορά,* scite, subtiliterq; ratiocinatum Pythagoram philosophū dicit, in reperiēda, modulandaq; statura, longitudinisq; Herculis praestantia. Nam cū ferē constaret curiculum stadij, quod est Pisis apud louem Olympiū, Herculem pedibus suis metatum, idq; fecisse longum pedes sexcentos, cætera quoq; stadia in terris Græciæ, ab alijs postea instituta, pedū quidem esse numero sexcentū, sed tamen esse aliquantulum breuiora, facile intellexit modū spatiumq; plantæ Herculis ratione proportionis habita, tanto fuisse, quā aliorum procerius, quanto olympicum stadiū longius esset, quā cætera. Cōprehensa autem mensura Herculanī pedis secundū naturalem membrorū omnium inter se competentia modificatus est. Atq; ita id collegit, quod erat cōsequens, tanto fuisse Herculem corpore excellentiorem q; alios, quanto olympicū stadiū cæteris pari numero factis anteiret.

Ab Herode Attico consulari uiro tempestiue deprompta in quendam iactabundum, & gloriosum adolescentem, specie tantū philosophiæ sectatorem uerba Epicteti stoici, quibus festiuiter à uero Stoico seiunxit uulgus loquaciū nebulonū, qui se Stoicos nuncuparent. CAP. II.



Herodes Atticus uir & græca facundia, & consulari honore præditus, accerserat sæpe nos, cum apud magistros Athenis essemus, in uillas ei urbi proximas, me & clarissimum uirum Seruilianum, cōpluresq; alios nostrates, qui Romam in Græciam, ad capiendum ingenij cultū conuellerant. Atq; ibi tunc cum essemus apud eum in uilla, cui nomen est Cephytia, & æstu anni, & sydere autumnī flagrantissimo propulsabamus caloris incōmoda lucorū umbra ingenium,



The title of the Gellius in inscribed by 'Georgius Gardiner', likely to be the English cleric who served as Dean of Norwich in 1573. Gardiner had been a scholar of Christ's College, Cambridge, proceeding B.A. in 1554. He went on to obtain his Master's degree in 1558, having become a fellow of Queens' College, Cambridge. Both Gellius and Lucian were widely read in the Renaissance and Early Modern era: the first as a mine for quotations from a wide array of literary works of antiquity otherwise lost, the second as a paradigm for the genre of comic dialogue and what we now term 'science fiction', inspiring More's *Utopia*, François Rabelais, Shakespeare's *Timon of Athens* and Swift's *Gulliver's Travels* among others. Gellius' fortune remained secure amongst the cultivated classes of the eighteenth century: there is a Gellius listed in the Jefferson Inventory of Wythe's Library, and given by Thomas Jefferson to his grandson Thomas Jefferson Randolph.

Gellius: not in Adams; VD 16 G 1036; Schweiger II, 377; Graesse III, 45; Proctor 14341. Lucian: not in Adams; VD16 L 2926; Graesse L280.

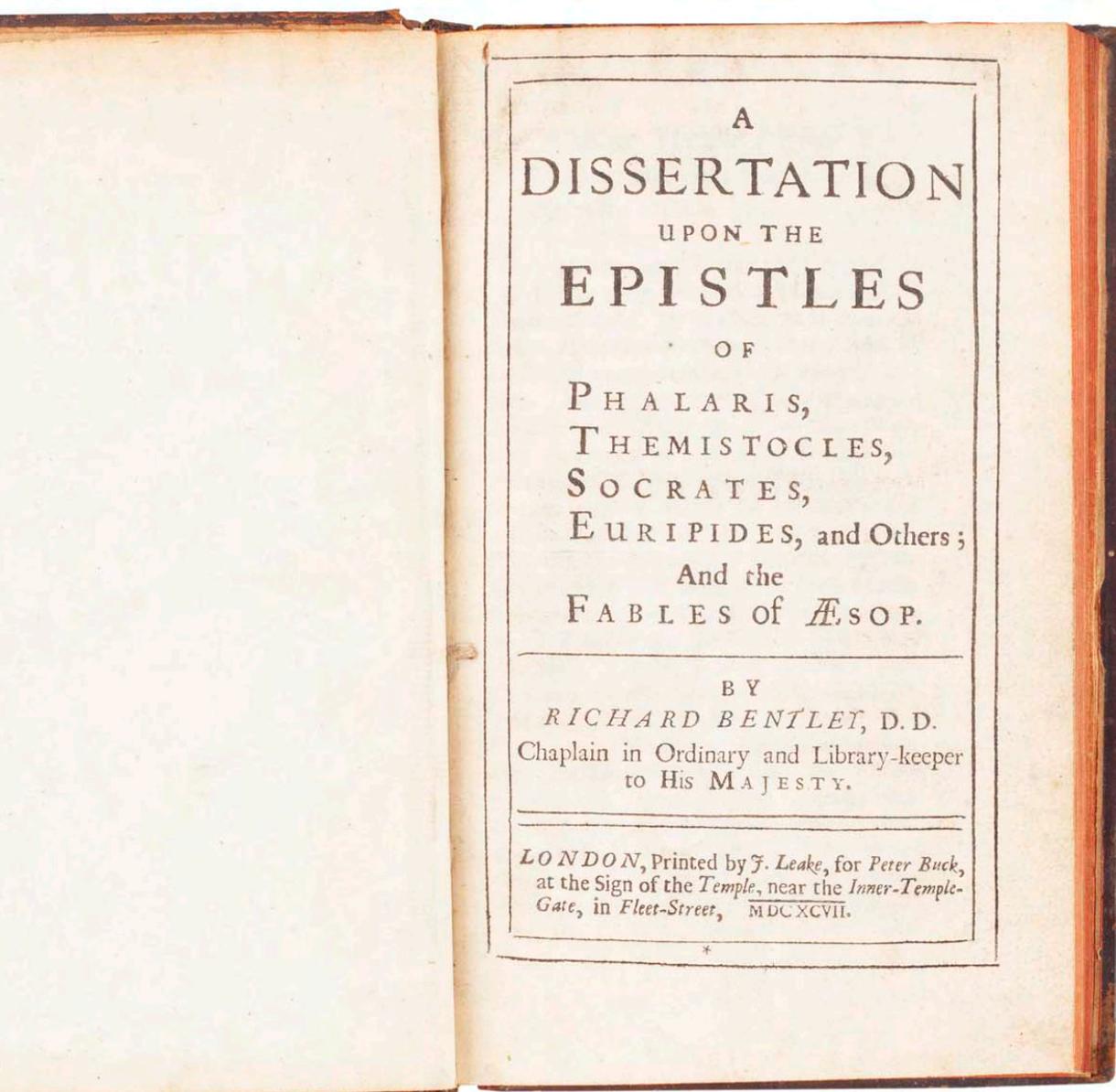
4. **BENTLEY, Richard.** A Dissertation upon the Epistles of Phalaris, Themistocles, Socrates, Euripides, and Others; and the Fables of Aesop. London, printed by J. Leake, for Peter Buck ... 1697.

8vo, pp. 152, a few leaves near the end slightly browned, but a very good copy in near-contemporary polished calf, neatly rebacked. £750

**First edition, the separate issue**, of what is arguably **the greatest and most familiar exposure of a literary forgery**, demolishing the attribution of celebrated 'ancient' texts on linguistic and historical grounds.

'Richard 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' that began as an academic squabble and had escalated into a long and bitter controversy (PMM 178).

Bentley prepared his impeccably learned but highly readable *Dissertation* 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

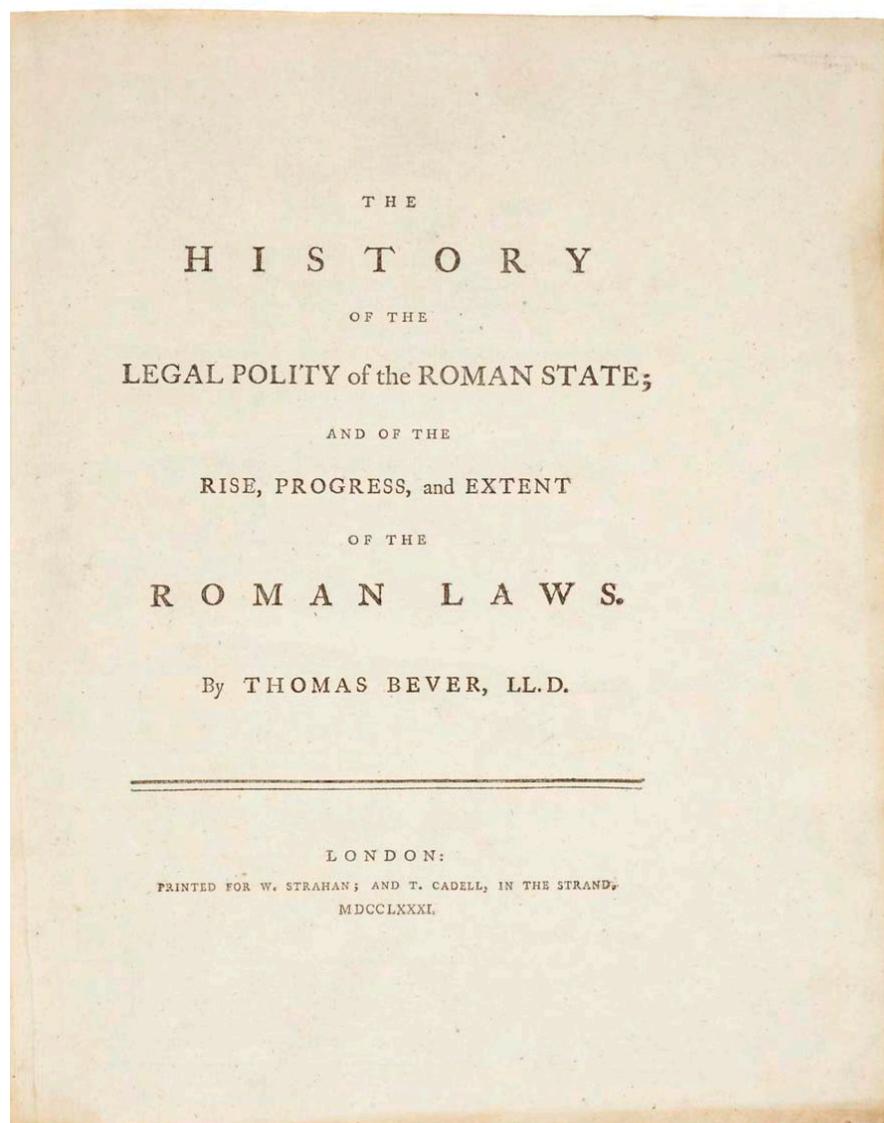


learning and literary performance. Unfortunately, Sir William had chosen the *Epistles* of Phalaris and the *Fables* of Aesop as two of his leading cases. Bentley told Wotton at the time that these 'ancient' works were far more recent than Temple realized, and in 1696-7, preparing a second edition of his *Reflections upon an Essay*, Wotton asked him to supply the evidence. Bentley's seemingly effortless proof emerged unchallengeably victorious, and remains a model of historical and philological demonstration. Phalaris, for example, was the tyrant of Acragas in Sicily in the mid sixth century BC, but the *Epistles* are written in Attic, not Sicilian Doric Greek, and several towns mentioned were founded long after his time.

The *Dissertation* appeared in two forms in 1697, separately, as here, and appended to the second edition of Wotton's *Reflections*. The title-page and printed text of both issues are identical. It may be that the separate issue was called for to accommodate purchasers of the first edition of *Reflections* (1694).

Following the inevitable replies from Temple's adherents, Bentley revised and massively extended his treatment of Phalaris in 1699, but he reserved his arguments about the other 'ancient' epistles for a second volume which never appeared. Hence the 1697 edition is valuable not only as the first appearance of Bentley's treatment of Phalaris, it also preserves his exposures of the equally important classical forgeries of Themistocles, Socrates, Euripides, and Aesop.

Wing B 1928 (and as appended to *Reflections* W 3659).



5. **BEVER, Thomas.** The History of the legal polity of the Roman State; and of the rise, progress, and extent of the Roman laws. *London, Strahan and Cadell, 1781.*

4to, pp. [xii], xii, 515, [1 blank]; endleaves a little foxed, but a very good copy in contemporary sprinkled calf, rebaked, a few minor abrasions to the sides; nineteenth century inscription to the front free end-paper placing the book in the possession of the Hely-Hutchinson family, earls of Donoughmore, with estates at Palmerstown (co. Dublin) and Knocklofty (co. Tipperary). **£1500**

**Sole edition of a legal history conceived along the lines of Gibbon's history**, an account that was meant to furnish leaders of the emerging British Empire with a helpful knowledge of the past from the perspective of the evolution of legal systems.

'In 1762 the success of Blackstone's lectures on English law induced Bever to obtain the permission of the vice-chancellor and the consent of the Regius professor of civil law (whose health was alleged to prevent him from lecturing) to deliver a course upon civil law which was intended to provide his auditors with that knowledge of the nature and general principles of law which should form part of a general education, rather than to prepare them for practice as advocates. He continued for some years, though his auditory was sometimes small enough to be accommodated in his rooms at All Souls, and published his introductory lecture in 1766 as *A discourse on the study of jurisprudence and the civil law, being an introduction to a course of lectures*. He left his manuscript of the course to his friend Dr John Loveday, upon condition that he would promise not to permit any part of it to be printed. It is now All Souls MS 109' (J. L. Barton in ODNB).

Sweet & Maxwell V, 139.

ILLUSTRATED CAESAR

A COPY IN *DAMNATIO MEMORIAE*: HOTMAN ERASED

6. **CAESAR, Caius Julius.** *Rerum gestarum commentarii XIV ... omnia collatis antiquis manuscriptis exemplaribus, quae passim in Italia, Gallia, & Germania invenire potuimus, docte, accurate, & emendate restituta, prout proxima pagina indicator, Eutropii epitome belli gallici ex Suetonii Tranquilli monumentis, quae desiderantur, cum doctiss. annotationibus.* *Frankfurt, Georg Rab for Jacopo Strada, 1575.*

Two parts in one volume, folio, pp. i: [24], 265, [1 (colophon)], [2 (blank)], [23], [1 (blank)], ii: 35, [1 (blank)], 207, [1 (blank)]; with **29 woodcut illustrations** (of which 2 double-page), armorial woodcut to dedication, and large woodcut device (printed twice), large woodcut initials and ornaments; foxing with occasional spots, marginal acidic tear to β3 (not affecting text); contemporary vellum over boards, spine lettered in ink; a few stains and chips, neat repairs to headcap and lower joint; **from the library of the Convent of the Feuillants in Paris**, title inscribed 'Ex Libris Cong Monrii S. Bernarde urbe Cong. B.M. Fulliensis Ord. Cisterciensis', with manuscript shelfmark to upper pastedown and **contemporary manuscript reading marks hostile to François Hotman.** **£1650**

**First Strada edition of Caesar's Commentaries, with woodcut illustrations, annotated by the Feuillants against François Hotman.** Prepared by the humanist scholar Jacopo Strada (1507 – 1588), Rab's edition prints Caesar's *Commentaries* with Aulus Hirtius's additions, Eutropius's epitome of Suetonius, and commentaries by Hotman, Aldus, and others. The fine series of unattributed woodcuts shows plans and views of battles, fortifications, and cities.

queremes erant aptae instructaeque omnibus rebus ad nauigandum. Praeter  
has \* xxi. erant quae praesidij causa Alexandriae esse confueuerant, \* con-  
\* frustrata. stratae omnes: quas si occupassent, classe Caesaris erepta, portum ac ma-  
re totum in sua potestate haberent, comiteatu auxiliisque Caesarem pro-  
hiberent. Itaque tanta est contentione actum, quanta agi debuit, cum  
ille celerem in eare victoriam, hi salutem suam consistere viderent. Sed  
rem obtinuit Caesar, omnesque eas naues, & reliquas quae erant in naua-  
libus, incendit, quod tam late tueri tam parua manu non poterat: confe-  
stimque ad Pharum nauibus milites exposuit. Pharus est in insula turris

Pharus.  
A. Alexan-  
dria.  
B. Pharus.  
C. Mare.



magna altitudine mirificis operibus extructa, quae nomen ab insula cepit.  
Hac insula obiecta Alexandriae, portum efficit. Sed a superioribus regio-  
nibus in longitudinem passuum nongentorum in mare iactis molibus, K  
angusto itinere & ponte cum oppido coniungitur. In hac sunt insula do-  
milia Aegyptiorum, & vicus oppidi magnitudine: quaeque vbiq; naues  
imprudencia aut tempestate paululum suo cursu decesserint, has mo-  
re praedonum diripere confueuerunt. His autem inuitis a quibus Pharus  
tenetur, non potest esse propter angustias nauibus introitus in portum.  
Hoc tum veritus Caesar, hostibus in pugna occupatis, militibusque ex-  
positis, Pharum apprehendit, atque ibi praesidium posuit. quibus est re-  
bus effectum, vt tuto frumentum auxiliaque nauibus ad eum supporta-  
ri possent. Deduxit enim circum omnes propinquas regiones, atque in-  
de au-

A de auxilia euocauit. Reliquis oppidi par-  
praelio discederet, & neutri pellerent  
paucisq; vtrinque interfectis, Caesar loc-



noctu praemunit. Nectractu oppidi par-  
habitandi causa initio erat inductus: &  
quod arcis tenebat locum, aditus habebat  
ualla. Has munitiones infrequentibus a-  
etas haberet, neu dimicare inuitis coger-  
mae Regis vacuam possessionem regni t-  
traiecit, vnaque bellum administrare cep-  
principatu controuersia orta, quae res ap-  
gnis enim iacturis sibi quisque eorum a-  
apud hostes geruntur, Photinus nu-  
regni in parte Caesaris, cum ad Acl-  
hortareturq; ne a negotio des-  
ficeret, indicat s deprehendi  
Caesare est interfectu-  
tia belli Alexa-  
fuerunt



The present copy is from the library of the Convent of the Feuillants at Paris, established by Henri III in 1587. An austere order formed from the Cistercian reform movement of the 1570s, the Feuillants evidently disapproved of the Protestant François Hotman (1524–1590), striking through each appearance of his name. The celebrated monastic library, comprising some 24,000 volumes including fine manuscripts and a collection of heterodox works, was dispersed at the Revolution when the order was suppressed, though a mid-eighteenth-century catalogue survives at the Bibliothèque Mazarine.

USTC 617613; VD16 C47; Adams C61.

Cum doctis. Annotationibus:  
HENRICI GLAREANI, FVLVII VRSINI ROMANI,  
FRANCISCI HOTOMANI, I. C. ALDI MANVTII, P. F.

Ex Museo & impensis IACOBI STRADAE Mantuani, S. C. M. Antiquarij,  
ex Libris Cong. Mon. S. B. S. R. & ciuis Romani. de vrbe Cong. B. m. Fulliensis Ord. Cisterciensis.



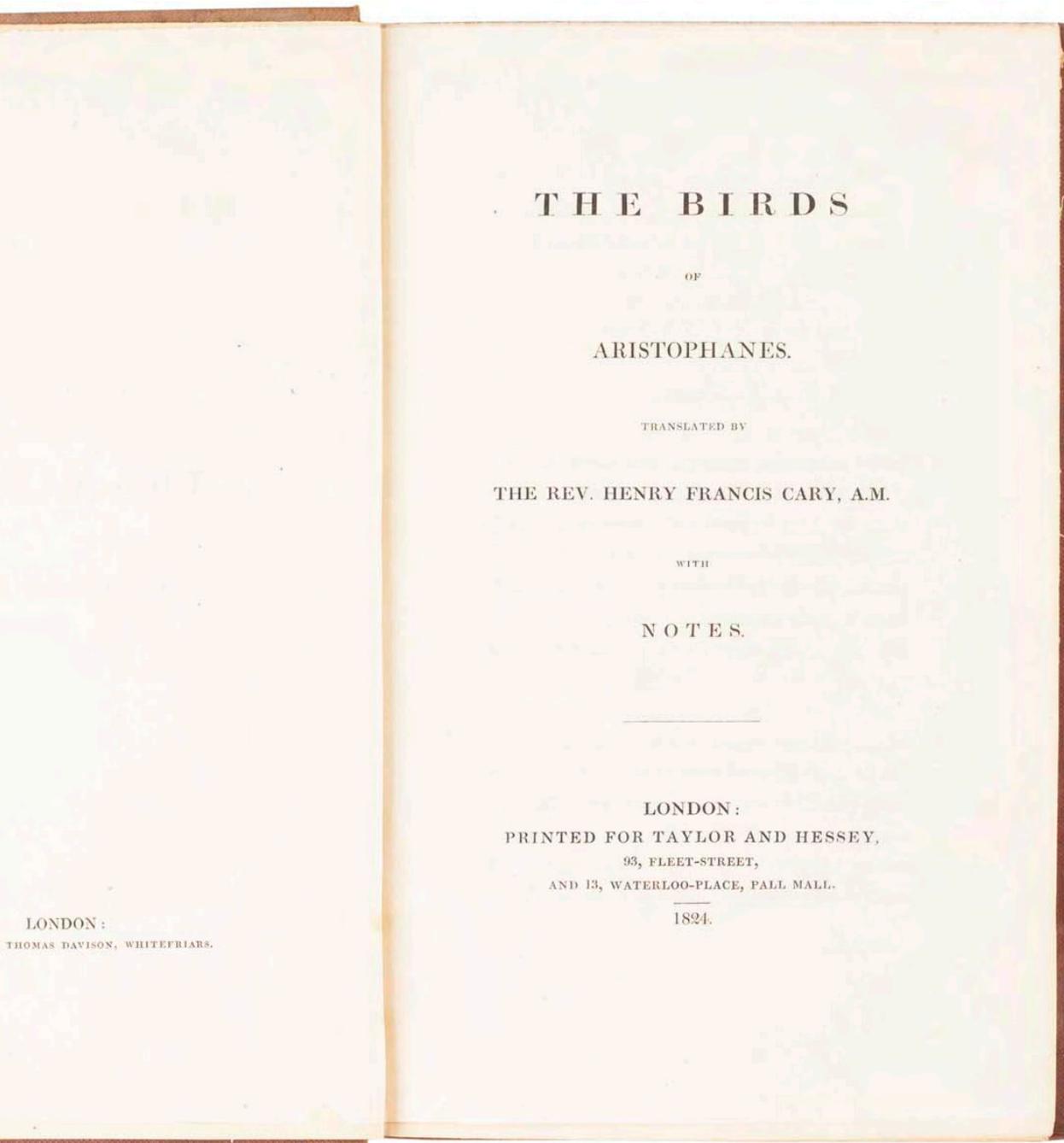
CLOUD-CUCKOO-LAND

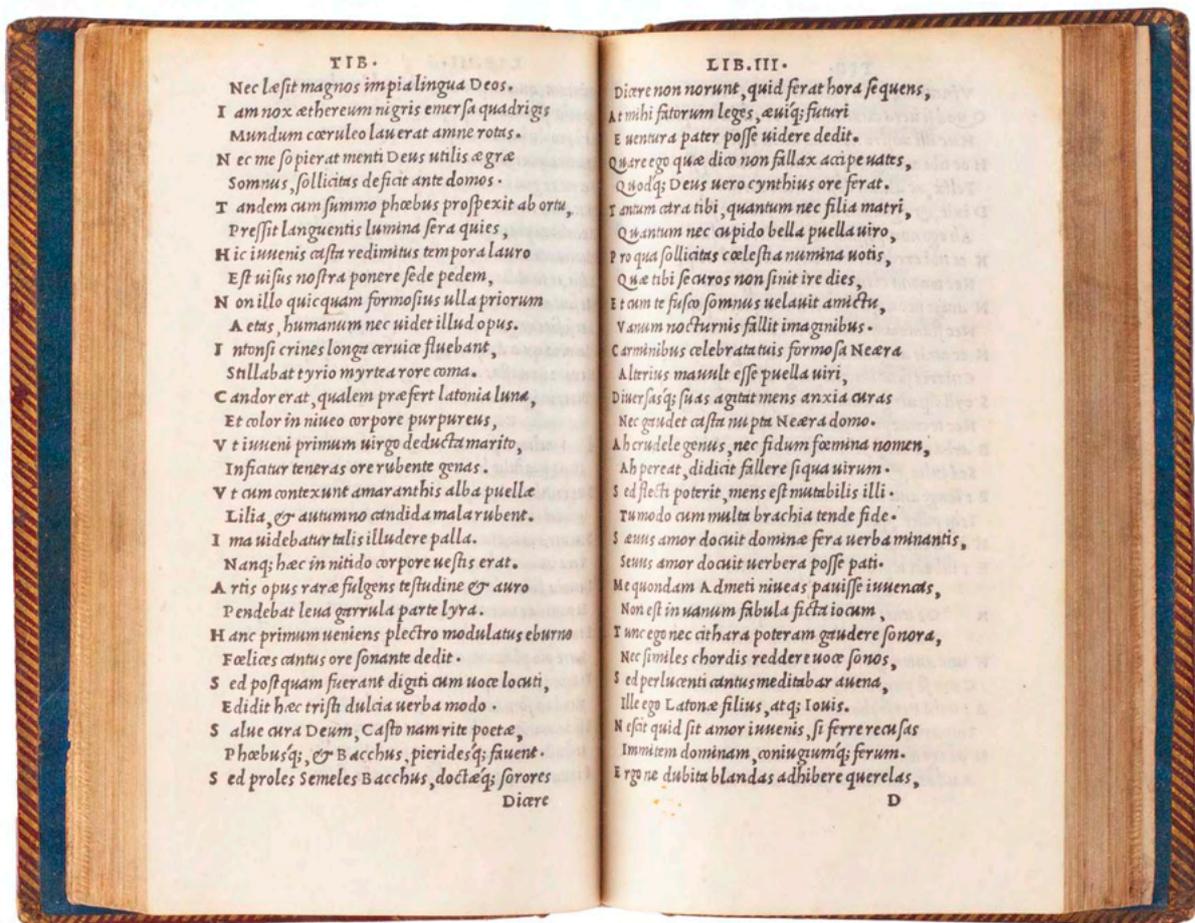
7. [CARY, H. F. (*trans.*)]. ARISTOPHANES. *The Birds ...* Translated by the Rev. Henry Francis Cary ... With Notes. *London, printed for Taylor and Hessey ... 1824.*

8vo, pp. xxxvi, 179, [1]; uncut and partly unopened in the original publisher's fine diaper cloth, spine lettered gilt, sunned; ticket of the Aberdeen booksellers D. Wyllie & Son. £350

**First edition.** 'Given how much there is in Aristophanes to outrage and violate nineteenth-century manners and sensibilities, it may seem surprising how popular he was. The popularity came at the price of bowdlerizing much of the "grossness", but there was admiration and even a certain yearning for his unbuttoned earthiness as well as for his aerial levity ...

'Henry Francis Cary, translator of Dante, turned out the first metrical version of *The Birds* in mainly iambic heptameters ("fourteeners"). This was one of many attempts to match the rollicking rhythm of the Greek' (*The Oxford History of Literary Translation into English*, vol. IV, p. 184). It also contains the first appearance of the word 'Cloudcuckooland' (p. 76).





### THE STEM OF LOVE POETRY

#### 8. CATULLUS, TIBULLUS, PROPERTIUS. Carmina. [Venice, Aldus Manutius, 1502.]

8vo, ff. [44], [36], [70]; some light dusting, very occasional minute spots, single paper flaw to first text leaf (no loss), tiny hole in last leaf not touching text, a very good copy, in nineteenth-century red morocco, sides filleted in gilt, flat spine lettered and decorated in gilt, dentelles gilt, deep blue endpapers; joints cracked but holding well, spine foot chipped, extremities a little rubbed, a few surface abrasions.

£2500

**First Aldine edition, first issue, of the 'triad' of Latin elegiac poetry, a milestone in the shaping of European erotic poetry, good copies of which Brunet described as 'rare and sought-after'.**

Aldus' edition, curated by Avanzi, was one of the earliest outputs in his great plan of 'portable', octavo classics which had begun the year before with Virgil. His preface to Marin Sanudo indicates an exceptionally ambitious print run of *tria millia voluminum*, and proudly declares novelty and philological superiority: 'Our Catullus will please you', writes Aldus, 'because ... of many emendations and verses both added and restored to their original place'. 'The novelty of the Aldine consists not only in its text, which is far superior to that of any previous edition and contains many changes even from Avanzi's 'Emendationes', but also in the physical aspect of the book, for Aldus' handy octavo, with its almost unprecedented press run of 3,000 copies, made Catullus far more widely available than he had been in the unwieldy tomes of the fifteenth-century' (Gaisser, *Catullus and His Renaissance Readers*, p. 52f.).

Our copy is the first issue, bearing the misspelling 'Propetius' on the title leaf, as well as the erroneous address to Marino Sanuto 'Benedicti filio' (instead of 'Leonardi filio') in Aldus' prefatory letter. Noting the reduplication of signature marks in this edition, very rarely adopted by Aldus, Fletcher has

suggested that this might have been done to allow each part to be bound - and therefore circulated - separately. Catullus, Tibullus and Propertius had been first published together in Venice in 1472 by Wendelin of Speyer - an arrangement which lasted in successive editions throughout the sixteenth century. Their poetry, often expurgated to remove the overtly sexual verses if included in schoolbooks or common place books, was consciously quoted, referred to and emulated since Petrarch for centuries throughout Europe as a standard.

Adams C1137; Brunet I, 1677; Dibdin I, 374; Renouard, *Alde* 39, 16; *Aldo Manuzio tipografo* 55; Texas 61; Ahmanson-Murphy 52. See H.G. Fletcher, 'Catullus, Tibullus, Propertius', in *New Aldine Studies*, San Francisco, 1988, pp. 100-106.

CICERO'S (FATALLY BACKFIRING) MAGNIFICENT ATTACK

9. [CICERO, Marcus Tullius.] *Commentarii Philippicarum Marci Ciceronis cum annotationibus Georgij Trapezuntij Philippi Beroaldi et Maturantij diligentissime recogniti et noviter apud Parrhisios impressi. Paris, Thomas Caseus for Jean Petit, [1514].*

**Commentarii Philippicarum**

**Abreui Ciceronis cum Annotationibus**

**Georgij Trapezuntij Philippi**

**Beroaldi et Maturantij**

**diligētissime recogniti**

**et noviter apud**

**Parrhisios im-**

**pressi.**



**Uenundantur Parrhisijs a Joanne paruo eiusdem ciuitatis**  
**no Bibliopola/ ad signum Lulij Aurij in via Jacobea prope**  
**sedem diu. Benedicti.**

4to, ff. [iv], CLXXXIII; title printed in red and black, *criblé* woodcut printer's device on title, *criblé* initials; sporadic marginal annotations and underlinings in an early hand; worming to gutter throughout, and some wormholes in text, never affecting legibility; occasional staining but largely clean throughout; t4-5 loose; in early twentieth-century patterned paper-covered stiff wrappers; some wear. £950

**Rare edition, attractively printed and with occasional contemporary annotations, of Cicero's *Philippics***, comprising Cicero's text along with the commentaries of the Cretan humanist George of Trebizond (1396–1486), the Bolognese rhetorician Filippo Beroaldo (1453–1505), and the Perugia historian Francesco Maturanzio (c. 1443–1518). The printer, Thomas Caseus (or Kees) was active in Paris between 1507 and 1516.

The commentary attributed to Trebizond was first printed in Venice around 1475, and deals principally with factual and linguistic aspects of Cicero's speeches, rather than rhetorical ones; Joachim Classen has argued that they are unlikely to be the work of Trebizond, but that their publication under his name testifies 'to his fame at least in the years immediately following his death'. Maturanzio's and Beroaldo's commentaries had previously appeared together, for instance in 1501 in Bologna.

J. Classen, 'The Rhetorical Works of George of Trebizond and Their Debt to Cicero' in *Journal of the Warburg and Courthauld Institutes* 56 (1993), pp. 75-84; Pettegree & Walsby, *French Books III & IV* 61064; OCLC records five copies in Europe, at Strasbourg, Mazarine, Erfurt, the Spanish National Library, and the Biblioteca nazionale centrale in Rome, with two in North America, at Princeton and Illinois. Library Hub (Copac) adds one copy at Aberdeen.

#### ONLY TWO OTHER COPIES KNOWN

10. **CICERO, Marcus Tullius.** *Somnium Scipionis. Ex sexto de Republica libro. Paris, Mathieu David (E typographia Matthaei Davidis, via amygdalina quae est è regione collegii Rhemensis), 1548.*

4to, pp. 12; small old mould spots to last few leaves, otherwise a good copy, in nineteenth-century blockprinted paper wrappers; contemporary manuscript word 'finis' and small pen trial to last page.

£275

**Exceedingly rare edition of Cicero's Dream of Scipio, one of the few portions of *De Republica* to survive. It was printed in Paris for use at the local university.**

Mathieu David was a Parisian printer and bookseller, active from the early 1540s, who specialised in schoolbooks and texts for the academic world revolving around the University of Paris. Despite his connections among students and professors, including Petrus Ramus, and the typographical quality of his output (typically neatly printed, in a large and elegant font, with wide margins to allow for manuscript annotations), David struggled to make a real success of his business, probably due to a lack of capital. To make up for this, in 1548 he entered into a partnership with Jacques Cailly, who financed part of the business and supplied the paper, while David printed and sold the books in his shop. Unfortunately the partnership turned out to be unfavourable to the printer, who became increasingly indebted to his partner, until eventually the company was dissolved in 1551. Thereafter, David published only a few more titles before finally ceasing all activity in 1558.

OCLC records only two copies, at the Bibliothèque nationale de France and British Library. *Bibliographie des éditions Parisiennes du 16e siècle* BP16 113082.

M. T. Ciceronis  
Somnium Scipionis.

Ex sexto de Republica libro.



PARISIIS,  
E typographia Matthæi Dauidis, via amygdalina  
quæ est è regione collegij Rhemensis.  
1 5 4 8.

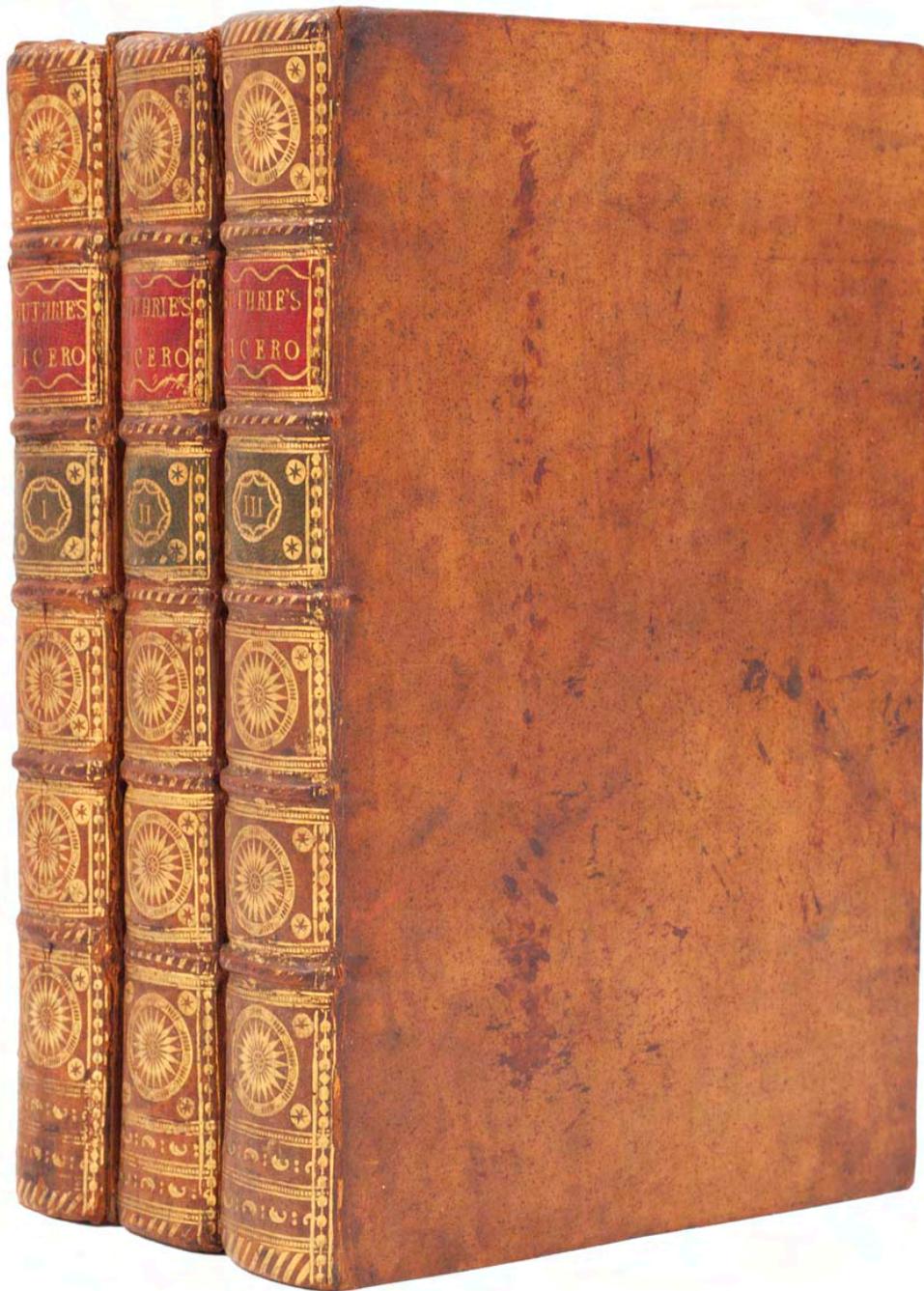
10.

A BEAUTIFUL SET

11. **CICERO, Marcus Tullius, and William GUTHRIE (translator).** The Orations ... translated into English with Notes historical and critical, and Arguments to each ... The second Edition, in which the Text has been carefully revised and corrected, with additional Notes. London, T. Waller, 1745 [- 1743].

3 vols, 8vo; pp. [4], xxviii, 328; [2], 359, [1, blank]; xvi, [2], 456; woodcut ornaments; tear to blank lower margin of p. 37 in vol. I, not affecting text; slight foxing to vols I and II; nonetheless a very good set, bound in contemporary British speckled calf, spines richly gilt in compartments with gilt red and green morocco labels, board edges roll-tooled in blind, edges speckled red; a couple of corners slightly worn, joints of vol. I cracked but holding, headcap of vol. I lightly chipped; eighteenth-century ownership inscriptions of Matthew Buckle, crossed out, to front free endpapers; eighteenth-century ownership inscriptions and woodcut bookplates of Josias Cockshutt-Twisleton, to upper pastedowns; a handful of late eighteenth-century marginal manuscript annotations to vol. I (pp. 154, 160, 161); twentieth-century private collector's bookplate to upper pastedown of vol. I. £350

A very attractive set of the first published English translation of Cicero's complete *Orations*, gathering the first edition of volume III and the second of vols I and II.



First published by Guthrie from 1741 to 1743, the first two volumes were revised and reprinted in 1745 and were issued with the first edition of the third volume until the appearance of its second edition in 1752. The publication of a second edition so soon after the first, quickly followed by a third and fourth and several pirated editions, shows the great success of the translation.

From the library of Matthew Buckle, most likely the distinguished naval officer (1716–1784) who served as Commander-in-Chief, the Downs, from 1778 to 1779, and was promoted to full admiral in 1780. As commander of HMS *Namur*, he took part in the Battle of Lagos in August 1759, the Battle of Quiberon Bay in November 1759, and the attack on Havana in June 1762. Later in the library of Josias Cockshutt-Twisleton (d. 1825), Esq., of Osbaston Hall, High Sheriff of Leicestershire in 1789, who was declared a lunatic in 1818.

ESTC T137813 & T148967.

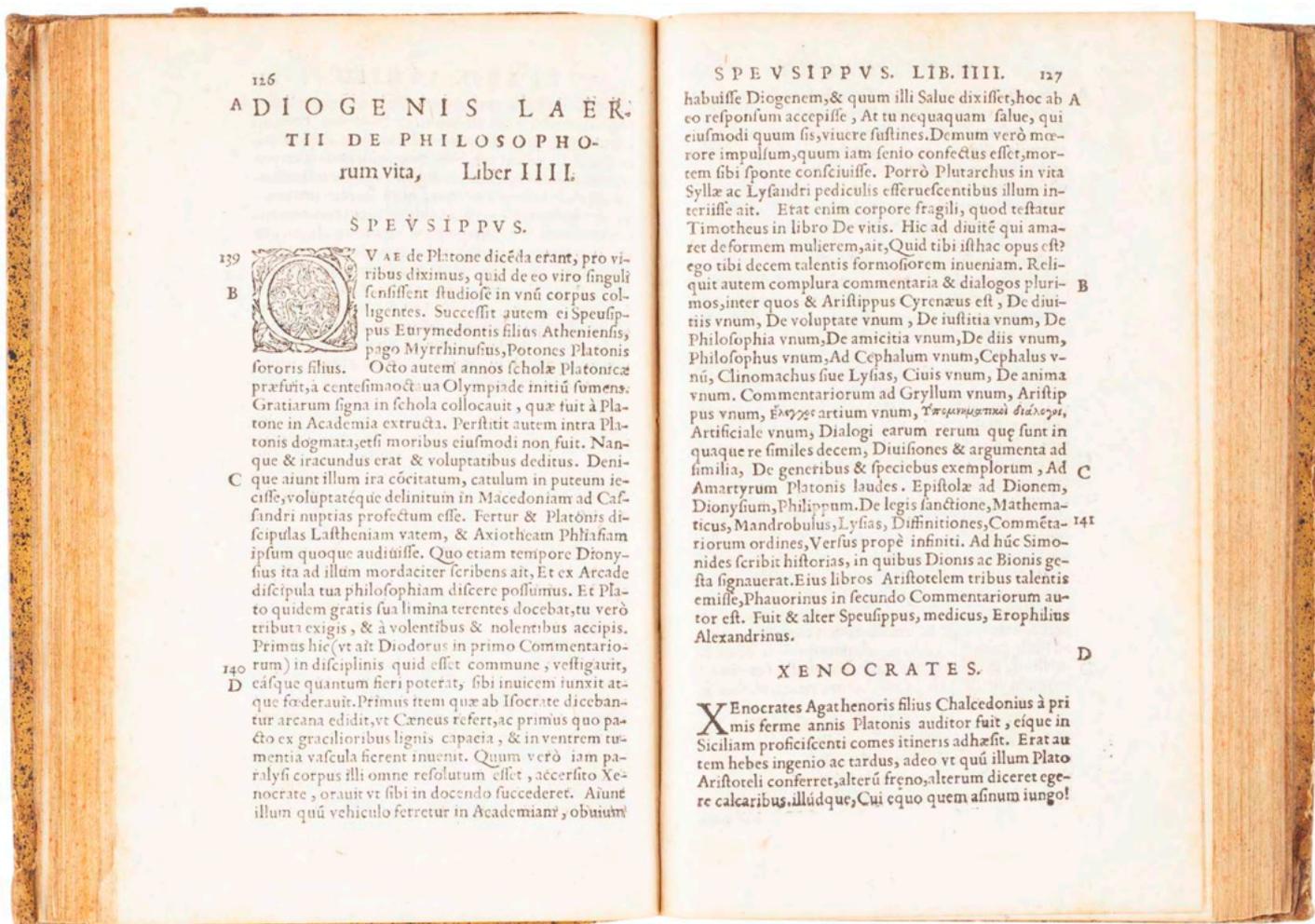
12. **DIOGENES LAERTIUS.** [Greek title] De vitis, dogmatis & apophthegmatis eorum qui in philosophia claruerunt, libri X. (Edited by Henri Estienne). [Geneva], Henri Estienne, 1570.

2 parts bound in 2 vols., 8vo, pp. 8, 494, f. [1] (blank); pp. 40, 432; printed in Greek and Roman letter; woodcut printer's device on title; a very good copy in early nineteenth-century sprinkled paste boards. £1400

**First Estienne edition of *The Lives of the Philosophers*, a very important edition in the original Greek, 'in which appear for the first time many passages discovered in manuscripts by Estienne. The volume also contains 36 pages of important textual annotations by Henri Estienne and 3 pages of notes on the Fragments of Pythagoras by Willem Canter' (Schreiber).**

The *Lives*, in ten books, contains a vast amount of information and is of particular value for the quotations it includes. The whole of the last book is devoted to Epicurus and preserves his three letters and all forty of the 'Sovran Maxims', the principal articles in his doctrine. 'The account of Epicureanism, given with long direct quotations from letters of Epicurus, is perhaps the most valuable feature of Diogenes' book, not only for modern students, but also because it gave the Quattrocento humanists a fresh and reliable body of information about a philosophical school which Cicero had ridiculed and misunderstood...' (N.G. Wilson, *From Byzantium to Italy*, p. 33). Diogenes also preserves the famous epitaph of Callimachus on Heraclitus 'They told me, Heraclitus, they told me you were dead...'

Schreiber 178.



13. **EPICTETUS.** Το του Epiktetou encheiridion. Ex editione Joannis Upton accurate expressum. *Glasgow, Foulis, 1751.*

32mo in 8s (72 x 49 mm), pp. 95, [1]; a very good copy in contemporary vellum.

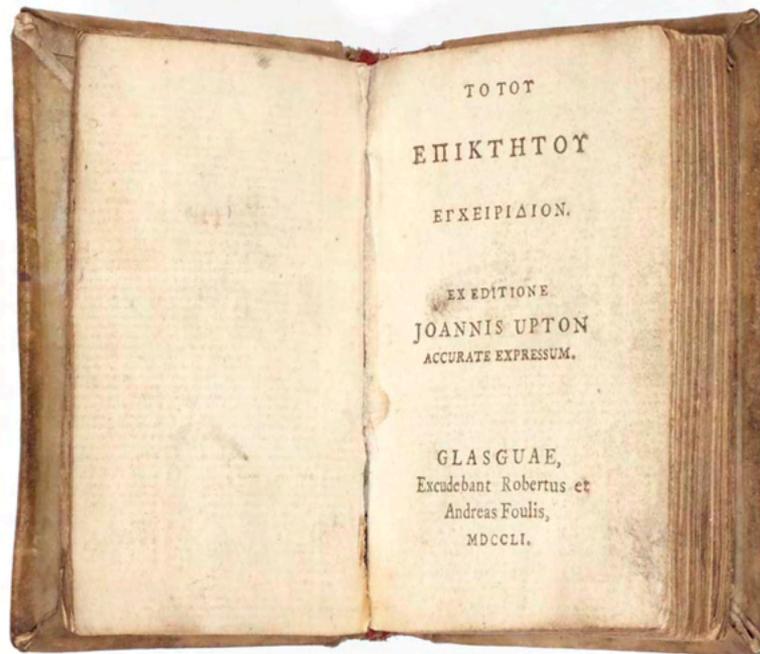
£900

**The first miniature Foulis edition of Epictetus in Greek**, and the first Foulis Epictetus in Greek only; it had been preceded by a larger format, 12mo (1748) edition in Greek and Latin. A 1765 reissue was, according to ESTC, reset.

Epictetus was a Greek Stoic philosopher of the first and second century AD. He was born a slave in Phrygia and lived in Rome, before being exiled to Greece. To Epictetus, philosophy entails a way of life, not just a set of theories. Recognizing that we are not in control of external events, he advocated calm acceptance, and rigorous self-discipline for the responsible exertion of our own agency.

Though stoicism remained as a strong vein in the makeup of Western culture since its development in Roman times, the eighteenth century saw the marshalling of its tenets for the formation of a revolutionary conception of public life. America's founding fathers admired stoic figures such as Cato, Seneca, Marcus Aurelius, and Epictetus's *Enchiridion* features as a cherished text in the libraries of several of them.

Gaskell 190.



THE FIRST USE IN A BOOK OF THE *GRECS DU ROY* TYPES

14. **EUSEBIUS Pamphili [et al.]**. Ἐκκλησιαστικὴ ἱστορία, *Historia Ecclesiastica.* Paris, Robert Estienne, 1544.

Folio, ff. [iv], 353; 181, [5]; Greek letter, Estienne's basilisk device as king's printer for Greek texts on title and his olive tree device on verso of last leaf, large foliated grotesque initials and headpieces; a couple of tears to title without loss, tear to inner corner of \*\*1 and tear to f. 284 (no loss), some creasing and dusting to title, colophon leaf and another few leaves, repair to colophon leaf; seventeenth-century calf, rebaked preserving the contemporary label, with nineteenth-century end-papers, corners restored, inner hinges repaired, somewhat worn; **contemporary marginalia and underlining to text**; bookplate of Henry Scott Boys.

£5000

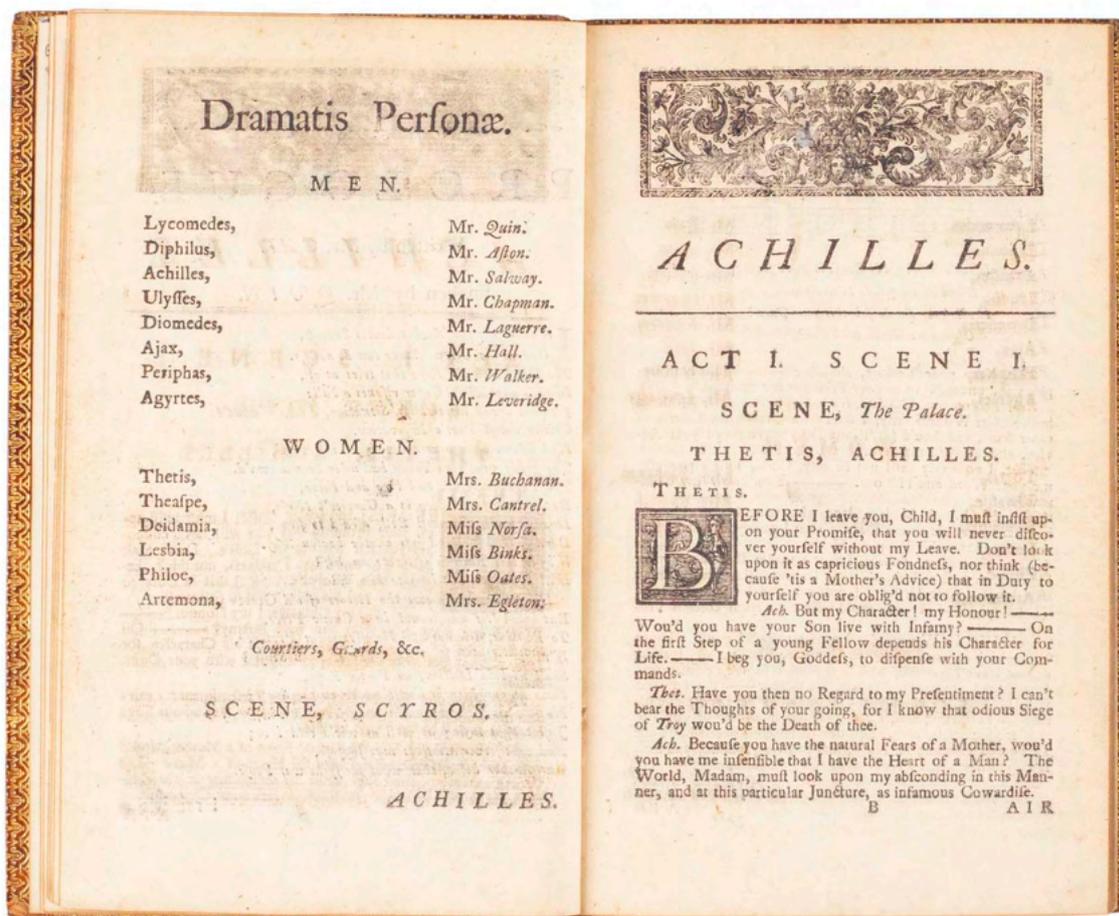


ACHILLES, 'DISSECTED'

15. **GAY, John.** Achilles. An Opera. As it is perform'd at the Theatre-Royal in Covent Garden ... with the Musick prefix'd to each Song. *London, printed for J. Watts ... 1733.*

8vo, pp. [8], 68, [4], with the half-title and two leaves of advertisements at the end; browned due to paper quality, but a good copy in mottled calf by Rivière, joints reinforced. **£400**

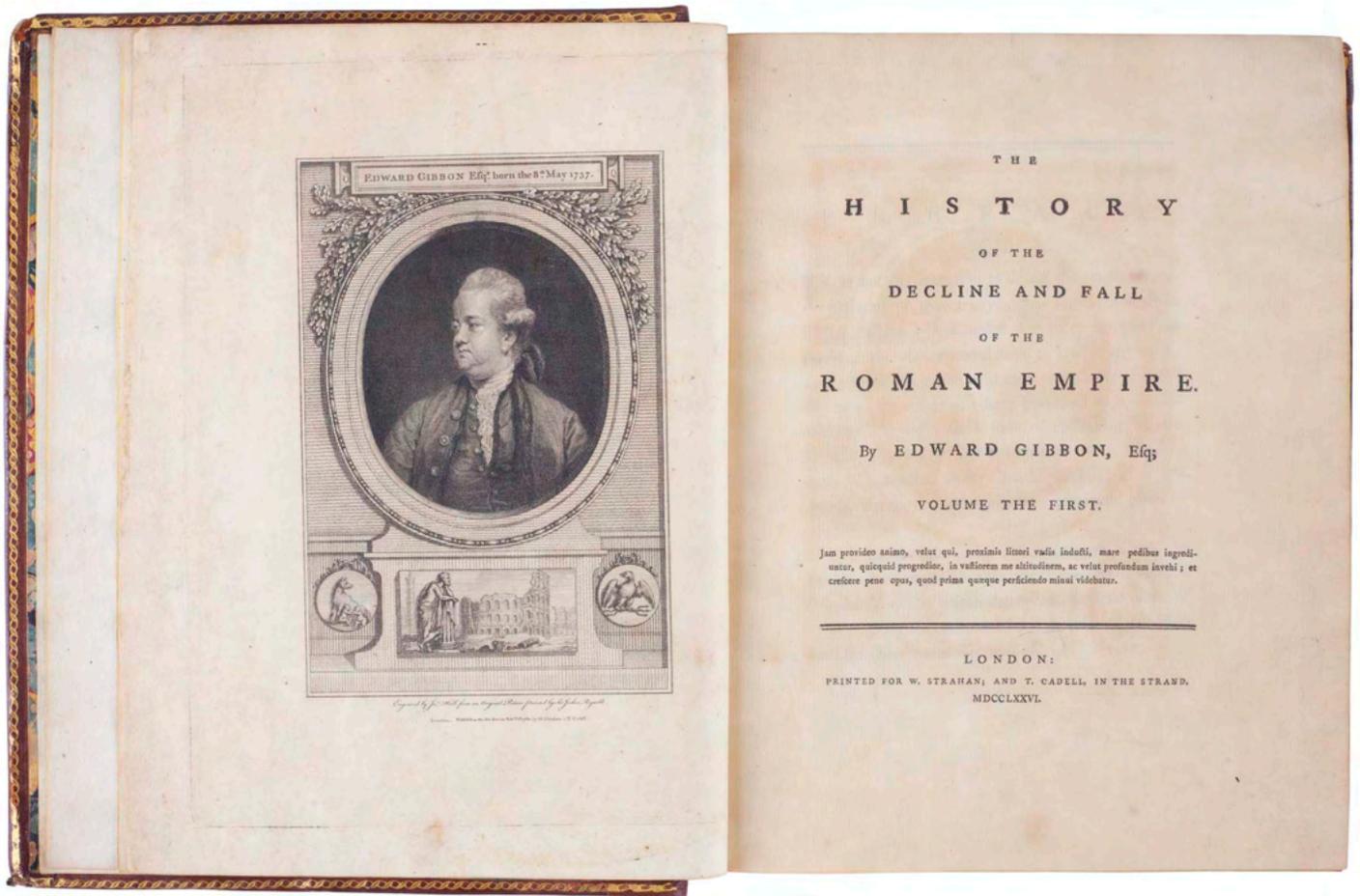
**First edition of Gay's last ballad opera; he was arranging for its production at the time of his death.** The work is a farcical burlesque of classical myth, in which Achilles, dressed as a woman, is admitted to the court of Lycomedes, who falls in love with him while he in turn is trying to woo Deidamia. The sly Ulysses unravels the confusion in the end. There are 54 songs, and an element of political satire, reflected in the contemporary 'key', *Achilles dissected*.



BARBARIANS AT THE GATES

16. **GIBBON, Edward.** The history of the decline and fall of the Roman empire. *London, printed for W. Strahan & T. Cadell, 1776-88.*

Six volumes, 4to (280 x 220 mm), pp. [iii]-viii, [iv], 586, [2], lxxxviii, [1, errata]; [iii-xii], 640, [1, errata]; [iii-xi], 640, [1, errata]; [ii], viii, [viii], 620; [iii-xii], 684; [iii-xiii], 646, [52]; with a frontispiece-portrait and three folding maps; without the half-titles, vol. II without the Table of Contents of vol. I (as often); some occasional light spotting or browning as usual, some marginal staining in gathering Q of vol. II, but a very good copy in contemporary diced russia, modern reback in brown morocco, spines gilt and with contrasting red and blue calf lettering-pieces; slightly rubbed, corners and edges bumped and with consequent small losses. **£14,000**



**First editions of all six volumes of Gibbon's 'masterpiece of historical penetration and literary style' (PMM).** The first volume here is of the second variant (of two), with the errata corrected as far as p. 183 and X4 and a4 so signed.

With the completion of the *Decline and fall* 'six volumes of historical narrative had lent their weight to the conviction that the threat of universal monarchy in Europe had disappeared with the fall of the Roman empire . . . . Not only was Europe now a "great republic" composed of a number of kingdoms and commonwealths, but there was no known barbarian threat; and if any should arise, America would preserve the civilization of Europe, while the simple arts of agriculture would gradually tame the new savages. From the heights of such confidence, one can perhaps understand why Gibbon should have taken the loss of the British empire in America so calmly . . . . It was far more important that the dreadful prospect of universal monarchy, for which the Roman empire had for so long been the standard-bearer, could now be exposed and discounted, enabling humanity at last to turn its back on Rome. Unfortunately, of course, it was not to be so simple. As Gibbon lived long enough to suspect, the great republic of modern Europe was not secure against a recurrence of extensive despotic empires. Just ten years after Gibbon's death, Napoleon was crowned emperor of the French, and effectively of Europe; within a hundred and fifty years Hitler had proclaimed the thousand-year Reich. Yet if these episodes challenge Gibbon's confidence in the end of empire in Europe, it should also be recalled that Europe would twice be saved from the east, if not by barbarians, then at least . . . by Slavs, and on the second occasion from the west as well, by Americans' (Robertson, 'Gibbon's Roman empire as a universal monarchy: the *Decline and fall* and the imperial idea in early modern Europe' pp. 269–70).

'When Gibbon in his concluding pages remarks "I have described the triumph of barbarism and religion", he may be conceding that what set out as a history of the end of the Roman empire has become a great deal more than that. The Gothic, Lombard, Frankish and Saxon barbarians replaced the western empire with systems in whose barbarism may be found the seeds of European liberty . . . . [Under] the head of religion, we face as Gibbon did the knowledge that the replacement of empire by church as the

governing principle of European civilisation is a far greater matter than the secondary question of how far Christianity was a cause of the Decline and Fall. It was already a historiographic commonplace that the end of empire led to the rise of the papacy; Gibbon explored it in depth, but recognised that this theme, however great, was limited to the Latin west and that the challenge of councils, bishops and patriarchs to imperial authority . . . led to the world-altering displacement of Greek and Syrian culture by Arabic and Islamic' (Pocock, *Barbarism and religion* I pp. 2–3).

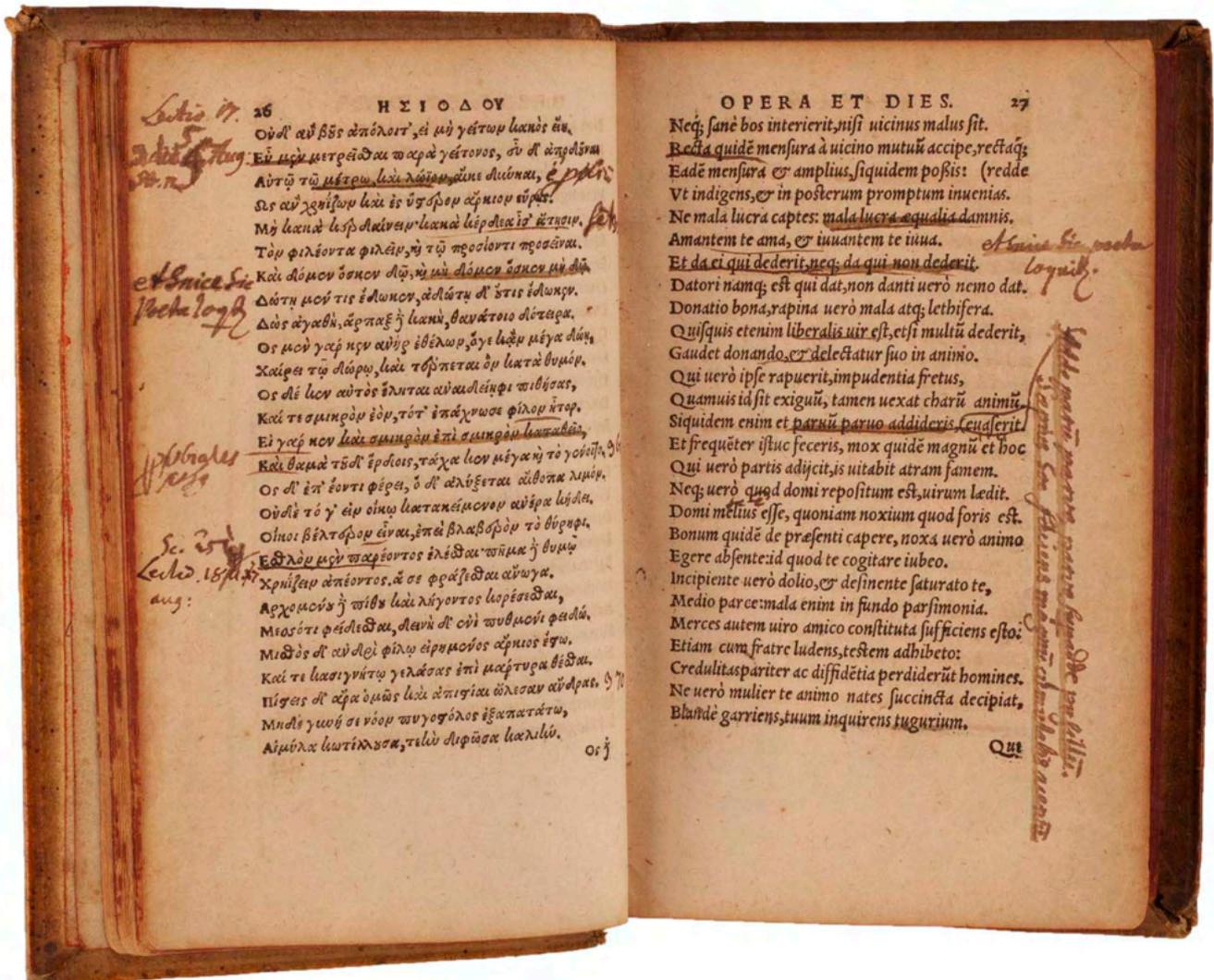
For Gibbon's revisions to the first volume after its original publication in 1776 and the composition of the subsequent volumes (the second and third of which did not appear until 1781) in relation to his critics and the reception of his work, see Womersley, *Gibbon and the 'Watchmen of the Holy City'* pp. 11–172.

Norton 20, 23, 29; PMM 222; Rothschild 942.

THE EARLIEST WESTERN REFLECTION ON ECONOMIC SUBJECTS – A STUDENT'S COPY

17. **HESIOD.** *Poemata Hesiodi Ascreaei, quae extant, omnia, Graece, cum varia interpretatione Latina. Una cum doctissimis Ioannis Tzetzis grammatici in omnia poemata eiusdem scholiis, nunc primum ex Graeco sermone in Latinum conversis, et in lucem editis, a Georgio Henischio ... Basel, ex officina Oporiniana, [1574].*

Small 8vo, pp. [16], 500 (i.e. 398), [34], 261, [23]; text in Greek and Latin, woodcut initials; a little toned, but a very good in contemporary pigskin blind-tooled to a panel design, stamps depicting female figure



of Justice (with sword and scales) to upper cover, and Lucretia holding a dagger to her chest to lower cover, 4 raised bands to spine, red edges; somewhat rubbed and marked; seventeenth and eighteenth-century notes in Greek, Latin and French to front endpapers; ownership inscriptions to endpapers and title of Johannes Stiegler (1662) and Laurentius Stiegler (1697) of Strasbourg, and of 'Johann Michael Osberrieth Phil. Cultor' (1750); marginal manuscript notes to pp. 1-62 £1400

**A handsome copy of Hesiod's poems, in a Justice and Lucretia binding, used by a student in Strasbourg at the end of the eighteenth century.**

This edition gives the Greek text of the *Works and Days*, *Shield of Heracles*, and *Theogony* together with various translations of each into Latin, and extensive commentary by the twelfth-century Byzantine scholar John Tzetzes, translated and edited by the German polymath Georg Henisch (1549-1618).

**This copy was used and annotated by one Laurentius Stiegler when studying in Strasbourg in 1698.** A note in his hand at the opening of the *Works and Days* reads: 'Inceptum hoc collegium sub auspicio C.B. Kühnii PP Graecae linguae Ao 1698 die 26 Junii'. His dated marginalia trace his sedate progress through the text into late September.

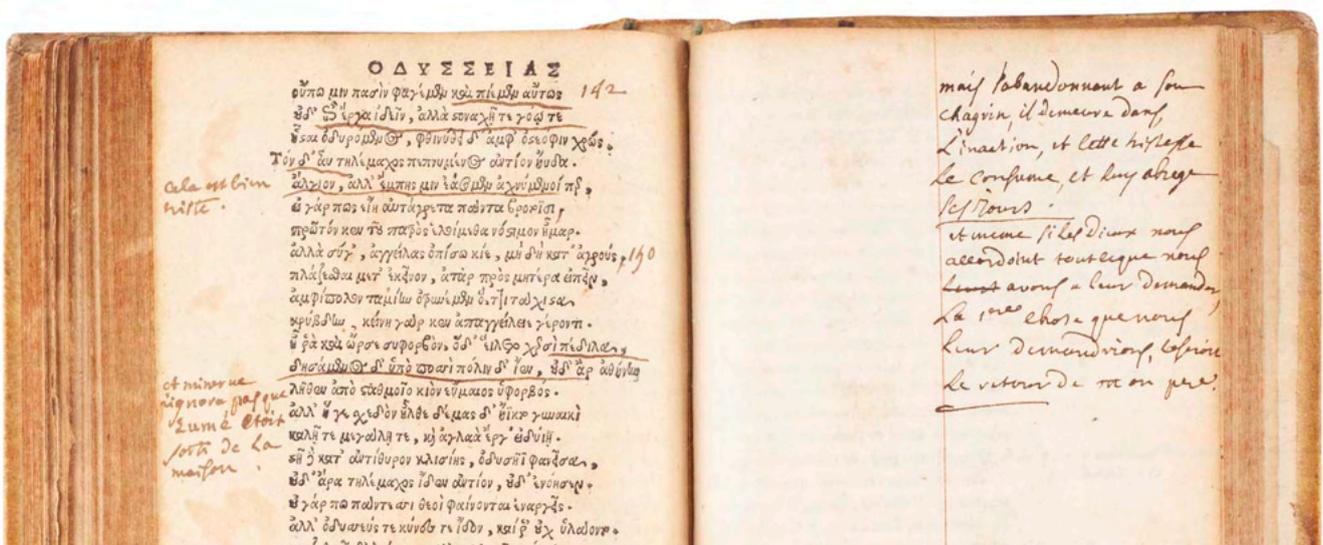
Adams H475; VD16 ZV 7834. Four copies on Library Hub (BL, Cambridge, Oxford, Winchester); OCLC finds only 3 copies in the US (Yale, Kansas, Washington).

#### ODYSSEY GOES ON AN ODYSSEY

**18. HOMER.** *Odysseia*. *Batrachomyomachia*. *Hymnoi*. 1b. [ΟΔΥΣΣΕΙΑ. Βατραχομυομαχία. ὕμνοι.λβ.] [*colophon: Strasbourg, Wolfgang Köpfel, 1534.*]

1 vol. bound in 2, small 8vo, ff. 251, [61] (various pagination errors); printed in Greek; woodcut printer's device at end of the *Odyssey*; interleaved with blanks throughout; heavily annotated in French in an early nineteenth-century hand on ff. 72-99 (annotations washed) and ff. 140-143; the odd stain, some light browning, ff. 72-99 and corresponding interleaved blanks washed and seemingly recased, nevertheless a good copy, bound in eighteenth-century vellum over boards, manuscript title to spine; eighteenth-century ownership initials 'D.D.C.' to front pastedown; nineteenth-century note in French, on paper blindstamped 'Centre Agricole', regarding the provenance and contents of the edition, pasted to inside front cover, with edition statement and purchase note ('acheté par moi sur le quai Voltaire le 18 avril 1850') in the same hand to front free endpaper (*see below*). £950

**Scarce edition of Homer's *Odyssey*, including the *Batrachomyomachia*, the *Hymns*, and the lives of Homer by pseudo-Herodotus and Plutarch, entirely printed in Greek in Strasbourg, interleaved throughout, with a few annotations, and an intriguing provenance.**



A note in French pasted on the inside front cover indicates that 'this copy of the Odyssey, prepared for the notes of a traveller, belonged to Doctor Pariset, and followed him in his excursions in the East. It still bears the traces of the sea water and the fatigue of the crossings'. Étienne Pariset (1770–1847), French physician and, from 1826, psychiatrist at the Salpêtrière Hospital where he succeeded Esquirol, was also an accomplished Latin and Greek scholar; he is the author, among other works, of *Électre*, a tragedy inspired by Sophocles' homonymous play, and of a translation into French of Hippocrates' *Aphorisms*. After distinguishing himself battling yellow fever in Spain in 1819–22, between 1828 and 1830 Pariset travelled extensively in Syria and Egypt to conduct further studies on infectious diseases, and on the plague in particular. It was in Egypt that he first met Jean-François Champollion, on an archaeological mission there, with whom he became good friends. If the note is correct, this is the very copy of Homer that he brought with him during this journey.

The unsigned note is, by repute, by Lodoïs de Martin du Tyrac, count Marcellus (1795–1861), French diplomat, traveller and distinguished Hellenist, Secretary of the embassy in Constantinople between 1815 and 1820 (where he was instrumental in making sure that the Venus de Milo reached France), later First Secretary of the embassy in London in 1822 and Envoy Extraordinary to Madrid in 1824. Following the July Revolution of 1830, Marcellus retired to private life. Although the handwriting of the note appears neater and more formal than any other examples of Marcellus' handwriting we have managed to locate, the tone of the note, date and place of purchase, and subject, surely make the attribution possible.

USTC 679245; VD16 H 4693 (also VD16 H 2523, VD16 H 4606, VD16 H 4640).

#### FIRST AMERICAN EDITION OF POPE'S *ILIAD*

19. **HOMER (Alexander POPE, *translator*)**. The Iliad of Homer. Translated from the Greek by Alexander Pope, Esq. Philadelphia, for J. Cruikshank, W. Young, M. Carey, H. & P. Rice, T. Dobson, J. Ormrod, J. McCulloch, P. Stuart, 1795.

12mo, pp. 484; some small stains and marks, else a very good copy in contemporary sheep, red morocco spine label; upper joint cracked but firm, some wear to spine and corners, a few abrasions to boards; inscriptions of James Carmalt (1812) and C. Carmalt *jnr* (1815) to front free endpaper, remains of red wax seals to pastedowns, cancelled bookplate of University of Chicago Library. £850

**First American edition of Pope's rendering of the *Iliad*.** Pope began his reinterpretation of Homer's epic poem when in his early twenties. Following several years of 'great pain and apprehensions', as Pope drafted his text on the backs of letters sent to him and his mother (now preserved in the British Library), his sumptuous six-volume edition was published between 1715 and 1720 by Bernard Lintot, with subscribers paying a guinea a piece. The *Iliad*, and his later *Odyssey*, established Pope's fortune and enhanced his fame, prompting him to later write, 'But (thanks to Homer) since I live and thrive, Indebted to no Prince or Peer alive'. 'The 'Homer' was long regarded as a masterpiece, and for a century was the source from which clever schoolboys like Byron learnt that Homer was not a mere instrument of torture invented by their masters. No translation of profane literature has ever occupied such a position' (DNB).

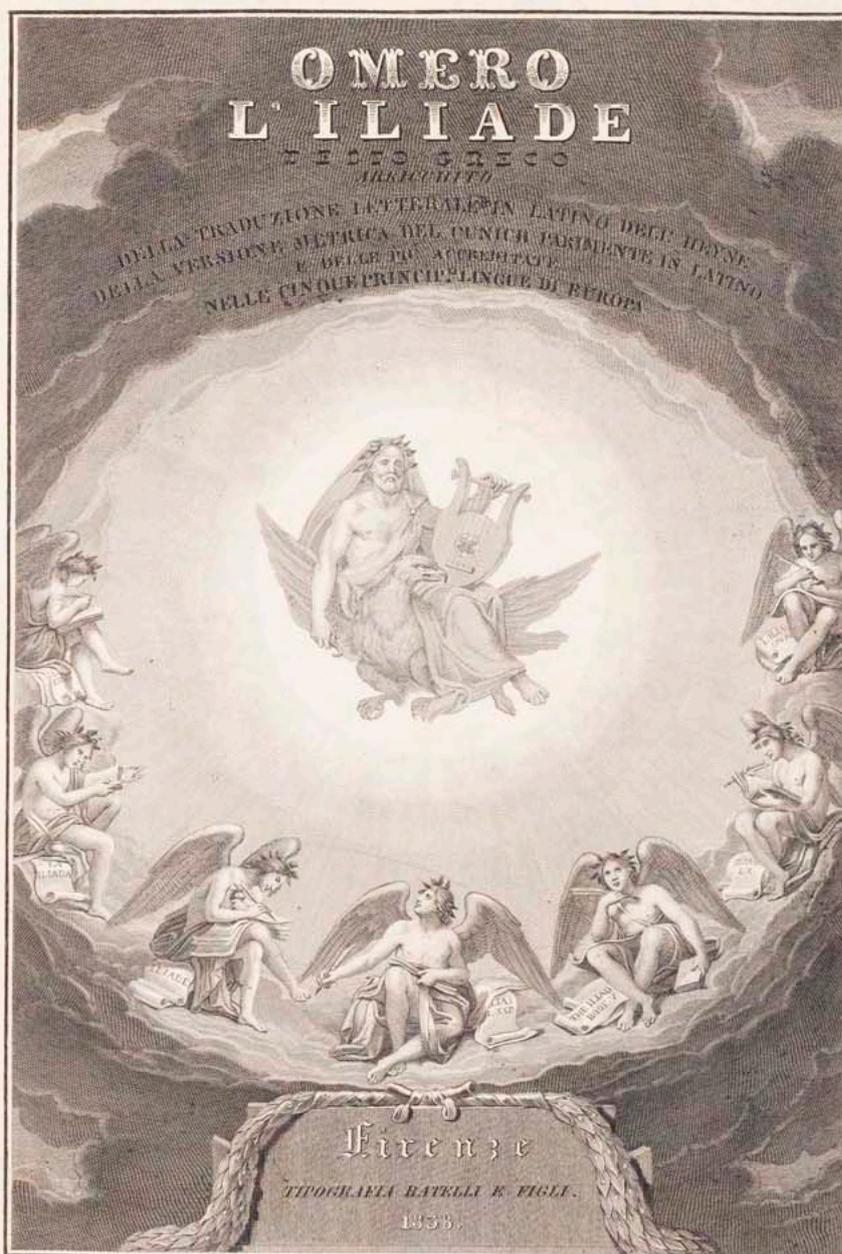
In contrast with the first Lintot edition, the first American edition is a charmingly simple rendering of Pope's text, in a convenient format.

Evans 28852; ESTC W12843. COPAC notes only 2 copies in the UK (Liverpool and London Library).

ILLUSTRATED POLYGLOT ILIAD

20. HOMER. [Polyglot Iliad]. Homeri Ilias Graece, quam vertebant Latine soluta oratione C.G. Heyne, versibus item Latinis R. Cunich, Italicis V. Monti, Germanicis Woss, Anglicis Pope. Gallicis Aignan, Ibericis Graia-Malo. Florence, Batelli, 1837 [recte 1838]

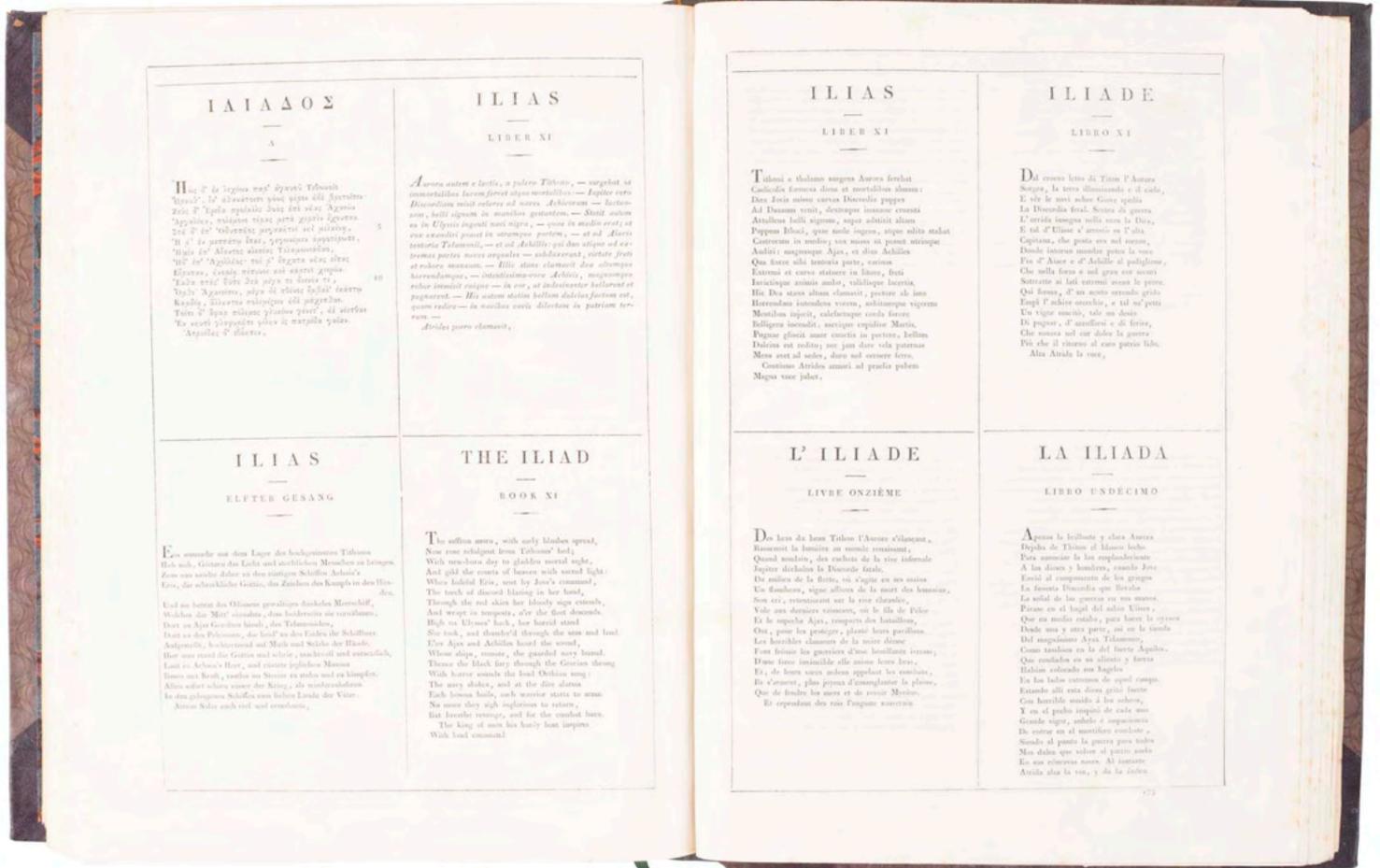
Two volumes, large quarto, pp. [vi], 837, [1]; [iv], [839]-1703, [1]; with additional engraved title and 24 plates finely engraved by C. Ferreri, G. Scotto, A. Lapi, and Viviani after F. Nenci; very mild occasional foxing, small abrasion under the imprint place in both vols (likely a publisher's correction); a very good copy in contemporary blue half morocco gilt, corners and spine sides filleted in gilt, spines lettered, numbered and decorated in gilt, embossed cloth cover to sides, preserving the original blue silk book marks; extremities lightly rubbed, spine detached from bookblock in first volume; preserved in contemporary marbled board cases (edges worn). £1200



Rare, splendid polyglot Iliad, rendered in seven languages and complemented with the arresting series of engravings by Francesco Nenci (1781–1850). The Greek text is presented, across page-spreads, with translations into Latin prose, Latin verse, Italian, German, English, French and Spanish. The uncompromising choice of translations aimed at uniting the most literary, potent, and appreciated versions in each of the languages, thereby marshalling a rich European poetic panoply.

A refined Neoclassical declension of the Homeric scenes was Nenci's trademark contribution: he had already handled Homeric material successfully, winning, in 1806, the Academy of Florence prize with 'Achilles swears revenge for the death of Patroclus', painted frescoes from the stories of Homer in Villa Bianchi outside of Siena. Finally in 1833 he painted large canvases for the Hall of Ulysses in the Palazzo Pitti.

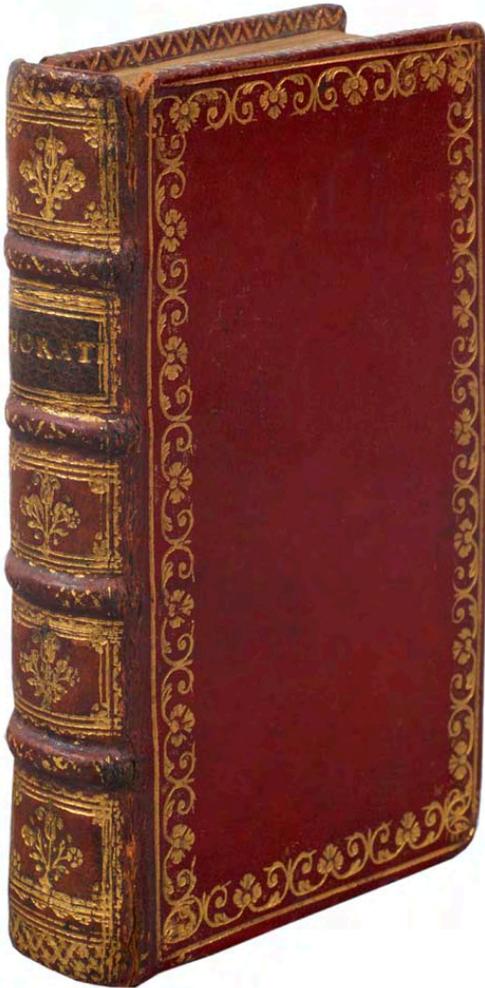
Only two copies in auction records in the past fifty-five years, one of which was imperfect. Two copies located in the UK (Cambridge, Durham) and six in US institutions. See Brunet II, 280-1.



FROM THE LIBRARY OF BAPTIST MAY THE YOUNGER

21. HORACE. Horatius. Nicolai Perotti libellus nō infrugifer de metris Odarum Horatianarum. Paris, Simon de Colines, 1531.

16mo, ff. 100, 76, [1]; title within woodcut architectural border, slightly cropped at edges; title somewhat dustsoiled, top edge cut slightly short, but a very good copy, bound in eighteenth-century English red morocco, boards tooled in gilt with single fillet border enclosing decorative frame, spine gilt in compartments, green morocco lettering-piece in one, marbled endpapers, gilt turn-ins, all edges gilt; upper joint starting at head, but holding; some contemporary ink underlinings; ownership inscription 'William Cole's Booke 1681' to title; from the library of Baptist May (see below), with his morocco book label tooled and lettered in gilt 'E. libris Baptistae May. / Trin : Coll : Cantab : / MDCCXXV' to front pastedown and his coloured armorial bookplate with motto 'non tergo sed facie' to verso of front pastedown; twentieth-century private collector's bookplate to recto of front endpaper. **£1350**



**Handsomely bound pocket Colines edition of Horace, including Niccolò Perotti's treatise on metre, with an interesting English provenance.**

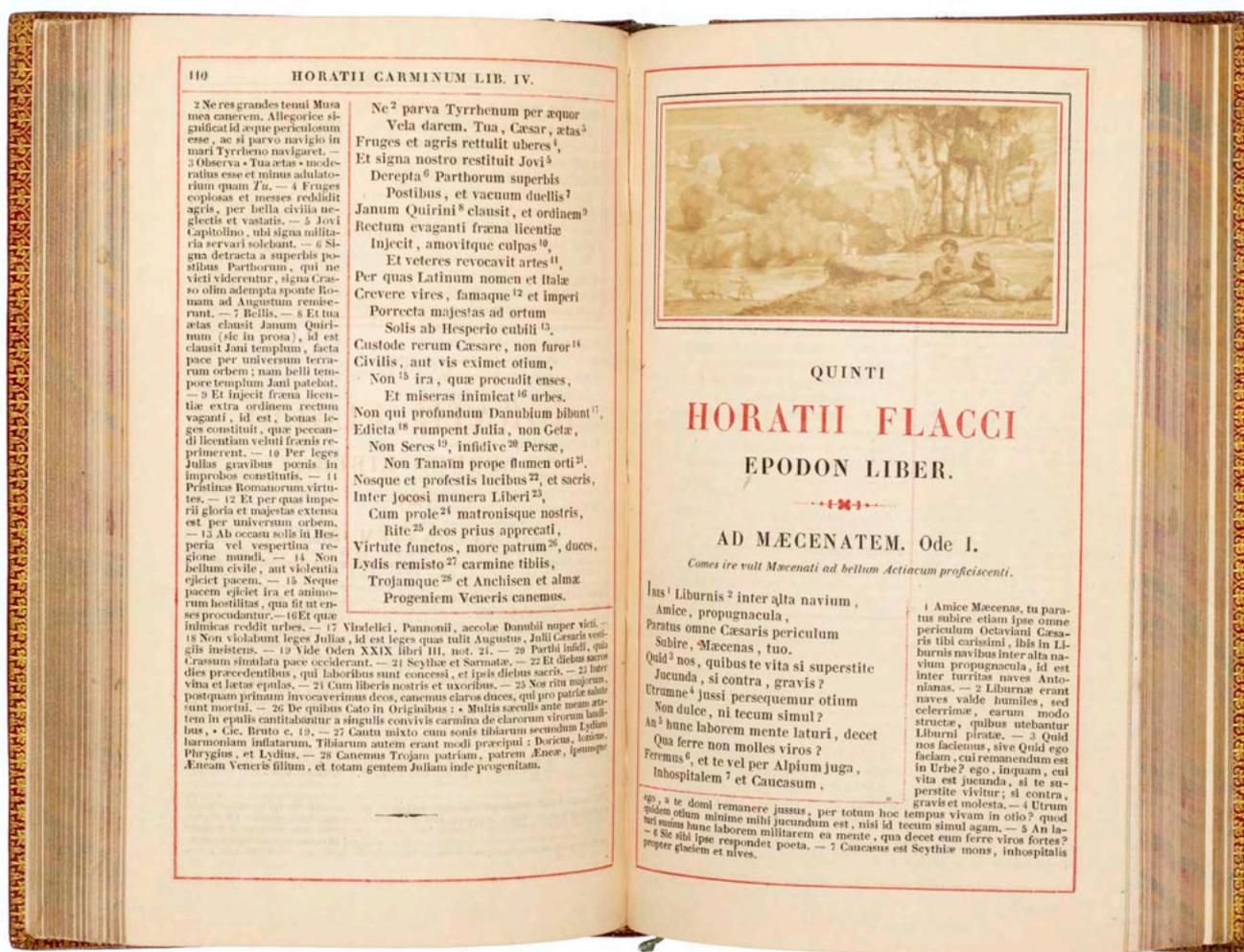
The Baptist May whose bookplates appear in this volume is most likely a younger relative of the famous Baptist May (1628–1698), Keeper of the Privy Purse and allegedly Charles II's most trusted servant – though precisely which relative is unclear. Baptist May the younger (c. 1709–1807) matriculated to Trinity College Cambridge in 1725 (it seems likely that this volume was bought on the occasion) and is listed in the University's alumni records as being the son of Charles May. Baptist May the elder had both a brother and an illegitimate son called Charles; our Baptist May is possibly then his nephew or grandson. We have been able to trace only two other books with Baptist May's bookplate, of which one in the Elsevier Heritage Collection (EHC.24.1664.Sch.01)

This is the second in Colines' series of editions of Horace, a reprint with the commentaries of the first (1528), which was itself a reimpression of the Aldine text. The architectural border was designed especially for use in Colines series of sextodecimo classics.



22. **HORACE.** *Quinti Horatii Flacci Opera cum novo commentario ad modum Joannis Bond. Paris, Didot, 1855.*

12mo, pp. [iv], xlvi, [2], 299, [1]; with a full-page photographic illustration after the title, two double-page maps at end, six photographic plates, eleven photographic headpieces, borders printed in red throughout; occasional minor spots; early twentieth-century red crushed morocco by C. Hardy, panelled spine lettered and tooled in gilt, sides with a large central gilt lozenge, dentelles gilt, marbled endpapers, all edges marbled and gilt; bookplate removed from front pastedown, extremities just a touch rubbed; a very attractive copy, inscribed by Henry Yates Thompson, the collector of illuminated manuscripts, to James Welldon (1854–1937), Lord Bishop of Calcutta (see below). **£900**



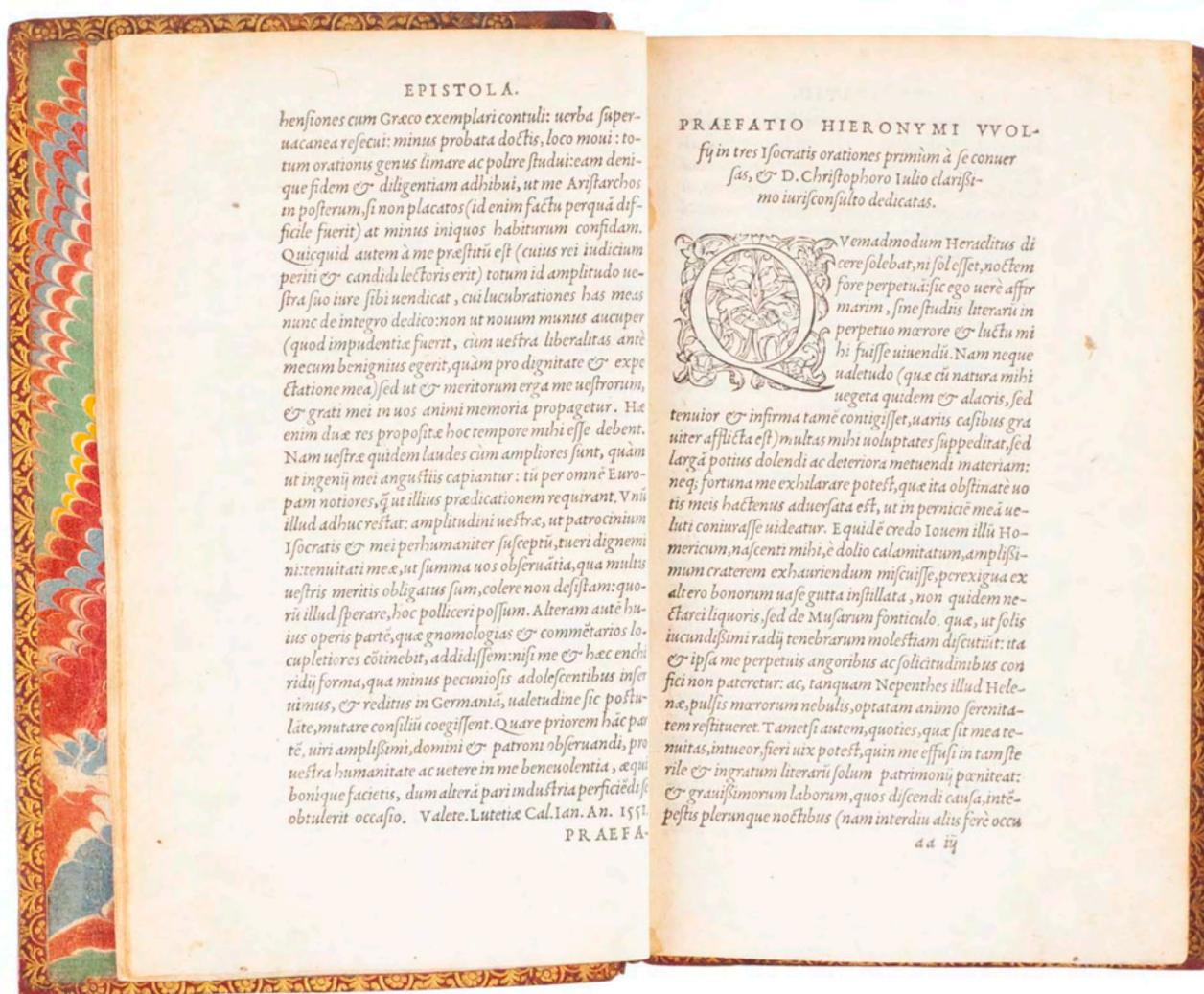
The deluxe issue of Didot's Horace, a fine early photographically-illustrated work, complete with all the photographic plates, headpieces and maps, and printed on fine paper.

This copy is inscribed by Henry Yates Thompson, the collector of illuminated manuscripts, to James Welldon (1854–1937). The inscription was most probably penned in 1898, when Welldon, who was fond of the classics and had translated Aristotle, left the headmastership of Harrow for his new post in Calcutta 'Lord Bishop of Calcutta, in grateful recognition of much kindness & many good offices in connection with the establishment of the Art School at Harrow and with the very best wishes for his new career'.

WOLF'S ISOCRATES

23. **ISOCRATES.** Orationes et epistolae gravitatis et suavitatis plenae de Greco in Latinum pridem conversae, nunc recognitae, per Hieronymu[m] VVolfium Oetingensem ... Paris, Michel de Vascosan, 1553.

8vo, pp. [xl], 509, [43]; printed in italic, some Greek text, elegant engraved initials; some light creasing to corners, small hole in title-page touching one word in imprint, a few marginal marks to pp. 125-135, closed tear to lower margin of Y2, small abrasions to pp. 406-7 touching a few words, otherwise a very good copy; seventeenth-century red morocco, gilt dentelle borders to covers, gilt board edges and turn-ins, marbled edges, rebacked with old spine label laid down, recorned; covers slightly rubbed and marked; bookplate of the library at Chatsworth. £750



**A handsome Latin edition of twenty-one works by the Athenian orator Isocrates (436–338 BC), whose work was highly influential on later education, oratory and writing.** Isocrates studied under Socrates and the sophists, before establishing a famous school of rhetoric which attracted pupils from all parts of the Greek world, offering a more practical training than that offered by Plato's more theoretical teaching. A pupil of Melanchthon, Hieronymus Wolf (1516–1580) served as secretary and librarian to the wealthy merchant and collector Johann Jakob Fugger before securing his scholarly reputation with editions and translations of Isocrates and Demosthenes.

Michel de Vascosan (d. 1577), the son-in-law of Badius, established his Parisian press in 1530 and was celebrated 'for the unadorned elegance of his editions' (*Oxford Companion to the Book*).



#### FIRST COMPLETE ENGLISHED JUVENAL

24. **JUVENALIS, Decimus Junius, and Robert STAPYLTON, translator.** Juvenal's sixteen Satyrs or, a Survey of the Manner and Actions of Mankind. With Arguments, marginall Notes, and Annotations clearing the obscure Places out of the History, Lawes and Ceremonies of the Romans ... London, printed for Humphrey Moseley ... 1647.

8vo, pp. [16], 287, [1], with an additional engraved title-page by Thomas Rawlins and a facing engraved frontispiece portrait of Stapylton by William Marshall; a very good copy, bound without the final errata leaf in early mottled calf, rebacked and recorned, gilt edges. £750

**First edition of the first complete translation into English of Juvenal's satires;** the first six satires had been published in 1644 and were slightly revised here.

'I have for my Country's sake taught him our Language', writes Stapylton, casting satire as a rectifier of manners, but it was not until the Augustan poets of the eighteenth-century that Juvenal exerted his most lasting influence on English literature.

Raised as a Catholic, and an enthusiastic royalist during the Civil War, Stapylton had already published translations from Virgil and Pliny; he later turned playwright, but his rather slight productions, with plots from classical sources, have long been forgotten.

Wing J 1291.

25. **LACTANTIUS, L. Coelius, and Onorato FASCITELLI (editor).** [Opera:] Divinarum institutionum lib. VII, De ira Dei liber I; De opificio Dei liber I; Epitome in libros suos, Liber acephalos; Carmen de phœnice, Resurrectione Dominica, Passione Domini. *Lyons, Jean de Tournes and Guillaume Gazeau, 1548.*

16mo in 8s, pp. 787, [44], [1 (blank)]; woodcut device to title, woodcut initials, slightly toned in places, marginal light damp-stains to a few leaves; otherwise a very good copy in contemporary French red morocco gilt to a panel design, filleted in gilt with centre- and corner-pieces, spine gilt in compartments, lettered directly and tooled with fleurons, board-edges tooled and turn-ins filleted, edges gilt; front joint skilfully repaired; spine lettered 'P.L.R.' in gilt to top compartment, near-contemporary ownership inscription 'Ex libris Boteri' [?] to title; bookplate of André Morellet to upper pastedown (*see below*). £1500

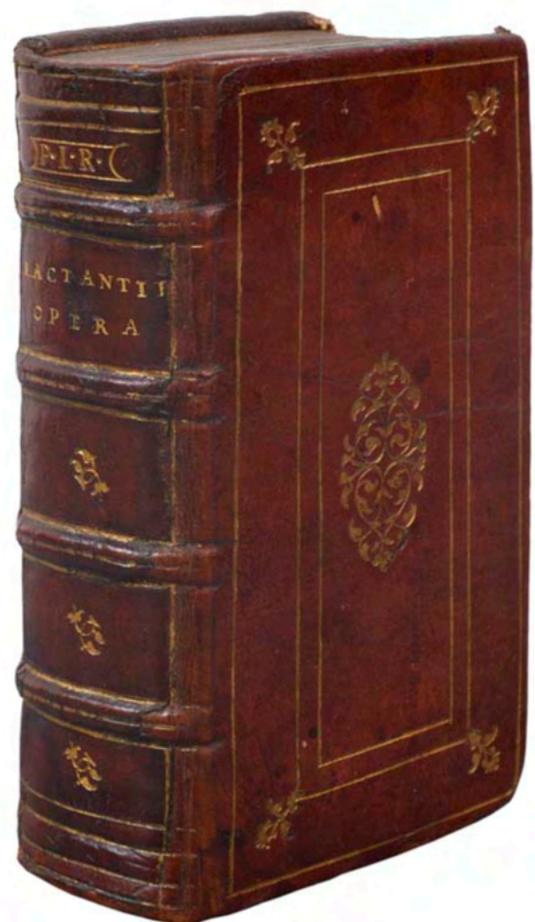
First edition of Lactantius' *Opera* to be printed by de Tournes and Gazeau, **in an attractive contemporary French morocco binding, from the library of André Morellet, a friend of Benjamin Franklin, and translator of Beccaria and Jefferson.**

André Morellet (1727–1819), liberal economist and Enlightenment philosopher, owned an extensive library which attracted attention both for its contents and comfort. As noted by Frances Burney to her father in 1811, "The Abbé Morellet, now 85 or 86 ... has a bookery in such elegant order, that people beg to go & see it" (Medlin, p. 584). Though moved during the Terror, forced to sell items by necessity, and diminished by theft in 1817, at the time of its dispersal in 1819 the library listed over 4700 items in its sale catalogue (*see Catalogue des Livres de la Bibliothèque de Feu M. l'Abbé Morellet...* Paris, Verdières, 1819, this volume being lot 97).

The device on the bookplate, showing the monogram 'AM' within the motto 'veritas omnia vincit', first appeared printed on the title of Morellet's 1795 pamphlet *La cause des pères*, though he had explained its use in a pamphlet of February 1789: 'My hope of victory ... is founded on the force of reason, which combats for me. *Veritas omnia vincit*, truth triumphs over all. This is my motto, my war cry, the basis of my confidence; it is up to public opinion to decide which side will win.' (*Lettres a la noblesse de Bretagne*, p. 4, trans. Medlin).

Of several thousand books known to have belonged to Morellet, Medlin could in 1996 trace recent references to only sixteen.

USTC 150010; Maggs, *A Catalogue of French Manuscripts and Books*, catalogue 884 (1962), item 36 (this copy). For the library of André Morellet, cf. Medlin, 'André Morellet's Library' in *Libraries & Culture* vol. 31, no. 3/4 (1996; *Catalogue des livres de la bibliothèque de feu M. l'Abbé Morellet* (1819), lot 97 (this copy); Maggs, *A Catalogue of French Manuscripts and Books*, catalogue 884 (1962), item 36 (this copy)), pp. 574-602.

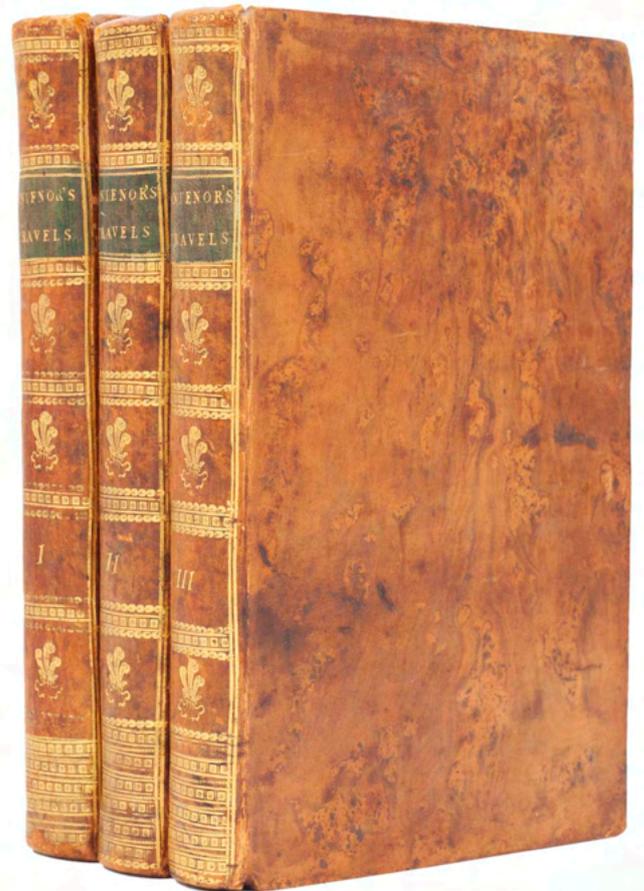


26. **LANTIER, É[tienne] F[rançois de].** *The Travels of Antenor in Greece and Asia: from a Greek Manuscript found at Herculaneum: including some Account of Egypt. Translated from the French ... With additional Notes by the English Translator. In three Volumes ... London, printed for T. N. Longman and O. Rees ... 1799.*

3 vols, 8vo, pp. xviii, 402; viii, 396; viii, 409, [3], including contents in each volume, final errata and publisher's advertisements; spotting to preliminaries but a fine copy in contemporary marbled calf, spines gilt, neat leather repair to upper cover of volume I; the Gladstone family copy with the Fasque bookplate in each volume. £750

**First English edition** (first published in French in Paris in 'An VI de la République', 1797-8). *The Travels of Antenor* is a work of fiction ('ne sont qu'un roman d'imagination'), based ostensibly on an ancient Greek manuscript found at the site, recently discovered, of Herculaneum. The genesis of the story is an extension of its fiction: at the King's palace and museum at Naples, Lantier meets the Abbé Spalatini and his team, who are engaged in deciphering the site's ancient manuscripts. Disdaining Antenor, the Abbé allows Lantier to borrow the manuscript, where he finds an autobiography-cum-travel narrative which covers almost the entire spectrum of Greek legend and antiquity through the protagonist's anecdotes, conversations and travels.

Antenor's adventures unfold against a backdrop of his thwarted love with the lady Lathenia, with whom he briefly travels and periodically corresponds, and it is not until her death and his eventual marriage to another that he is able to cease his wanderings.



The 'Preface' refers to Antenor's tremendous longevity of one hundred and eight years (attributed to temperate living). His great age justifies (almost) the enormous scope of his adventures, which include travels in mainland Greece and her islands, and in Egypt. The *Travels* is populated, directly and indirectly, by an extraordinary cast - Antenor meets Crates, Diogenes and Thales, amongst others, and much of the first volume is dedicated to Sappho: he witnesses her suicide (heartbroken she takes the 'Leucadian leap'), describes her lying in state and attends her funerary procession.

#### AN EARLY READER'S GAME?

27. **LIVIUS, Titus.** *T. Livius ... historicus duobus libris auctus, cum L. Flori epitome, addito indice copioso, et Leonardo Aretino de primo bello punico ac imaginibus res gestas exprimentibus. Venice, Melchior Sessa & Pietro de' Ravani, 3 May 1520.*

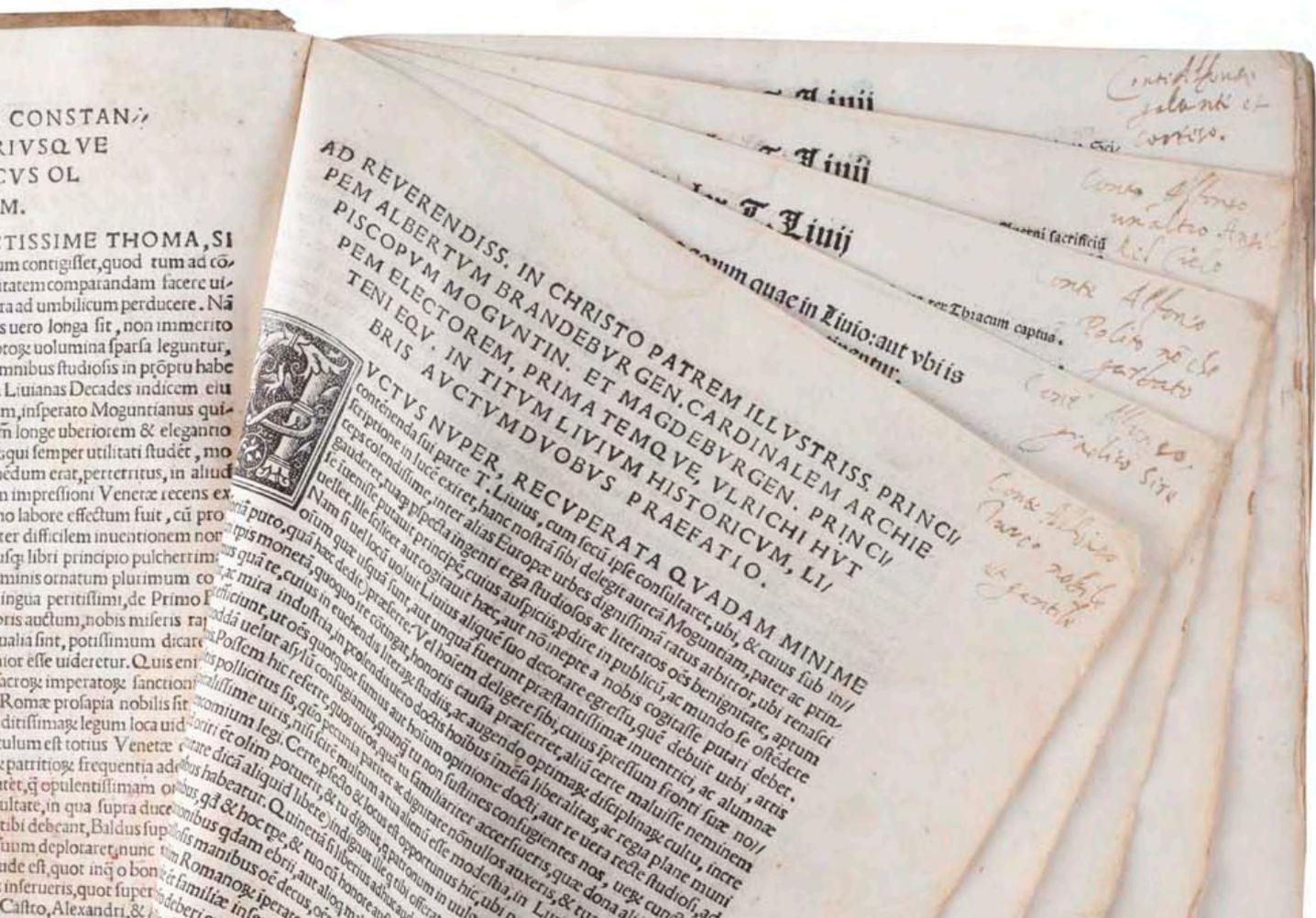
Folio, ff. [52], [18], 295; without final blank 2010; title printed in red and black with large woodcut portrait, woodcut Sessa devices to title (cat and mouse) and colophon (orb and cross), 31 woodcut

illustrations and large white-on-black woodcut initials; title browned with 2 short marginal tears, early leaves lightly thumbbed, tears to H4 and Y2 (through text but without lost, the latter with an early repair); otherwise a very good copy in contemporary vellum over pulpboard, spine lettered in ink, edges stained blue, sewn two-up on 5 cords; a little rubbed with a few marks; seventeenth-century inscription 'Christophori Morandi' to title with earlier ownership inscription and motto erased, early marginal inscriptions (*see below*), marginal annotations (the majority eighteenth-century), bookseller's ticket of Querzola, Rome, to upper pastedown. £2750

**First Sessa edition of Livy's works, scarce, with fine woodcut illustrations by 'Zoaan Andrea'.** The woodcuts, which are placed at the head of each book, mark a significant departure from the Giunta illustrations of earlier editions. The unusual title-portrait of Livy, derived from a memorial at Padua believed to be a true likeness, is one of five engravings in the present work signed 'Z.A.' and is distinguished by Essling as 'certinement une des meilleures que nous connoissons de Zuan Andrea'. Though now thought not to be linked to the fifteenth-century engraver of the same name associated with Mantegna, this Zoaan Andrea is known also through the lively woodcuts for the Apocalypse in Paganini's 1516 Bible.

Our copy is **unusual for a series of curious inscriptions across twenty-eight early leaves** (2a2 to 2d5). The inscriptions bear no relation to the accompanying text (the dedication and index), nor to its owner. Each takes the form of one of four names and an attribute, e.g. 'Conte Alfonso Turco nobile e gentile', 'Conte Alfonso un altro Angelo del Cielo', 'Conte Alfonso galante et cortiso', 'Steffano cortissimo', 'Steffano bon compagno', 'Mi Dioneo dignissimo', 'Mi Dioneo amato da tutti', 'Mi Lodovico Amator di virtu', 'Mi Lodovico bono in di costumi come di vita', 'Mi Lodovico liberale', 'Mi Lodovico generoso'. We would suggest that the format, only familiar to us from one other example, is likely some form of parlour game.

USTC 838285; EDIT16 30060; Mortimer 261; Sander 4004 ('très beau'); Essling 41.

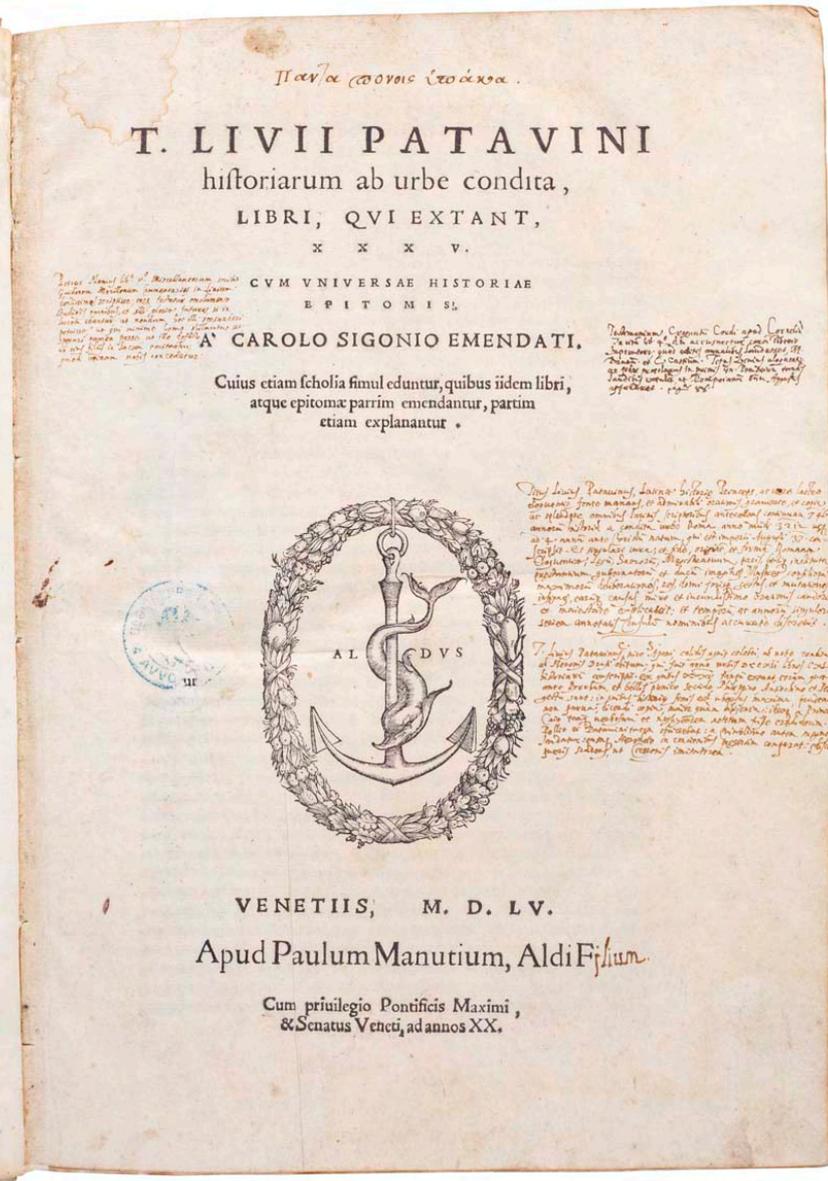


28. **LIVIVS, Titus, and Carlo SIGONIO (ed.).** *Historiarum ab Urbe condita libri, quae exstant, xxxv. Cum universae historiae epitomis, A Carlo Sigonio emendati [Scholia...]. Venice, Paolo Manuzio, 1555.*

Two parts in one volume, folio, ff. [ii], pp. 478, 98, ff. [40], [1]; woodcut Aldine device on each title-page, woodcut initials; small hole to title-page (no loss), a few occasional stains or spots, rare light waterstaining, but a very good copy, wide-margined, in nineteenth-century vellum-backed boards; with multiple contemporary annotations in the margins; old private library circular stamp to title.

£6000

**First edition, a wide-margined copy abundantly annotated by a very engaged contemporary humanist, of the landmark Livy edited by Carlo Sigonio (1524–1584).** A key chapter in the diffusion of Livy’s text, this edition was the first systematically to apply critical method to the rendition of the text and to the chronology of Roman history, marking the beginning of a new approach in the study of Roman history. This edition ‘made Sigonio’s European reputation ... In the Aldine folio of 1555 the miscellaneous fragments of the various annotators were swept away, and readers were offered a revised text of Livy, majestically printed, and the imposing Scholia of Sigonio alone, scholia which in sheer mass, acumen, and acerbity, far outstripped the combined efforts of all his predecessors’ (W. McCuaig). Renouard praises this as ‘Belle édition bien imprimée, sur bon papier ... fort rare et ne se trouve presque jamais qu’ en très mauvaise condition’.



**The abundant annotations, though unattributed so far, reveal a mind deeply engaged both with Livy’s text, and show the ways in which contemporary manipulations of the text were spread and shared.** The very first note to appear, for example, begins with a specific reference to a passage in the work of Petrus Nannius (Pieter Nanninck, 1496- 1557), accomplished Latin scholar, humanist and poet, a founder of humanism in Gouda, South Holland, Latin teacher at the Collegium Trilingue. Our commentator cites a passage from Nannius and there he finds reference to the Livian commentary by Guy Morillon (secretary to Emperor Charles V, correspondent of Erasmus and Guillaume Budé among others).

Brunet III, col. 1106; Renouard 166:15. Texas 377; Ahmanson-Murphy 477; see W. McCuaig, *Carlo Sigonio: The Changing World of the Late Renaissance*, Princeton, 1989, pp. 24-25.

THE FIRST IMPORTANT CRITICAL EDITION  
LUCRETIUS FOR THE RENAISSANCE

29. **LUCRETIUS Carus, Titus; Denys LAMBIN.** Titi Lucretii Cari De Rerum Natura Libri Sex. A Dionysio Lambino ...emendati, atque in antiquum ac nativum statum ferè restituti, & præterea brevis, & perquam utilibus commentariis illustrati. Lyon, *Guillaume Rouillé and Philippe Rouillé, 1564.*

4to (245 x 165 mm); pp. [xx], 559, [5]; large allegorical woodcut border on title incorporating the date and phrase 'temporum & rerum resurrectio', woodcut initials; text printed in Roman and Greek characters; small marginal wormhole to title-page and first leaf not affecting text, a few leaves lightly browned, some light foxing, a very good copy in contemporary limp vellum, ink titling to spine, gilt gauffered edges; contemporary purchase note on upper side (faded, name illegible). **£1750**

**First edition** edited by the French classical scholar Denys Lambin, second issue. **This is the first important critical edition of Lucretius.**

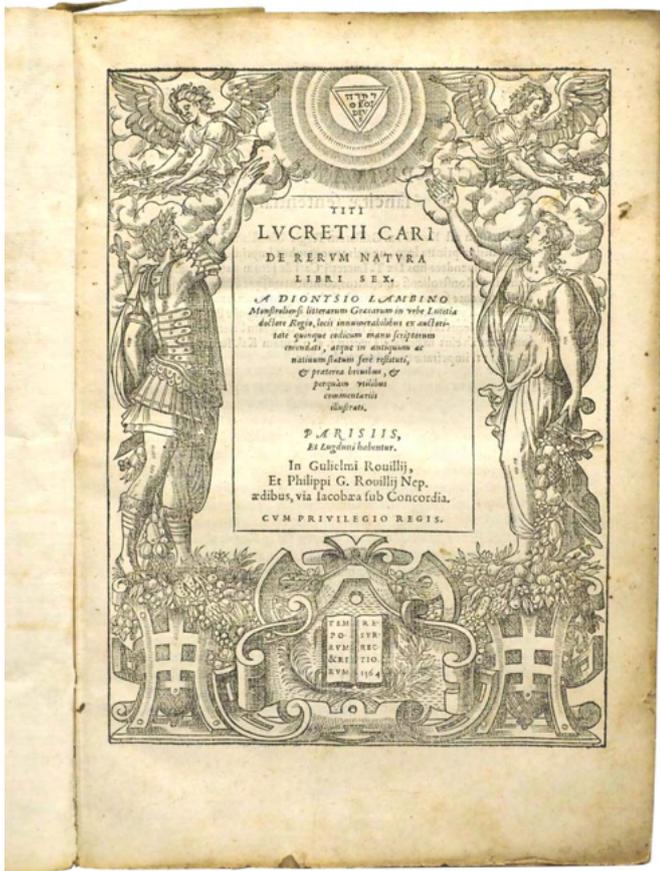
'*De rerum natura* (On the Nature of Things) is the longest surviving ancient treatment of Epicurean philosophy. [...] The poem contains details on Epicurean materialism, atomism, and pleasure-centered ethics, as well as rejection of Providence, divine action, and the immortality of the soul. It strongly influenced Renaissance literary language, political theory, ethics, science, and medicine. [...] It survives in 54 Renaissance manuscripts, and 30 editions were printed before 1600. [...] Long before its recovery, the poem carried a stigma thanks to Epicureanism's association with atheism, sensuality, and sin. This increased as its materialism, radical theology and ethics came to be associated with such infamous figures as Machiavelli and Thomas Hobbes. Renaissance figures influenced by Lucretius include Bartolomeo Scala, Pomponio Leto, Marsilio Ficino, Poliziano, Marcello Adriani, Machiavelli, Edmund Spenser, Girolamo Fracastoro, Michel de Montaigne, Francis Bacon, Pierre Gassendi, John Donne, John Milton, Thomas Hobbes, Lucy Hutchinson, and Margaret Cavendish' (A. Palmer, 'Lucretius', in M. Sgarbi (ed.) *Encyclopedia of Renaissance Philosophy*, online).

This edition is based on the collation of five manuscripts, three of which Lambin had consulted in Rome, the fourth belonging to his friend Enricus Memmius, and the fifth being the so-called 'Leyden quarto'. In addition, Lambin examined some earlier editions of the text, and studied extensively the old grammarians and Latin poets. His labours, though, were highly rewarded: 'The quickness of his intellect, united with his exquisite knowledge of the language, gave him great power in the field of conjecture, and, for nearly three centuries, his remained the standard text'. 'His reading is as vast as it is accurate, and its results are given in a style of unsurpassed cleanness and beauty' (Sandys). The first issue bears a title dated 1563.

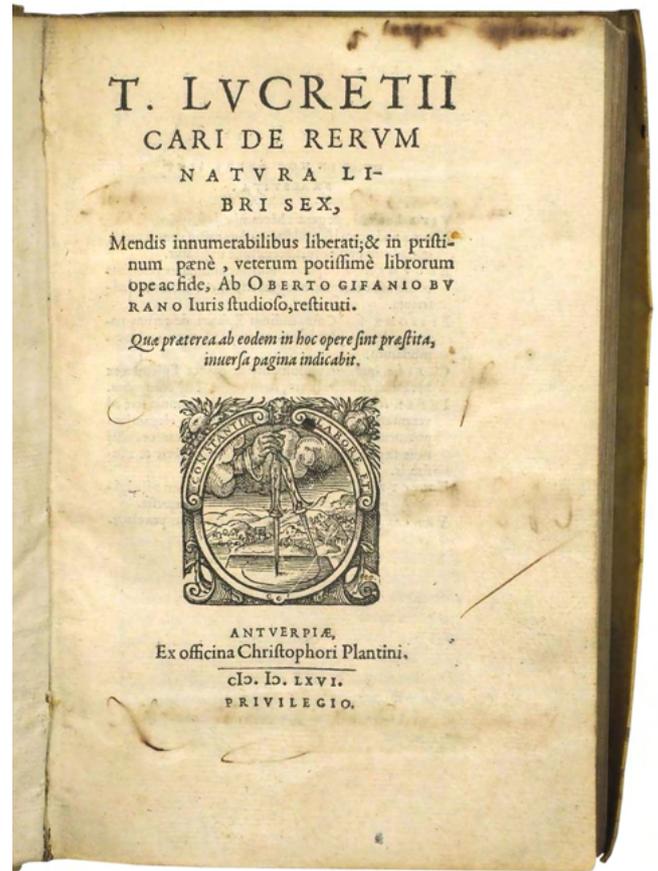
Lambin did not subscribe to Lucretius' atheism and rejection of the notion of providence, nor to his theory of pleasure, or to his rebuttal of the immortality of the soul. However he brought to the fore themes of Epicurean philosophy compatible with Christianity, and emphasized the worth of Lucretius's poetry in itself, thus preserving an appreciation of Lucretius independently from any condemnation of Epicurus.

'The chef d'oeuvre of Denys Lambin, the great French classical scholar. Scholarly yet passionate, his editorial work expresses a deep sympathy for his subject and the prefaces and notes are a monument of erudition and fine vigorous Latinity' (PMM 87).

Gordon 102. See Munro, *Lucretius*, pp. 14–16, and J. E. Sandys, *A history of classical scholarship* (Cambridge, 1908) II, pp. 188–192; PMM 87.



29.



30.

#### THE ANTI-LAMBIN

30. **LUCRETIUS Carus, Titus.** De rerum natura libri sex, mendis innumerabilibus liberate ...ope ac fide, ab Oberto Gifanio Burano iuris studioso, restituti. [...]. *Antwerp, Plantin, 1566.*

8vo (175x114 mm); pp. [48], 477, [3]; woodcut printer's device to title, including motto 'Labore et constantia', woodcut initials, text in Roman and Greek characters; evidence of erased notes to title, lightly browned, a little spotting, but a very good copy in contemporary limp vellum, ink titling to spine, binding reinforced with early fourteenth-century Italian (probably Bologna) vellum binders' waste bearing a portion of Innocent IV, *Apparatus super quinque libris decretalium*, Book 5, Rubrica 39 ('De sententia excommunicationis') cap. 5; a couple of old erased ownership inscriptions to the title; modern bookplate to front paste-down. £800

**The 1566 reissue of the 1565 edition by the Dutch lawyer and classical scholar Hubert van Giffen** (c. 1533–1604). 'A number of copies were sold with the date of 1565 on the titlepage, but very likely to sell them better during the Lent Fair of 1566 at Frankfurt, part of the edition received a title-page with the date of 1566' (Voet). 'Giffen printed a neat annotated edition at the Plantin press in 1565–66, in format as well as in every other respect calculated to attract buyers. The handy size and concise notes suited many readers and there was no denying the editor's brilliance or his shrewdness: yet in spite of one handsome reference to [Denys] Lambin in the address to the reader, Giffen's casual treatment of his predecessor was clearly intended to wound. Lambin . . . took violent offence, and in a three-thousand word preface and innumerable notes to his edition of 1570 he gives full vent to the rage that possessed him' (Gordon).

The volume includes a life of Lucretius by Giffen, the Greek text of Epicurus's Letter to Herodotus, extracts from Cicero, and Thucydides on the plague at Athens, in Greek. According to Gordon, Giffen received substantial help in his edition from Cornelius Valerius (1512–1578), a professor at Louvain.

Adams L1664; Gordon 103; Munro I. 15; Voet 1590.

DI TITO LUCREZIO CARO  
DELLA NATURA DELLE COSE

LIBRI SEI

Tradotti in Verso sciolto

DA ALESSANDRO MARCHETTI

LETTORE DI FILOSOFIA, E MATEMATICHE

NELL' UNIVERSITÀ DI PISA

ED

Accademico della Crusca

COL TESTO LATINO A FRONTE

si aggiunge

*L'Anti-Lucrezio del Card. di Polignac*

Tradotto da D. Francesco Maria Ricci  
TOMO I.



In LAUSANNA

A Spese di DOMENICO DEREGNI

MDCCLXI.



MARCHETTI'S FAMOUS TRANSLATION

31. **LUCRETIUS Carus, Titus.** Della natura delle cose libri sei tradotti in verso sciolto da Alessandro Marchetti ... col testo latino a fronte si aggiunge l'Anti-Lucrezio del card. di Polignac tradotto da d. Francesco Maria Ricci. *'In Lausanna'* [i.e. Venice?], Domenico Deregni, 1761.

Two volumes, 8vo, pp. xxviii, 279, [iblanck]; 352; with finely engraved frontispiece and title-pages, woodcut initials; some foxing, tiny loss to lower right corner of the first title, small loss to centre of pp. 93-94; marginal waterstain to first leaves of both volumes, very light marginal waterstain to lower right corner of the second half of vol. 1; contemporary *carta rustica*, deckle edges; late nineteenth-century marginal annotations to first volume, ownership inscription 'Bullo' (a family of Chioggia) in both volumes; bindings slightly loose. **£300**

**Rare later edition, unmentioned in most bibliographies** (the first Marchetti edition was printed in London in 1717), possibly printed in Venice, of one of the most successful translations of Lucretius's *De Rerum natura*, rendered into Italian by Alessandro Marchetti. Contrary to the claim in the title, this edition does not contain the *Anti-Lucretius*. It does contain, however, the preface that had appeared in the London edition. Alessandro Marchetti (1633-1714) was an Italian mathematician, astronomer, translator, and poet.

IT\ICCU\RMRE\002590. For the conjecture regarding the place of publication, see Bravetti and Granzotto, *False date* (Florence, 2008), p. 147.

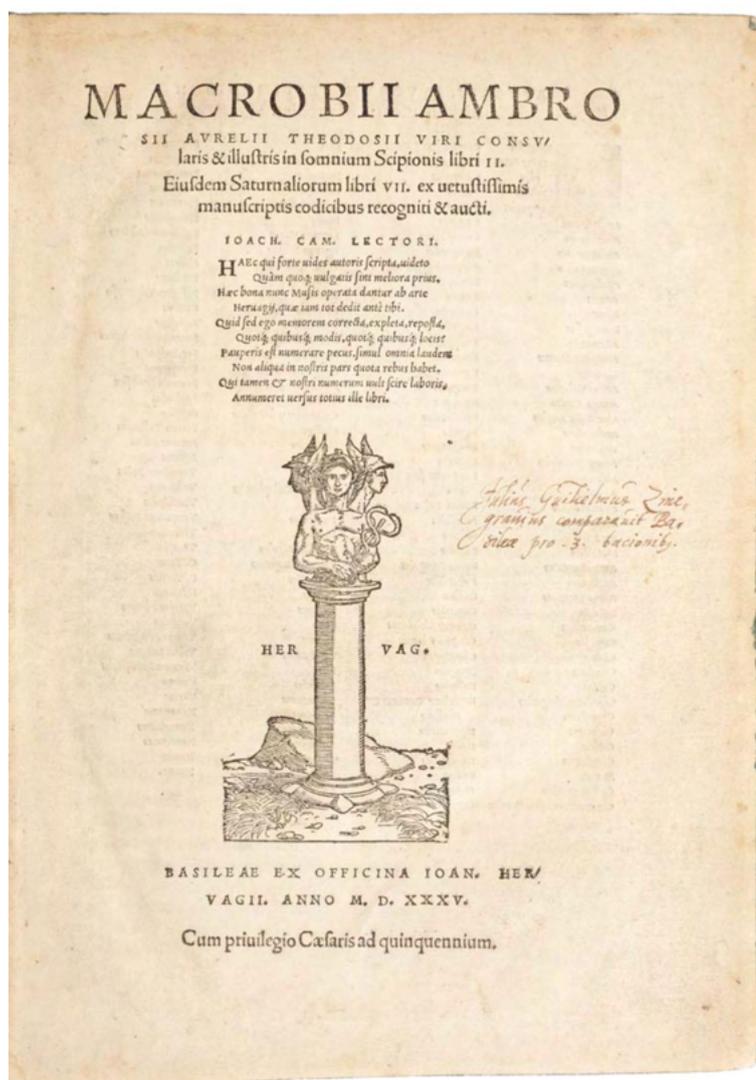
32. **MACROBIUS, Ambrosius Theodosius.** In somnium Scipionis libri II. Eiusdem Saturnaliorum libri VII. Ex vetustissimis manuscriptis codicibus recogniti & aucti. [Edited by Joachim Camerarius.] Basel, Hervagius, 1535.

Folio, pp. [40], 334, [2], Greek and roman letter, printed diagrams in text **including a world map**; printer's device on title and verso of last leaf. [bound with:]

**LACTANTIUS.** Opera. Rostock, Brothers of the Common Life, 9 April 1476.

Second part only, i.e. ff. 106-204 (wanting the final blank), comprising Books 5-7 of the *Divine Institutes* and two smaller works, *De ira dei* and *De officio dei*, plus a piece by Jerome on Lactantius, and Latin verses by Venantius Fortunatus; printed in roman letter, with capital spaces.

Two works in one volume, folio, in German early seventeenth-century vellum boards; nineteenth-century booklabel of Matthew Robson, Monkwearmouth; from the Pottesman collection. **£6000**



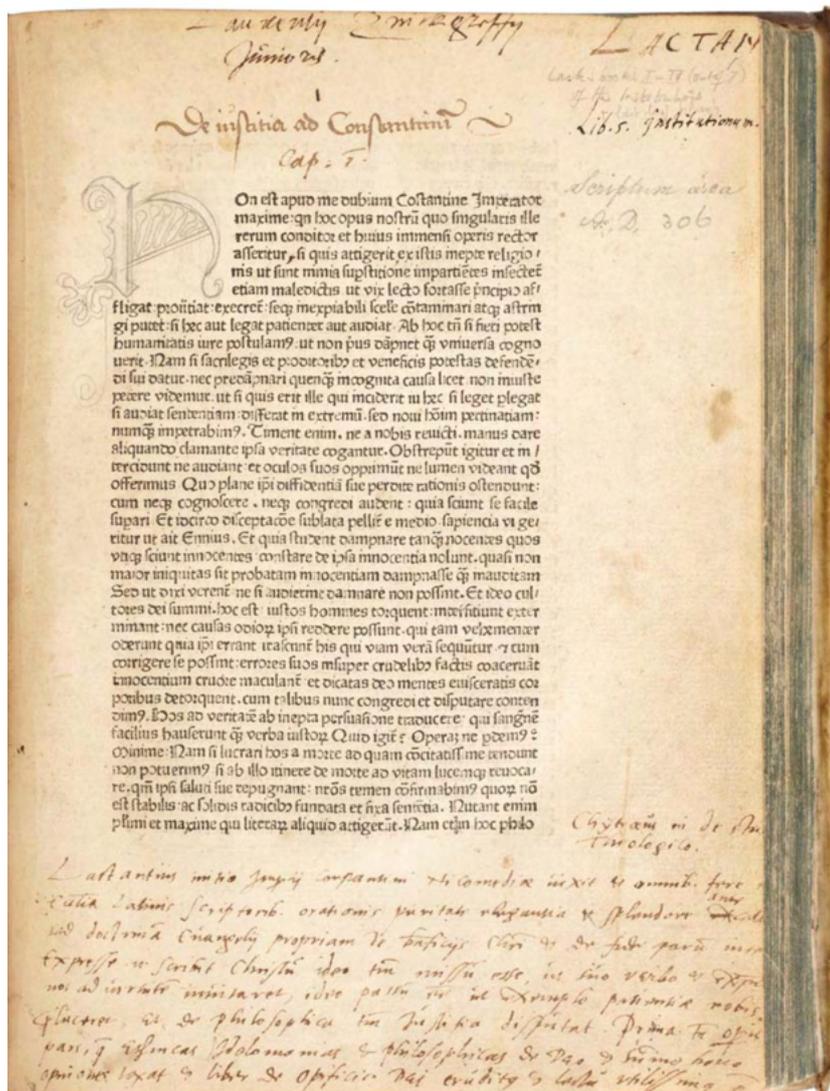
**1. Edited by Joachim Camerarius; an important edition of Macrobius** in which Camerarius restores the Greek words, phrases, and quotations in Macrobius' text and prints them in the original Greek. In this, as he explains in his introduction, he was helped by the humanist scholar, Justin Gobler of St. Goar (d. 1567). On the recto of the final leaf the printer states that the book was too late to meet the deadline of the spring Frankfurt book fair, and this delay has enabled him to add a few extra *errata*. Shirley, *The Mapping of the World*, no. 13, note, writes that the outline of Africa has been updated according to modern concepts.

**2. The earliest printed book with a date from Rostock**, probably absolutely the earliest. The printers were the Brothers of the Common Life, or Michaelisbrüder, at their House of the Green Garden at St Michael's (*Domus viridis orti ad Sanctum Michaellem*), the only fifteenth-century press of the Hanseatic town. The lengthy colophon, transcribed at BMC II 566 in cataloguing the British Library copy IB.10203, states that printing was completed on 9 April 1476.

*Dr Martin Davies writes:* 'BMC remarks that the colophon is printed in red ink, and in the British Library copy it is. Other copies, such as the present one, have a black-printed colophon. Catalogues do not generally mention whether the colophon is printed in red or black, and none mentions the curious fact that the black-printed colophon was plainly added at a second stage, after the poetic text of Venantius Fortunatus above it had been printed off. While the red-ink colophon in the British Library

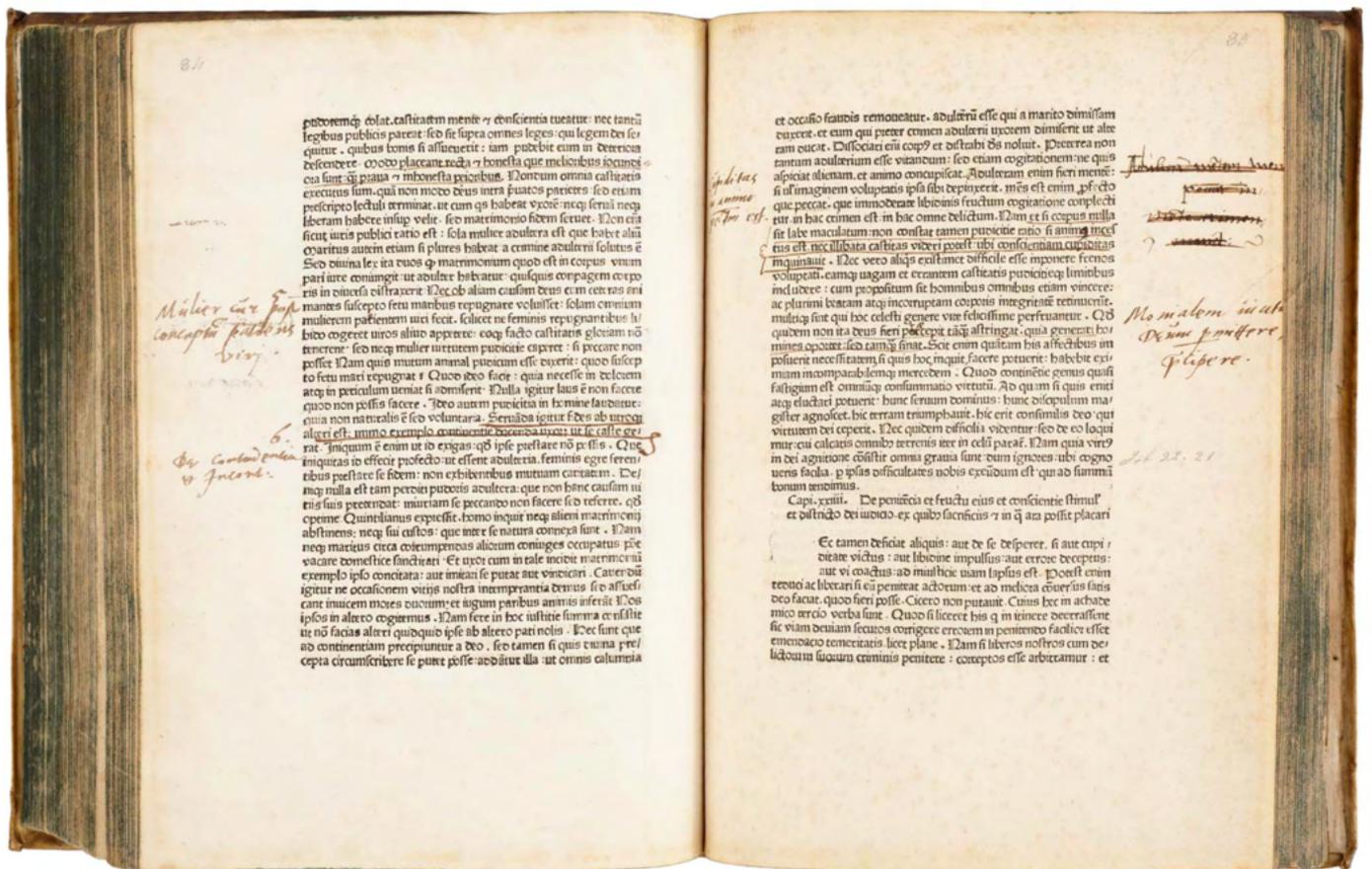
copy is perfectly aligned with that text, the black printing here, though identical in type-setting to the red one, is indented and somewhat askew to it, and markedly fainter than the printing of the poem. It therefore appears that the original setting had the red-ink colophon which for unknown reasons (possibly want of further supplies of red ink) was replaced by the black-ink setting. The gummy and smudgy red ink had to be cleaned off the standing type, which was removed as a whole from the made-up page and reinserted slightly out of register. It seems to have been the earlier presence of red ink on the type that accounts for the notable lack of contrast of the present black-printed colophon. This does not necessarily mean that the black-printed colophon copies betoken a second state of the edition throughout, since there are clear stop-press corrections in the BL copy which are uncorrected in the Quaritch copy, e.g. p. 103 (as paginated in Q) *perfecto Q, profecto [recte] BL*, p. 159 *bccultantur Q, occultantur BL*. The sheets of both corrected and uncorrected states were probably mixed together indiscriminately.

**Provenance:** On the title-page of the 1535 Basel Macrobius bound before the Lactantius is inscribed: 'Julius Guilielmus Zinc= | grauius comparauit Ba= | sileae pro .3. bacionibus'. The *Batz* was a billon coin, originally introduced at the end of the fifteenth century at Bern but widely diffused in south Germany, Austria and Switzerland, and equivalent to a double-*Plappart* (a *Plappart* was equivalent to a schilling at Basel) or half a *Kreuzer*. The price paid was therefore something like six Basel shillings. **The owner was Julius Wilhem Zincgref of Heidelberg** (1591–1635), a German patriot and prolific author (*Emblemata*, German *Apophthegmata* and *Facetiae*) who died prematurely of the plague. There is a considerable body of literature on him.



Much less studied is the 'Laurentij Zinckgrefij Junioris' who writes his name on the first page of the Lactantius, showing, incidentally, that the copy was very likely imperfect when he acquired it. Laurentius, or Lorenz II, Zincgref (1541–1610) was the eldest son of another Lorenz (whence styled 'Junior') and father of Julius Wilhelm, his third son. Biographical dictionary entries, when not based on one another, seem to be largely précis of the only substantial life, that of Melchior Adam in his biographies of notable Germans. This life, which includes substantial passages from Laurentius's own letters and poems, is said at the end to be derived 'ex vita MS', a manuscript presumably composed by Adam's friend, Laurentius's son, and heir to this volume, J. W. Zincgref.

Laurentius led a rather peripatetic life, dislocated by the wars of religion. Born at Simmern (also known as Hunsrück), in the Palatinate near Mainz and Heidelberg, he was educated under



the Lutheran humanist Johann Sturm at Strasbourg and under Melanchthon's successors at Wittenberg, where he took the degree of *Magister philosophiae* in 1565 and briefly gave lectures on the Greek New Testament. With the support of noble patrons in the Palatinate, he continued his studies in Paris, where he taught mathematics (*Astronomica et Sphaerica*), c. 1566, eventually taking a doctorate in law at the University of Orléans in 1570: like his son Julius Wilhelm, he was a jurisconsult, and he returned to Heidelberg as legal adviser to the Calvinist Elector of the Palatinate, Friedrich III. Friedrich asked him to accompany his son Prince Christoph and his troops as a war counsellor in the expedition to the Netherlands to support William I of Orange in the revolt of the Dutch against the Spanish. Adam's life gives a lengthy and vivid quotation from Laurentius (pp. 433-36) of the events leading up to the battle of Mookerheide on the Meuse, April 1574, in which the Dutch were badly defeated and Christoph lost his life, as did William's two brothers. The remainder of his life, till his death on 25 June 1610, was spent at the Elector's court in Heidelberg, acting from time to time on diplomatic missions and also lecturing in law at the university.

Adam's *Vita* lays special stress on Laurentius's cultivation of learning and music, his love of books being mentioned several times. At Paris he had friendly relations with the publisher André Wechel, *bibliopola notissimus*, and took a large quantity of books from him in exchange for a debt. These unfortunately were dumped in the Rhine near Bacharach by an incautious carrier as they were being sent home, the subject of a plaintive poem by Zingref quoted at length in the life (p. 432). In the present book, Laurentius copies out at the bottom of the first page the notice of Lactantius found in David Chytraeus's *Oratio de studio theologiae*, first published at Wittenberg, 1560. He makes a number of further annotations in the book, for example the five marginal interventions noting Lactantius's views on sexual relations on the pages marked in modern pencil 83-85, or at a gap in the text (p. 120), 'Desunt graeci textus', where the Brothers had been unable to print the Greek found in Lactantius's text, even though this had been standard practice in Italian editions since the *ed. princeps* of Subiaco, 1465. There are earlier hands too (a large gothic, 'monkish' script writing headings, etc.) and several later hands, one of which gives notice of an untraced sale for £2 10s. of a copy in London, 1764, on the recto of the rear flyleaf: 'In Catalogo Londinensi a. 1764 Lactantii editio Rostockensis a. 1476 literis initialibus coloratis corio Turcico aestimatur 2ll. 10 sch.'

HC 9812; BMC II 566; Goff L7.

33. **MARLIANI, Bartolomeo.** *Urbis Romae topographia.* Rome, Valerio & Luigi Dorico, September 1544.

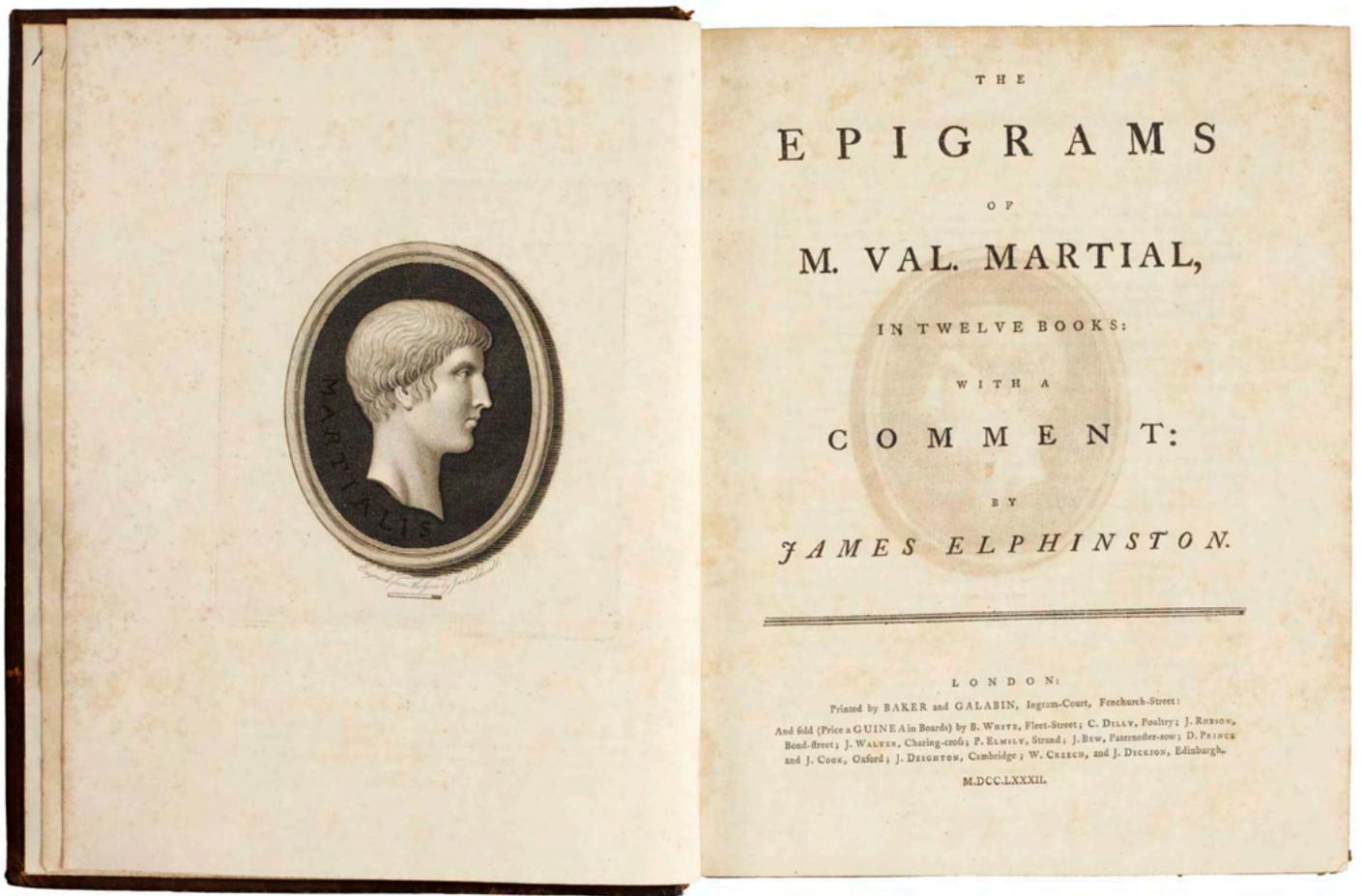
Folio, pp. [12 (ff. 1-6)], 122, [2 (colophon, blank)]; [a]6, A-B<sub>4</sub>, C-L<sub>6</sub>; large woodcut Pegasus device to colophon, 22 large woodcut illustrations, of which several full-page, leaves B<sub>2</sub>-3 folding at edges for double-page woodcut plan of Rome, woodcut initials throughout; short tear to E<sub>3</sub>, title and colophon subtly reinforced with tissue verso, occasional skilful repairs (including to folds of B<sub>2</sub>-3), a few larger woodcuts slightly trimmed; contemporary blind roll-tooled sheep, neatly relaid over modern calf with recent calf ties to fore-edge; scuffing and worming to old sheep; title inscribed 'Coll. Soc. Jesu Hala 1691. Decemb.', subsequently in the library of the Seminarium Major at Jauring, with printed donation label from Alexander Balogh and ink stamp to title. £5500

**First illustrated edition (third overall), showing the archaeology and antiquities of Rome as known in the sixteenth century.** First published in octavo by Antonio Blado in 1534 and reprinted at Lyons by Sébastien Gryphe later the same year, Marliani's topography of Rome remained the foremost work on the subject over the following two centuries. This considerably revised edition, the first to be printed in folio, was accompanied for the first time by a series of large woodcuts, providing a comprehensive visual record of ancient structures and sculptures in Rome. Particularly noted are the double-page map of Rome, signed by the calligrapher Giovanni Battista Palatino, and the full-page woodcut of the Laocoön, whose excavation Marliani had witnessed in 1506.

The present copy is in the first issue as noted by Mortimer. In the second and third issues the bifolium L<sub>2.5</sub> is reset, with reference to Marliani's *Consulum, dictorum, censorumque Romanorum series*, suggesting they were issued after the latter work's publication in January 1549. Later editions, though numerous, for the most part returned to the unillustrated octavo format of 1534.

USTC 841008; EDIT16 34273; Mortimer 284.





'T WAS LAURELLED MARTIAL ROARING MURTHUR!

34. **MARTIALIS, Marcus Valerius, and James ELPHINSTON, translator.** The epigrams of M. Val. Martial, in twelve books: with a comment. *London, Baker and Galabin, 1782.*

Large 4to, pp. xxxviii, 574, [2, printer's advertisement and blank]; with an engraved portrait frontispiece after a gem carved by James Caldwell; a little light foxing, generally a fine clean copy in contemporary tree calf, double gilt fillet border, flat spine gilt in compartments to a neo-classical design, black morocco label, small wormtrack at foot of upper joint, a little light wear; armorial bookplate of Lord Camden to front paste-down. £575

**First and only edition of a disastrous poetical project, the folly of the distinguished educationalist James Elphinston, who nevertheless attracted a host of distinguished subscribers including Samuel Johnson and Adam Smith.** 'Garrick declared it the most extraordinary of all translations ever attempted, and told Johnson, who had lacked the courage to do the like, that he had advised Elphinston not to publish it. Elphinston's brother-in-law, Strahan, the printer, sent him a subscription of £50 and offered to double it if he would refrain from publishing ... Beattie spoke of the book as "a whole quarto of nonsense and gibberish", and Burns addressed the author in the following epigram (*Letter to Clarinda, 1788*): "O thou whom poesy abhors, Whom prose has turned out of doors! Heardst thou that groan? proceed no further, 'Twas laurelled Martial roaring murthur!" (DNB).

This copy belonged to the Lord Chancellor and politician Charles Pratt, first earl Camden (1714-1794), whose name appears in the list of subscribers.

ESTC T94260; Donald D. Eddy & J. D. Fleeman, *A Preliminary Handlist of Books to which Dr. Samuel Johnson subscribed* (1993), no. 40 ('560 subscribers took 568 copies').

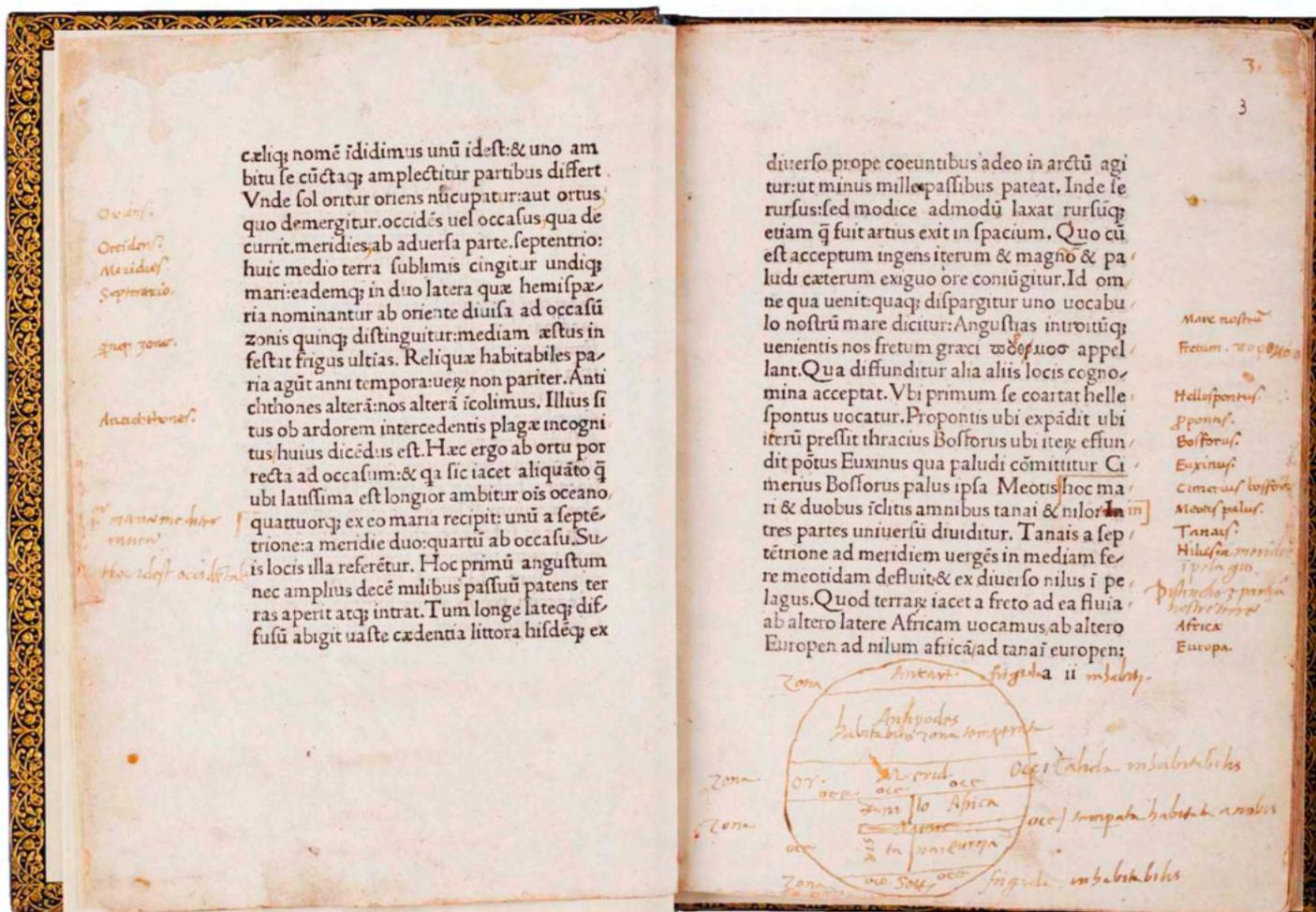
35. **MELA, Pomponius.** *Cosmographia, sive De situ orbis.* [Venice, printer of Pomponius Mela, 1477.]

4to, ff. [62] (blanks a1, h5 and h6 present), roman letter; some soiling on first page of text and occasionally elsewhere, single small wormhole in first 20 or so leaves, but generally a very fresh, large copy; several manuscript annotations in a contemporary hand (see below), list of food items in Italian on an early flyleaf at end; modern blue morocco, gilt. **£25,000**

**Second edition, very rare, as is the first which had appeared in 1471.** This is the variant issue without date or place of printing, and is **one of only five books known to have produced by the anonymous printer who has been named after the present edition.** Mela's description of the world, also known under the title *Chorographia*, was written c. 40 AD and is the only discrete Latin geographical text to have come down to us from antiquity. It includes a summary account of the earth and its three continents (Europe, Asia, Africa) and then, in greater detail, describes the Mediterranean countries, Gaul, Germany, the islands (including Britain), India and the Persian Gulf, enlivened with descriptions of peoples, customs, legendary associations and natural phenomena.

'Mela's world is surrounded by seas and divided into two hemispheres, Asia in the eastern, Europe and Africa in the western. From north to south, as in Eratosthenes' poem *Hermes* and Virgil's *Georgics*, it is divided into five zones, two cold, two temperate, and one hot' (O. A. W. Dilke, 'Itineraries and geographical maps in the early and late Roman empires', in J. B. Harley and David Woodward, eds., *Cartography in Prehistoric, Ancient, and Medieval Europe and the Mediterranean*, pp. 234-257 at p. 242).

There is no evidence that Mela's work ever contained maps, a **lack that a contemporary reader has attempted to remedy in the present copy.** His map (f. 3<sup>r</sup>), orientated south, is an unusual



combination of the zonal type sometimes found, for example, in manuscripts and printed editions of Macrobius's *In somnium Scipionis expositio*, and the Isidorian T-O type. The Nile and the Don are schematically represented. The annotator has also made a number of small corrections to the text on the same page.

*Provenance*: eighteenth-century ownership inscription 'Josephi P. Grosei Pistoriensis [i.e. of Pistoia]' on initial blank leaf.

The 1477 edition is very rare. We have been unable to trace another copy on the market in the past eighty years. The first edition, printed in Milan in 1471, is similarly rare. ISTC records copies of our edition in the UK at the British Library, King's College Cambridge, Glasgow, Manchester and the Bodleian, and in the US at California, Columbia, Brown University, the Huntington, and the Library of Congress.

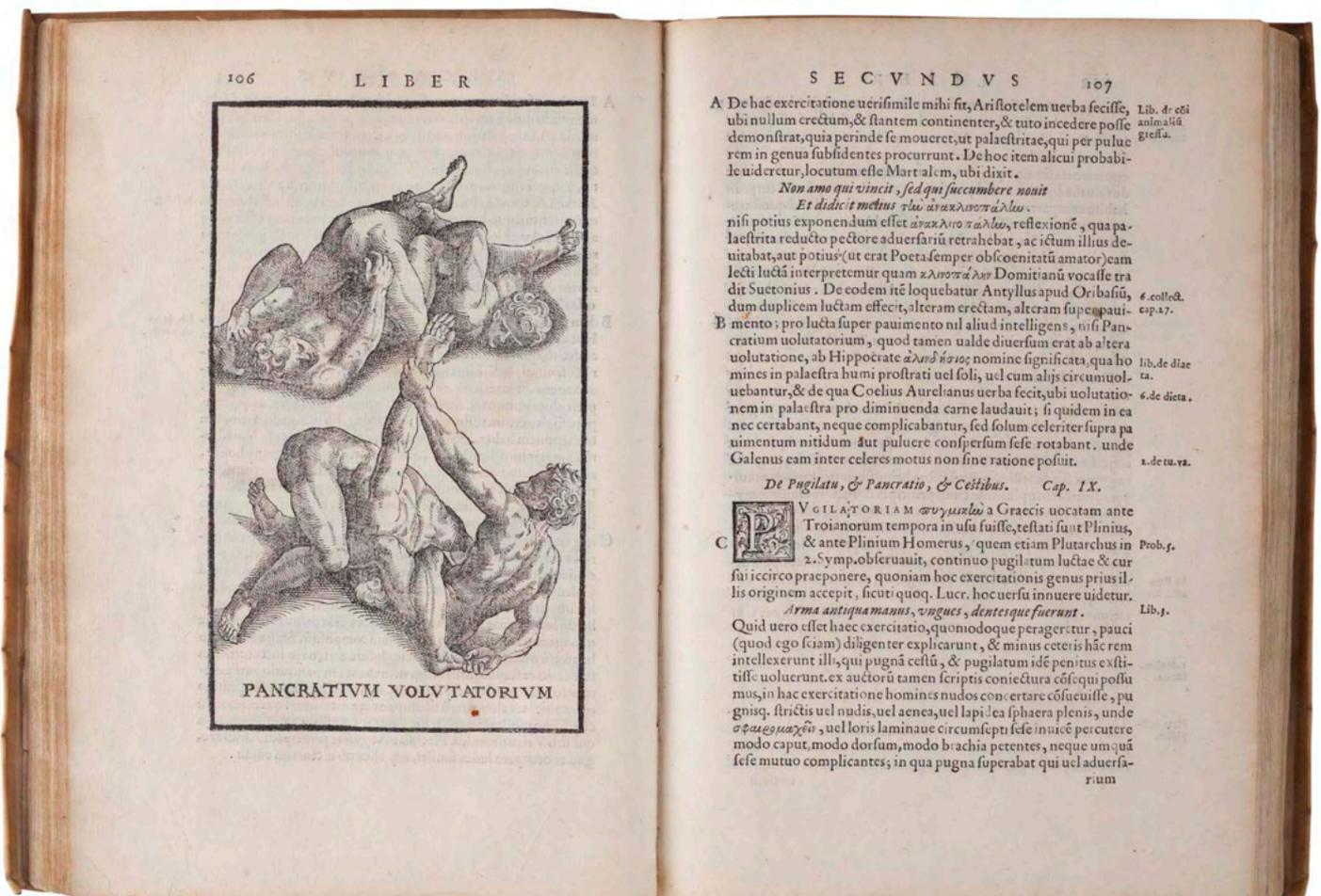
BMC V 261; Goff M448; Bod-inc M-176.

### ROMANS AT THE GYM

36. **MERCURIALE, Girolamo.** De arte gymnastica libri sex, in quibus exercitationum omnium vetustarum genera, loca, modi, facultates, & quidquid denique ad corporis humani exercitationes pertinet. Venice, [Lucantonio II] Giunta, 1587.

4to, pp. [12], 53, '53', 53-55, 55-56, 56-308 [i.e. 312], [26], [2 (blank)]; woodcut printer's device to title and colophon, woodcut initials throughout, numerous woodcut illustrations, of which many full-page; an excellent, bright copy in contemporary Dutch limp vellum, yapp edges, manuscript lettering in ink to spine; ink ownership inscription of Gerard Heersiens, dated 1748, to title, earlier ownership inscription very carefully erased from title.

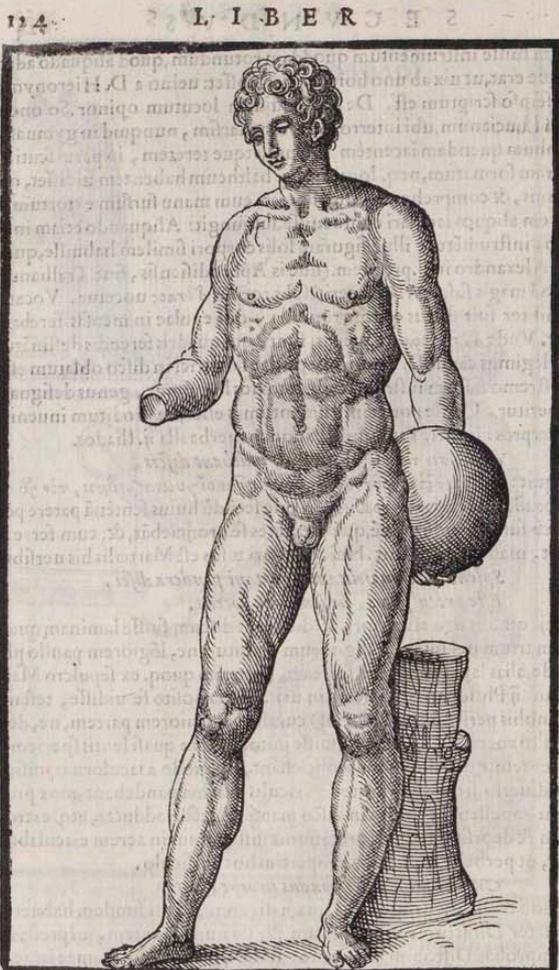
£2750



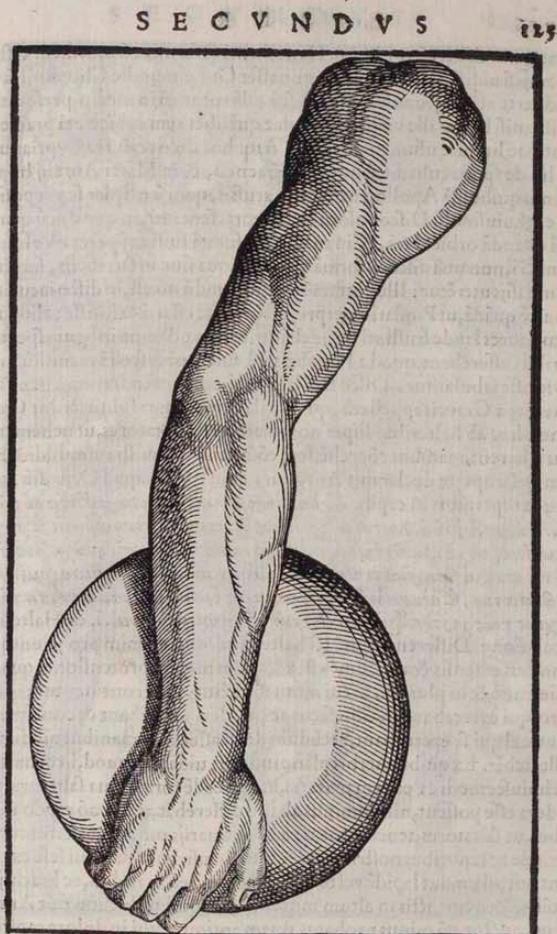
Third edition of 'the first illustrated book on gymnastics' (Morton). A physician occupying senior posts in the medical faculties of Padua, Bologna, Rome, and Pisa, Girolamo Mercuriale (1530–1606) draws heavily on accounts of ancient exercise to argue for its medical benefits, being the first to study the effects of specific physical activities on different ailments, prescribing the correct methods, frequencies, and durations of exercises.

'The first book on exercise and health and an important source for the study of gymnastics among the ancients' (Norman), *De arte gymnastica* was first published in 1569, reappearing in 1573 with the woodcut illustrations by Cristoforo Coriolano used here and in subsequent editions until the late seventeenth century; it 'was the first complete text on gymnastics and stresses the importance that all forms of exercise have in maintaining good health. Relying heavily on ancient practices, this work is an excellent compendium of the physical therapy of earlier times. Mercuriale describes ancient gymnasia and baths and discusses mild exercises such as dancing as well as more strenuous pursuits such as wrestling and boxing. He also gives full consideration to the health benefits of proper exercise and concludes with a section of therapeutic exercises. The book contains many excellent woodblock illustrations of wrestling, boxing, and other sports' (*Heirs of Hippocrates*).

USTC 842192; EDIT16 28045; Wellcome 4226; cf. Morton 1986.1; cf. Norman 1495; cf. Mortimer 302; see Eimas, *Heirs of Hippocrates* (1990).



qđ itē ostēdit alterius discoboli brachiū Lapidē hodie in magni Tusciae ducis aedibus Pittis uocatis seruātū; ex qbus similiter discū cialādī modū intelligere licet, ut prudēter nos monuit doctissimus Petrus Victorius aetatis nostrae ornāmētū, q brachij figurā ad nos misit.



Harum statuarū similes alias duas discobolorū fuisse uerisimile est, quarum unā ex aere Myronem praeclarissimum statuariū finxisse, a Quintiliano celebratam; aliā Tauriscum pictorē illustrem excel-

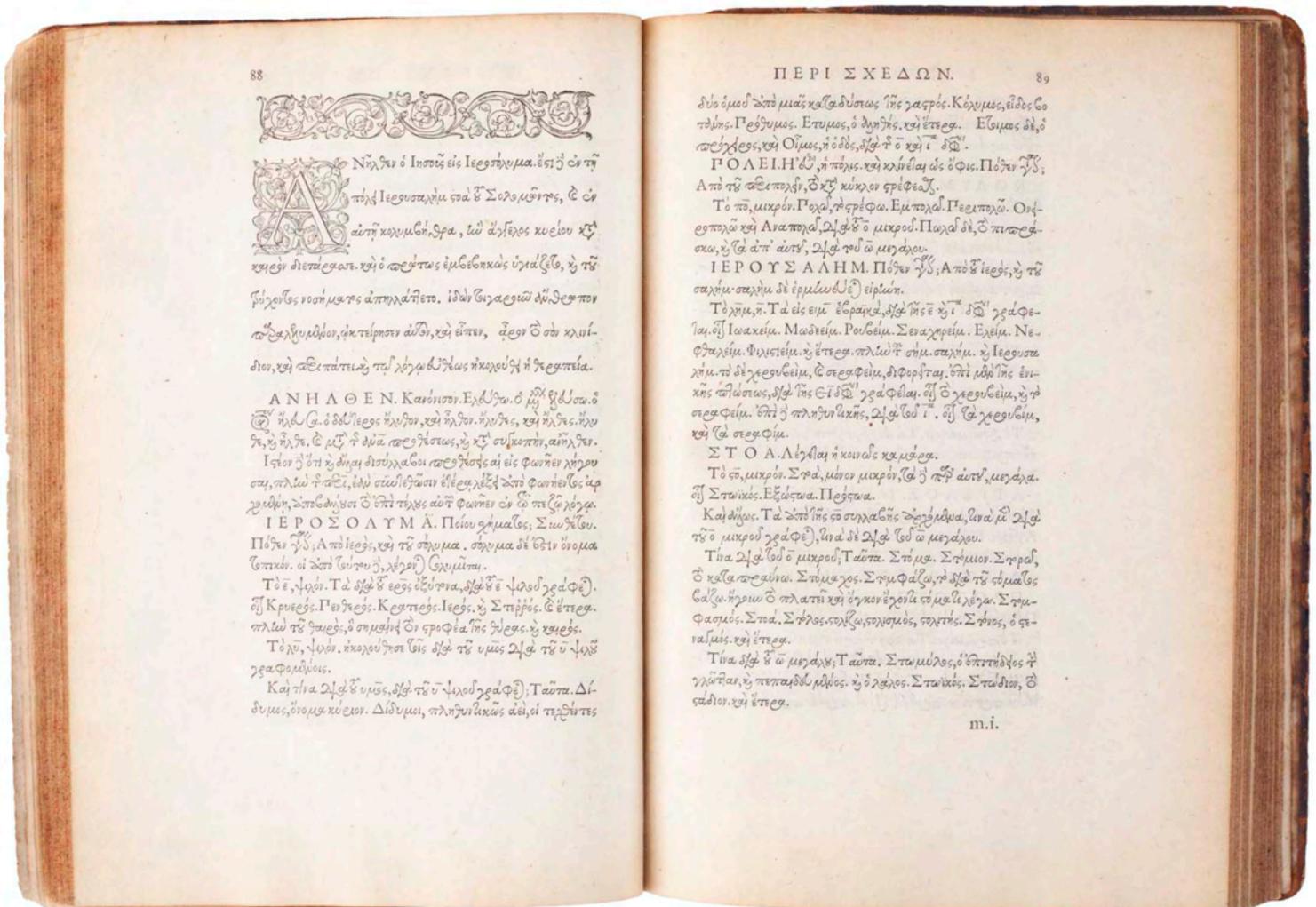
37. **MOSCHOPOULOS, Manuel.** Tou sopho tatou kai logio tarou Manouelou tou Moschopoulou Peri schedon]. Manuelis Moschopuli De ratione examinandae orationis libellus. Ex bibliotheca regia. Paris, Robert Estienne, 1545.

4to, pp. 216, [52]; engraved printer's device [Schreiber Bz] to title, foliated and grotesque engraved initials and head-pieces throughout; upper outer corner of title-page repaired, else a very good, clean, wide-margined copy in contemporary calf, gilt double fillet and armorial centrepiece to the sides, panelled spine with repeated gilt monogram and contrasting lettering-piece; boards detached, with corners worn and abrasions partly affecting the gilding, a few small chips to the spine. £2500

**Editio princeps of this Byzantine grammarian's work, the second work to be printed in the celebrated Grecs du Roi type, ordered by Robert Estienne on behalf of King Francis I of France and designed by Claude Garamond in 1541.** The design, based on the handwriting of the Cretan calligrapher Angelo Vergezio, sought to imitate the look of manuscripts, and therefore include a huge variety of ligatures and alternative letter shapes, placing unprecedented demands on typesetters and printers who had to make choices at every word. Arthur Augustus Tilley hailed the *Grecs du roi* books as 'among the most finished specimens of typography that exist'.

Moschopoulos' grammatical and lexicographic endeavours revealed and clarified structures of the Greek language with which Renaissance scholars were eager to become, humanists such as familiar. Form and content seen as a unified organism, language seen in its complexity as one with philosophy, history and art, such pioneers of classical studies as Manuel Chrysoloras, Theodorus Gaza, Guarini, and Constantine Lascaris took Moschopoulos' texts as the basis of their own cultural mission.

Adams M1838; Renouard, *Estienne*, I, p. 64; Schreiber 86; Armstrong 131.



38. **OVIDIUS, Publius Naso.** [Opera omnia, vol. III]. Cla[udii] Ptolemaei Inerrantium stellarum significationes per Nicolaum Leonicum e Graeco translatae. XII. Romanorum menses [...]. P. Ovidii Nasonis Fastorum lib. VI. Tristium lib. V. De Ponto lib. IIII. In Ibim. Ad Liviam. Venice, Heirs of A. Manutius & A. Torresano, December 1533.

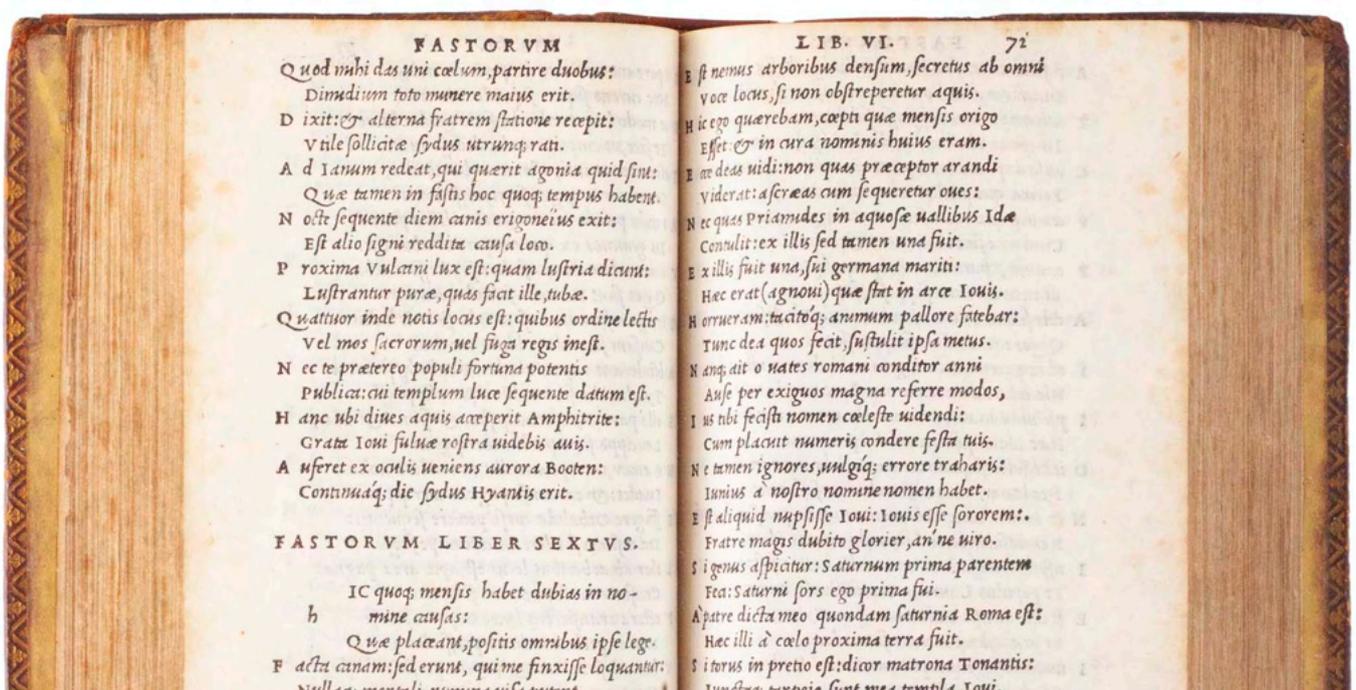
8vo, ff. 21, [3 (blank)], 85, [1 (blank)], [62], 153-227, [5]; Aldine device on title and at the end; the leaves of the second quire transposed in binding, but complete; tear to upper outer corner of first leaf with loss of a couple of letters, title-page stained, second leaf crop short at the lower edge, one or two other leaves a little soiled, some light foxing, else a very good copy in eighteenth-century English morocco, rebaked, thick gilt rolled border to sides, dentelles gilt, yellow endpapers; small eighteenth-century English ownership inscription at end ('Richard'); **from the library of William Gretton (1736-1816)**, with his armorial bookplate on the front paste-down, dated 1757 in pen. **£1250**

The third Aldine edition of Ovid, the third and final volume, complete in itself, containing the poet's later verses including the *Fasti*, and published with a rare 40-page treatise on astronomy ascribed to Ptolemy. **This copy belonged to William Gretton (1736-1813), master of Magdalene College, Cambridge, and vice-chancellor of the University in 1800-1.**

Ovid's popularity during the Middle Ages and Renaissance had been huge and continuous; his texts had already gone through several editions by the time Aldus printed his first. Still, the convenient new octavo format, and the clarity and informative usefulness of the paratext lent the Venetian printer a sure advantage in a field with many competitors.

In this volume, Ovid's late verse (notably the *Fasti*) is joined with an ancient text on astronomy. The association would have been seen in Aldus' times not only sensible, but necessary. 'A good knowledge of the stars is important for a full understanding of Ovid's calendar poem, the *Fasti*. To a large extent the poem presents itself as a poetic version of the Roman calendar: each book covers a different month, and as the year and the work progress, Ovid marks the dates of various religious festivals and historical events, as in the real *fasti*. However, unlike many of the extant *fasti*, Ovid combines this material with material from the parapegmatic tradition, giving dates for the rising and setting of various stars and constellations, and for the journey of the sun through the zodiac. The inclusion of the constellations – and of the aetiological tales explaining their presence in the sky – enables Ovid to introduce a variety of Greek myths into the Roman calendar, where they would otherwise have no place' (M. Robinson, 'Ovid, the *Fasti* and the Stars', *Bulletin of the Institute of Classical Studies*, vol. 50, 2007).

Edit16 27209; UCLA 266 (III); Renouard 109:8; Adams P-2239. - STC Italian (BL) 480.



PEACOCK'S LAST AND MOST AMBITIOUS POEM

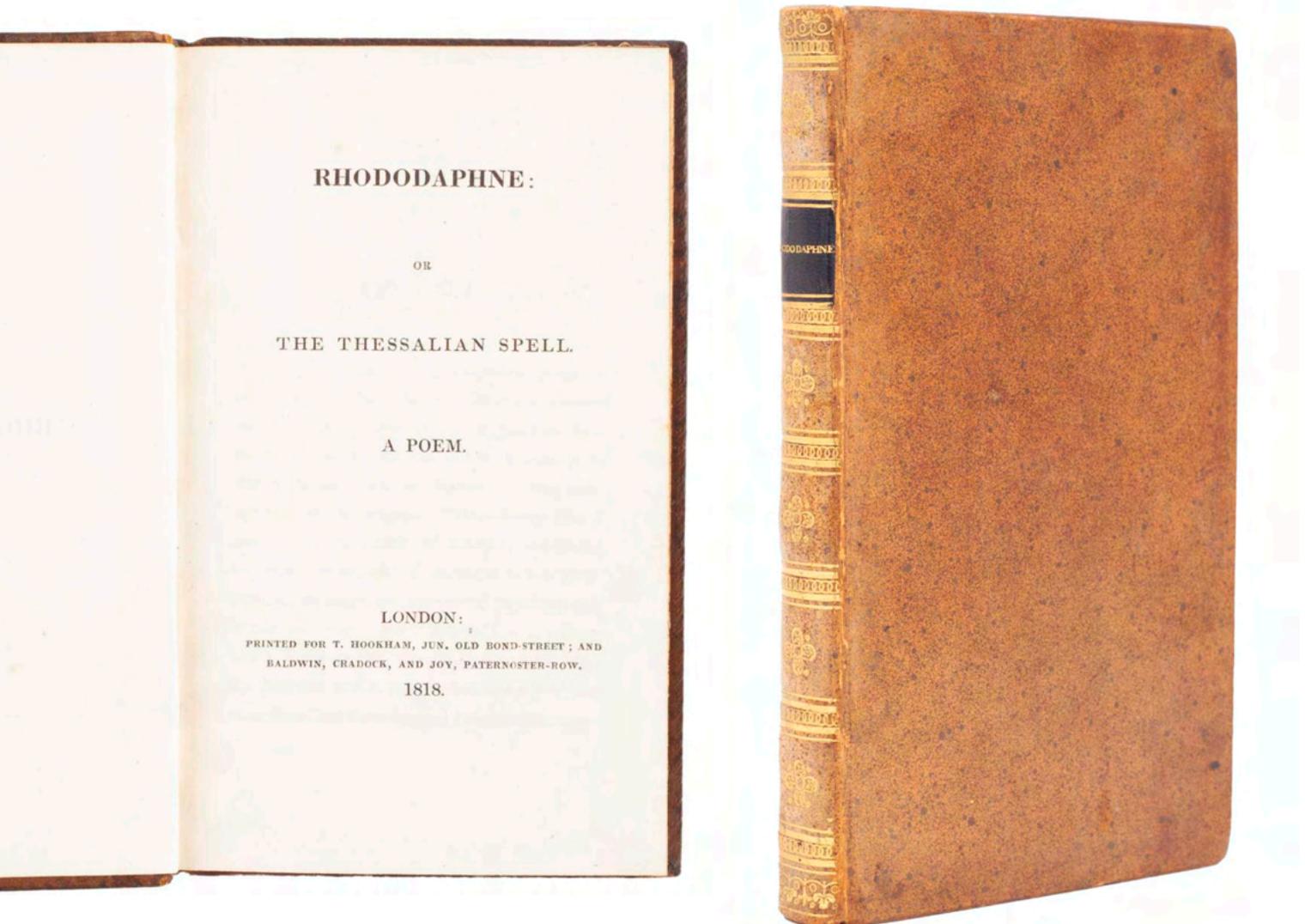
39. PEACOCK, Thomas Love. *Rhododaphne: or the Thessalian Spell. A Poem. London, printed for T. Hookham, Jun. ... and Baldwin, Cradock, and Joy ... 1818.*

12mo., pp xi, [1], 181, [1], with half-title and the separate fly-titles to *Rhododaphne*, each of the seven cantos, and the notes; a particularly fine copy, in contemporary speckled calf, spine gilt; with the bookplate and ownership inscription of Frances Anne Vane Tempest, lady Lady Londonderry. £1000

**First edition.** A mythological narrative set in ancient Thessaly, *Rhododaphne* tells the story of the shepherd boy Anthemion, in love with the mortal girl Calliroë, and of the nymph Rhododaphne, who carries him off to her enchanted palace. When Rhododaphne is destroyed by Heavenly or Uranian love – pure passion for the good and the beautiful – the mortal lovers are reunited.

*Rhododaphne* is notable in part for its influence on Keats. ‘The chief characters in *Rhododaphne* have their counterparts in *Lamia*’; cantos six and seven, describing an enchanted palace erected by magic and its sumptuous banqueting hall, music and slaves, are clearly echoed ‘by the younger but more gifted poet’; and there are parallels in the theme of conflict between enchantment and reason (Harrold). Mary Shelley transcribed the poem for Peacock in December 1817 (when they were all living at Marlow), and Keats is likely to have read it in manuscript at that time, but it was also in print well before the writing of *Lamia*. Shelley, too, shared this appreciation for *Rhododaphne*, and in an enthusiastic review written for *The Examiner* just before his final departure for Italy but never published, described it as ‘the transfused essence of Lucian, Petronius and Apuleius’.

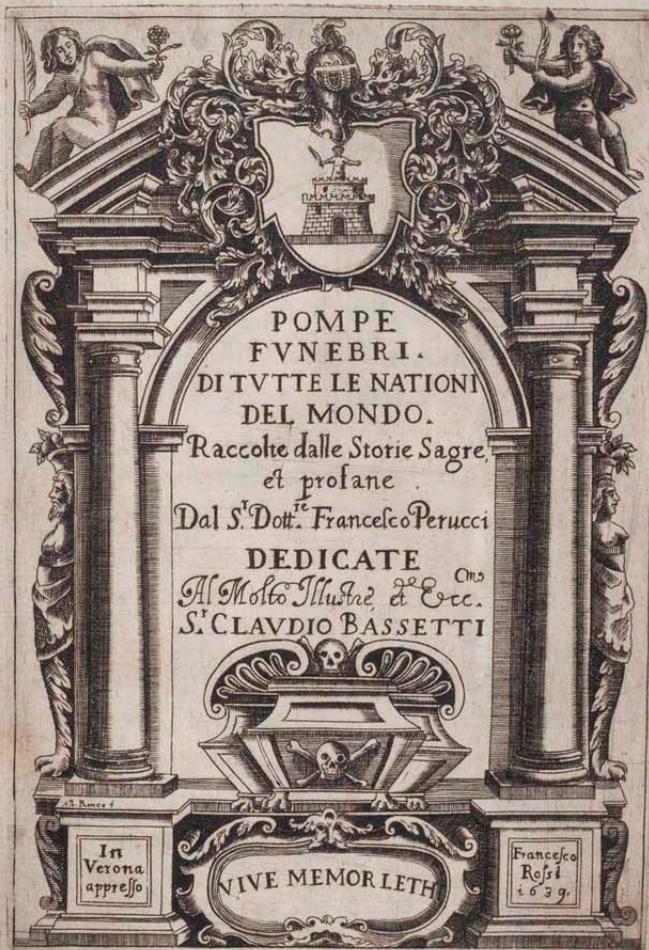
William E. Harrold, ‘Keats’s *Lamia* and Peacock’s *Rhododaphne*’, *Modern Language Review*, LXI (1966), 579-84; *Ashley Library*, III, 202.



40. **PERUCCI, Francesco.** *Pompe funebri di tutte le nationi del mondo, raccolte dale storie sagre et profane.* Verona, Francesco Rossi, 1639.

Folio, pp. 97, [1]; without index [cross patty]<sub>1-4</sub> and without final blank M<sub>4</sub>, [cross]<sub>4</sub> a cancel; title copper-engraved, numerous copper-engraved illustrations printed in text, copious woodcut ornaments throughout; paper-flaw to l<sub>2</sub> scarcely touching text, occasional dust-staining, a few creased corners; contemporary vellum over boards, spine later lettered and tooled in black, sewn on 2 cords; subtle early repairs to vellum; dust-stained, block detached and a few leaves loose, splits and losses to spine; **from the library of Walter Bowman**, with his ink ownership inscription to title verso and number '478' to upper pastedown. £1350

**First edition of Perucci's extensively illustrated account of funeral practices, inscribed by a Scottish antiquary and documented book collector.** A fellow of the Society of Antiquaries and later the Royal Society, Walter Bowman (1699–1782) travelled extensively over the course of five decades in Italy, where this book was most likely acquired, studying at the University of Padua for two years and accompanying Samuel Rolle, Simon Harcourt, and Francis Seymour-Conway as tutor on grand tours; his remarkably detailed notes on his travels and keen collecting survive, principally in the National Library of Scotland and the Biblioteca nazionale in Florence.



Bowman's library is remarkably well recorded through two documents, an account book from 1754 to 1766 (Bod. MS Eng. misc. d. 808) detailing purchases from and auction bids with booksellers as well as bindings commissioned from Roger Payne, and his will of 1782 (National Archives PROB 11/1088/285) in which he left 'singularly minute and whimsical directions regarding the arrangement and preservation of his fine library' (DNB). The will writes that 'in a long course of years both at home and abroad I have at a considerable expense and trouble collected **an useful though small Library of Books** in good condition with my Name on each in my own handwriting, on different Arts and Sciences of various kinds in the learned Languages, in French, Italian, and English'. Dying childless, Bowman left the library to his brother James, with 'this express condition, that they be not sold, lent, or dispersed, in whole or any part whatsoever, but carefully and honestly preserved ... for the sole use and benefit of my heirs .. and to go along with my Estate of Logie in the said County of Fife in Scotland'.

In addition to detailed provision for the transport (from Surrey to Scotland), ordering, and cataloguing of the library, Bowman's lengthy instructions specify that the books were to be kept 'dry, clean, and neat, sound and safe, free from dust, mustiness, damp, without ... rats and mice and all other annoyances and corruptions, without being blotted, stained, torn, damaged' and that 'the Room wherein they stand shall be appropriated solely for reading, writing, and study and not for any other business, work, occupation, or fellowship whatsoever except where the cases are locked up ... and that the said Books may suffer no damage and be maintained in their standing order the said Room shall be furnished with a clean table, water bason [sic], and towel for filthy hands and the [heir] himself shall give out every Book as it is wanted to be read and consulted and lock the same up again afterwards so perused in the same room without suffering any of them to be moved about or out of the house'.

Bowman's library appears to have survived at least until the mid-nineteenth century, being described in Leighton's *History of Fife*: 'The library contains among others, many valuable editions of the ancient classics, particularly a fine edition of Pliny's *Natural History*, and a splendidly illuminated edition of Ptolemy. It also contains a valuable collection of engravings; a great number of maps and charts, and a well preserved copy of Bleau's *Atlas*. [The heir] ... is bound to keep a suitable room for the library in his house, and to allow free access to it to the neighbouring gentlemen there to read and study ... women and children are expressly prohibited from having access to the library.' (Leighton, *History of the County of Fife* (1840) II, p. 50). No later record of the library's survival could be traced, though Feather suggests the books may have been dispersed in Edinburgh after the Second World War.

In 1982 Feather wrote 'I do not know the present location of any of Bowman's books'. We have been able to trace six other books from Bowman's library at auction: of these, the majority have been later rebound; only one other (Christie's, 1998) survives unrestored and is in similarly questionable condition, suggesting Bowman's efforts for the preservation of his once magnificent books may have been in vain.

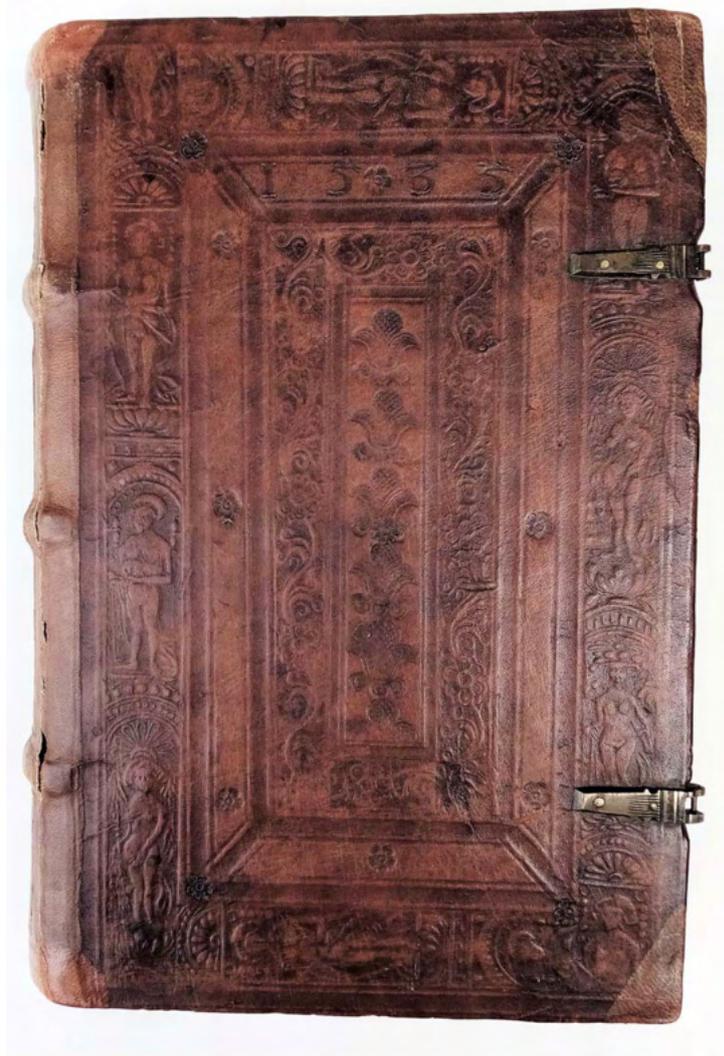
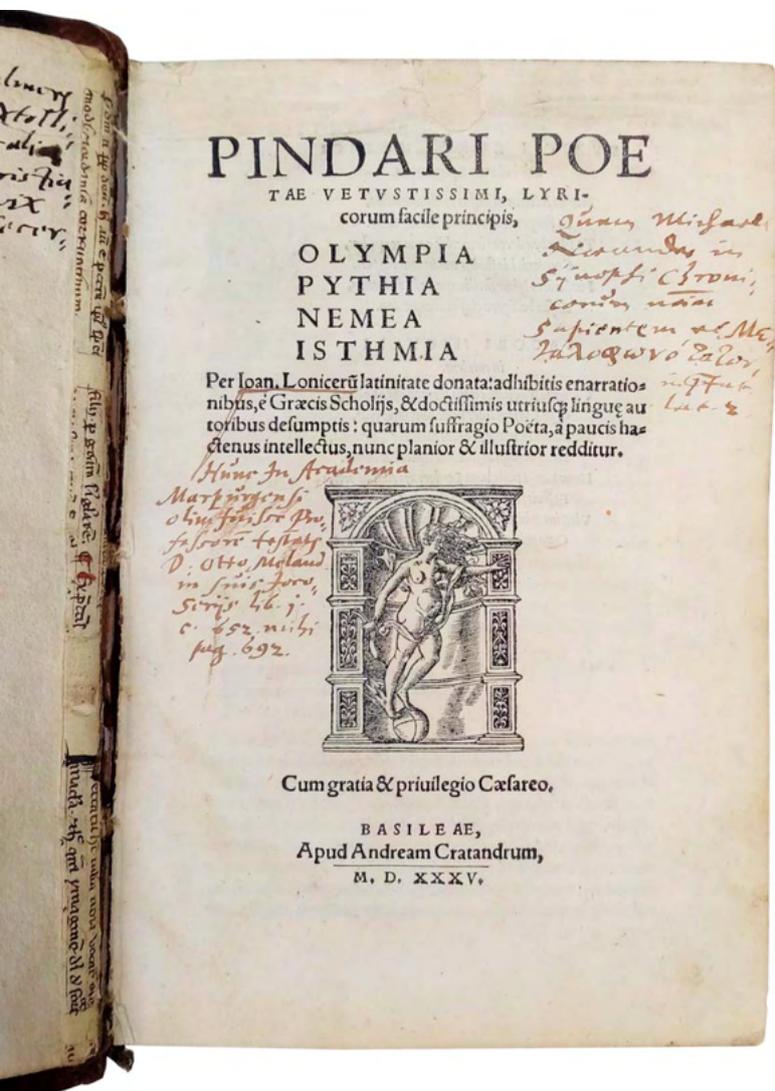
USTC 4011567; cf. Feather, 'Walter Bowman' in *The Book Collector* vol. 31 no. 1 (Spring 1982, pp. 47-63.

#### THE FURSTENBERG COPY

41. **PINDAR.** Pindari poetae vetustissimi, lyricorum facile principis, Olympia Pythia Nemea Isthmia. Per Ioan Loniceru[m] latinitate donata ... *Basel, Andreas Cratander, 1535.*

4to, pp. [12], 458, [18]; text in Latin and Greek, woodcut printer's device to title and last page, woodcut initials; small paper repairs at head of title, a3, a6, A1 and B1, small tears at foot of inner margins of quire Ff, some light marginal damp staining; overall very good in contemporary calf over wooden boards, tooled in blind to a panel design, upper cover stamped with date 1535, two brass catches and remains of clasps, 'Pindarus' inked to fore-edge, small strips from medieval manuscript in gutter facing title and last page; rebacked, corners renewed, upper joint split but firm; early seventeenth-century ink notes to title and front endpaper, occasional underlining and marginalia in Latin and Greek in red and brown ink, note with chronogram to errata; ex libris book label of Jean Furstenberg. **£850**

**A handsome edition of the choral odes of Pindar, the greatest lyric poet of ancient Greece, in an attractive contemporary binding, from the celebrated collection of Jean Furstenberg (1890-1982).** The odes, celebrating victories achieved in the Olympic, Pythian, Nemean and Isthmian games, are here rendered into Latin by the German philologist Johannes Lonicerus (c. 1499-1569), professor of Greek and Hebrew at the University of Marburg, and accompanied by his extensive commentary. The first edition of his Pindar was published by Cratander in 1528.



This copy contains a few annotations by an early seventeenth-century reader who identifies himself in an inscription beneath the errata on the penultimate leaf, which reads, 'A me correcta sunt in gratiam posteritatis 19 Octobris anno M[a]g[iste]r Ioannes CURDES', the chronogram giving the date as 1606. The annotations include references to various published works e.g. Erasmus' *Adagia*.

The binding bears a most interesting roll (not found in Haebler), dated 1534, incorporating one male figure with bow and arrow (Apollo?), and three female figures, one with a dagger (Lucretia?), one apparently carrying a head (Judith?), and another perhaps representing Venus.

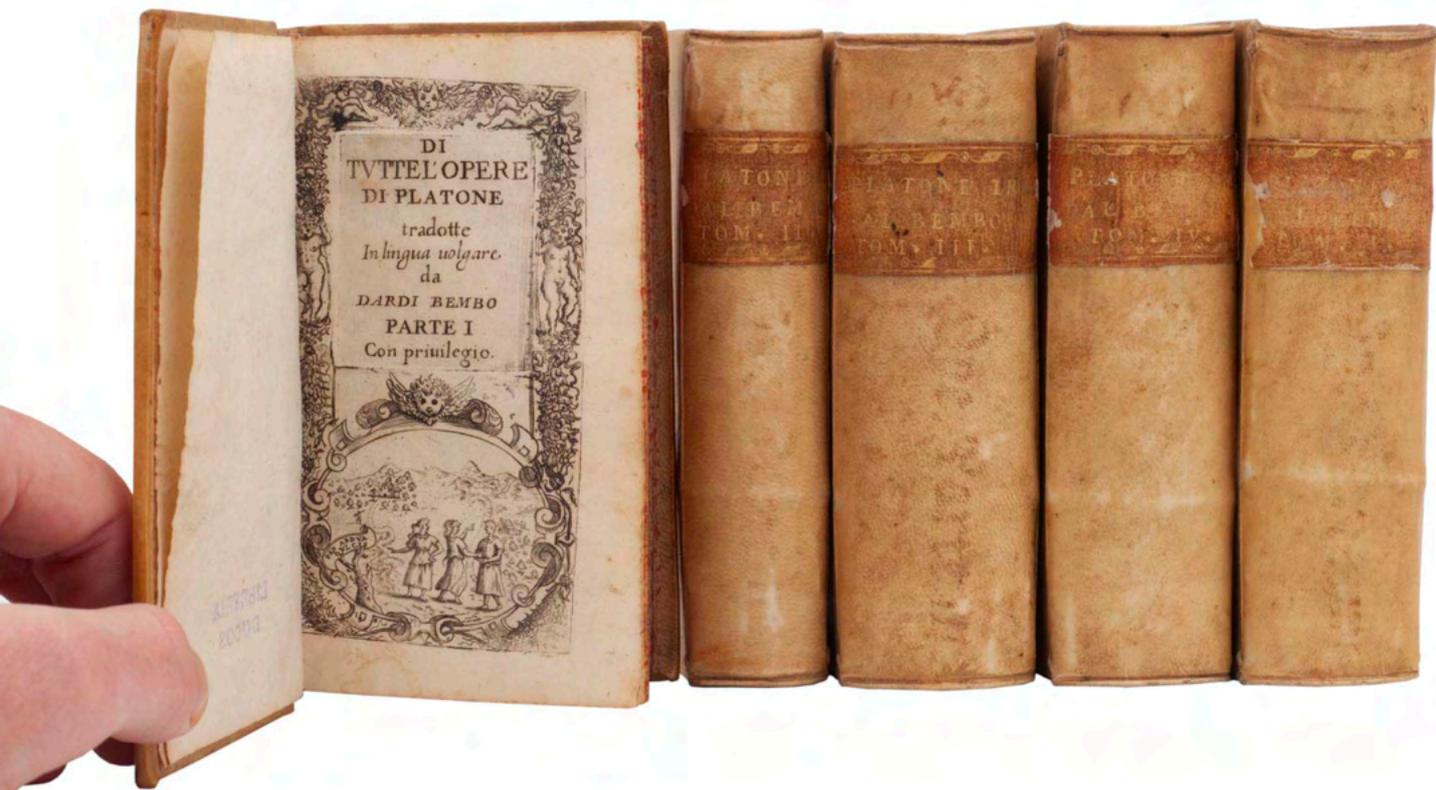
USTC 684133; VD16 P 2798.

#### ONE OF THOMAS JEFFERSON'S DESIDERATA

42. **PLATO, and Dardi Bembo, transl.** Di tutte l'opere di Platone. Tradotte in lingua volgare da Dardi Bembo. Parte I [-V]. [Venice, Nicolini, 1601].

Five volumes, 12mo, ff. [viii], 272, [2], 6, [2]; [ii], 242, 8; [ii], 371, [1 blank], 11, [1 blank, 2]; [ii], 338, 9, [1 blank]; [ii], 371, [1], 6; five engraved titles by Valesio, several woodcut initials and head-pieces; an excellent copy in contemporary vellum, flat spines with gilt lettering-pieces, all edges sprinkled red; one joint cracked but holding, some soiling to covers, a few tears and chips to one spine, but a handsome set; old ink stamp of the Italian 'Libreria Ducos' (the dispersed library of the illustrious Ugioni-Ducos families from Brescia) on front free end-papers.

£1500



**Rare first edition, in exceptionally good condition**, of Dardi Bembo's Italian translation of Plato's works. Dardi Bembo, a scion of the noble Venetian Bembo family, a fine connoisseur and lover of ancient Greek, scrupulously consulted the most accomplished grammarians of his age to produce what became – if not the earliest – certainly the most prized and desired Italian version, contributing and testifying to the deep pervasiveness of Platonic thought in Renaissance culture. A lastingly successful edition, it was followed by many, including notably the three-volume quarto of 1742-3 (Gamba 2055) and even a nineteenth-century one. Its fortunes at home were matched by renown abroad: in a January 1816 letter written at Monticello, **Thomas Jefferson asks his acquaintance Philip I. Barziza to find a copy of this rare edition** in Venice, and a May 1816 letter from Jefferson to David Bailie Warden records the Founding Father's request for the sourcing of a copy in Paris – Venice evidently having not produced a result: 'I should have associated you myself with mr Ticknor in requesting the friendly office of purchasing some books for me, but at the time he left this country your letters had given me reason to believe you might be on a return to it. his visit to Germany too gave a chance of better editions of the classical books. I particularly requested of him, should you be still in Paris, to call on you in my name, as one whom I especially respected, and to consult you in the execution of my book-commission. in the application he has made to you on that subject he has but fulfilled my wishes, and I have now to thank you for your readiness in undertaking it, and to pray you to add to the catalogue I sent him, the 'Opere di Platone di Dardi Bembo,' published at Venice in 1601. in 5.v. 12mo and probably to be had in Paris'.

No copies on RHB. Outside Italy, institutional copies are few (BL, Cambridge and Oxford in the UK, Rochester and Duke in the US). This work is very rarely to be found on the market, particularly complete and in a good state of preservation. IT\ICCU\BVEE\031704.

#### AN EXCEPTIONALLY ELOQUENT WITNESS

43. **PLINIUS Caecilius Secundus, Gaius.** *Epistolarum libri X. Eiusdem Panegyrici Traiano Principi dictum.* [Venice, in the house of Aldus and Andrea Torresani, June 1518.]

8vo, pp. [lvi], 525, [1 blank]; text in italics, woodcut printer's device on title-page and final verso; occasional faint, unobtrusive waterstaining, but a very good copy, disbound but retaining the vellum

endpapers of a contemporary binding, re-used from a fifteenth-century rubricated manuscript, all spine cords present; two sets of multiple contemporary annotations in ink to the margins, with corresponding underlining and occasional manicules, throughout the volume. £2750

**A profusely annotated copy of the second Aldine edition of Pliny the Younger's letters.** This was reprinted from the 1508 edition, with an additional index of subjects and an interpretation of Greek passages. The letters of the consul and Governor of Bithynia, represent an exceptionally full self-portrait, one of the most detailed to survive from classical times, and provide us with uniquely vivid scenes of Imperial Rome. Among Pliny's correspondents are Tacitus, Suetonius and the Emperor Trajan, as well as friends and family. The topics cover an exceptionally wide range. 'The etiquette of the imperial circle, scenes from the law-courts and the recitation-room, the reunions of dilettanti and philosophers, the busy life of the capital or of the municipal town, the recreations of the seaside and of the country all these he brings vividly before our eyes' (Britannica). To these are added deeply personal accounts of memories of early life by Lake Como, of love, of dreams, of the eruption of Vesuvius and the last days and death of Pliny the Elder, and profoundly political reflections.

**This copy exudes a uniquely contemporary feel, attracting us with great immediacy and vividness into its own time. The vellum wrappers, to begin with, appear to be binders' waste taken from a strictly contemporary Venetian commonplace book compiled by someone concerned with curious, rather specific aspects of both civil and canon law (there is mention of churches being unable to acquire chalices, books and other 'ornaments' under certain conditions) - notes written quickly and with a very personal cursus, unconcerned with presentation, and further annotated in time. Going into the book itself, both early owners engaged with Pliny's text deeply, from the beginning to the end, underlining salient passages and picking out remarks of, generally, a philosophical or reflective nature. A fascinating material witness to the appreciation of an important voice of Classical antiquity speaking to humanist readers from the moment it came out of the press.**

Adams P1538. BM STC Italian p. 525; Renouard I 195.4; UCLA 166.

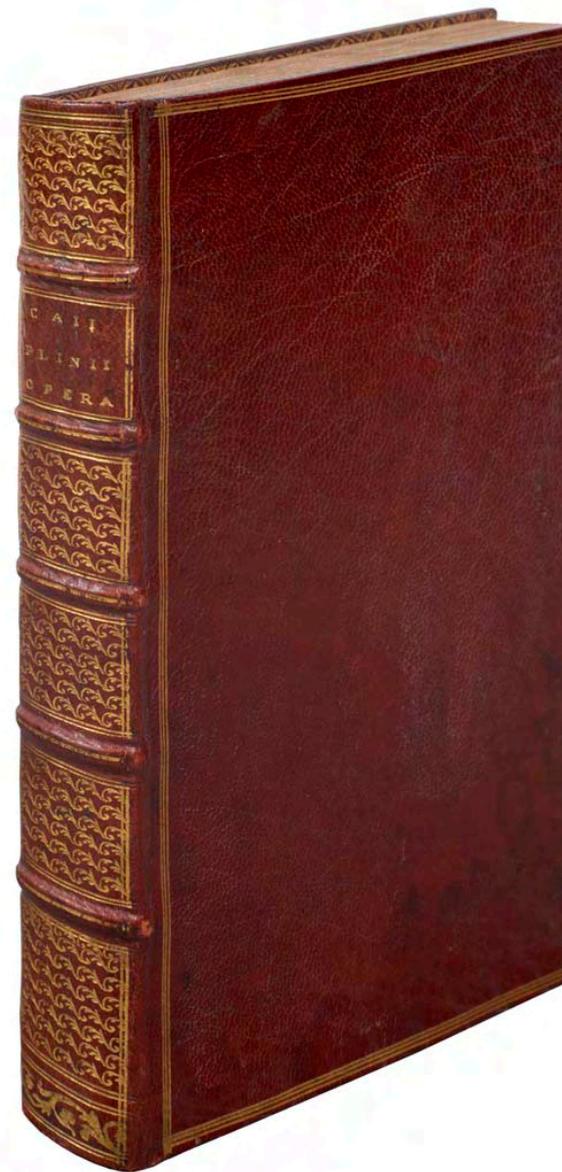


44. **PLINIUS Caecilius Secundus, Gaius.** Epistolarum libri x. unà cum eiusde[m] panegyrica oratione Traiano imperatori Aug. dicta: quæ omnia doctissimis ac luculentissimis Ioannis Mariæ Catanæi commentarijs ... Eiusdem de viris in re militari et administranda republica illustribus liber, Conradi Lycosthenis enarrationibus illustratus. [Basel,] Froben, 1552.

Folio, pp. [12], 628, [2], with the blank α8, and the terminal colophon leaf; title-page, final leaf and scattered margins foxed, else a very good copy in eighteenth-century English tree calf, rebacked; ownership inscription and motto to head of title-page 'In manus tuas Domine sortes meae Echard' (possibly the historian Laurence Echard, 1670–1730); later joint inscriptions of Patrick J. Duffy and Richard R. Fogarty, 'Rhetoricians 1822-3'. £500

**First Froben edition**, edited by Giovanni Maria Cattaneo and Konrad Lycosthenes, of the two major surviving works of Gaius Plinius Caecilius Secundus, known as Pliny the Younger. Pliny's letters had first been printed complete by Aldus in 1508. The 'Panegyricus Traiani' is his only surviving oration.

VD16 P 3489.



## FOULIS BROTHERS AT WORK

45. **PLINIUS Caecilius Secundus, Gaius.** Caii Plinii Caecilii Secundi opera quae supersunt; omnia. Ad fidem optimarum editionum diligenter expressa. *Glasgow, Robert and Andrew Foulis, 1751.*

4to, pp. [iv], 276, [4], 277–348, [7], with an additional title reading ‘Caii Plinii Caecilii Secundi epistolarum libri decem. Ex recensione Cortii et Longolii’; some faint staining at head of a few leaves, but a very good copy in contemporary French red morocco, spine richly gilt, edges gilt; some very minor wear and staining. £475

**A handsome copy of the Foulis’ quarto edition of Pliny the Younger’s works.** They published a duodecimo edition (in three volumes) in the same year.

ESTC T133678; Gaskell 207.

## ANNOTATED LIVES

46. **PLUTARCH.** Graecorum Romanorumque illustrium vitae ... *Basel, Michael Isengrin, 1549.*

Folio, ff. [24], 392; woodcut printer’s device to title and final page, woodcut initials; a few small marginal wormholes to first and last few leaves, a very few light marks, a little browning to some quires; very good in nineteenth-century quarter sheep, tree-patterned paper sides, vellum corners, 4 raised bands to spine, title inked to lower edge; some wear to extremities and rubbing to boards; old paper label partly removed at foot of title; numerous near contemporary marginal annotations in brown ink and marks in red ink. £750

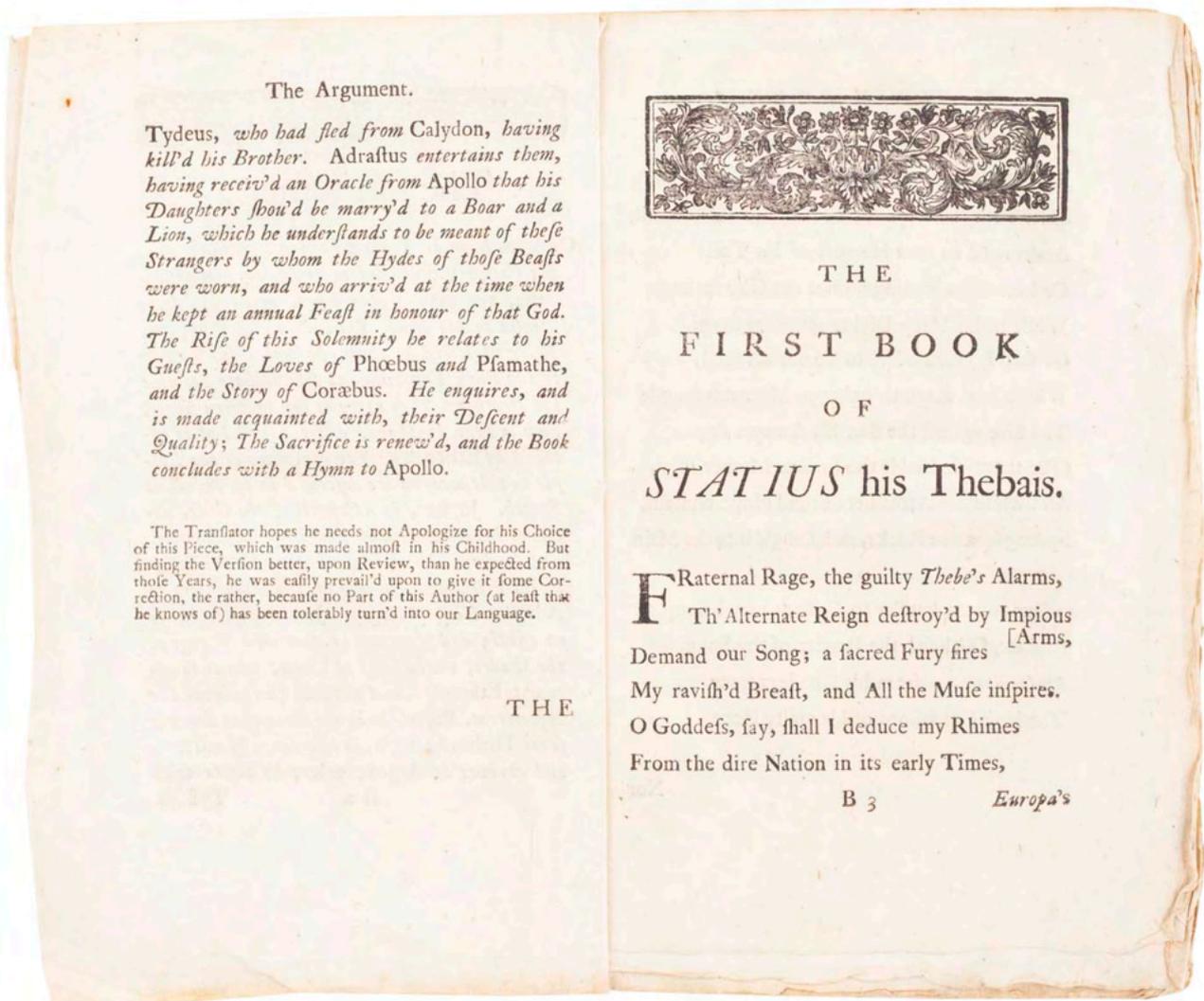
An attractive Isengrin edition of Plutarch’s *Parallel Lives* in Latin, edited by the Alsatian scholar Hieronymus Gemusaeus (1505–1543), and with translations by eminent humanists including Donato Acciaiuoli, Francesco Barbaro, Leonardo Bruni, Simon Grynaeus, Guarino da Verona, and Lapo da Castiglionchio the Younger.

**This copy contains numerous annotations by an anonymous near contemporary reader, many with cross references to other writers, especially Cicero and Livy, with whom he was evidently very well acquainted.** The lives of most interest to our annotator include those of Theseus (with a few marginal references to the Minotaur), Lycurgus, Solon, Alcibiades, Themistocles, Titus Flamininus, Cato the Elder, Aemilius Paullus, Tiberius and Gaius Gracchus, Sulla, Gaius Marius, Pompey, Julius Caesar, Brutus, Cicero, and Mark Antony (and Cleopatra).



This edition includes some additional, non-Plutarchian biographies e.g. of Homer, Plato, Aristotle, and Charlemagne.

USTC 684435; VD16 P3763. OCLC finds only two copies of this edition in the US (Columbia and Harvard); not on Library Hub.



#### EIGHTEENTH-CENTURY REMAINDERING

47. **POPE, Alexander.** The first Book of Statius his Thebais. Translated by Mr. Pope [extracted from *Miscellaneous Poems and Translations* by several Hands, 1712, and here stitched as a pamphlet for separate sale].

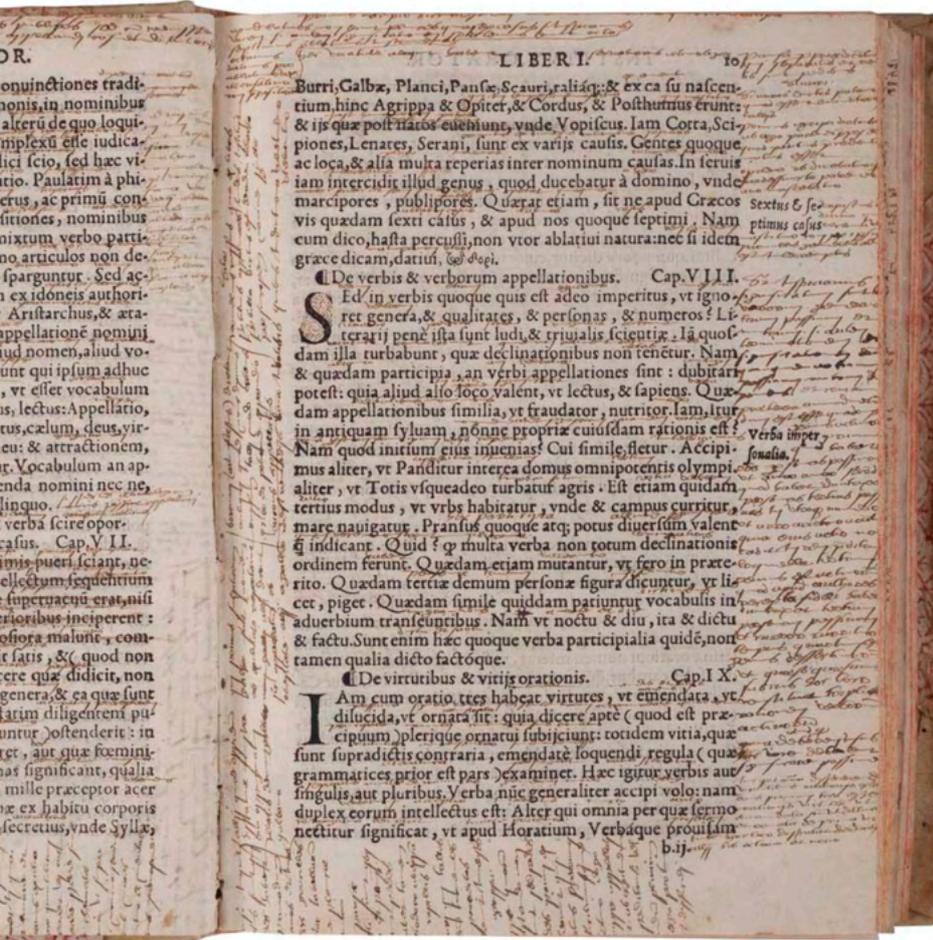
8vo, pp. 56 with half-title, followed by the stubs of the next three leaves, pp. 57-62, 'Four Songs', not by Pope; from the library of the Sandys family of Ombersley Court, though without marks of provenance. £350

Although *Miscellaneous Poems*, 1712, included the first printing of *The Rape of the Lock*, it did not sell well, and Bernard Lintot was left with a considerable stock which he attempted to move by reissuing the original sheets in 1714 with the addition of *Windsor Forest* and the *Ode for Musick* and with Pope's name now added prominently to the title-page.

This constructed (deconstructed?) pamphlet would appear to be a further attempt to shift unsold stock, trading on the prestige of Pope's name, and sacrificing the three leaves of 'Four Songs' which were presumably of little or no commercial value. It is only the stubs of the three inconvenient leaves that provide evidence of an unsuspected trade practice.

48. **QUINTILIANUS, Marcus Fabius.** Oratoriarum institutionum lib. XII. Castigati ad fidem optimorum exemplarium, insignita[ue] lectionis distinctione, et additis in marginem adnotationibus perco[m]mode illustrati. Paris, Simon de Colines, 1541.

4to, ff. [4], 250; large woodcut printer's device to title, woodcut criblé initials; title and aiii strengthened at inner gutter, small marginal hole and stains to title, remains of paper adhered to foot of aiiii<sup>v</sup>, occasional light marginal damp staining, minor marginal worming to the second half of the book, not affecting text; overall a good copy in eighteenth-century half vellum over decorative paper boards, title inked to spine, red edges; some worming to spine, corners and endpapers; extensive early marginal and interlinear annotations to c.80 pages (some slightly cropped). **£1850**



Elegant Colines edition of the *Institutio oratoria*, Quintilian's masterful 12-book work on the theory and practice of rhetoric, **with extensive annotations by a contemporary student to books I-III.**

The manuscript notes here demonstrate a **close study** of the opening books of the *Institutio*, covering topics including the parts of speech, barbarisms, analogy, and the use of antiquated words (book I); rhetoric as an art, and its nature and virtues (book II); the origins of rhetoric and its divisions, the status of a cause, and panegyric, deliberative and forensic oratory (book III).

Adams Q62; Renouard, *Colines*, p. 345; USTC 140254.

**BEST-SELLER STYLE MASTER**

49. **QUINTILIANUS, Marcus Fabius, and Pierre Galland (ed.).** M. Fabii Quintiliani oratoris eloquentissimi de oratoria institutione libri XII. singulari cum studio tum iudicio doctissimorum virorum ad fidem vetustissimorum codicum recogniti ac restituti. Argumentisq. doctissimi viri Petri Gallandii elucidate. Paris, Richard, 1550-1561.

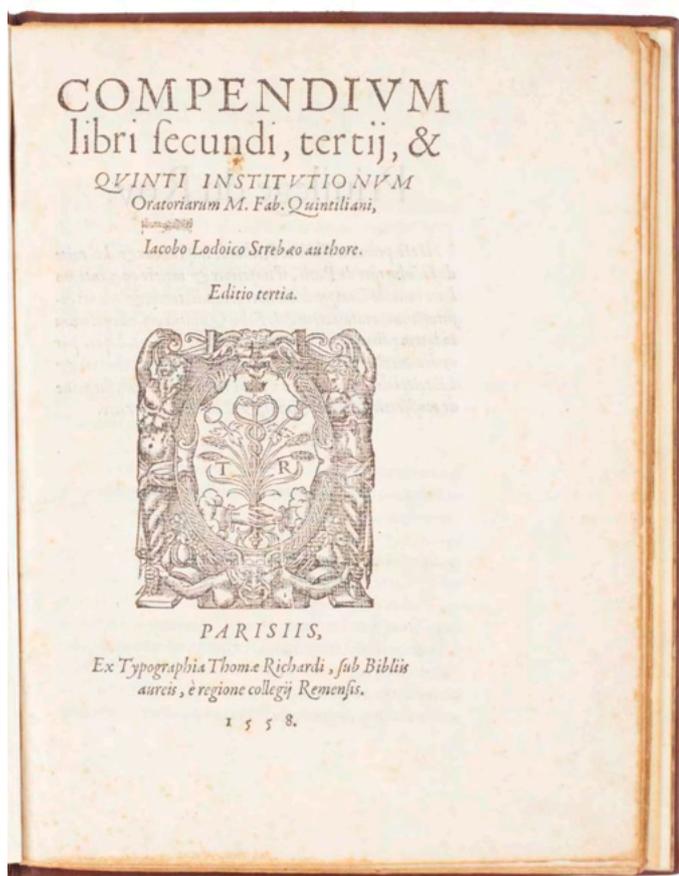
Four parts in one volume, 4to, ff. 74; 265, [1]; 129; lxvi; engraved initials, printer's device; the parts respectively dated 1554, 1561, 1550, [n.d.]; occasional soiling or light foxing, first leaf worn along the edges, but a very good copy in modern green quarter morocco, gilt titling to spine, edges painted red; extremities a little rubbed. **£700**

A mixed edition of Pierre Galland's Quintilian, a hugely successful project from its first appearance in 1538. This copy joins the *Institutio oratoria* with the (now believed to be spurious, if contemporary) *Declamationes*, and conforms with the copy held at the Arsenal.

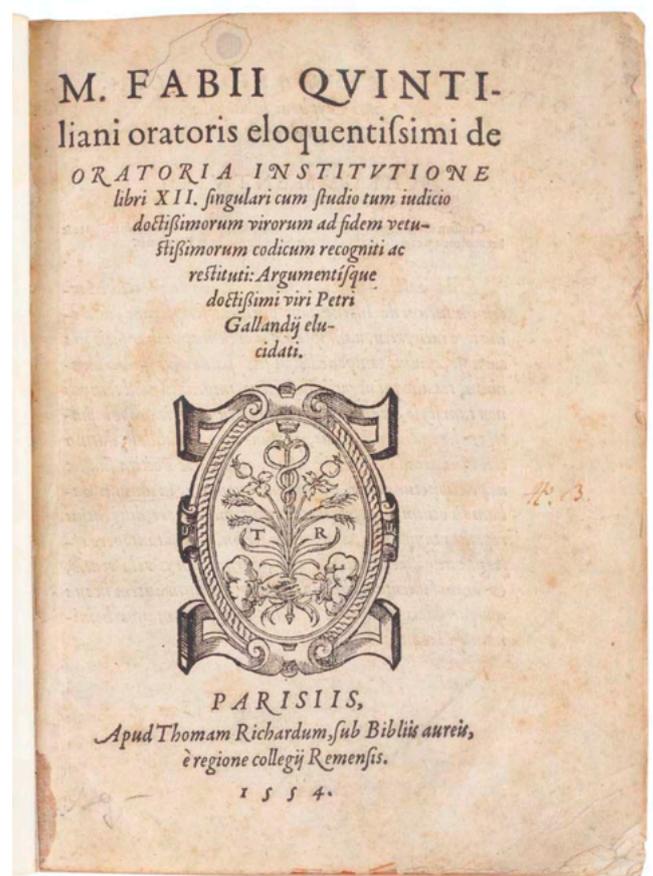
Quintilian's enormously influential *Institutio Oratoria* 'covers the complete training of the orator from the earliest preparation by the grammarian to his most mature aspirations for oratorical preeminence' (*The Classical Tradition*, Cambridge (MA), 2010, p. 827). Quintilian's portrait of a public speaker, epitomized as 'vir bonus dicendi peritus' (a virtuous man, expert in eloquence), is founded on the unbreakable unity between probity of character and communication. A skilled orator cannot be spinning lies. The classical ideal of eloquence, minutely detailed and taught by Quintilian, implied, incorporated and modelled the classical ideal of leadership, as well as providing a blueprint for education which lasted for a millennium.

Although Quintilian was known throughout the Middle Ages, it was in 1416 that the humanist Poggio Bracciolini discovered a complete text in St. Gallen. Quintilian thus came 'to exert a deep and lasting influence on rhetorical theory and practice' (*ibid.*, p. 829), deeply influencing authors like Erasmus, Melanchthon, Vives, and countless more, including Ben Jonson, Pope, and Goethe.

See Pettegree, Walsby, Wilkinson 89535; see USTC 204247.



49.



50.

NO OTHER COPY

50. **QUINTILIANUS, Marcus Fabius, and Jacques-Louis d'Estrebeay (ed.).** *Compendium libri secundi, tertii, et quinti Institutionum Oratoriarum.* Paris, Richard, 1558.

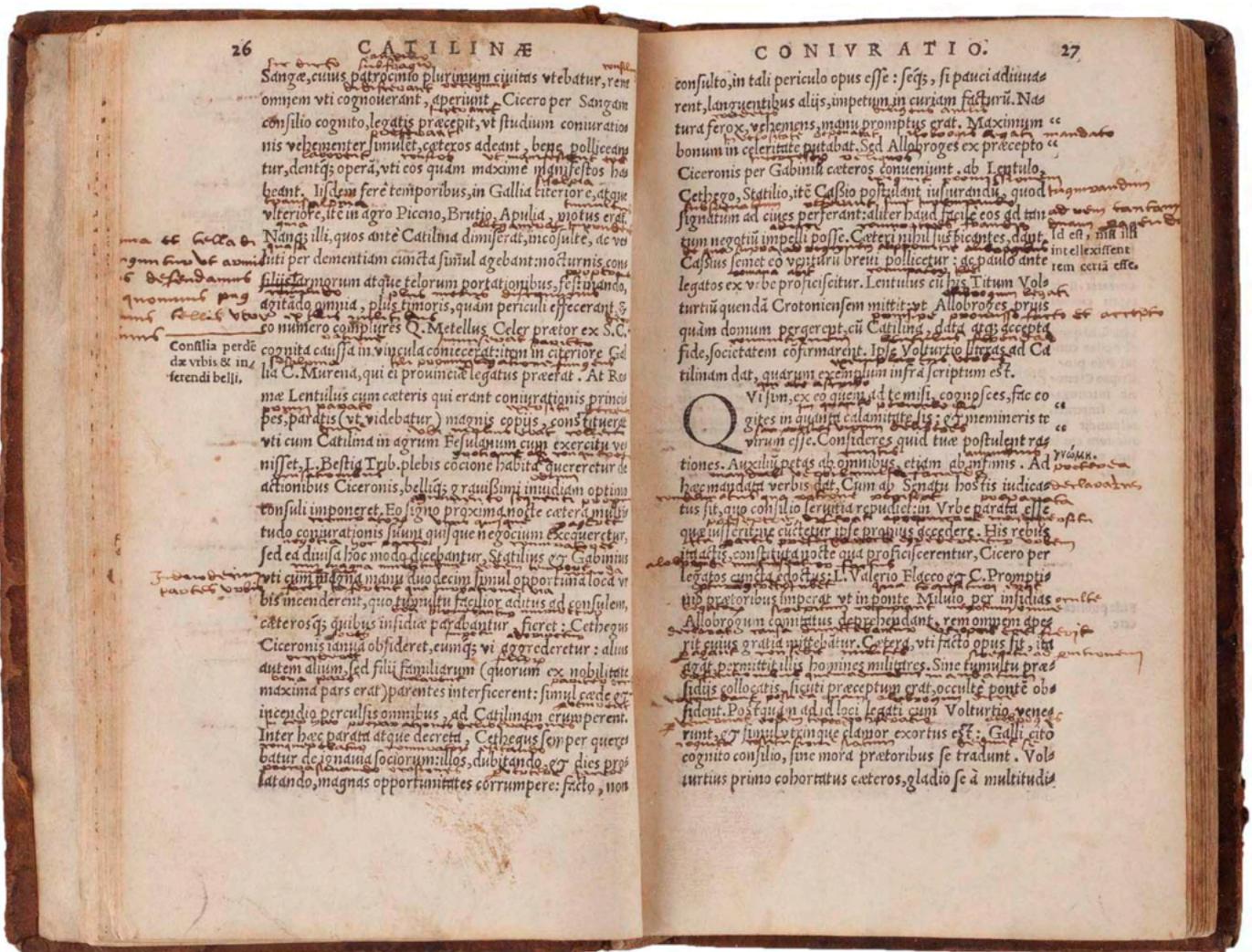
4to, ff. 12; woodcut printer's device on title, large woodcut initial; occasional very light foxing, slightly more on the last leaf, but a very good copy in recent calf, gilt titling on spine. £350

**Apparently unrecorded edition** of a very rare compendium of Quintilian's oratory by Jacques-Louis d'Estrebeay (or Estrebee, 1481-1550?), humanist, translator, professor of Rhetoric at Reims and then at

the College of Sante-Barbe in Paris, a proof-reader for the Estiennes. The title-page indicates that this is a third edition.

The Bibliothèque Nationale only holds a copy of a 1566 and a 1575 edition.

### CATILINE AND JUGURTHA ANNOTATED



51. **SALLUSTIUS Crispus, Gaius.** *Historiae de Lucii Sergii Catilinae conjuratione, et bello Iugurthino: cum reliquis historiarum fragmentis et orationibus.* Lyon, printed by the heirs of Simon Vincent, 1538.

8vo, ff. [viii], 247, [36]; woodcut device on title and different device in a vignette at end, woodcut initials; some staining to the title, small tear to the last 2 leaves affecting a couple of letters, wormtrack to lower margin in a couple of quires, far from text, but a very good copy in contemporary sprinkled calf, panelled spine decorated in gilt, gilt morocco lettering-piece; joints cracked but holding firm, spine worn with losses to gilding, edges with cover partly worn off, various surface abrasions; copious sixteenth-century interlinear and marginal annotations, including censorship, to the whole text of the *Bellum Catilinae* and Sallust's oration against Cicero; **sixteenth-century inscription 'Antonius Paulet'** on title, possibly Sir Anthony Paulet (1562-1600), Governor of Jersey from 1588 until his death in 1600; further sixteenth-century numbering to title and pricing on front free end-paper; late seventeenth-century inscription 'Lacassaigne' (a name as well as a topographical designation in the South of France) to front paste-down repeated on front free end-paper; nineteenth-century fading stamp of the grand séminaire of Albi.

£1200

**A copiously annotated copy of an early and rare edition** of the *Coniuratio Catilinae* and *Bellum Jugurthinum* carrying Melanchthon's scholia, which had first been published in 1529. In his scholia, which appear as brief marginal notes near salient passages, Melanchthon underlines maxims and examples, ancient sources, some variants, and elements of rhetoric. As in the case of the first edition of 1529, the book includes Sallust's orations; and, at the end of the volume, the *Flores selecti Hulderichum Huttenum*, a list of Sallustian maxims reportedly compiled by Hyldericus Huttenus and published posthumously at Strassburg in 1528.

'A vigorous account of the notorious conspiracy of Catiline in 63 B.C. to overthrow the civil power in Rome, Sallust's *Catiline* is one of the best histories in Latin literature. The narrative is vivid and consistent, and the sketches of character are admirable in their power and conciseness. Although the author obviously hated the democratic party with which Catiline was connected, and had no great admiration for Cato or Cicero, his work is wonderfully impartial. Sallust's conception of history, indeed, as is exemplified also in his Jugurthine War, was very modern. He attempts to bring before his readers not only the incidents of history, but also their causes; further, he invariably seeks to establish the connexion between events that a contemporary would have treated as isolated facts' (Hammerton, *Outline of great books*).

The very abundant early annotations pertain to the whole of the text of the *Catilina* as well as Sallust's orations against Cicero, and appear to dissect it in great depth through paraphrase, comments and even the censure of some passages, stricken through with a single thin ink line, which does not obliterate the text but rather simply conveys the reader's disagreement – the margins host the reader's own alternative views. **The handwriting is contemporary to, and consistent with, that of the attested owner, who records himself as Antonius Paulet**, likely Sir Anthony Paulet (1562–1600) of Hinton St George, Somerset, Governor of Jersey from 1588 until his death in 1600. As an adolescent, Anthony accompanied his father Amyas in his Ambassadorial stay in Paris. In 1579 Amyas invited Jean Hotman, son of the famous author and professor of law Francis Hotman, to instruct his son. When Amyas was recalled in November 1579, Hotman accompanied his pupil to Oxford.

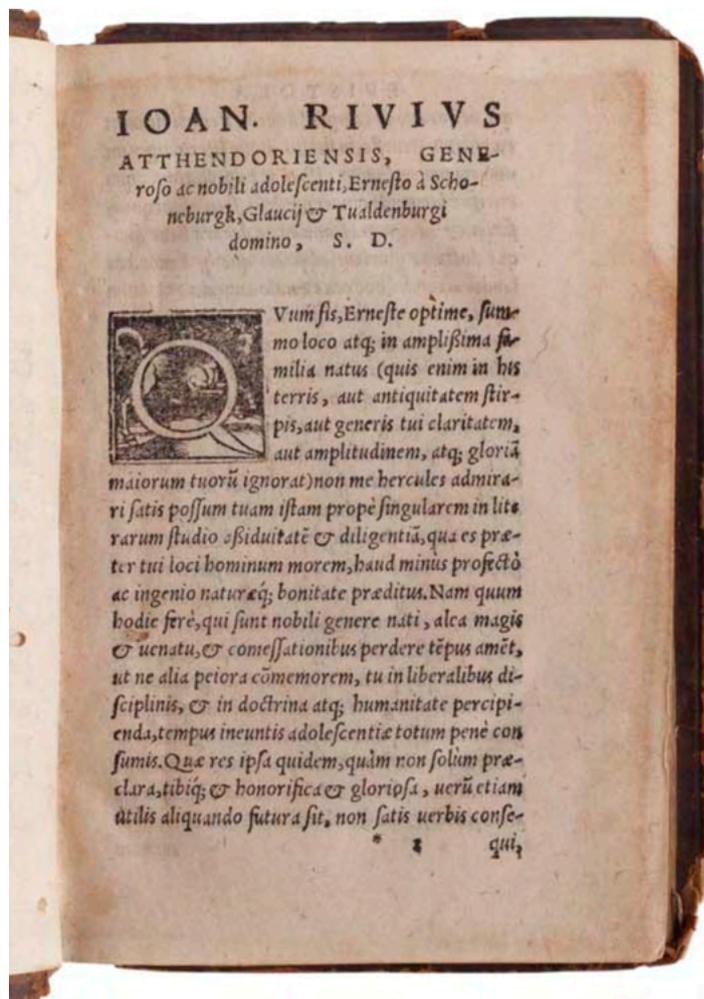
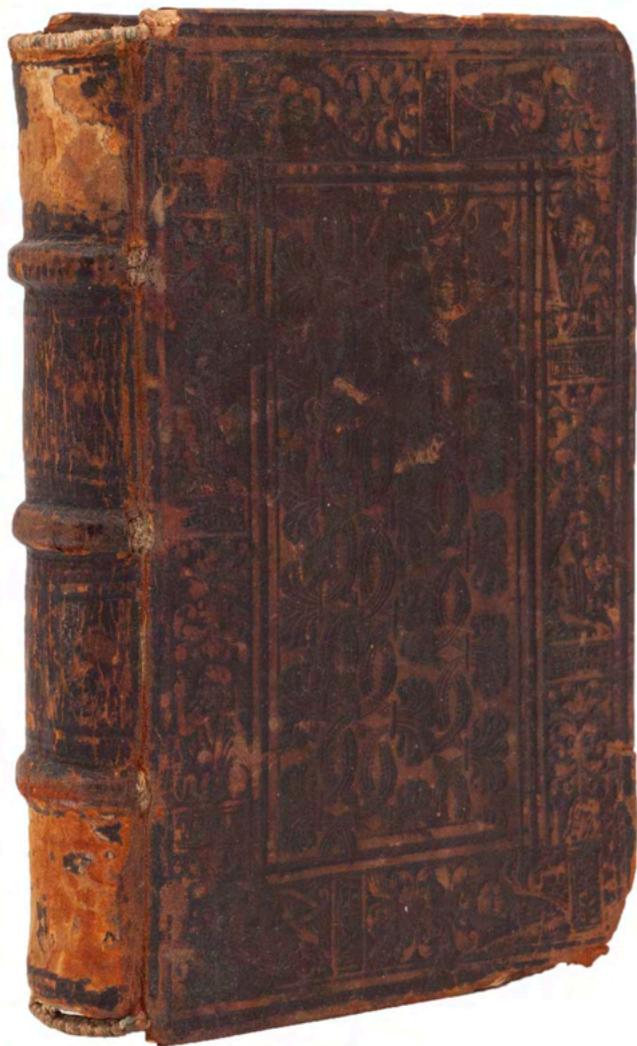
USTC 200298.

#### NOMEN NON GRATUM

52. **SALLUSTIUS Crispus, Gaius.** *Historiae de L. Sergii Catilinae coniuratione, ac bello Iugurthino ... recognitae... cum annotationib. Philip. Melanch. Adiecimus ... in omnia Salustii, quae hodie extant fragmenta, Henrici Glareani ... annotationes. Cologne, Fabricius, 1556.*

8vo, pp. [xvi], 333 (recte 335), [1], [124]; with several woodcut initials; minute wormhole in initial 4 leaves not affecting text, repaired tear to the last leaf (index) obscuring some lettering in the index, light browning, the odd little stain, but a very good, clean copy in contemporary panelled calf, sides with central rectangles framing palmettes and wide stamped borders with figures of saints and virtues, panelled spine; panelling rather flattened, spine chipped at both ends and rubbed with leather in parts worn off, corners worn and chipped with loss of cover, upper joint cracked yet holding firmly; **Melanchthon's name censored on title** with an ink line; from the library of Buxheim Charterhouse (1402–1803, the only Imperial charterhouse), with a contemporary ink inscription 'Carthusia Buxheim' to the title. £500

**Attractive copy of an uncommon Sallust printed in Cologne**, furnished with Philipp Melanchthon's scholia, appearing as short notes in the margins near salient passages, and the commentary of the Swiss humanist, music theorist and poet Heinrich Glarean. Both sets of exegesis



had first been published a couple of decades earlier, and had since been consistently well received. Melancthon, whose name, which must have been anathema to the Buxheim Carthusians, was censored from the title credits in this copy at a very early stage, had promoted the reading of Sallust as part of the humanistic curriculum he indicated to schools and Universities. Glarean accompanies his complete textual exegesis with excursus on ancient laws, costumes and geography, particularly relating to Gaul and his native Helvetia.

VD16 ZV 13687; USTC 663495.

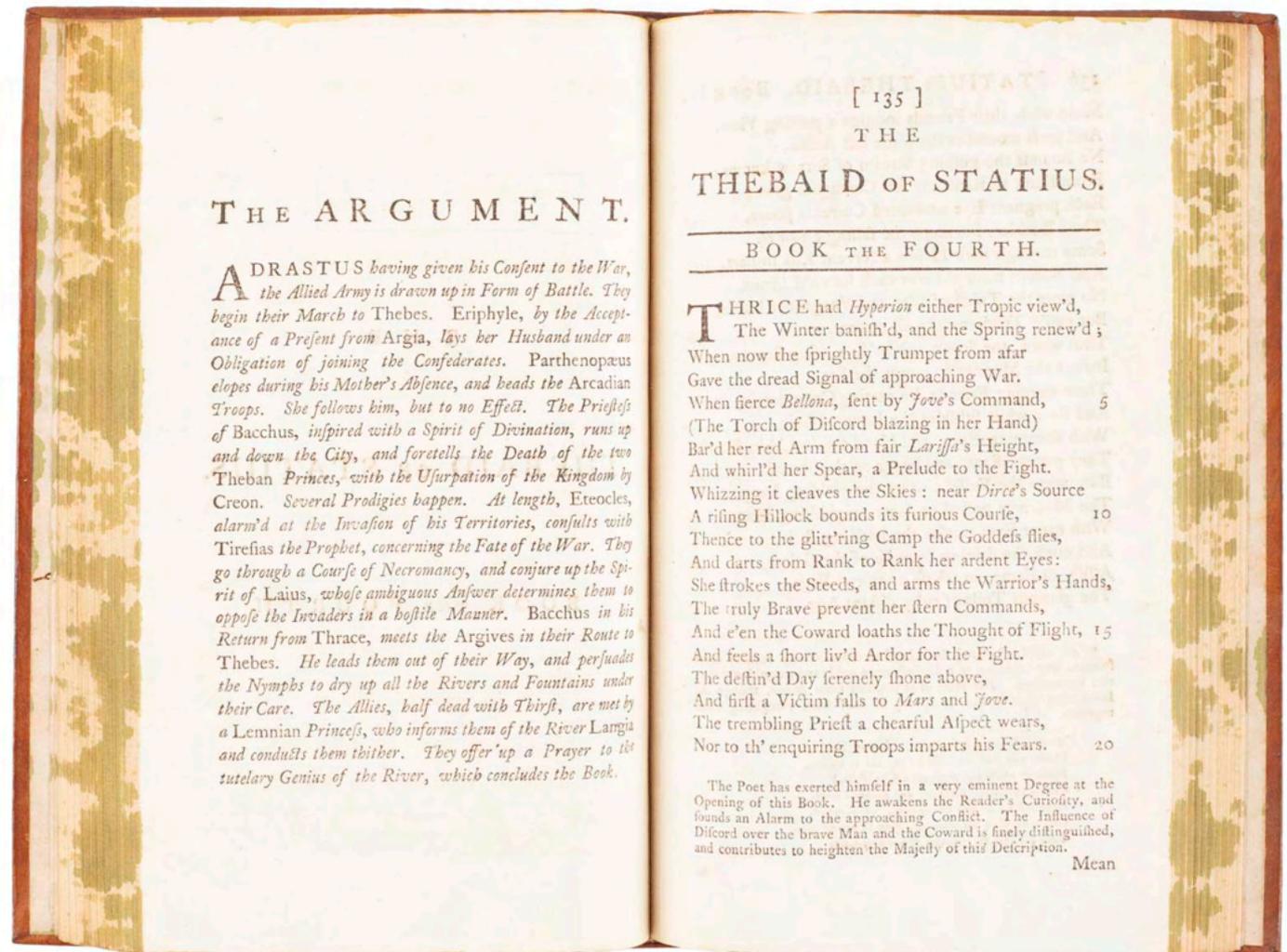
#### JOHNSON AND BLACKSTONE SUBSCRIBERS

53. **STATIUS, Publius Papinus.** *The Thebaid ... translated into English Verse, with Notes and Observations and a Dissertation upon the whole by Way of Preface ... Oxford, Printed at the Clarendon Press, 1767.*

2 vols, 8vo, pp. xv, [1], xxiv, [2], 297, [1]; [2], [299]-621, [1]; a fine copy in contemporary calf, green mottled edges, front joint of volume I cracking at head; bookplate and early signature of Lord Forbes. £1100

**First edition:** 'the most successful English rendering of Statius' *Thebaid*' (Sowerby), translated into heroic couplets by William Lillington Lewis. 'Aby captur[ing] the sublimity, eeriness, and violence of the original', it was to be his only work (ODNB).

'As Lewis remarks in his preface, his was the first complete rendering, despite Statius' reputation as the next best Latin versifier after Virgil. Lewis refers respectfully to Pope's translation of Book I, from which



he takes hints. But his rendering represents an essentially new start, with fewer liberties ... The ease, flow, and consistent dignity which characterize Lewis's version as a whole make it eminently readable' (Robin Sowerby, *The Oxford History of Literary Translation in English*, eds. Gillespie & Hopkins, vol. III, p. 168).

Statius was one of three books Johnson subscribed to in 1767, the others being Francis Fawkes' translation of Theocritus and Handel's *Messiah*.

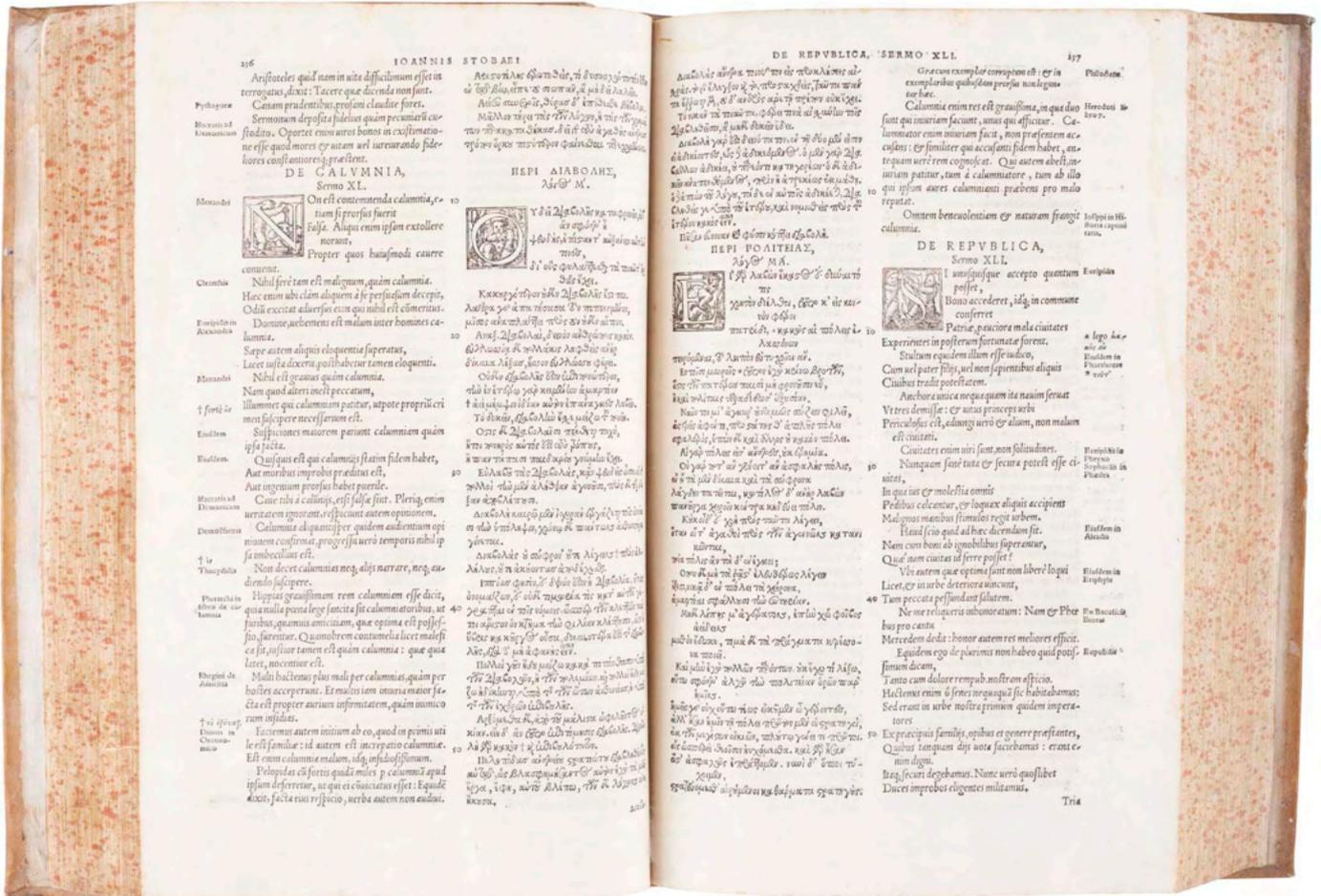
Donald D. Eddy & J. D. Fleeman, *A Preliminary Handlist of Books to which Dr. Samuel Johnson subscribed* (1993) 59.

#### THE BEST AND FIRST CRITICAL EDITION OF THE GREEK FLORILEGIUM

54. **STOBÆUS, Johannes.** [Graece et Latine]. Sententiae ex thesauris Graecorum delectae... à C. Gesnero... traductae. Basel, [printed by Oporinus for Froschauer, 1549].

Folio, pp. [xx], 632 (erroneously paginated 630), [32]; Greek and Latin text in parallel columns throughout, historiated woodcut initials and shoulder-notes; very light traces of dampstaining in the title, the outer margin of the initial leaves and the final leaf, else very clean and crisp, a very good copy in contemporary full vellum over wooden boards, panelled spine with gilt morocco lettering-piece and the remains of a paper library label at foot; contemporary ownership inscriptions on the title, one cropped in the upper margin, with the surviving motto 'Rien trop', and another in Latin, still sixteenth-

century, 'Ad Anselmum Demazechiis pertinet' (?Anselmo Mazechi), further inscription (Girardet, canon) dated 1771 on the front paste-down. £1750



Second, 'in every respect preferable' (Dibdin) edition of Gesner's Stobaeus, acclaimed as 'the first critical impression of the text of the Florilegium' (*idem*), philologically and critically much superior to the first, published in 1543. Gesner's parallel printing of the Greek text and the Latin translation of Stobaeus' excerpts from hundreds of Greek writings – an invaluable source for many texts otherwise lost – was a key and lasting achievement of humanist philology.

Adams S 1873; Dibdin II, 429; Hoffmann III, 632 ff.

ROMAN PRESENTATION BINDING BY ANDREOLI

55. TACITUS, C. Cornelius. (Marcus Zuerius van BOXHORN, editor). [Opera] Quæ exstant. Amsterdam, Caspar Commelin, 1664.

12mo, pp. [12], 767, [45], with folding letterpress table (*Stemma Augustæ domus*); additional copper-engraved title; worming to lower outer corner of quire B, not affecting text; a very good copy in contemporary Roman red morocco gilt by Andreoli, with Pamphili arms to each board, spine richly gilt in compartments, lettered directly, edges gilt; very little surface rubbing, shallow cracking to spine; ink library stamp of 'Libraria Colonna' to both titles; front free endpaper inscribed 'Philippus H. Howard ex dono Patris, Romæ 1819'; twentieth-century private collector's bookplate to front pastedown. £1250

Later edition of the complete works of Tacitus edited by Boxhorn, in a fine presentation binding by Gregorio and Giovanni Andreoli, the leading binders in Rome from around 1655 until 1699. Though dubbed the 'Rospigliosi bindery' by Hobson after one of its principal patrons (Cardinal Giulio

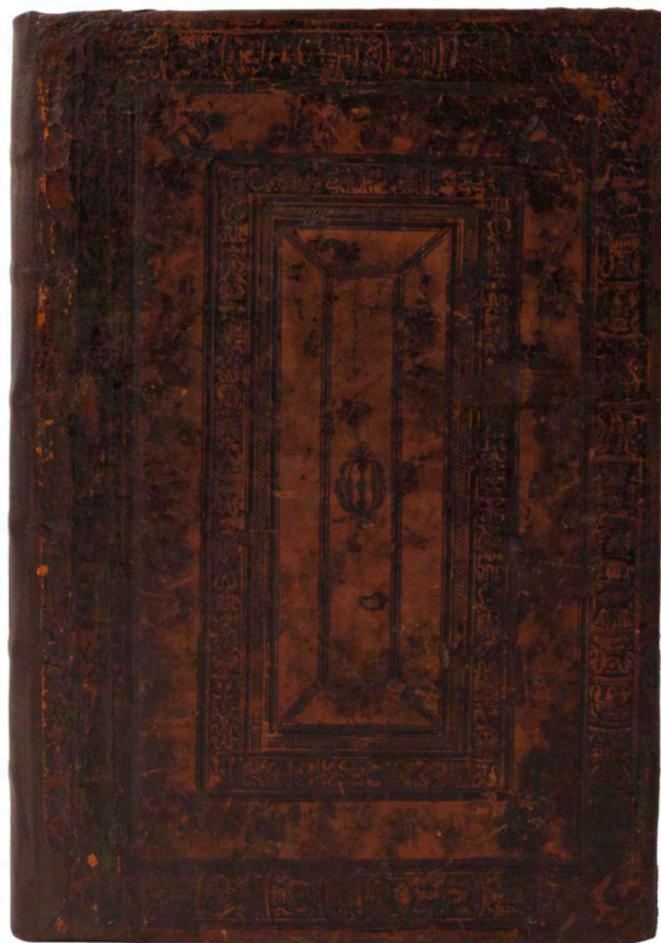
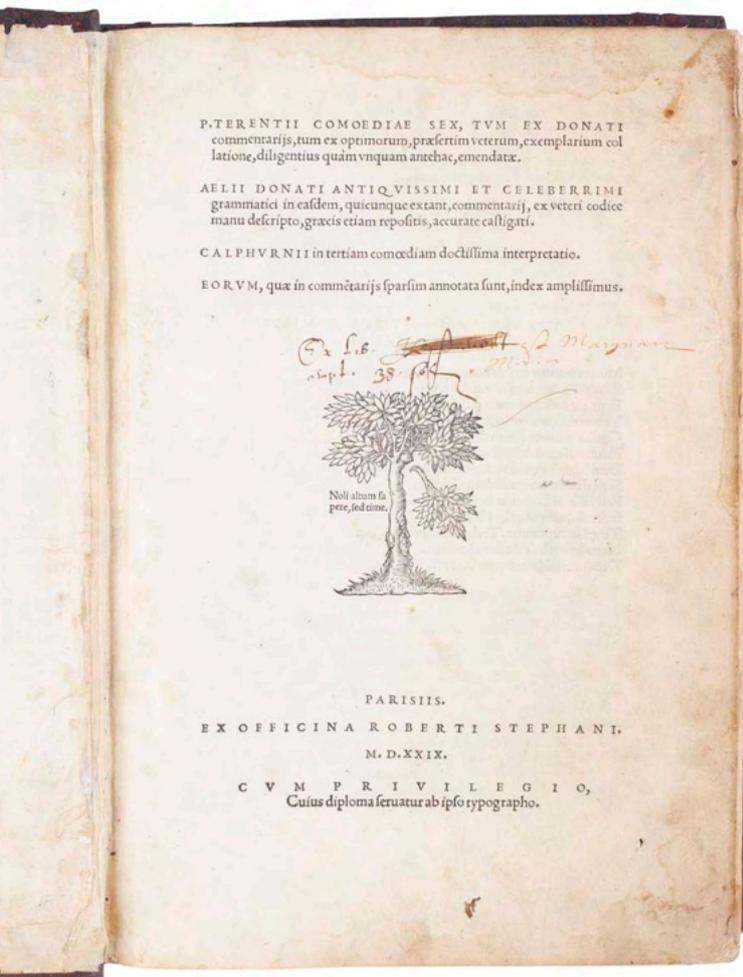
Rospigliosi, later Clement IX), the workshop is known to have bound for the most prominent noble and papal families of the seventeenth century, including the Colonnas, the Medici, the Borghese, Queen Christina of Sweden, and Alexander VII, who is reported to have appointed Gregorio Andreoli 'Vatican Binder for life' in 1665.

With the Pamphili arms tooled to each board, the present example was most likely bound for Camillo Pamphili (1622–1666), Prince of San Martino al Cimino, before passing into the well-documented library of his son Cardinal Benedetto Pamphili (1653–1730), patron of art and music, and Vatican librarian. 'Bibliophile and, one could say, "bibliophagist"' (Mercantini), Benedetto's acquisition of books, as of art, was voracious, gathering from around Europe some nine thousand volumes, for which the architect Carlo Fontana was commissioned to build a library and Carlo Nunzio Lulier was employed to serve as librarian. With the death of his heir Girolamo Pamphili in 1761, Benedetto's collection was transferred to the Colonna family.



Shortly after the dispersal of the Colonna library by auction in the second decade of the nineteenth century, the present Tacitus was acquired in Rome and given to the eighteen-year-old Philip Henry Howard (1801–1883) by his father, the antiquary Henry Howard (1757–1842). From the Howard family of prominent English Roman Catholics, Henry Howard spent much of his youth on the continent while unable to obtain a commission in the English army on account of his recusancy. Both he and his son benefited from his advocacy of Catholic relief: in 1795 he was finally accepted to the 1st York militia with the rank of captain, and Philip Henry Howard was elected Member of Parliament for Carlisle in 1830, only a year after this was permitted by the passage of the Relief Act.

Nijhoff V, col. 77; for a study of the Andreoli bindery, cf. Foot, *Henry Davis Gift I*, pp. 323–336; for an account of Cardinal Benedetto Pamphili's library, cf. Mercantini, "Fioriscono di splendore le due cospicue Librerie del signor cardinal Benedetto Pamfilio": studi e ricerche sugli Inventari inediti di una perduta Biblioteca' in *The Pamphili and the Arts: Patronage and Consumption in Baroque Rome* (2011), pp. 211–230.



#### AFRICAN SLAVE, BEST-SELLING AUTHOR

56. **TERENTIUS Afer, Publius.** Comoediae sex, tum ex Donati commentarijs ... diligentius quam unquam antehac emendatae. Aelii Donati ... in easdem quicunque extant commentarii... Calphurnii in tertiam comoediam doctissima interpretatio. Eorum quae in commentarijs sparsim annotata sunt index amplissimus. *Paris, Robert Estienne, 1529.*

Folio, ff. [vii], 182, [20]; Estienne's wood-engraved device to title; small marginal wormhole through the first four quires, title and another couple of page-spreads soiled, light waterstaining to the upper margin of the initial quires and the last leaf, upper inner corner of last leaf chipped, some sparse staining; contemporary panelled calf, rebaked, panelled sides with multiple frames of urns and palmettes; corners repaired, sides worn; ownership inscriptions on the titlepage (?Johannes Paliost, with purchase price record of 38 sous; a later inscription, ?Margnan), occasional contemporary marginalia, ownership inscription to front pastedown ('Lazard') dated 1750; modern bookplate (Froissart). £1500

**First folio edition** of Terence's comedies by Robert Estienne. The printer had already produced a small, octavo edition of Terence's works in 1526. Confident in its success, and through access to an excellent and ancient manuscript of the fourth-century commentary by Aelius Donatus, 'in 1529 he published a more ambitious edition of the comedies with the commentaries of Donatus' (Elizabeth Armstrong).

The fortune of Terence in Western culture was uninterrupted, made secure by a continuous didactic use of his texts by the clergy. Such fortune and dissemination lent this author, who by his name is believed to be the first writer of the African diaspora, exceptional influence on Renaissance and early-modern literature. No playwright of the Shakespearian age, for example, would be exempt from Terentian echoes if not direct references. Terence's plays were part of the set Latin syllabus of the neoclassical age. United States President John Adams once wrote to his son 'Terence is remarkable, for good morals,

good taste, and good Latin... His language has simplicity and an elegance that make him proper to be accurately studied as a model' (D. McCullough, *John Adams*, New York, 2001, p. 259).

Adam, T 322; Renouard 30, n. 16; Schreiber 39 (calls for 178 leaves only); Armstrong, *Robert Estienne, royal printer: an historical study of the elder Stephanus*, p. 79.

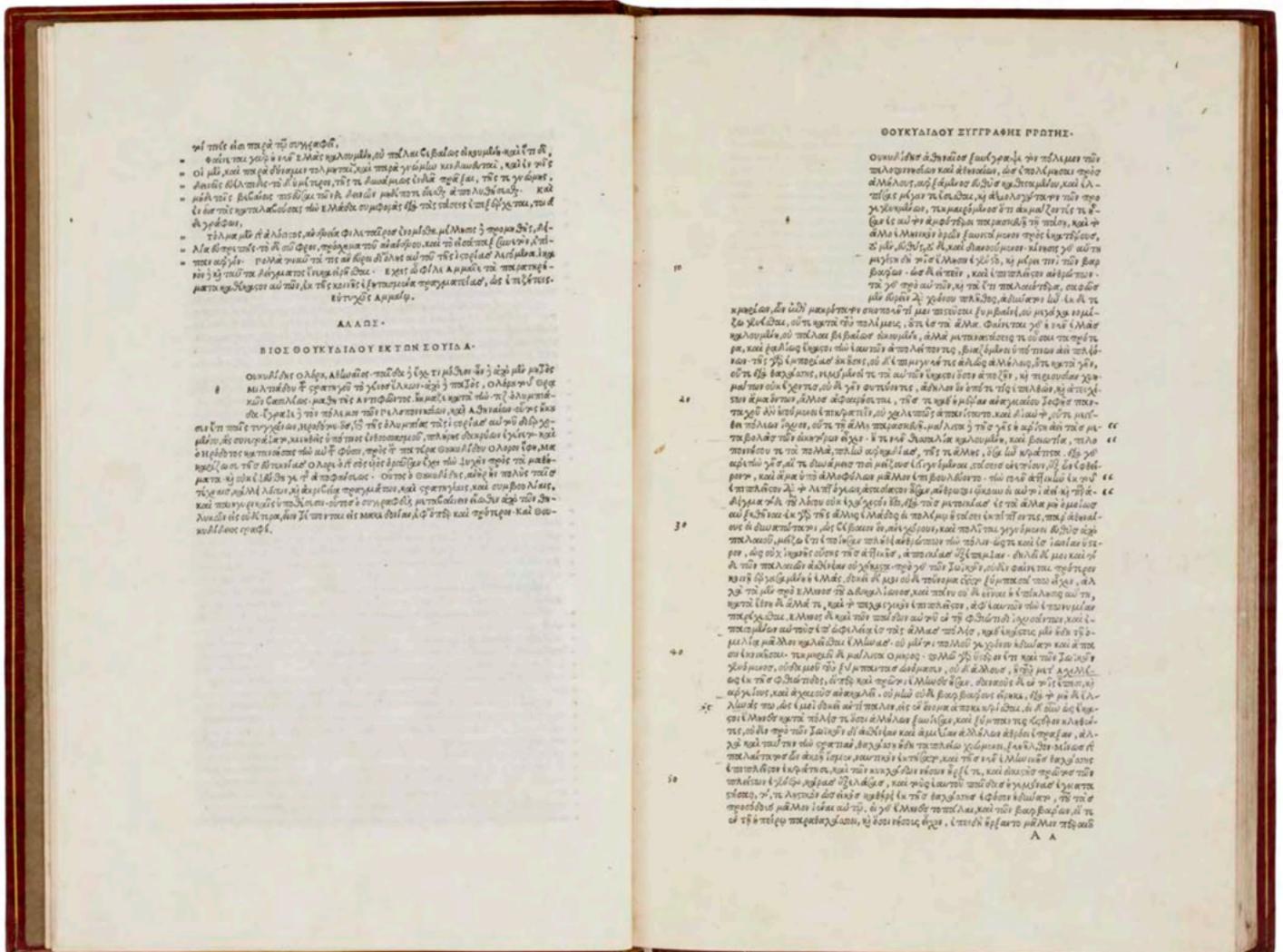
EDITIO PRINCEPS, WITH NOTABLE PROVENANCE, OF A MILESTONE IN WESTERN CULTURE

57. THUCYDIDES. ΘΟΥΚΥΔΙΔΗΣ. THUCYDIDES. (Colophon:) Venice, Aldus, May 1502.

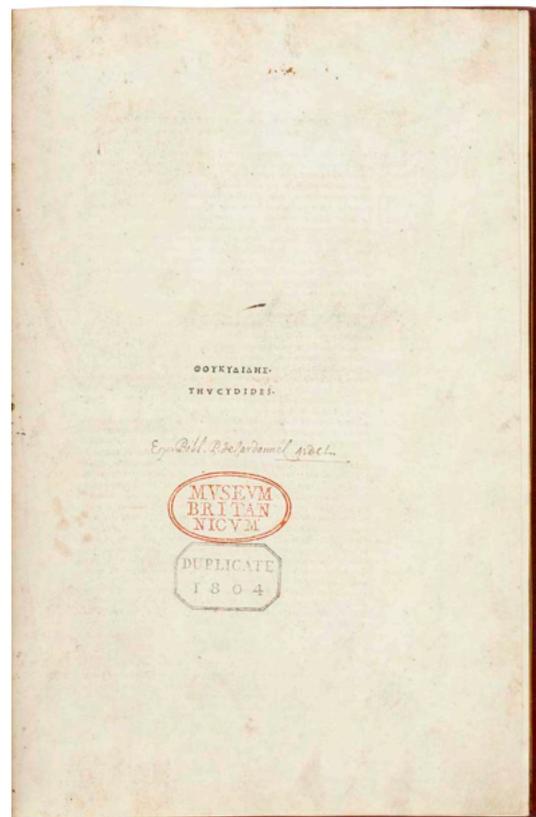
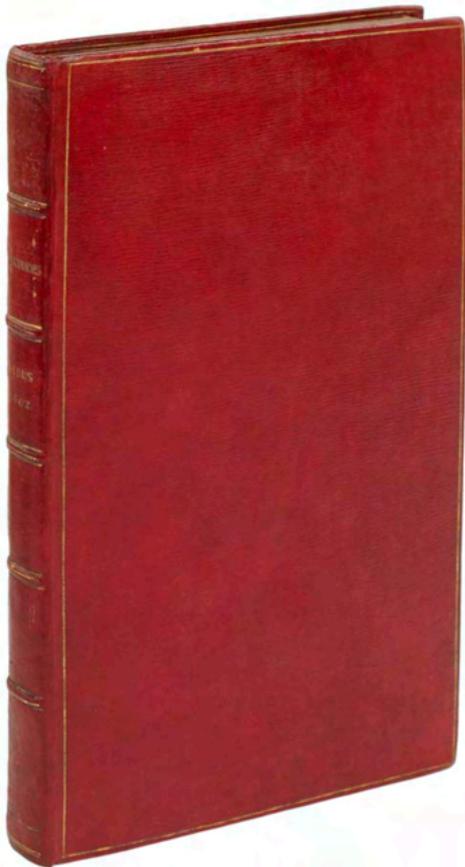
Folio, ff. [122], without blanks AA8 and OP4; introductory letter in Latin, text in Greek; very occasional ink marks, a little light soiling to first and last pages, very occasional light foxing; a very good, clean copy in early nineteenth-century red morocco, gilt fillet border to covers, spine in compartments with direct gilt lettering to two, gilt edges; slight scuff to spine; inscription ('Ex Bibl. P. de Cardonnel MDCL') and two British Museum ink stamps to title (red oval stamp 'Museum Britannicum' and lozenge stamp 'Duplicate 1804'), armorial bookplate of E. Hubert Litchfield to front pastedown; line numbers (in tens) and page numbers neatly written in ink; a few early annotations comprising corrections in Greek, interlinear translations of a few words into Latin, and a few Latin marginalia, occasional marginal marks and underlining.

£25,000

A handsome copy of the first edition of the Greek text of Thucydides' Peloponnesian War, printed by the great Aldus Manutius, with an interesting provenance.



Thucydides set himself the highest standards of accuracy. “As to the actions of the war”, he says, “I have not felt free to record them on hearsay evidence from the first informant or on arbitrary conjecture. My account rests either on personal knowledge or on the closest possible scrutiny of every statement made by others. The process of research was laborious, because conflicting accounts were given by those who had witnessed the several events, as partiality swayed or memory served them.’ This he did not only from his belief in the importance of the actual events, but in the conviction that the facts would be found of permanent value. He saw his history as a source of profit to “those who desire an exact knowledge of the past as a key to the future, which in all probability will resemble the past”. It was in this sense, not in any anticipation of his own enduring fame, that he called it, in a memorable phrase, “a possession for ever”. This is exactly what it has become. Nothing, not even his own participation in the war or his disgrace in 424, was permitted to divert the historian from the standards he had laid down for himself ... Thucydides has been valued as he hoped: statesmen as well as historians, men of affairs as well as scholars, have read and profited by him’ (*Printing and the Mind of Man*, 102).



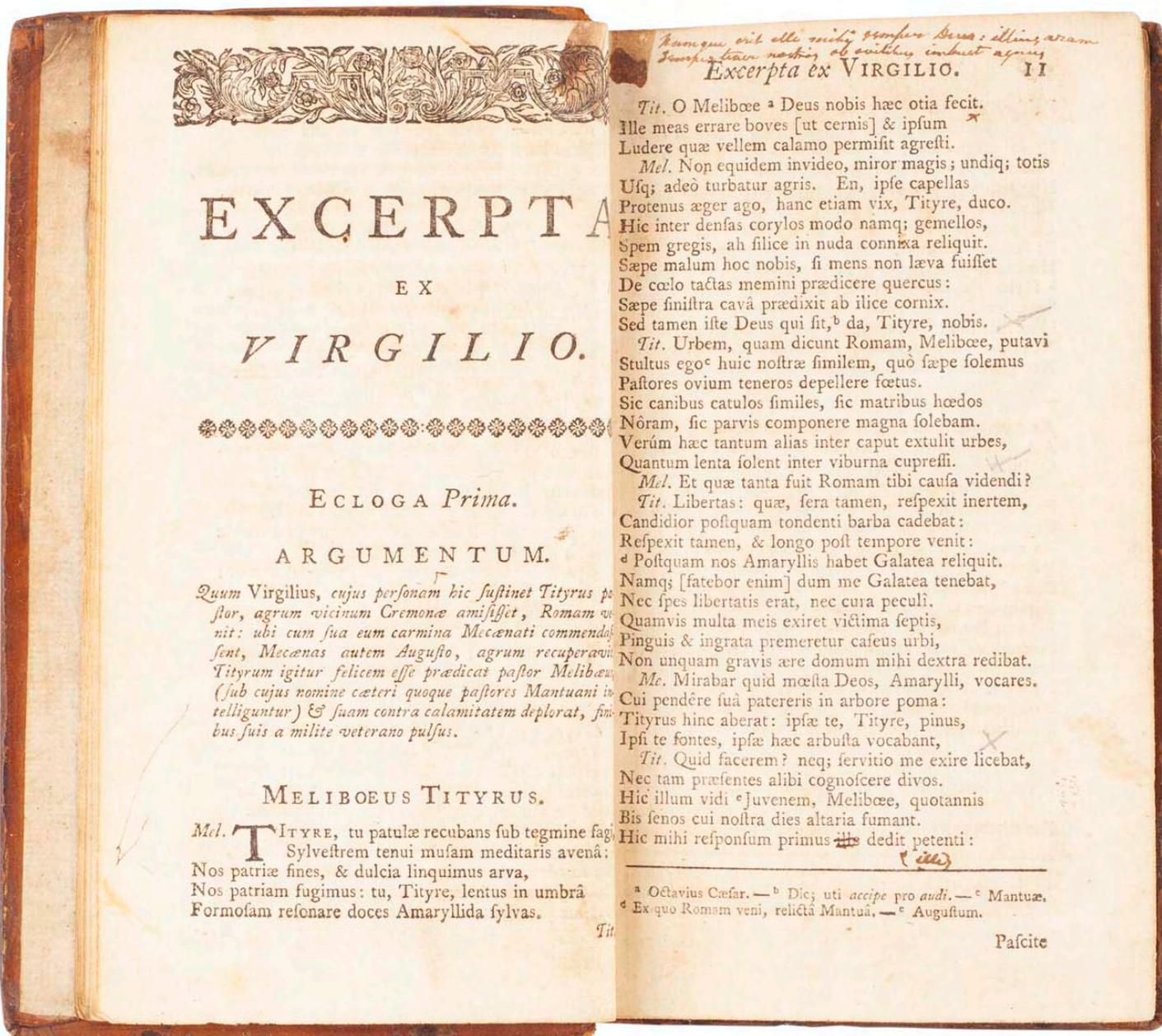
**The title bears the 1650 ownership inscription of Pierre de Cardonnel (1614–1667),** merchant (in his native Normandy, in Southampton and London), publisher (of Samuel Bochart’s monumental *Geographia Sacra* of 1646), supporter of the royal family and English royalists, **classical and oriental scholar, poet, translator of Waller and Dryden, and book collector.** It is likely that Cardonnel knew the philosopher Thomas Hobbes: he was a friend of Hobbes’s patron William Cavendish, third Earl of Devonshire – from whom he received a copy of Hobbes’s *Leviathan* in 1652, which he heavily annotated (now in the Pforzheimer Library) – and he and Hobbes shared links with numerous royalists in exile. Cardonnel met Cavendish in Normandy in 1645, the same year that Hobbes visited the earl in Rouen. Thucydides was, of course, Hobbes’s favourite historian and he published an English translation directly from the Greek text in 1629. Here, then, we have the intriguing possibility that Cardonnel acquired this volume having discovered a shared interest with Hobbes in the great Greek historian, or, perhaps, on the philosopher’s recommendation. For Cardonnel, and his library, see Noel Malcolm, *Aspects of Hobbes* (Oxford, 2004), p. 259 ff.

58. [WESLEY, John, *editor*]. Excerpta ex Ovidio, Virgilio, Horatio, Juvenali, Persio, et Martiali: in Usum Juventutis Christianæ. Edidit Ecclesiæ Anglicanæ Presbiter. *Bristolæ, Typis F. Farley ... 1749.*

12mo in sixes, pp. 242; a very good copy in contemporary calf; rubbed, with short splits to joints, loss of one cord at lower joint. £1100

First edition of one of the textbooks that Wesley compiled for the school that he founded at Kingswood, Bristol, in 1748. Finding contemporary textbooks inadequate, he published an astonishing number of works for his pupils – grammars, editions of classics, and other introductions to learning. His first concern was purity of thought (there are, for example, only brief, cautious extracts from Ovid, while Horace gets more than half the volume), but also the purity of Latin style. There are runs of his textbooks at Wesley House, the John Rylands Library, and in the Frank Baker collection at Duke, but, as is wont with schoolbooks, most are now very rare.

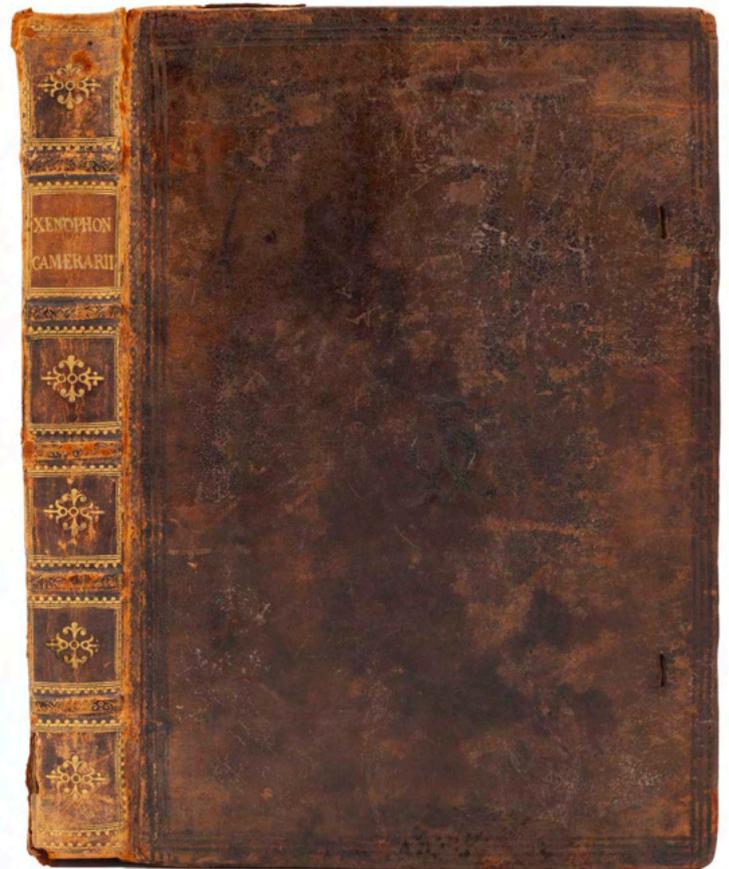
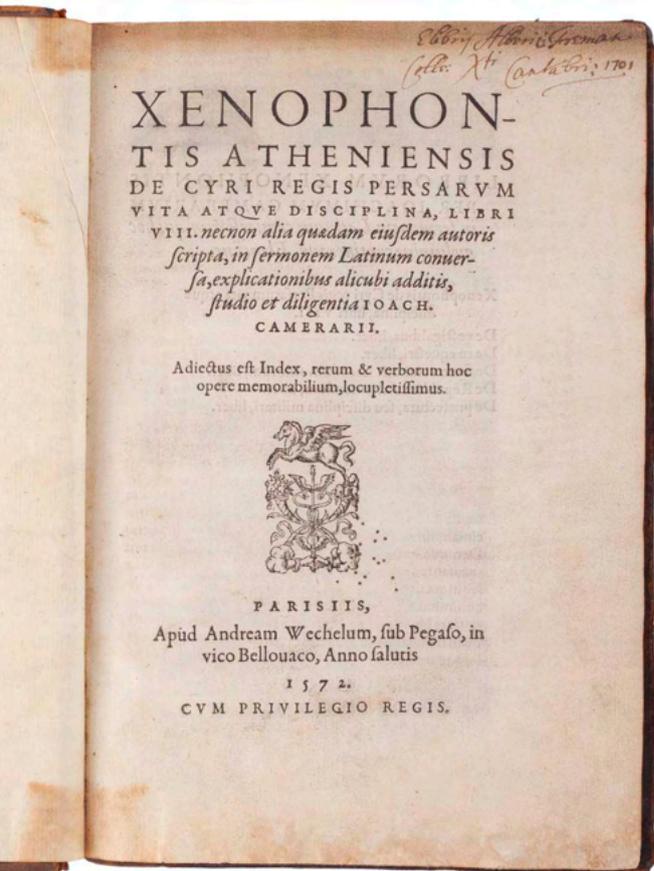
ESTC locates three copies, at Rylands (2) and Duke. Baker 130.



59. XENOPHON. De Cyri regis Persarum vita atque disciplina, libri VIII. Paris, Andreas Wechel, 1572.

Small 4to, pp. [12], 492, [20]; a beautiful, clean copy, bound in early seventeenth-century English calf, lacking ties, early nineteenth-century rebacking, spine in compartments decorated gilt, orange morocco lettering piece; lower joint split at foot; monogram of Ralph Freeman (two R's and an F so arranged that the spaces left by the R's form three lozenges two and one which make up the Freeman arms) stamped in blind to both covers; ownership inscription of Aubrey Freeman 'E libris Alberici Freeman Colle: Xti Cantabri: 1701' to title (see below); nineteenth-century bibliographical notes to front flyleaf.

£875



**First edition of Joachim Camerarius' Latin translation of Xenophon's *Cyropaedia*, a partly fictional work on the life and education of Cyrus the Great which served as a model for medieval and renaissance mirrors of princes, including Machiavelli's *Il Principe*. A beautiful copy, from the celebrated library of Ralph Freeman and then by descent to various other Freeman family members.**

Sir Ralph Freeman (1589–1667) was educated at Eton College then at King's College, Cambridge, before being admitted to the Middle Temple in 1606. He was married to Catherine Brett, a near relative of George Villiers, the future duke of Buckingham, and through the influence of the latter, Freeman was made Master of Requests, and later Auditor of the Imprests. After a few setbacks, in 1635 Freeman was made joint master of the Mint with Sir Thomas Aylesbury, a post he forfeited during the Civil War but in which he was re-appointed at the Restoration. During the Civil War Freeman was a royalist, and was eventually exiled to the continent from which he would travel back to England on a few occasions (on 12 May 1660 Pepys recorded his being in the channel aboard the frigate Lark, 'going from the King to England'). 'In addition to making his mark at court, in the mint, and elsewhere, Freeman was notable for his publications: two translations into English from Seneca, the *Booke of Consolation to Marcia* (1635) and the *Booke of the Shortnesse of Life* (1636), and *Imperiale*, on which Langbaine opined that,

though he did not know if it had ever been performed, 'it far better deserv'd to have appear'd on the Theatre than many of our modern Farces that have usurp'd the Stage' (p. 226)' (ODNB).

At his death, all his plate, pictures, and household possessions (likely including the library) passed to his younger son George (d. 1678) and from George to his son Ralph, MP for Reigate in 1679 and 1681. This copy eventually found its way to Aubrey Freeman (b. 1685), third son of Ralph and Elizabeth, daughter of Sir John Aubrey of Llanthridred. Born at Aspeden Hall, Aubrey attended Bishop's Stortford School in Hertfordshire, before being admitted pensioner at Christ's College Cambridge under M. Duckfield on 18 June 1700. He matriculated in 1701 and resided until Lady Day 1702. He died young, according to both Clutterbuck (3, 348) and Peile (I, 148).

Although the size of Ralph Freeman's library is not known, numerous books survive with his characteristic monogram stamp. Examples of bindings with his stamp can be found at Cambridge (UL Syn.4.62.18) and All Souls, Oxford, left to the latter by a descendant also called Ralph (d. 1774) who had been a Fellow there.

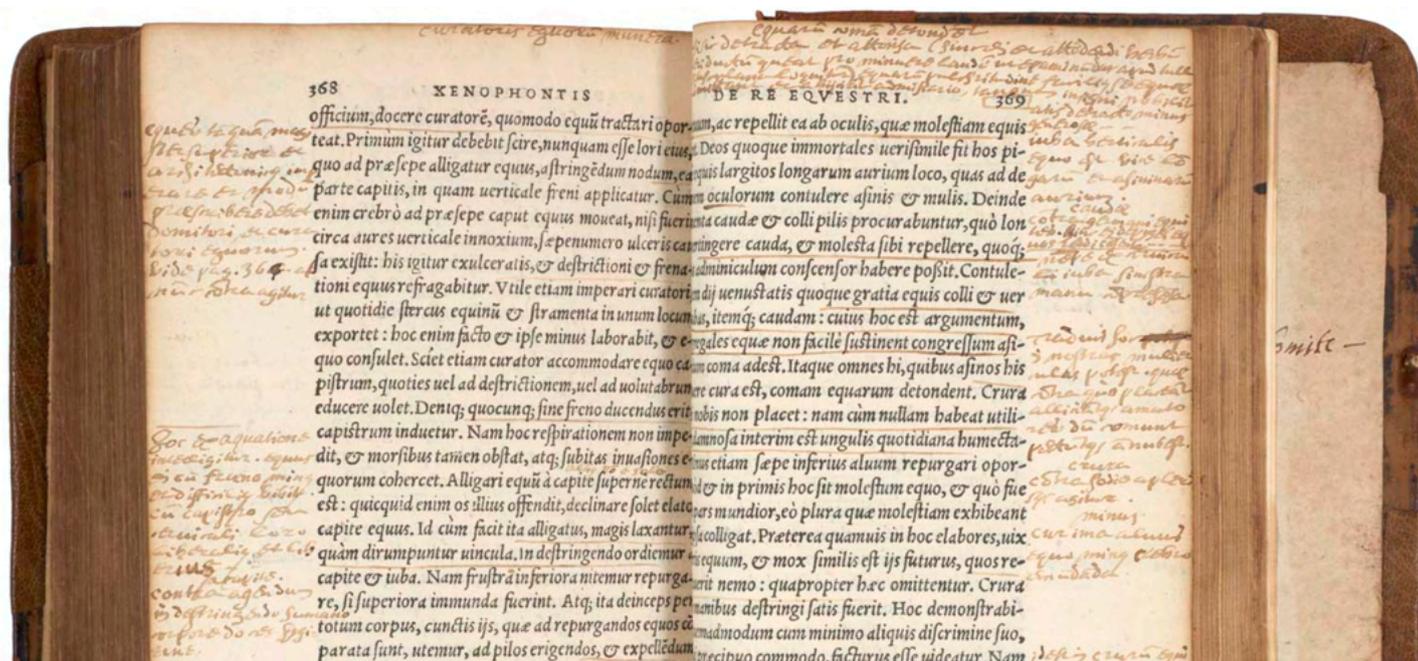
On Ralph Freeman see also C.E. Challis "Freeman, Sir Ralph (d. 1667), government official and author" in *Oxford Dictionary of National Biography*; British Armorial Bindings, University of Toronto; and Book Owners Online.

Adams X-26 (lacking title); Hoffmann, III, 795; Pettegree FB 91294; USTC 170080.

#### WITH EQUESTRIAN ANNOTATIONS

**60. XENOPHON, and Sebastian CASTELLIO (editor).** Opera, quae quidem Græcè extant, omnia, partim iam olim, partim nunc primùm, hominum doctissimorum diligentia, in latinam linguam conversa. *Basel, Michael Isengrin, 1553.*

8vo, pp. [24], 819, [1], [4 (blank)], 450, [2 (blank)]; <sup>2</sup>E5-6 misregistered and missigned; woodcut device to title, woodcut initials; title lightly dust-stained, very occasional slight foxing, tidy worming to lower margin of later leaves; a clean copy in contemporary calf, arabesque blocked to boards in gilt, gilt black morocco lettering-pieces to spine; rubbed with a few small scuffs, rebaked, recornered, and rejoined with modern free endpapers and flyleaves; extensive early annotations to the *De re equestri*, contemporary inscriptions to title 'Ex Lib. Franc. Claverii' and 'Ex Libris Lucas Hautus' with motto 'non fumo, sed fomite', manuscript acquisition note dated 1582 to upper pastedown, twentieth-century bookplate of Arthur Mullin (partially concealing earlier inscriptions). **£900**



**Annotated first Castello edition of Xenophon's works, with *Hipparchicus* and *De equis alendis*.** The great surviving works of classical horsemanship, Xenophon's two treatises proved enormously influential, their principles uncontested until the publication of Grisone's *Ordini di cavalcare* in 1550. Though unfailingly harsh in his criticism of veterinary authors, Sir Frederick Smith writes that Xenophon's works 'show the wide grasp possessed by the Greeks of that time in the selection, training, and hygienic care of horses ... though written 2300 years ago, such is the soundness of his observation and humanity that they might have been written in the present day' (*The early History of veterinary Literature* I, pp. 8-9). Despite the success of Grisone in the second half of the sixteenth century, the consensus soon returned to Xenophon's gentler training techniques, which have remained in favour since.

Though noted for his political, military, and historical writings, Xenophon was evidently of greatest interest to an early reader of this copy for his equestrian texts: *De equis alendis* (here titled *De re equestri*) is considerably more closely annotated than any other of the collected works with extensive reading notes and references between passages.

USTC records only one copy in France (Médiathèque José Cabanis Toulouse), two in the UK (BL and CUL), and one in the US (NYPL).

USTC 606418; VD16 X14; Adams X8; Swann, *Early Printed Books from the Library of Arthur Mullin* (1998), lot 265 (this copy).



TAIL-PIECE (ABOVE) FROM:- 31 LUCRETIUS  
FRONT COVER ADAPTED FROM:- 20. HOMER  
LOWER ENDPAPERS ADAPTED FROM:- 27 LIVIUS



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