

THE CLASSICAL
TRADITION IN
THE BRITISH
ISLES MMXXIV



The Act directs June 1st 1793

Pars prima, A to L

Bernard Quaritch Ltd

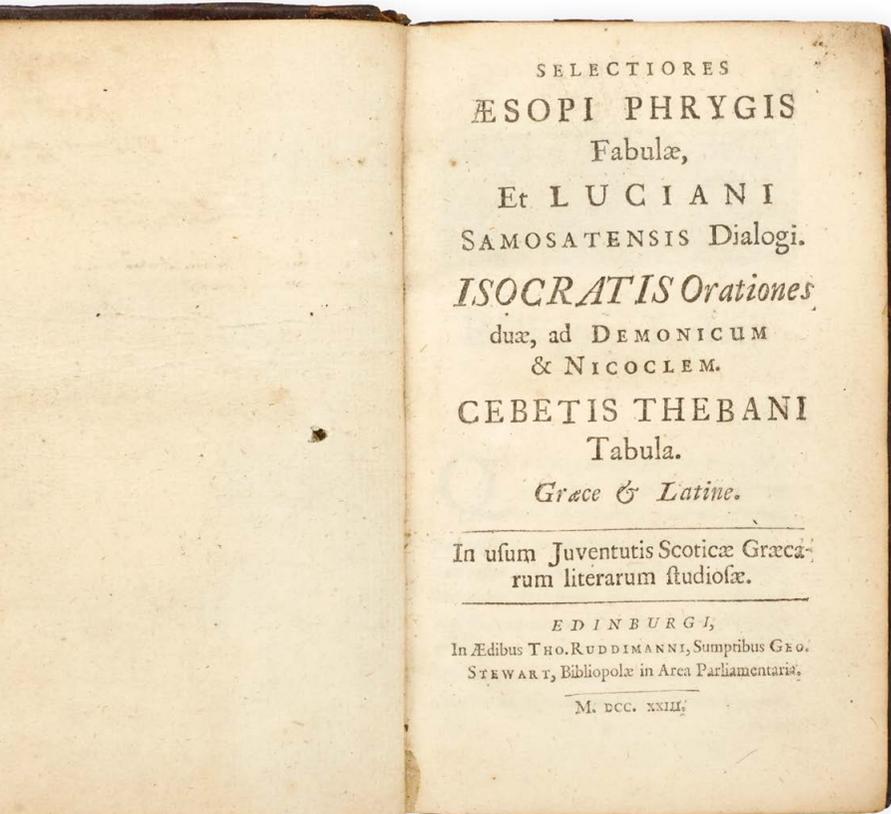
Alia

The Classical Tradition in the British Isles

We are pleased to present here the first of two catalogues devoted to Classics in Britain, encompassing works in the original languages and in translation published in Britain or with English, Scottish, Welsh, or Irish provenance. We find here works of education and performance, philosophy, history, entertainment, exegesis, and politics, many with annotations and each contributing in their way to a long history of careful engagement with the classical world from this our far-flung corner of the Roman Empire.

Here you may find a deluxe decorated Aesop, Senecan dramas from Cambridge students, and a 1520s Homer in contemporary English calf; works translated or edited by prisoners and traitors; presentation copies, neoclassical illustrations, and fine bindings. Part II will follow shortly, with books from the libraries of Ralph Freeman, Edmund Gibbon, Narcissus Luttrell, and John Addington Symonds; manuscript verse from nineteenth-century Eton; and manuscript prose from Civil War Oxford.





SELECTIORES
 ÆSOPI PHRYGIS
 Fabulæ,
 Et LUCIANI
 SAMOSATENSIS Dialogi.
ISOCRATIS Orationes
 duæ, ad DEMONICUM
 & NICOCLEM.
 CEBETIS THEBANI
 Tabula.
Græce & Latine.

In usum Juventutis Scoticæ Græcæ-
 rum literarum studiosæ.

EDINBURGI,
 In Ædibus THO. RUDDIMANNI, Sumptibus GEO.
 STEWART, Bibliopole in Area Parliamentariâ,
 M. DCC. XXXII.

FOR YOUNG SCOTS

1 **AESOP *et al.*** [George STEWART, *editor.*] Selectiores Æsopi Phrygis fabulæ, et Luciani Samosatensis dialogi. Isocratis orationes duæ, ad Demonicum et Nicoclem. Cebetis Thebani tabula. Græce & Latine. In usum juventutis Scoticae Græcarum literarum studiosæ. *Edinburgh, Tho. Ruddiman for George Stewart, 1723.*

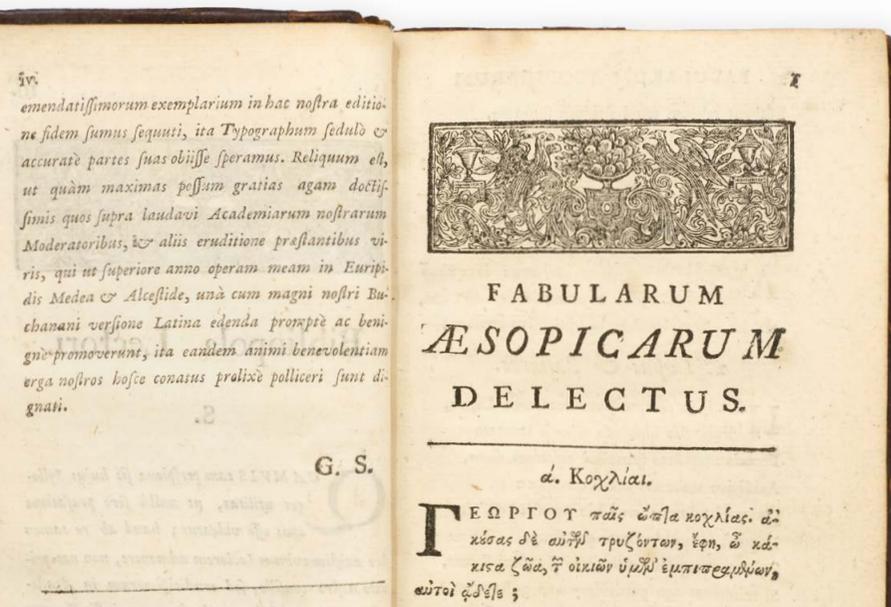
8vo, pp. iv, 64; 227, [1]; woodcut head- and tailpieces; Greek and Latin partly on facing pages; a very good copy in contemporary speckled calf, spine neatly restored, corners bumped, later morocco spine label; ownership and gift inscription to front endpaper 'Georg Perrott's Book 1755 / December 15th d. data a R. Y.'; modern armorial bookplate of Denis Gibbs.

£375

First edition thus, scarce, a Scottish school textbook comprising selections in Greek and Latin from Æsop's *Fables*, Lucian's *Dialogues*, the orations of Isocrates, and the Tablet of Cebes.

The George Perrott who owned, and gifted, this copy was perhaps the Yorkshire-born lawyer of that name (d. 1806), who became judge of the Court of Exchequer in 1763, pipping Blackstone to the post.

ESTC T83889, recording six copies in the UK and two in the US (UCLA and Virginia).



FABULARUM
 ÆSOPICARUM
 DELECTUS.

G. S.
 α. Κοχλιας.

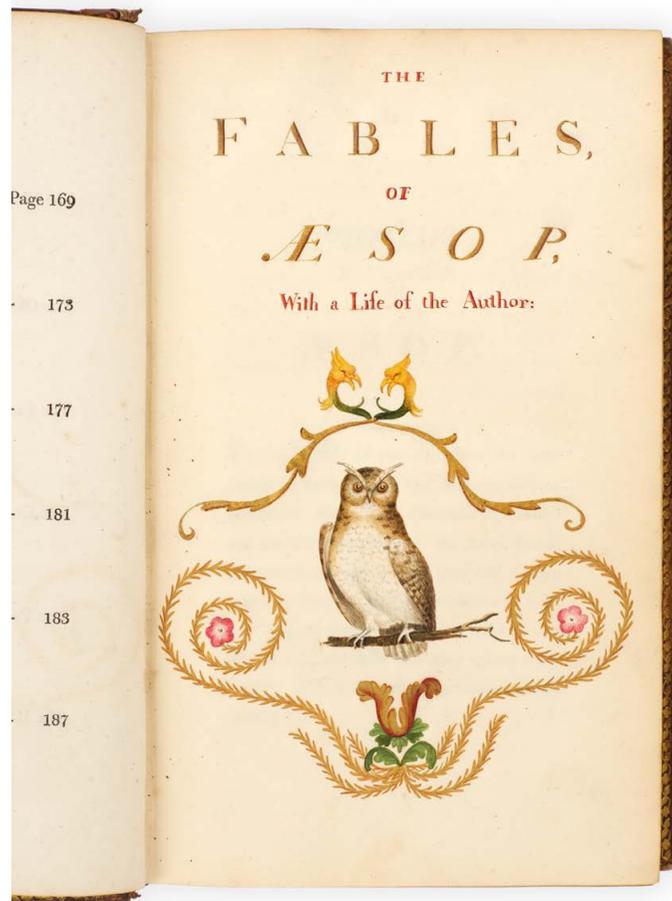
ΓΕΩΡΓΙΟΥ ΠΑΪΣ ὁ πῶτα κοχλιας. ἀ-
 κίσσας δὲ αὐτῆς τρυζόντων, ἔφη, ὃ κἀ-
 κισα ζῶα, ἢ οἰκίων ὑμῶν ἐμπιστευθήσῃ,
 αὐτοὶ ἀδελφοί;

WITH ORIGINAL ORNAMENTATION THROUGHOUT

2 **AESOP.** The Fables ... With a Life of the Author: and embellished with one hundred & twelve Plates ... *London, Printed for John Stockdale ... 1793.*

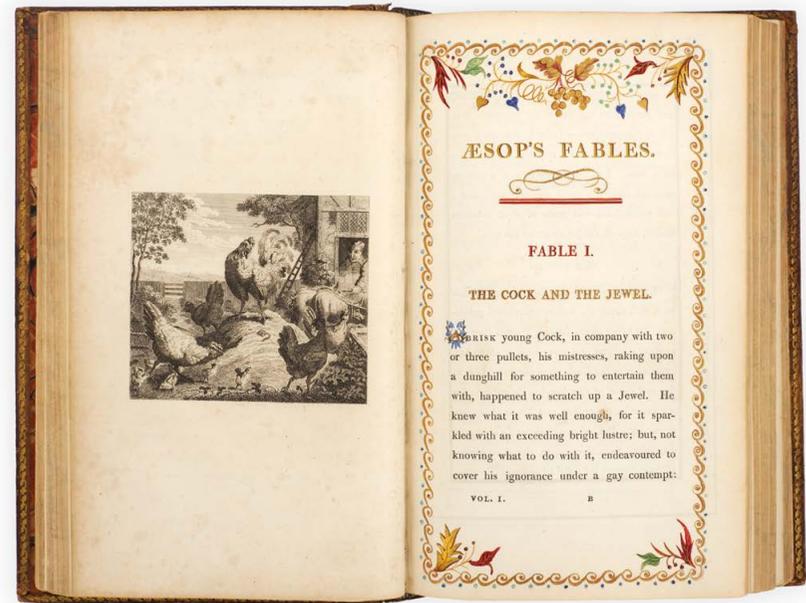
Two vols, pp. [2], lxx, [1], 189, [1]; [2], xi, [1], 248, with an illustrative engraved title-page to each volume ('The' cropped from head of vol. I), and 110 further engraved plates; embellished with an additional manuscript title-page in vol. I, titles to each fable illuminated and decorated with flowers and foliage or emblematic tools, decorative initials and endpieces, elaborate decorative border to the first fable in each volume, the other text leaves within double ruled borders in blue, gilt borders to some of the engravings; a very good copy in early diced calf, gilt tooled borders, rebacked, joints rubbed, front board of vol. II detached; calligraphic ownership inscription of JA(?)F Fuller 1819.

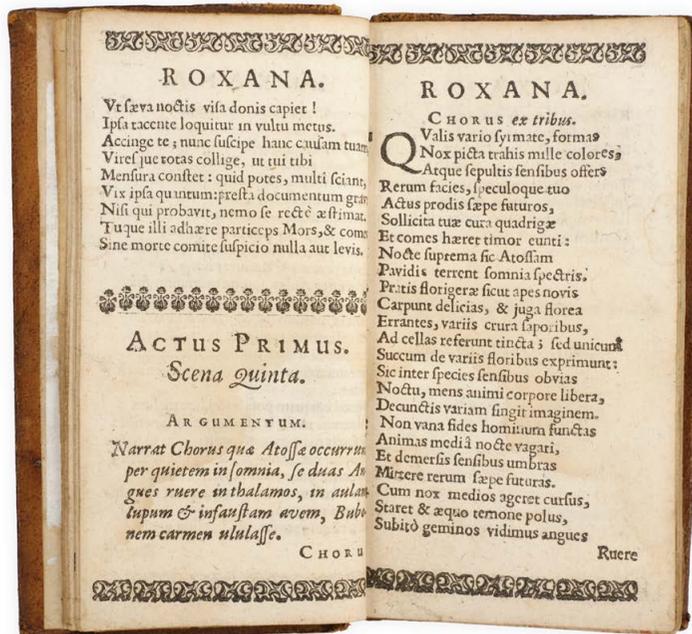
£6500



Second Stockdale edition, a paginary reprint of the first, with the text reset using a short 's' throughout; the translation was that of Samuel Croxall. Stockdale's Aesop was notable for the extensive suite of illustrations, with plates by some thirty engravers including Stothard and Landseer, but **an early owner has distinguished this copy with an elaborate scheme of hand-coloured decoration**, very finely executed though not always relevant to the fable it accompanies. The titles to each fable are overpainted in red and gilt, and decorated with ornate headpieces and/or borders. Endpieces include animals (owls pulling a chariot, several dogs, a guinea pig, a goat eating leaves), flowers, fruit, insects, and birds; and the small decorative initials include flowers, feathers, and a witch on a broomstick.

ESTC T84992; Brunet I, col. 103; Lowndes I, p. 17.





MODELLED ON SENECA

3 **ALABASTER, William.** *Roxana Tragaedia olim Cantabrigiae, acta in Col. Trin. Nunc primum in lucem edita ... London. R. Badger for Andrew Crook, 1632.*

12mo, ff. [53], wanting the initial blank A1, but with the terminal imprimatur and colophon leaves (the latter partly slit at the inner margin); borders of typographic ornaments throughout; pale dampstain to the first gathering and slightly more to final two leaves, else a very good copy in early sheep, joints cracked, spine chipped at head.

£1500

The pirated first edition (the first authorized text followed later in the same year), of a neo-Latin verse drama in the manner of Seneca, by one of the foremost Latinists of his day.

A loose adaptation of *La Dalida* by Luigi Groto, *Roxana* is thought to have been first performed at Trinity College, Cambridge, in the 1580s or 1590s, when Alabaster was a fellow there, but it was not published until 1632. It achieved the feat of 'turning a bad play into a good one by recasting it in the mold of Senecan tragedy, replacing Groto's flaccid turgidity with neoclassical economy and urgency' (Dana Sutton, online hypertext edition), and has had perhaps the greatest reputation of any play from the entire corpus of academic drama performed at Oxford and Cambridge in the sixteenth century. The quality of *Roxana's* Latin verse received particular approbation from Samuel Johnson – 'If we produced any thing worthy of notice before the elegies of Milton, it was perhaps Alabaster's *Roxana*'.

The Elizabethan poet and playwright William Alabaster (1568–1640) was lavishly praised by Spenser in *Colin Clout's Come Home Again* for his incomplete Latin epic in honour of Queen Elizabeth, 'Elisaeis', but he is best known now for his manuscript English sonnets of 1597–8. He has the unusual double distinction of having been imprisoned for apostasy (he was converted by a Jesuit when he accompanied the Earl of Essex on his 1596 expedition to Cadiz), and having a work put on the 1610 *Index Librorum Prohibitorum*.

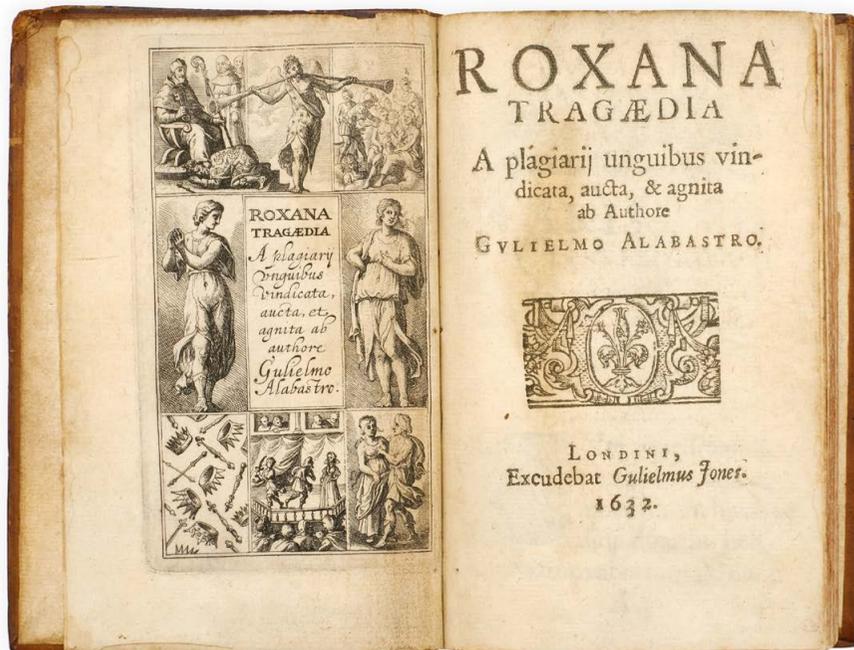
ESTC S100480; STC 249; Greg LI1a.

4 **ALABASTER, William.** *Roxana Tragaedia.*] *A plagiarii unguibus vindicate, aucta, & agnita ab Authore ... London, William Jones, 1632.*

8vo, pp. [xvii], 62, [2 (errata)], with an additional engraved title-page (on the verso of A1), and a terminal errata leaf; woodcut device to title-page, woodcut headpieces; title-page a little dusty and with a pale stain, traces of a bookplate removed from title verso, paperflaw in C2 (no loss of sense), else a very good, clean copy, in late seventeenth-century calf, ruled in blind, rebacked.

£1200

Second (but first authorised) edition, dedicated to the playwright Ralph Freeman (himself a translator of Seneca). Typographical errors in the pirated text, and errors in Alabaster's own original text, are



corrected, numerous passages altered slightly for sense or scansion, and there are a few additions, totalling some 15 lines across the play. There are also dedicatory verses by Hugo Holland and Thomas Farnaby.

Though not specified by ESTC, there are at least two settings of the text, and some copies have A1 blank rather than with an engraved title.

ESTC S121760; STC 250; Greg L11(b).

5 **ANACREON.** [Odaria.] *Ἀνακρεοντος τητου μελη* praefixo commentario quo poëtae genus traditur et bibliotheca Anacreonteia adumbratur. Additis var. lect. *Parma*, [Bodoni] 'in aedibus Palatinis', 1791.

Small 8vo, in fours, pp. [liv], cxviii, [2], 111, [1]; printed in capitals throughout, with an engraved medallion portrait of Anacreon on the title-page and one of the dedicatee on the following leaf; thick paper (watermark: a cross on a mound with the initials FP); some occasional marginal foxing, but a very good copy in early red straight-grained morocco, gilt, by Kalthoeber, with his orange ticket, gilt edges, doublures gilt with Greek-key border, front cover with later central gilt stamp of James Elwin Millard (1823–1894), armorial bookplate of the barrister Henry Pilkington (1787–1859), booklabel of the French bookbinder and bookseller Léon Gruel (1841–1923).

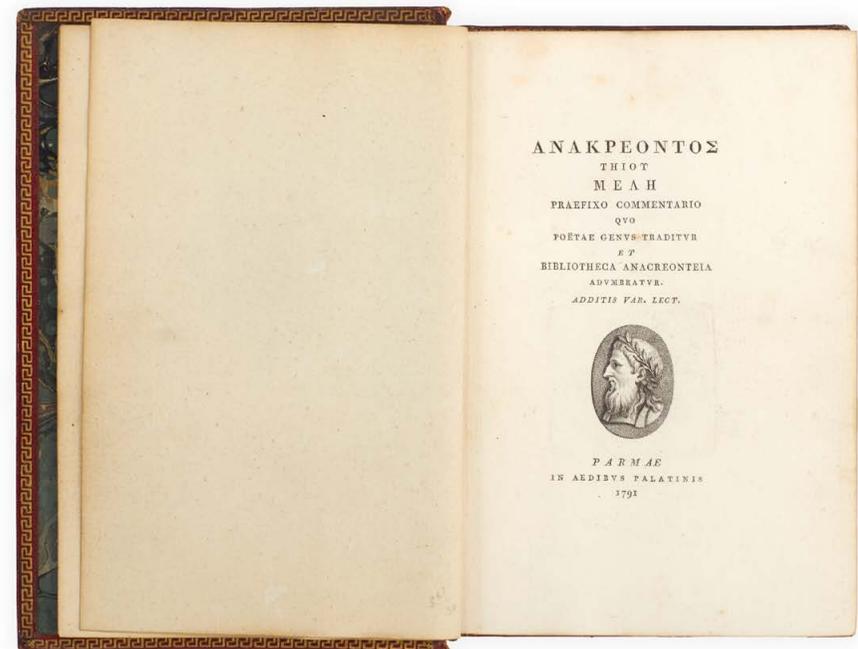
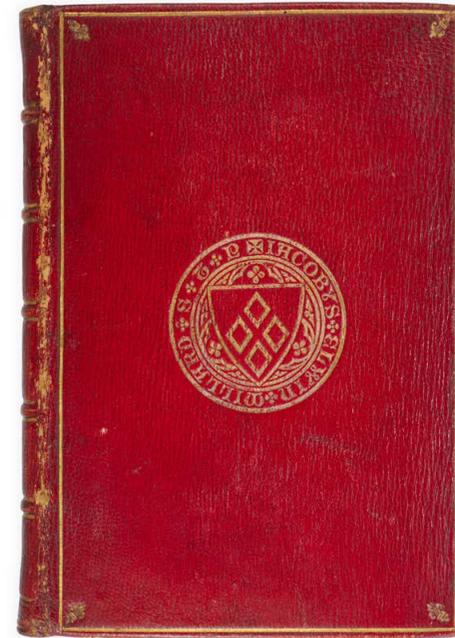
£650

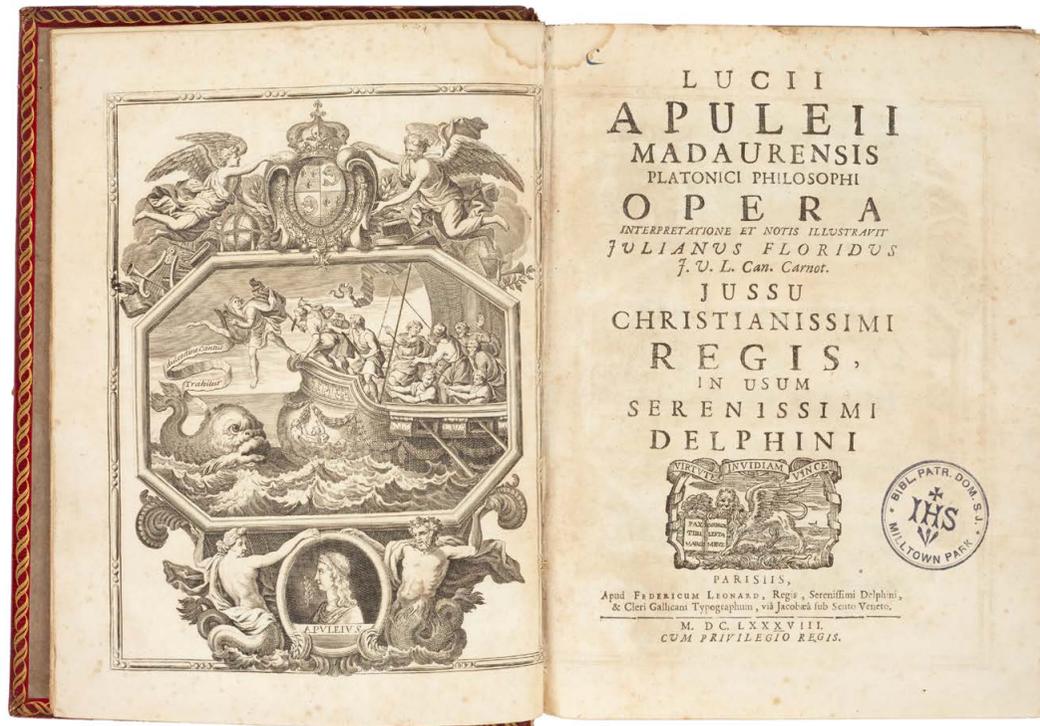
Thick paper copy, apparently one of 12 copies from an edition of 212. This attractive edition of Anacreon's *Odaria* was edited by G. C. Amaduzzi and printed by Bodoni. 'The editions of 1785 and 1791 are printed in capital letters, and more elegant and exquisitely finished productions cannot be conceived' (Dibdin, I, 265f). Bodoni printed two editions of Anacreon in 1791, this and another in 16mo from a different setting of type. It is sometime found on large paper, imposed as a quarto.

In 1791 Giambattista Bodoni was offered his own private press by the Duke of Parma to counter an offer from Nicolas de Azara (dedicatee of this work), who had hoped to lure him to Rome; he remained in Parma, producing much of his greatest work in the decade that followed.

James Elwin Millard (1823–1894) was educated at Magdalen College, Oxford, where he became a fellow in 1853; he was Master of Madgalen School 1846–64.

Brooks 422.





- 6 **APULEIUS.** Lucii Apuleii Madaurensis Platonici philosophi opera interpretatione et notis illustravit Julianus Floridus ... in usum serenissimi Delphini. Paris, Frederic Leonard, 1688.

Two vols in one, 4to, pp. [xlviii], 564, [2, (title to 'tomus alter')], 565–848, 256 (indexes); engraved frontispiece, woodcut device to title, head- and tailpieces and initials, engraving of sistrum to p. 64, diagram to p. 638; small dampstain at upper inner corners of first few leaves, occasional light dampstaining to upper margins elsewhere, most noticeably to pp. 201–256 of the indexes, small loss at lower blank corner of L2, occasional very light toning or foxing, otherwise a good copy; early nineteenth-century red morocco, spine gilt and lettered in compartments, gilt edges; spine sunned, extremities slightly worn, a few abrasions to covers; book labels of William O'Brien and Milltown Park library to front pastedown and Milltown ink stamp to title; annotation to p. 833 (*see below*).

£250

First Delphin edition of the works of Apuleius, edited by Julien Fleury. 'Une des meillures éditions qui soient dans la collection des *Ad usum*' according to Brunet, it comprises the *Metamorphoses*, his popularisations of Platonic philosophy, and excerpts from his lectures known as the *Florida*. The Delphin classics were a landmark series of editions of Latin classical texts prepared between 1670 and 1698 for the use of the Grand Dauphin, the son of Louis XIV of France, editions which combined scholarship with high standards of production. Passages deemed to be obscene were expurgated and added as an appendix (here pp. 833–844). A nineteenth-century owner of this volume (O'Brien?) has added an apposite quote from Byron's *Don Juan* to p. 833: 'For here we have them all at one fell swoop, / Instead of being scattered thro' the pages: / They shewed forth, marshalled in a handsome troop, / To meet the ingenuous youth of future ages.'

The present copy belonged to the Irish judge and renowned bibliophile William O'Brien (1832–1899), who presided at the trials arising from the infamous Phoenix Park Murders of 1882. He bequeathed his library to the Jesuit community of Milltown upon his death.

Brunet I, 363; USTC 6106767.

7 **ARISTOPHANES.** *The Frogs*, a Comedy. Translated from the Greek of Aristophanes, by C[harles] Dunster, A.M. ... *Oxford, J. and J. Fletcher; London, Rivington, Payne, Faulder, Cadell; Cambridge, Merrill, [1785].*

4to, pp. vii, [1], 122, [2 (blank)]; a very good copy, disbound; stamp to title-page of Saint George's Worcester.

£500

First edition in English, and the only separately published translation of *The Frogs* in the eighteenth century. 'It is ... somewhat surprising that in an age so studious of ancient literature as the present, and which so much abounds in translations of the Greek and Latin classics, we have versions of only two of [Aristophanes'] comedies' (Preface).

ESTC T40259.

CLOUD-CUCKOO-LAND

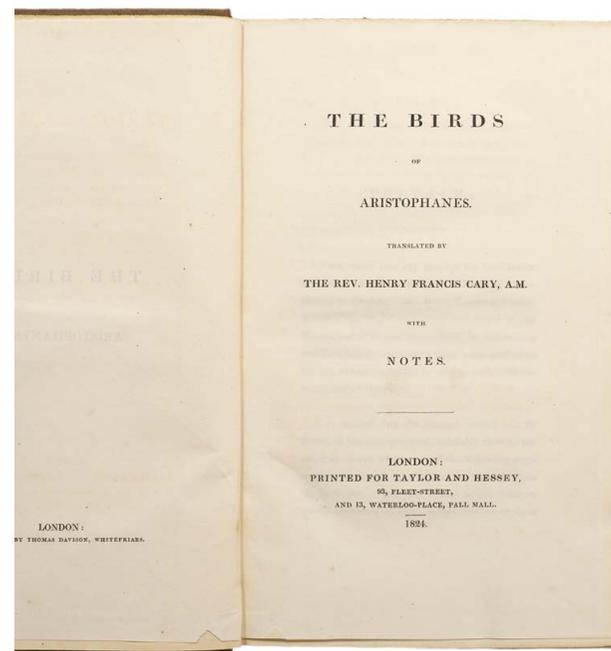
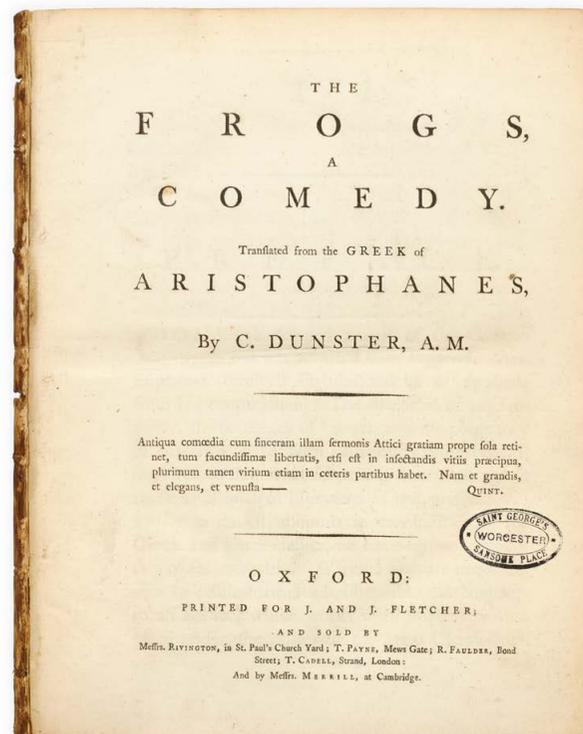
8 **ARISTOPHANES.** *The Birds* ... Translated by the Rev. Henry Francis Cary ... With Notes. *London: Printed for Taylor and Hessey ... 1824.*

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.

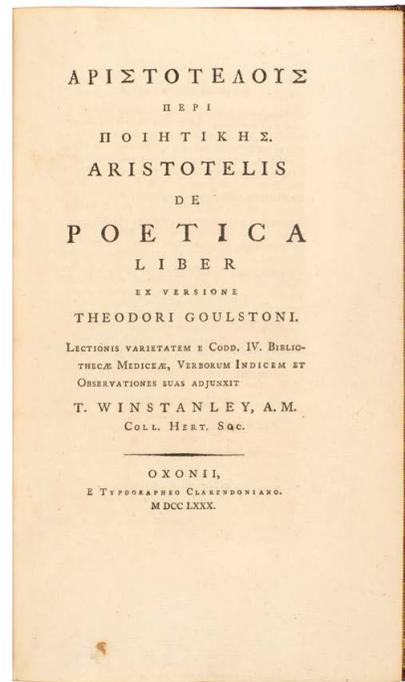
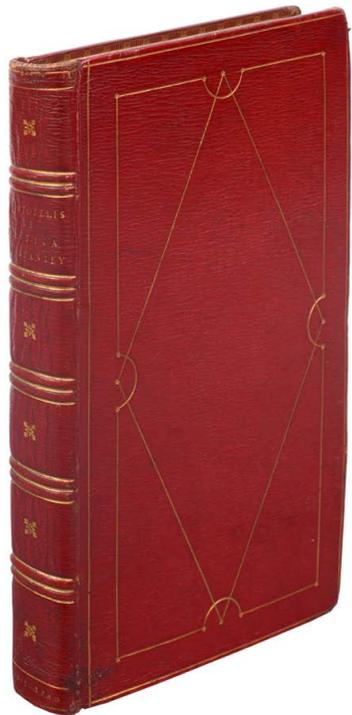
£350

First edition of the first metrical translation of Aristophanes' *The Birds* into English. '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 (1722–1844), best known as a 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* IV, p. 184). It also contains the first appearance of the word 'Cloudcuckooland' (p. 76).



LARGE-PAPER COPY



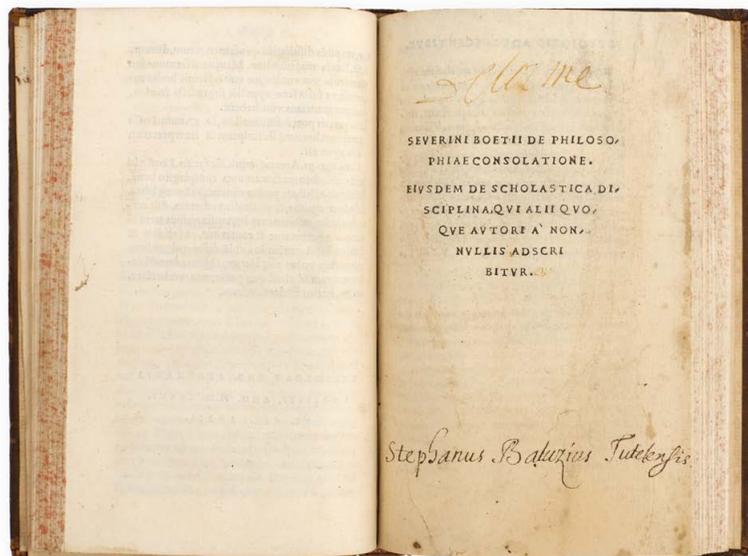
- 9 **ARISTOTLE.** *Ἀριστοτέλους περιποιητικῆς*: Aristotelis de poetica liber ex versione Theodori Goulstoni. Lectionis varietatem e codd. IV. Bibliothecae Medicae, verborum indicem et observationes suas adjunxit T. Winstanley... *Oxford, Clarendon Press, 1780.*

8vo, pp. [8], xvi, III, [1 (blank)], [44], [113]-314, [6], with folding letterpress table 'Synopsis libri Poëticæ'; 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).



- 10 **BOETHIUS, Severinus.** Severini Boetii de philosophiae consolatio[ne]. Eiusdem de scholastica disciplina, qui alii quoque autore a nonnullis adscribitur. [*Florence, Filippo Giunta, September 1513.*]

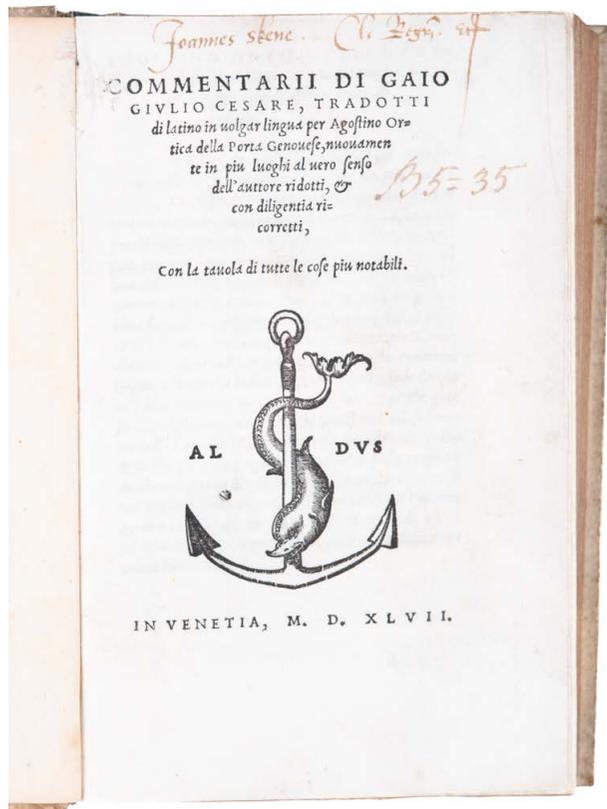
[Bound after:]

[**ESTIENNE, Charles.**] De re horte[n]si libellus, vulgaria herbarum, florum, ac fructicum, qui in hortis co[n]seri solent nomina Latinis vocibus effere docens ex probatis authoribus. In puerorum gratiam atq[ue] utilitatem. *Paris, Robert Estienne, 1536.*

Two works, 8vo, ff. 80; and pp. 96, [16 (index)]; woodcut initials to Boethius; title-page of Boethius dusty, with small closed tear and old repair to tears at foot and to margin of a4, else very good copies in eighteenth-century English speckled calf, spine gilt in compartments (a little dry), speckled edges; ownership inscriptions to title-page of Boethius: 'Delorme' and 'Stephanus Baluzius Tutelensis'; armorial bookplate of Robert James Petre, Lord Petre, bookplate of Allan Heywood Bright.

£1600

Early Giunta edition of a sixth-century classic of philosophy and perhaps the one text which enjoyed the widest uninterrupted continuity of success from late antiquity through the Middle Ages to the



JOHN SKENE'S COPY

12 CAESAR, Gaius Julius. *Commentarii ... tradotti di latino in volgar lingua per Agostino Ortica della Porta Genovese, nuovamente in piu luoghi al vero senso dell'autore ridotti, & con diligentia ricorretti, con la tavola di tutte le cose piu notabili.* Venice, Heirs of Aldus, 1547.

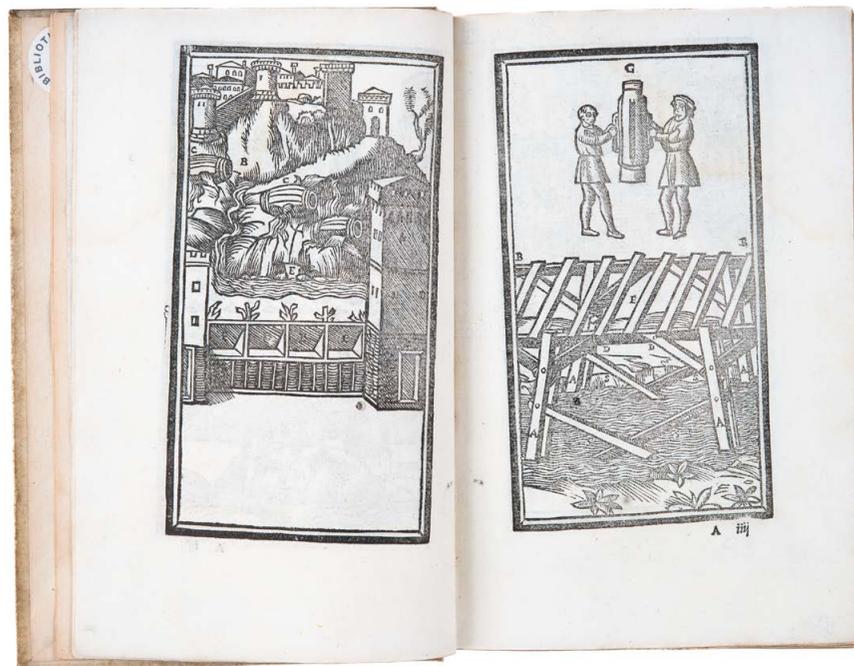
8vo, ff. [7], 6–256, with woodcut publisher's device to title-page, five full-page woodcut illustrations and two double-page woodcut maps; small wormhole up to Y4 (sense recoverable), else a very good copy in nineteenth-century stiff vellum; early ownership inscription to title of John Skene (1549–1617), armorial bookplate of Thomas Hamilton, seventh Earl of Haddington [Haddington], nineteenth-century gift inscription of a later Earl of Haddington to J.P. Lacaita, bookplate of Charles and Maria Lacaita; round booklabel 'FS Bibliotheca Aldina' (*i.e.* Fiammetta Soave and Michel Wittcock).

£2250

Best edition in Italian of Caesar's *Commentaries*, a copy with attractive Scottish provenance.

After studying at St Mary's College in St Andrews, the Scottish jurist John Skene (1549–1617) spent seven years on the Continent, studying in Paris and then Wittenberg. He became an advocate in 1575, was involved in the marriage negotiations of James VI of Scotland and Anne of Denmark in 1589, then served as ambassador to Denmark in 1590 and Holland in 1591, before his appointment as Lord Clerk Register and Lord Advocate in 1594 (it is as Cl[ericus] Reg[ist]ri that he signs the title-page here). From 1596 he was one of the 'Octavians' who managed Scotland's finances under James VI. One of his fellow Octavians was Thomas Hamilton, first Earl of Haddington – this volume was later in the possession of the seventh Earl (though as with other material we have encountered from that library it likely entered at an earlier date). A later Earl, probably the ninth, has inscribed the volume to the Italian scholar and politician Sir James Philip (Giacomo Phillippo) Lacaita (1813–1895), a friend of Gladstone who came to Britain in the 1850s, settling first in Edinburgh and then London.

Adams C-84; USTC 817497; EDIT16 8167; Ahmanson-Murphy 372; Renouard 142:10.



13 CATULLUS, TIBULLUS, PROPERTIUS, 'GALLUS'. *Opera ... cum indice e diligenti vocum singularum, labore & industria Horatii Tuscanellae Florentini confecto ... Editio auctior insuper poematis aliquot quae verè Corn. Galli.* Hanau, Wechsel Press, Claude de Marne, and the heirs of Johann Aubry, 1608.

8vo, pp. [10], 342, 191, [1]; woodcut publisher's device to title-page and final page; some foxing and browning from poor paper stock, else a good copy in nineteenth-century polished calf, rubbed, joints cracked, preserving an earlier front-endpaper with the ownership inscription 'Phillip Woodehouse' and several inscriptions in a seventeenth-century hand (*see below*); scattered marginal marks and annotations throughout, most heavily in Propertius books I and II (where numerous variant readings are provided); Woodehouse bookplate dated in manuscript 'Kimberley 1838'.

£450

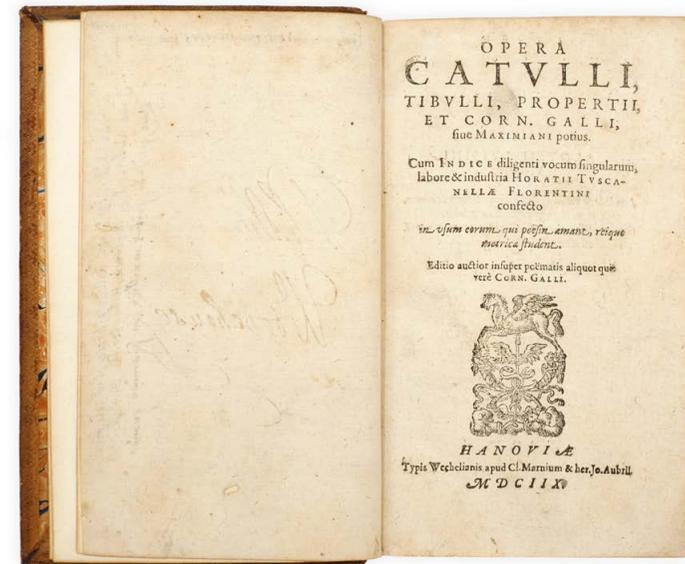
Wechel edition of the standard triad of Latin elegiac poets, along with the works attributed to Cornelius Gallus but actually by the sixth-century poet Maximianus – an imposture first put forth in an edition of 1501 by Pomponius Gauricus.

Provenance: possibly Phillip Wodehouse (1559–1623), of Kimberley Hall, Norfolk. Briefly an MP, he was knighted at the capture of Cadiz in 1596, and created a baronet 1611; over his inscription in an early hand is the couplet:

Since Cruell Mors hath kill'd the horse of Mr Muriell:
Come scholars all of Pembroke Hall unto the Buriall.

The newly horseless Thomas Muriell (1565–1629), fellow at Pembroke Hall from 1588, and Proctor in 1611–2, was later Archdeacon of Norfolk. The book remained in the Wodehouse family at Kimberley and has the bookplate of John Wodehouse, second Baron Wodehouse (1771–1846).

USTC 2014675; VD 17 3:311682W.



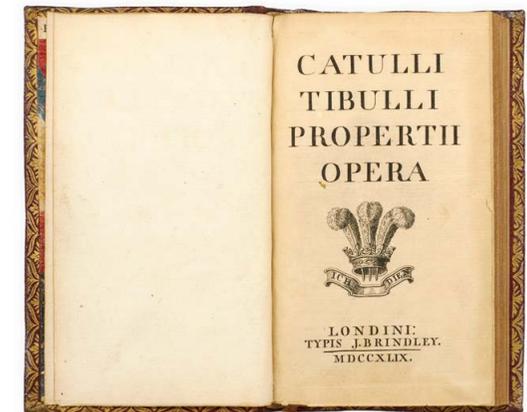
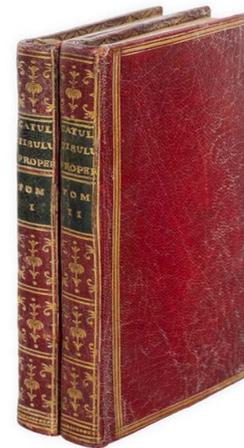
14 CATULLUS, TIBULLUS, PROPERTIUS. Opera. London, J. Brindley, 1749.

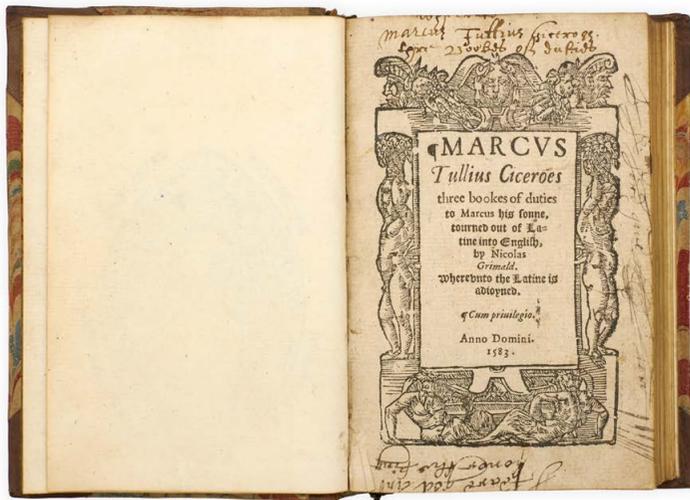
Two parts, 12mo, pp. 132; 120, with the engraved frontispiece bound as the title-page in vol. I, and the engraved title-page bound in vol. II; a fine copy in contemporary French red morocco, covers ruled gilt, spine gilt in compartments, green morocco labels, booklabel of A. Beaucausin.

£350

First Brindley edition, edited by the Irish classical scholar Usher Gahagan (d. 1749). John Brindley began to publish his series of well-printed duodecimo classics in 1744 (for another work in the series see item 48). Gahagan had edited eleven works before his arrest and conviction for high treason, having become embroiled with a childhood friend in a scheme to file down coins for gold. He was executed at Tyburn on 20 February 1749.

ESTC T161326.

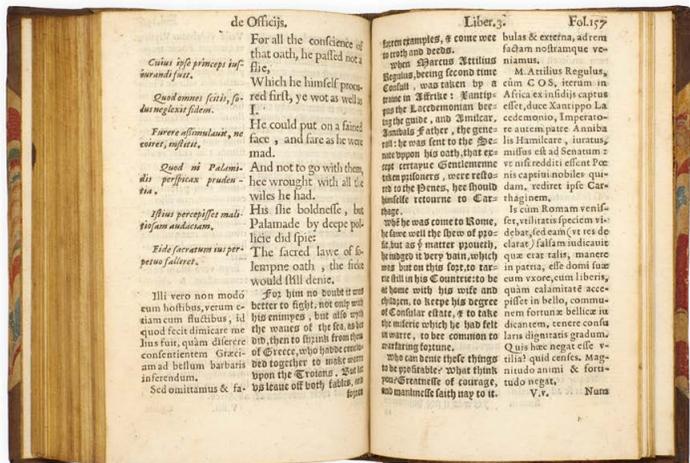




15 **CICERO, Marcus Tullius.** Marcus Tullius Ciceroes three Bookes of Duties to Marcus his Sonne, tourned out of Latine into English, by Nicolas Grimald. Whereunto the Latine is adioyned ... [London, Richard Tottel,] 1583.

Small 8vo, ff. [10], 57, 56-78, 81-168; the English and Latin printed in parallel columns in blackletter and roman type respectively; title-page within a woodcut border; intermittent pale dampstain to lower, outer corner, else a very good copy in eighteenth-century half calf and marbled boards, spine gilt in compartments with a floral tool, morocco spine label; contemporary or early ownership inscriptions to final verso of John Lane and John Longfoote, pen-trials to title in an early hand (the title repeated at the head, at the foot 'I fear God and the King'), seventeenth-century inscription 'Francis Whit' to A1, ownership inscription of Thomas Byron (27 June 1855) to front free endpaper, purple stamp and bookplate to endpapers of Ampleforth Abbey (where Thomas Byron was a student).

£3200



Sixth edition of Grimald's Cicero, first published 1556. *De Officiis* was perhaps the most pervasive piece of classical writing in early modern Europe – the second or third book to be printed in Europe, standard reading in England from at least the sixteenth century, recommended in Eliot's *The Governor* 1531, and a set text at schools and universities throughout the seventeenth and eighteenth centuries. The first edition printed in England was published alongside a rather poor English translation by Richard Whittington in 1534. Grimald's was by contrast extremely successful, going through eight editions by the end of the century, the first six of which were published by Tottel; it featured a number of passages in English verse.

The humanist scholar and poet Nicholas Grimald (1519–1562) contributed forty poems (of which two were about Cicero) to (and assisted in the compilation of) Tottel's *Miscellany* (1557), containing the chief works of Surrey and Wyatt. He was also the author of the Easter play *Christus redivivus*, the principal source of the oldest known version of the Oberammergau Passion play, and of several others classical translations mentioned by his contemporaries and friends John Bale and Barnaby Googe, but which do not survive. He was chaplain to Nicholas Ridley, which led to a spell in the Marshalsea in 1555.

ESTC S107893; STC 5285.



16 **CICERO, Marcus Tullius.** De Officiis ... libri tres. Item, de amicitia: de senectute: paradoxa: & de somnio Scipionis. Cum indice in fine libri adjuncto. Omnia, variis atque optimis quibusque collatis exemplaribus diligentissimè castigata. London, [Felix Kingston for] the Stationers' Company, 1631.

8vo, pp. 247, [1], [24 (index)]; woodcut device to title-page; title dusty, corners thumbed, but a good copy in contemporary limp vellum, ties wanting, covers stained; juvenile ownership inscription of John Sibbald, dated 'Edinburgh' 18 February 1705.

£600

London edition of the 'greatest hits' of Cicero for the early seventeenth century: *De Officiis*, 'Laelius on

friendship', 'Cato Major on old age', the Stoic Paradoxes, and the Dream of Scipio from *De Republica*, with the notes of Erasmus, who was famously an admirer of Cicero but not of modern Ciceronianism. John Kingston had printed a very rare edition (the first British edition in Latin only) in 1573, and another with the notes of Erasmus and Melanchthon in 1574. His son Felix later inherited the copyright, which then passed to the Stationers' Company in around 1600, though he continued to print editions up to 1638.

ESTC S124800; STC 5271.4.

17 [CICERO, Marcus Tullius.] Tully's three Books of Offices, in English. With Notes explaining the Method and Meaning of the Author. *London, [W. Onley] for Sam. Buckley, 1699.*

12mo, pp. [2], iii, ix, 331, xvii, without the half-title; with an engraved vignette on the title-page; a good copy in contemporary calf, worn, two silk place-markers; manuscript mottos 'Trahitur dulcedine cantus' and 'Inter Delphinus Arion' on the vignette (of Arion bearing a lyre on a dolphin).

£300

First edition of this translation by Thomas Cockman, who had prepared an edition of the original text in 1695, and here provides copious footnotes and an index. There were at least eleven further editions by the end of the eighteenth century. The title-vignette, and the added mottos, imply this duodecimo had pretensions to imitate the famous Delphin classics.

ESTC R20450; Wing C 4322.

18 CICERO, Marcus Tullius. *De Officiis ... libri tres, ex editione Oliveti Parisiis vulgata.* *London, T. Payne, 1791.*

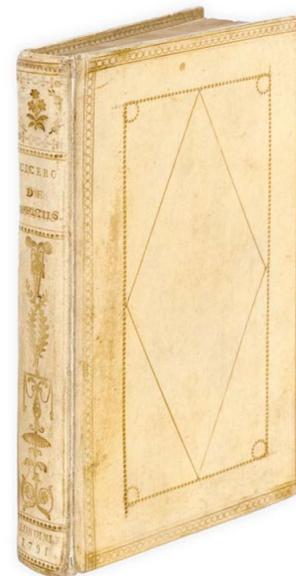
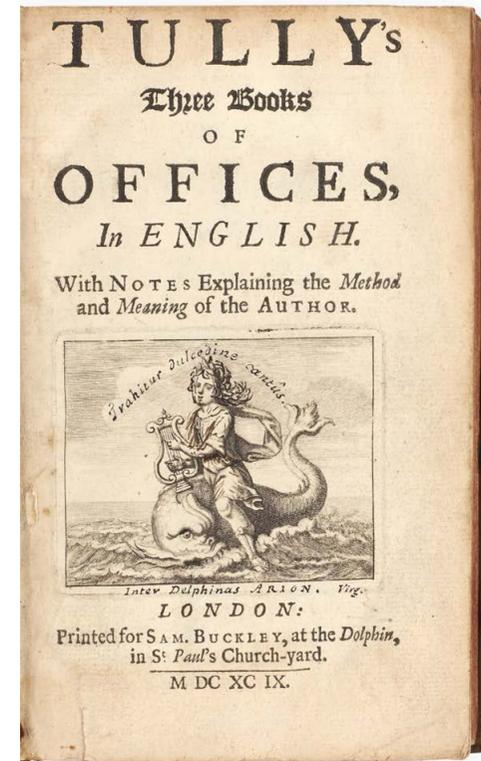
8vo, pp. viii, 219, [1]; title-page and final blank browned, else a very good copy in early nineteenth-century stiff vellum by Antoine Chaumont, with his ticket, covers panelled gilt, roll-tooled borders, spine gilt with several neoclassical tools, lettered directly, purple *moiré* silk endpapers, gilt dentelles, gilt edges; neat repair to front joint; presentation inscription 'a mon ami Richard / Leon de Maleville 1838'.

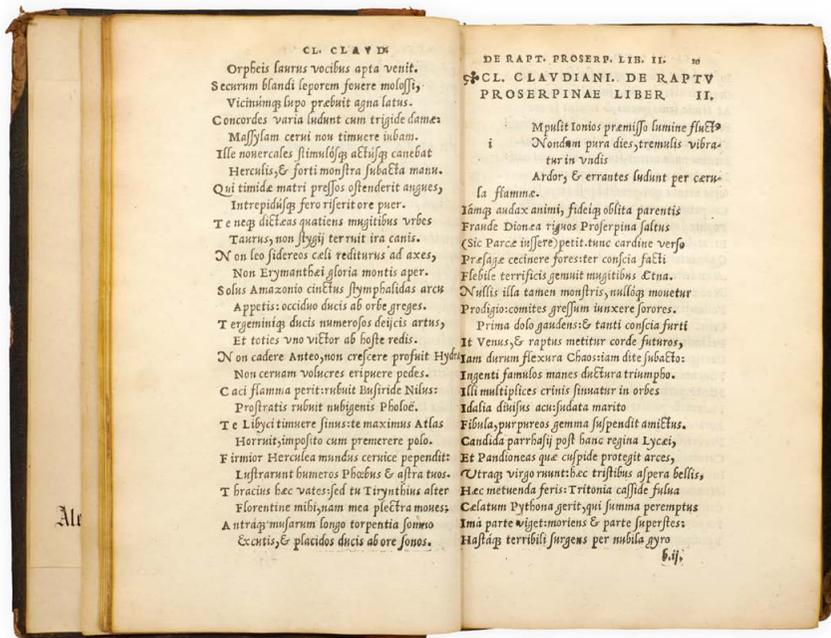
£450

First Payne edition, edited by Henry Homer (1753–1791). A friend of the writer and schoolmaster Samuel Parr since his days at Emmanuel College, Cambridge, Homer produced editions of Livy, Tacitus, Sallust, Pliny the Younger, and others.

Provenance: Jean François Léon de Maleville (1803–1879), politician; in 1838 he was a deputy under the July Monarchy – the recipient has not been identified. Antoine Chaumont was 'one of the most important of the 1800–1820 binders' (Ramsden, *French Bookbinders*, pp. 52–53).

ESTC T143306.





19 **CLAUDIUS, Claudius.** Claudii Claudiani Alexandrini, poetae illustriss. quotquot nostra hac tempestate extant opuscula, ad series subsequentem. De raptu Proserpinae. Lib. III. In Ruffinum. Lib. II. De bello Gildonico. Lib. I [etc.] ... *Paris, Simon de Colines, 1530.*

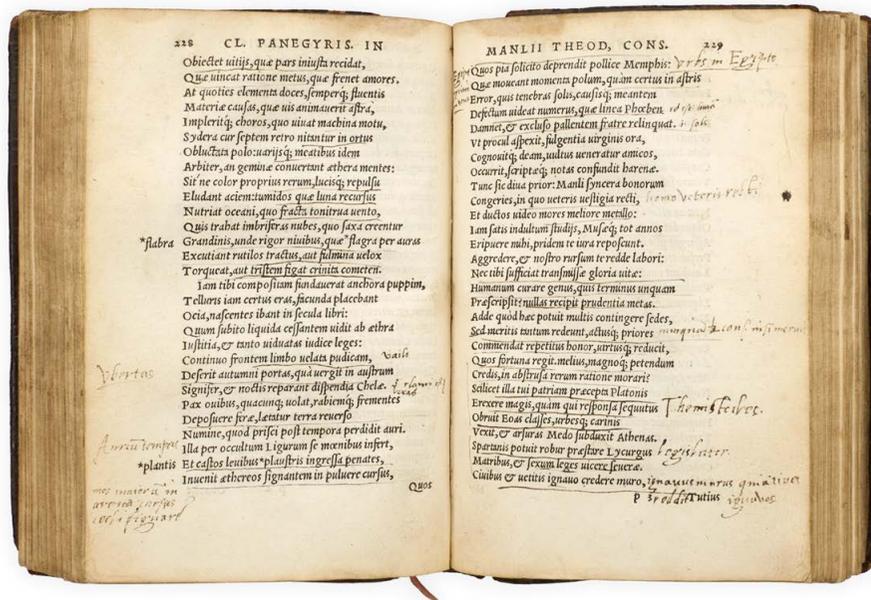
8vo, ff. 176, 179–185 (complete); spaces with guide letters for capitals; short, largely marginal wormholes at front and rear, else a good copy in nineteenth-century tree calf, rebounded; armorial bookplate of Sir Alexander Robert Loftus Tottenham; booklabel of Richard and Magdalen Goffin.

£850

First Colines edition of the major works of Claudianus Claudius, known in the English-speaking world as Claudian, a Greek-speaking Latin poet best known for the unfinished epic *De Raptu Proserpinae*. It is printed in the same attractive italic type Colines used for his octavo editions of Horace, Juvenal, Lucan, Persius, and Martial, and seems to have been edited by Colines himself: ‘summa cura & vigilantia a nobis expoliturum ... non sine veterum codicum collatione, qui plurimum ad emendationem iuverunt’.

Provenance: 1. Sir Alexander Robert Loftus Tottenham (1873–1946), of the Indian Civil Service, Diwan of Pudukkottai from 1934 until his death. 2. Richard Goffin, director of book promotion at the British Council, gift inscription to his wife, the author Magdalen Goffin.

Adams C 2079; USTC 181267; Renouard, *Colines* 151.



IN CONTEMPORARY OXFORD CALF

20 **CLAUDIUS, Claudius.** Opera. Quorum catalogum, post eius vitam ex Petro Crinito ac Volaterrano, pagina ab hac sexta, reperies. *Lyon, Sebastien Gryphius, 1535.*

8vo, pp. [2], [4]–367, [1], wanting a2 (the first leaf of the ‘Vita’ by Crinito), q4 torn away at foot with loss to the last two lines; woodcut device to title and colophon; title-page dusty, a few other spots and stains, early English ownership inscriptions and pen-trials to title-page and final leaf; the faults notwithstanding a good copy in a contemporary Oxford(?) binding of panelled calf, roll-tooled border of wreaths with a bird; rubbed, head of spine chipped, later labels; early marginal annotations in an English hand to pp. 224–235; leaf of nineteenth-century bibliographic notes pasted to front free endpaper.

£1500

First Gryphius edition. The early English annotator of this copy has set his sights solely on Claudian’s panegyric on the consulship of Flavius Manlius Theodorus, with its references to philosophy and astronomy, providing geographical and literary references and a few translations.

Provenance: sixteenth-century ownership inscriptions and initials of Thomas Wyse and Thomas Wetherstone, perhaps the Thomas Wisse of Gloucestershire who matriculated at Magdalen Hall, Oxford in 1576.

Baudrier VIII 82.

A SOUTHAMPTON SCHOOL BOOK

21 CONTI, Natale. Mythologiae, sive explicationis fabularum, libri decem. In quibus omnia propè naturalis & moralis philosophiae dogmata contenta fuisse demonstratur. Nuper ab ipso autore recogniti & locupletati. Eiusdem libri IIII De Venatione ... Addita Mythologia musarum, a Geofredo Linocerio uno libello comprehensa, & nunc recens à F. S. multis & foedis mendis expurgata. *Frankfurt, the heirs of André Wechel, 1584.*

8vo, pp. [16], 1137, [54 (index)], 1138–1193, [1]; with woodcut Wechel device to title-page and final page; a few headlines shaved, old tears to N2 and P1 repaired, but a good copy in modern half-morocco; two early mottos to title-page in English hands, a few scattered marginal notes, early nineteenth-century armorial gift label 'Hunc librum scholae grammaticali Southtoniae dono dedit', with the arms of the city of Southampton; bookplate and cover-stamp of King Edward VI School Southampton.

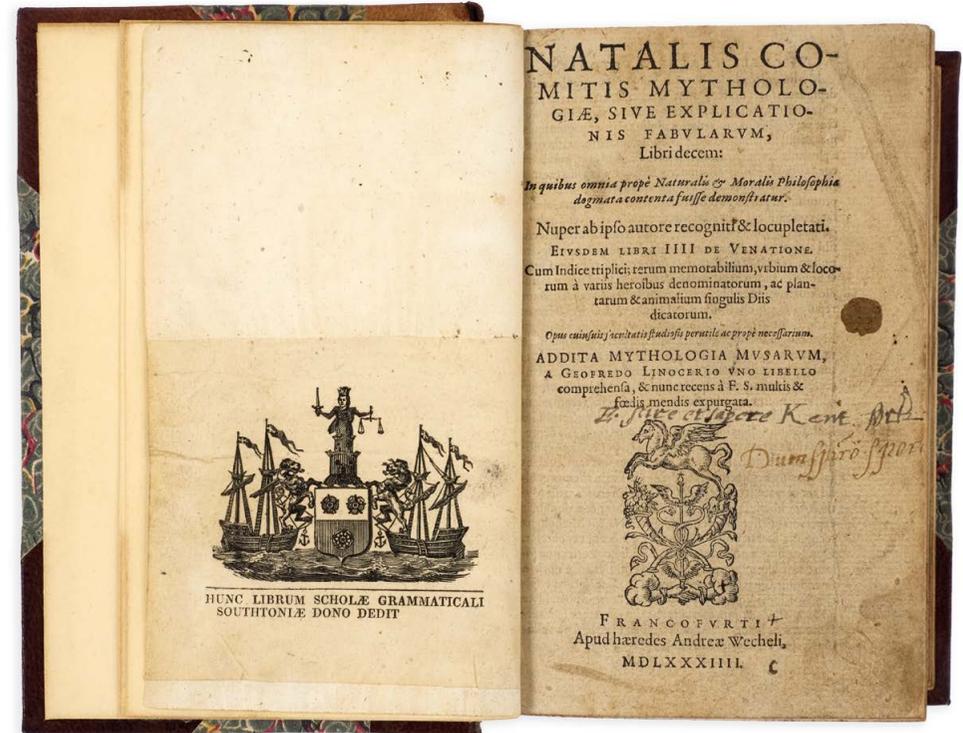
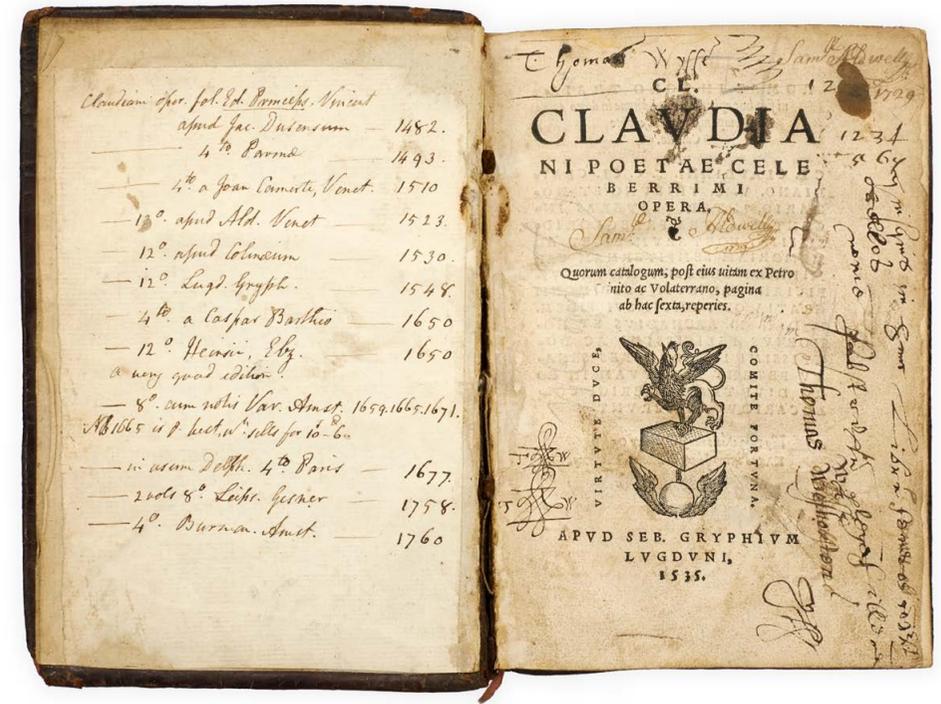
£950

Scarce Frankfurt edition of the *Mythologiae* of Natale Conti (Natalis Comes), first published Venice 1567. It was a standard reference work for classical mythology in the later Renaissance, treating the corpus as allegories that syncretized ancient philosophy and could thus be decoded by the initiated reader.

The printer André Wechel had been forced to flee Paris after the St Bartholomew's Day massacre in 1572, settling in Frankfurt, where he played host to Sir Philip Sidney and Hubert Languet. His expanded 1581 edition of Conti's *Mythologiae*, prepared and corrected by his employees Johannes Opsopeus and Friedrich Sylburg (he proudly boasts of its accuracy at the end), appeared shortly before his death on 1 November. The present 1584 edition prints for the first time a letter of thanks from Conti to Wechel (dated December 1581), and also includes a study of the muses by Geoffroi Linocier (pp. 1143–1184, first published Paris 1583), with notes by Sylberg. There were two printings in the year (see Adams).

King Edward VI School in Southampton was founded by royal charter in 1553; Isaac Watts was a pupil there at the end of the seventeenth century.

Adams 2434; USTC 676814; VD16 C 4973.



22 CURTIUS RUFUS, *Quintus*. Q. Curtii Rufi historia Alexandri magni: cum notis selectiss, variorum, Raderi, Freinsheimii, Loccenii, Blancardi &c. *Amsterdam, Elzevir, 1664.*

8vo, pp. [4], 93, [46], [1 (blank)], 751, [1], with folding map, engraved title-page and one engraved plate (pasted inside front board, partially obscured by modern bookplate), two woodcut illustrations, woodcut initials and ornaments; pale marginal dampstain at end, a few minor spots; withal a fine copy in a contemporary Oxford binding of panelled speckled calf, endpapers of seventeenth-century printed waste (D1-2 from *D. Henrici Savilii Oratio coram Regina Elizabetha Oxoniae habita*, Oxford 1658); joints cracked but holding well, a few light abrasions to extremities, with small loss to headcap, corners bumped; early ownership inscriptions and pen-trials by members of the Wynne and Owen families; modern bookplate of Robert Hayhurst.

£950

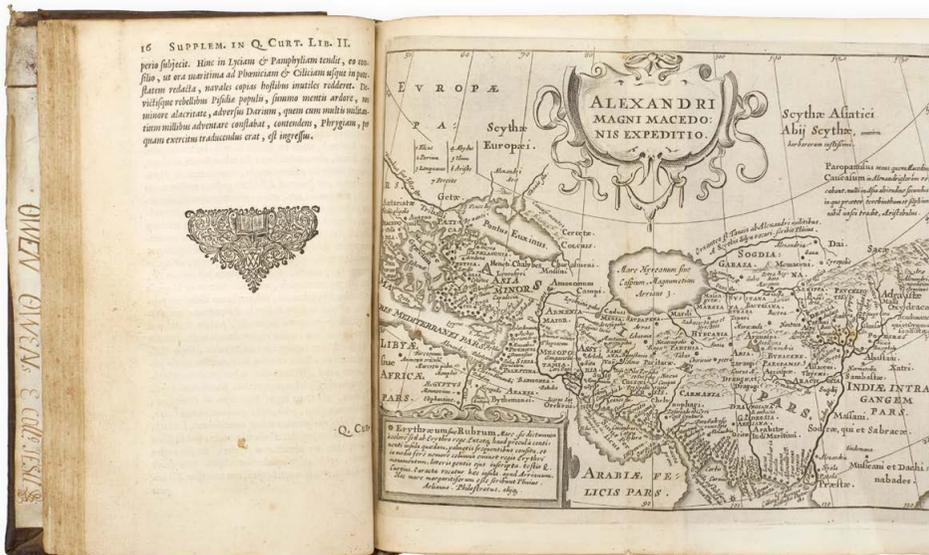
A fine copy of this later Elzevir edition of Curtius' much-admired work, the only surviving Roman life of Alexander the Great, with eighteenth-century inscriptions by Welsh students at Oxford.

Greatly admired by the literati of the Middle Ages and early Renaissance, Curtius' classic life of Alexander was lauded not only for its subject, but also for its moral tone and excellent style. Only eight books are extant, the first two being lost, so it opens with Alexander's march through Phrygia and the cutting of the Gordian knot, thereafter following his Asiatic expedition through a series of thrilling incidents.

The supplement by Johann Casper Freinsheim (1608–1660) (pp. 1–93 here) marks a well-received attempt to repair the loss of the first two books of the work. First published in 1640, this supplementary text is 'scarcely discernible from that of Q. Curtius' (Moss).

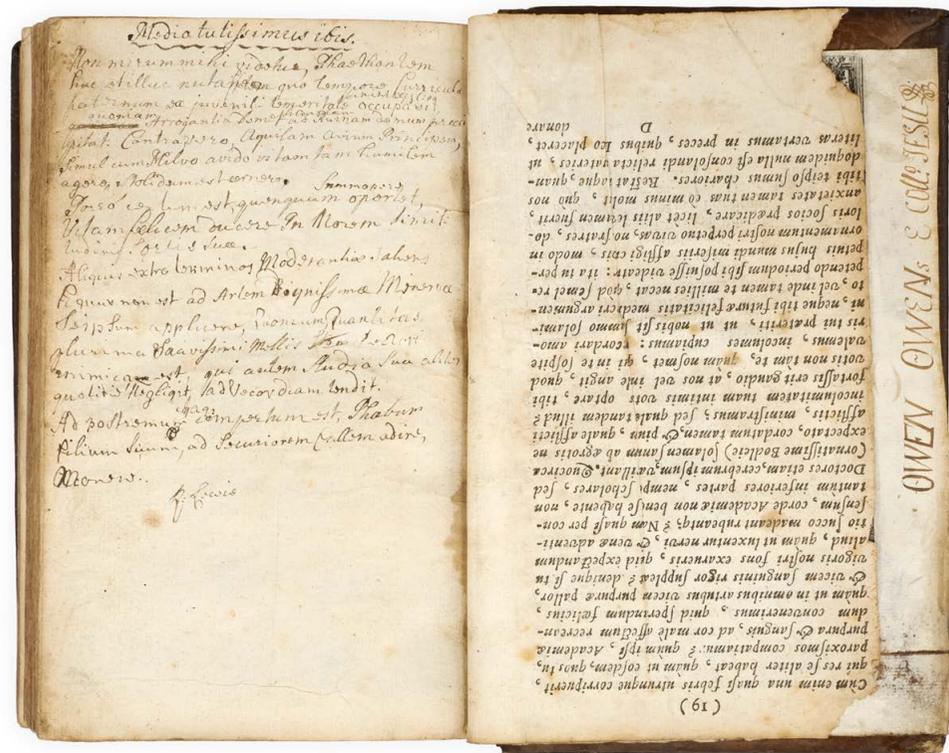
The engraved title depicts a world-conquering Alexander on horseback, trampling his enemy Darius and evoking his decisive victory at the Battle of Gaugamela, while the map charts Alexander's triumphal march through Egypt and Asia. The engraved plate, pasted by a contemporary reader inside the front board, depicts the 'fons solis', a fountain in the Egyptian oasis of the temple of Ammon, cool at midday and warm at the rising and setting of the sun. Alexander visited this famous oracle in order to obtain an answer concerning the divinity of his origin.

Provenance: 1) Humphrey Wynne (d. 1724), of Criccieth, co. Carnarvon, who matriculated at Jesus College, Oxford, in 1699, and was vicar of Bosbury from 1710 (inscription to title and p. 227). 2) Owen Owen, son of Maurice Owen, of Dolgellau, who matriculated at Jesus in 1721 – his ownership inscriptions to front paste-down and map, inscription to rear pastedown noting the book as a gift from his uncle in 1724: 'Audoenus Owen ab / avunculo suo hunc / Librum recepit. / Ano dom millesimo septingentesimo / vicesimo quarto'; also his (twin?) brother John Owen 'Anno Dom 172[?]', who matriculated at Jesus in the same year. 3) 'Edward Owen de Garthy' (*i.e.* Garth-yngharad?, Dolgellau, Merionethshire), perhaps he who matriculated at Jesus in 1758, though the hand looks earlier.



In a different hand from the inscriptions above is written, upside down on a front endpaper, a neo-Latin poem 'Medio tutissimus ibis' ('You will go most safely by the middle way') inspired by Ovid's tale of Phaethon, signed at the foot 'R. Lewis' – there were a number of Richard and Robert Lewises at Oxford in the early eighteenth century.

Berghman 2054; Graesse II, 311; Moss 548; Rahir 1369; Schweiger II, 320; Willems 1325.



PEN DRAWINGS OF ROMAN HISTORY

23 **DASSIER, Jean, and Jacques-Antoine DASSIER.** 'An Explanation of Dassier's Medals being a Representation of a Series of Events taken from the Roman History'. London, c. 1795–1800.

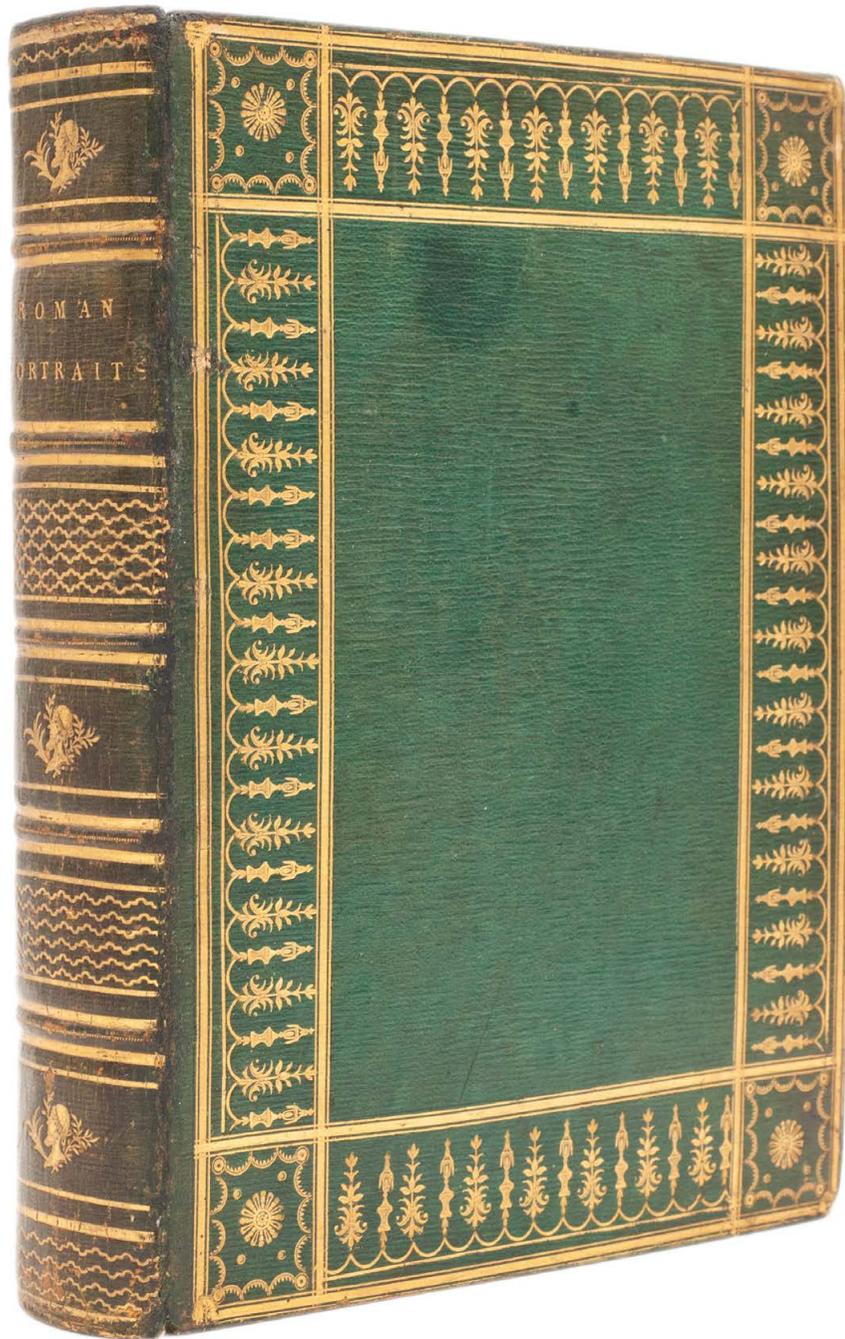
Manuscript on paper, 4to, ff. [151], written in a clear italic hand on the rectos only on thick paper (watermarks 'J Whatman 1794' and 'E & P'), with an illustrated title-page, 90 half-page roundel illustrations and 29 smaller portraits in ovals, based on Dassier's medals, all in pen and wash; most illustrations with tissue-guards; bound in handsome contemporary green morocco, covers with a wide gilt border of floral swags, sunburst cornerpieces, spine gilt in compartments with scallop rolls and a neoclassical head in profile, lettered direct 'Roman Portraits', edges rubbed and slightly dry; ownership inscription 'Charlotte Hanbury 1 Vol.', armorial bookplate of the Rycroft family.

£6250

An exceptionally fine illustrated manuscript, with drawings after the series of sixty medals of Roman history from Romulus to the Age of Augustus produced by Jean Dassier and his son in 1740–1743. The drawings are executed with considerable finesse, adding detailed elements not clearly visible in the original medals, and making subtle alterations in the position and orientation of many figures. Sadly there is no clue as to the identity of the artist.

The Swiss medalist Jean Dassier (1676–1763), worked for several periods in England in the late 1720s and 1730s, before returning to Geneva in 1738 where 'he continued to produce medals, the most notable being a subscription series of sixty small medals representing scenes from Roman history, executed between 1740 and 1743; an *Explication* of these was published in Paris in 1778' (says *ODNB*). In fact the *Explication* must have appeared much earlier, probably as a promotional tool, as a German translation was published in 1763. The explanatory text here is a loose translation from the French. The *Explication* was not illustrated, so the artist here must have been working from a complete set of the medals themselves.

Provenance: Charlotte Hanbury née Packe (1762–1815), who married William Hanbury of Kelmarsch (d. 1807) in 1778. Their son Sir John Hanbury (1782–1863) married into the Rycroft family and died without heirs. Charlotte's portrait was painted by Reynolds and she seems to have been a book collector – see Maggs catalogue 1014, item 46, for a Tasso bound by Burnham of Northampton with her monogram.



A feast is here represented where there are Ladies. This is supposed to be at Capua, where Annibal staid some time. The person asleep is introduced to show the Lettargy into which the Carthaginians had fallen from the Luxuries of that place. In this year Annibal was defeated by Marcellus near Sala.

Five Hundred & Forty first Year of Rome.



Here we have Annibal at the very gates of Rome, but he did not succeed in his plan; tho' he thought after his late Victories to have surprized the city. But he was given to understand

INTERLEAVED WITH MANUSCRIPT TRANSLATIONS

24 DEMOSTHENES. Λογοι δημηγορικοι δωδεκα ... Orationes de republica duodecim, cum Wolfiana interpretatione denuo castigata ... edidit Guilielmus Allen, A. M. London, C. Bathurst, 1755.

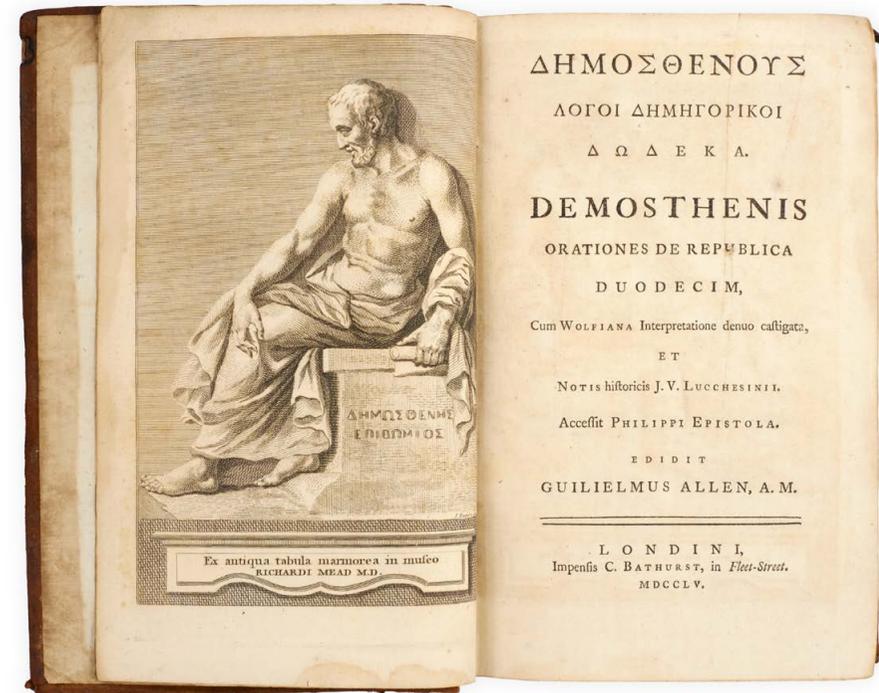
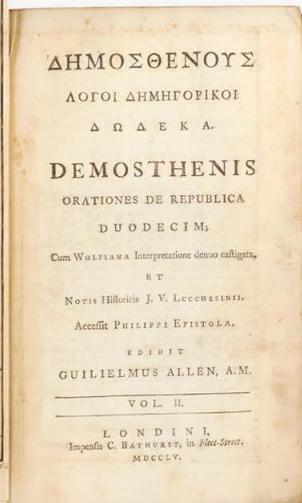
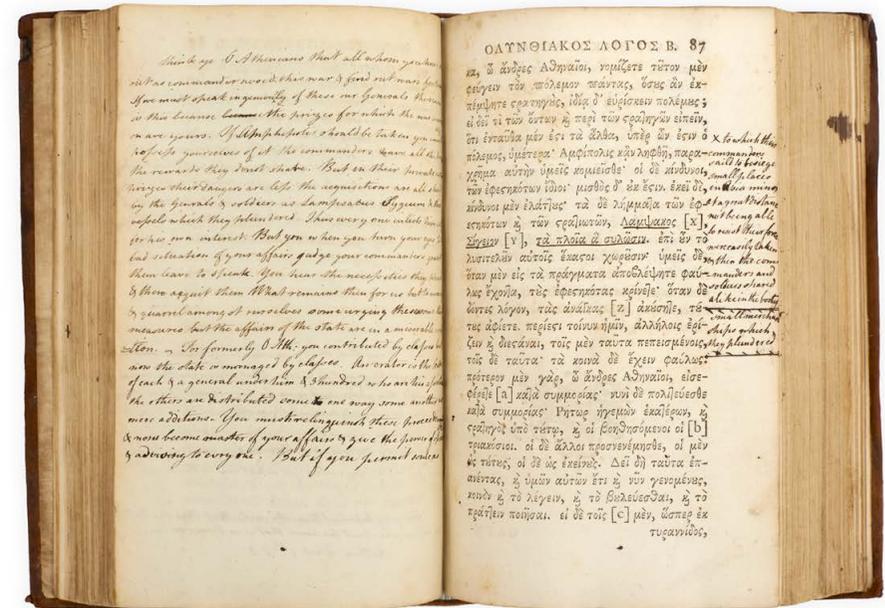
Two vols, 8vo, pp. 8, 184, 166; [2], 447, [1], with a frontispiece portrait by Basire in volume I, and a folding engraved map in volume II; volume I interleaved with blanks up to p. 184 and copiously annotated on c. 50 pages (some annotated blanks later excised); some foxing and a minor dampstain at the front of vol. II, else a good copy in contemporary reversed calf, neatly rebacked, borders tooled in blind; ownership inscription at rear of Jeremy Bedford, Peterhouse College, Cambridge, early printed ownership stamp of C. Cottrell, modern inscriptions of H. G. Monro and A. Tomberg.

£850

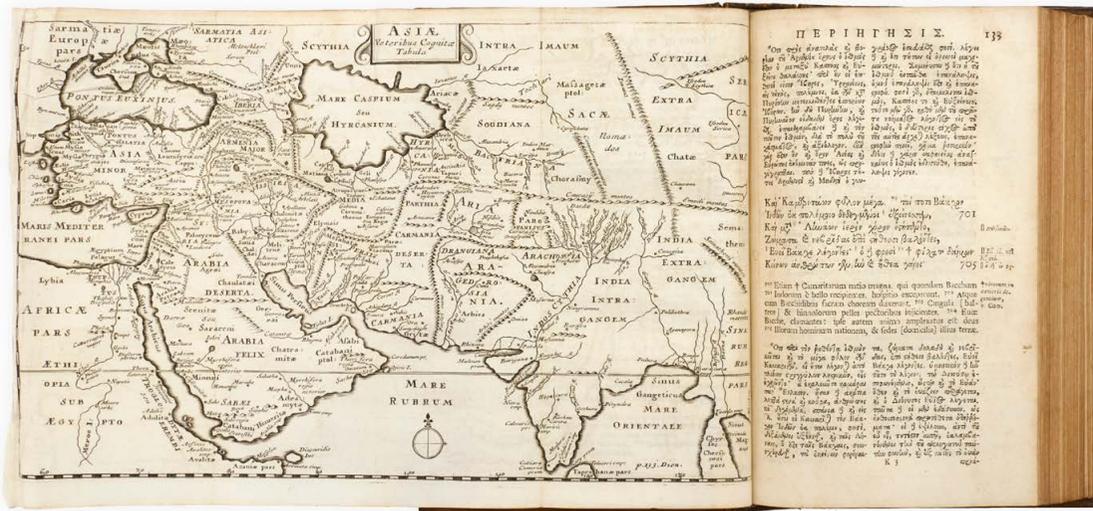
First edition edited by William Allen, about whom little is known. The Greek statesman Demosthenes was for Cicero 'the perfect orator'. An extensive early manuscript tradition contained many speeches now thought not to be his; here Allen selects twelve orations devoted to the politics of his native Athens.

An early reader has provided manuscript translations of most of the orations into English. This is perhaps the Jeremy (Jemmy) Bedford whose ownership inscription is at the end – we can find no trace of him at Peterhouse, Cambridge, though there was a Clemens Cottrell there in the 1790s.

ESTC T138476.



ANCIENT GEOGRAPHY



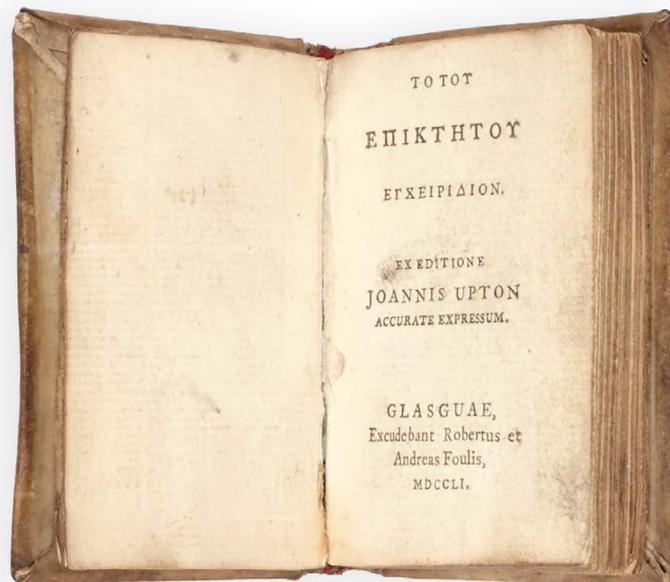
25 **DIONYSIUS [Periegetes].** Διονύσιου οἰκουμένης περιήγησις μετὰ τῶν Εὐσταθίου ὑπομνημάτων ... Orbis descriptio, annotationibus Eustathii & Henr. Stephani, necnon Guillemi Hill commentario critico & geographico ac tabulis illustrata ... London, M. Clark for R. Littlebury, R. Scott, T. Sawbridge & G. Wells, 1688.

Two parts, 8vo, pp. [13], x, [1], 208, [46]; [10], 368, with a total of eight folding engraved maps; 'Grammaticarum in Dionysii Περιήγησιν annotationum systema' has separate title-pages dated 1688 and 1687, new register beginning with the 1687 title-page; some occasional pale foxing, with a fine copy in contemporary panelled calf; the Macclesfield copy, with shelfmarks and North Library bookplate.

£500

An attractive illustrated edition of Dionysius's verse geography. Dionysius Periegetes, likely of Alexandria, is thought to have written his description of the world during the reign of Hadrian in the early second century. It was widely read both in the ancient world and subsequently, and is here accompanied by the commentaries of Archbishop Eustathius and Henri Estienne, and the exhaustive commentary of William Hill (first published 1658), which may have been available separately (and is also separately listed by ESTC), but is certainly required here.

ESTC R3292; Wing D 1522.



26 **EPICTETUS.** Το του Επικτητου εγχειριδιον. Ex editione Joannis Upton accurate expressum. Glasgow, Robert and Andrew Foulis, 1751.

32mo in 8s (72 x 49 mm), pp. 95, [1]; a few light marks but otherwise very good internally; in contemporary vellum; some soiling and rubbing.

£650

The first miniature Foulis edition of Epictetus in Greek, and the first Foulis Epictetus in Greek only. A 1765 reissue was, according to ESTC, reset.

The *Enchiridion* was a popular digest of Epictetus's *Discourses*, the partially-surviving records of his philosophical lectures, by his pupil Arrian. It greatly influenced Western philosophical and political thought, from Antiquity through the Renaissance to the Scottish Enlightenment and the thought of the Founding Fathers; Adam Smith owned the 12mo Foulis Epictetus of 1748 (Mizuta 575).

ESTC T138728; Bondy, p. 24; Gaskell 190.

27 **EUNAPIUS.** *Ευναπίου του Σαρδιανου βιοι φιλοσοφων και σοφιστων ... De vitis philosophorum et sophistarum, Hadriano Iunio Hornano interprete ... Nunc recens accedunt eiusdem auctoris legationes, e bibliotheca Andreae Schotti Antverpiani. Cologne [but Geneva?], Samuel Crispin, 1616.*

8vo, pp. 169, [7]; Greek and Latin texts printed in parallel columns; some foxing (especially to title-page) due to poor paper quality, pale dampstain to final few leaves, withal a very good copy in contemporary or early English speckled and blind-ruled calf, guard papers of late sixteenth-century English manuscript waste, paper spine labels; later blindstamps, bookplate and shelfmarks of the Earls of Macclesfield.

£450

Very uncommon edition of the twenty-four biographies of Eunapius of Sardis (b. 347?), valuable as a source for the neo-Platonic, and anti-Christian, philosophy of the fourth century; among his subjects were Plotinus, Porphyry, Iamblichus, and Epiphanius. The Latin translation is by Hadrianus Junius.

The *Lives* were first published by Plantin in 1568, then extensively corrected by Commelin in 1596. The present edition was issued contemporaneously by Paul Estienne and Jean Vignon in Geneva, and Samuel Crispin and Jacques Stoer in Cologne, each under their own imprint, sometimes alongside an edition of Diogenes.

Not in VD17.

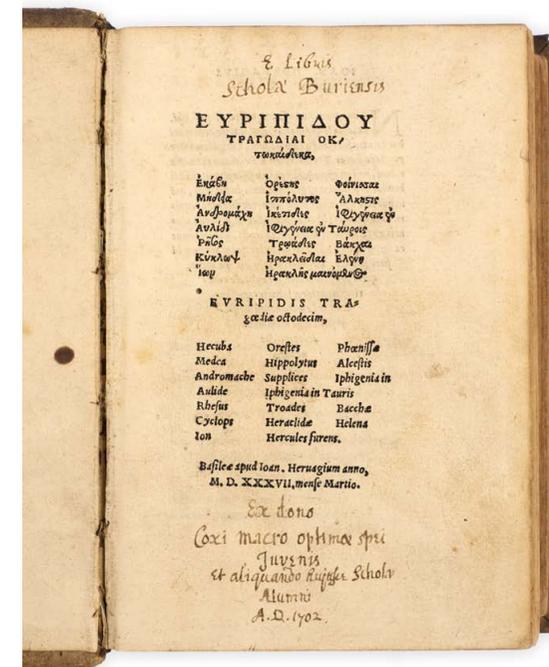
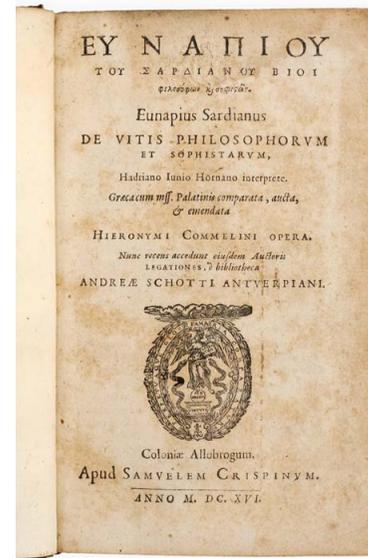
GIVEN BY COX MACRO TO HIS OLD SCHOOL
(AND THEN TAKEN BACK AGAIN)

28 **EURIPIDES.** *Τραγωδίαι οκτωκαίδεκα ... Tragoediae octodecim, Hecuba, Orestes, Phoenissae, Medea, Hippolytus, Alcestis, Andromache, Supplices, Iphigenia in Aulide, Iphigenia in Tauris, Rhesus, Troades, Bacchae, Cyclops, Heraclide, Helena, Ion, Hercules furens. Basel, Johann Herwagen, 1537.*

4to, two parts in one volume, pp. [896], with the full complement of blanks (α7–8, li6–7, and 2Zz5–8); wormhole touching the odd letter, a few marginal holes towards the end, else a fine copy in contemporary blind-tooled Swiss or German pigskin over wooden boards, clasps wanting; a couple of early marginalia and some underlining in red in *Orestes*; ownership inscription dated Oxford 1631, the name scored through, purchase note of the antiquary and collector Cox Macro (1683–1767) while at Christ's College Cambridge (1702), with two subsequent inscriptions by him; armorial bookplate of Charles Barclay (1780–1855).

£3750

Second edition of the complete extant tragedies of Euripides, following the *editio princeps* of 1503.



28
L. S.
~~Macro~~
L. S.
Macro.
at Thurlbourn auction.

Libex

Oxon 1631

This book I gave formerly
to of school library, but
finding there another Eur-
ipides of the same Edition,
& (wth consent of J^r
Master &c) took it away
again, & gave some other
Books in its room.

This copy, which was in England by 1631, was purchased by Cox Macro during the brief period he was at Christ's Cambridge, after his transfer from Jesus and before he moved to Leiden in 1703 to study under Boerhaave. Norfolk born and bred, Macro later moved back there to Little Haugh Hall, where 'he devoted himself to a broad range of studies and to the collection of "antiquities": coins, medals, paintings, books, and manuscripts. His collection of manuscripts was exceptionally fine and included the great register of Bury Abbey during the abbacy of William Curteys; a ledger book of Glastonbury Abbey; a cartulary of the religious house at Blackborough in Norfolk; a vellum manuscript of the works of Gower; and the original manuscript of Spenser's "View of the state of Ireland" (*ODNB*), as well as the famous Macro MS 5 (now at the Folger), containing the earliest complete examples of English morality plays.

Inscriptions chart the history of this book after its purchase 'at Thurlbourn's auction' in 1702: on the title is a gift inscription from Macro to his old school at Bury St Edmunds 'optimae spei juvenis et aliquando huiusce scholae alumni' (also dated 1702); and on the front flyleaf the additional inscription: 'This book I gave formerly to the school library, but finding there another Euripides of the same Edition, I (with the consent of the Master &c) took it away again, & gave some other Books in its room'. Most of the school's early books are now at Cambridge; Macro's books and manuscripts passed to his heir John Patteson, who sold them to a Norwich bookseller Richard Beatniffe, and thence in a private transaction by Christie's in 1821 to Dawson Turner, on the understanding that Hudson Gurney would immediately buy a portion – Gurney's mother and wife were both Barclays and it seems likely that this volume passed to Charles Barclay direct.

VD16 E 4213; Adams E 1031; STC 289; Brunet II, col. 1096.

A Monsieur Monsieur Ruhnken
a Leyde.

PRESENTATION COPY

EMV
282

29 EURIPIDES. Ευριπίδου Ἰππολύτος. Euripidis Hippolytus ex MSS. Bibliothecae Regiae Parisiensis emendatus. Variis lectionibus & notis editoris accessere viri clarissimi Jeremiae Markland emendationes. Oxford, Clarendon Press for J. Fletcher, R. Clements, and T. Wilcox, 1756.

4to, pp. [8], 74; preface in Latin, text in Greek; some foxing and toning; good in contemporary calf, double gilt fillet border and cornerpieces to covers, spine gilt in compartments, marbled endpapers; small losses to spine, joints split but holding, corners and covers worn; ink inscription to front free endpaper 'A Monsieur Monsieur Ruhnken a Leyde', contemporary ink annotations to pp. 3–4.

£475

The first edition of Euripides' *Hippolytus* edited by the classical scholar and physician Samuel Musgrave (1732–1780), with a presentation inscription, most likely by Musgrave, to the great Dutch classicist David Ruhnken (1723–1798).

Produced in 429 BC, Euripides' tragedy is based upon the myth of Hippolytus, son of Theseus, who rejected the love of his step-mother Phaedra, causing her to hang herself, was falsely accused of her rape, and was exiled by his father, only to be killed by his grandfather Poseidon.

Also known for his medical career, Musgrave won a travelling fellowship at University College, Oxford, which allowed him to spend many years on the Continent, chiefly in Holland and France. Upon his return to England in 1756 he published this highly regarded edition of *Hippolytus*, incorporating notes compiled by the Cambridge scholar Jeremiah Markland (1693–1776). 'As a Greek scholar Musgrave had few superiors, and his great delight was the study and annotation of the works of Euripides. He himself was unable through want to publish a comprehensive edition of that author, but his extensive notes and collections, designed to form the basis of such a work, were published in four volumes in 1778 as *Euripidis quae extant omnia*; this edition continued to be embodied in numerous later editions after his death and is still respected' (*ODNB*).

This copy was given by Musgrave to David Ruhnken, who taught Greek at the University of Leiden and served as its Librarian. Musgrave likely met Ruhnken in Paris during his travelling fellowship: Ruhnken spent 1755 in the French capital exploring its libraries. Their acquaintance was no doubt renewed when Musgrave studied medicine at Leiden, where he graduated MD in 1763. The marginalia to pp. 3–4 (by Ruhnken?) clarify the Greek ligatures employed in the text, with which the annotator was evidently unfamiliar.

ESTC T146920; Brunet II, col. 1104; Dibdin I, p. 548 ('An excellent edition').

A FUSION OF GREEK AND ROMAN COMEDY

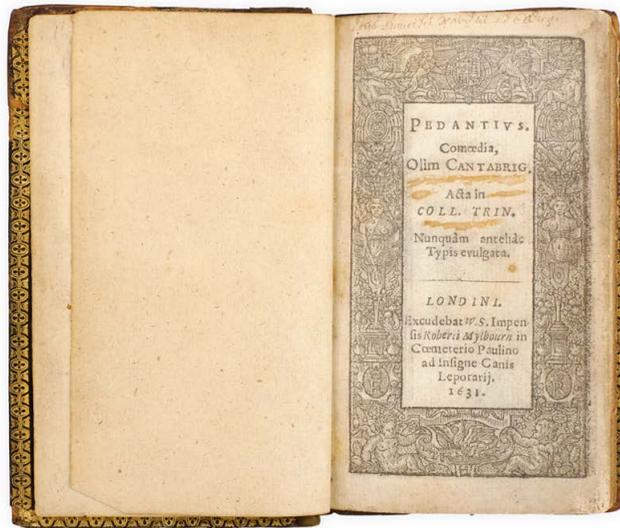
30 [FORSETT, Edward, *attributed.*] *Pedantius. Comoedia, olim Cantabrig. acta in Coll. Trin. Nunquam antehac typis evulgata. London, W. S. for Robert Mylbourne, 1631.*

12mo, pp. [4], 167, [1]; title-page within a woodcut border (royal arms at head, ER cypher on the columns), followed by two facing full-page engraved illustrations; somewhat dusty, stains from old inscription to title-page, small marginal repair to final leaf, withal a good copy in nineteenth-century diced morocco with the arms of Joachim Gomez de la Cortina (d. 1868), roughly rebacked and recornered preserving some of the original spine, Bibliotheca Cortina bookplate on the endpapers.

£1000

First edition of a Cambridge drama first acted at Trinity College in 1581, a satirical comedy on bogus pedantry in the manner of Aristophanes which relies heavily 'on quotations from Cicero, Virgil, and other classical authors (often comically botched or hilariously misapplied), as well as textbooks to which Cambridge students were exposed in their education' (Dana Sutton in the critical hypertext edition). 'Important elements of the play are taken from Roman comedy: a love interest, a plot that hinges on calculated misrepresentations and swindles, and some of the stock characters of the Roman repertoire such as the parasite and the clever but unprincipled slave. Forsett has created an interesting and remarkably successful fusion of two radically different comic approaches'.





Sir John Harington thought *Pedantius* ‘full of harmless myrth’, but Nashe in *Have with you to Saffron-Walden* rightly claimed the play as an attack on his great rival Gabriel Harvey. Though he is a figure of fun, *Pedantius*, with his maverick (if blustering) modern scholarship, is contrasted with the staid and blinkered Dromodotus (both shown in the remarkable illustration), ‘an unreconstructed citizen of the Middle Ages ... never happier than when quoting his beloved Aristotle or nattering on in the jargon of the medieval Schoolmen’. *Pedantius*’s love interest, Lydia, was probably the earliest example on the English stage of the sort of ‘bright, energetic, and articulate young women with forceful personalities and minds of their own’ that would become central to Shakespeare’s comedies.

‘*Pedantius* was printed anonymously. For some reason, Nashe attributed the play to “M. Winkfield,” i.e. Anthony Wingfield, a fellow of Trinity College ... But the Caius College manuscript that preserves the play attributes it to “Mr. Forcet,” and in the preface to his *Concio ad concionatores de coniungenda vitae sanctitate cum veri scientia* (St John’s College, Cambridge, MS. K 16) Edward Forset claimed authorship of the work’ (*ibid.*) Forset (1553–1630) seems to have been encouraged into print by the publication of Ruggle’s *Ignoramus*, though evidently did not live to see it out of the press.

Provenance: the Spanish nobleman and collector Joachim Gomez de la Cortina, item 6218 in the 9-volume, 120,000-item catalogue of his collection (1854–70).

ESTC S114425; STC 19524; Greg, II, L9.

BY A GOVERNOR OF ROMAN BRITAIN

31 **FRONTINUS, Sextus Julius.** Sexti Julii Frontini, viri consularis, quae extant. Robertus Keuchenius, S. F. notis et emendationibus illustravit. *Amsterdam, Johann à Waesberge, 1661.*

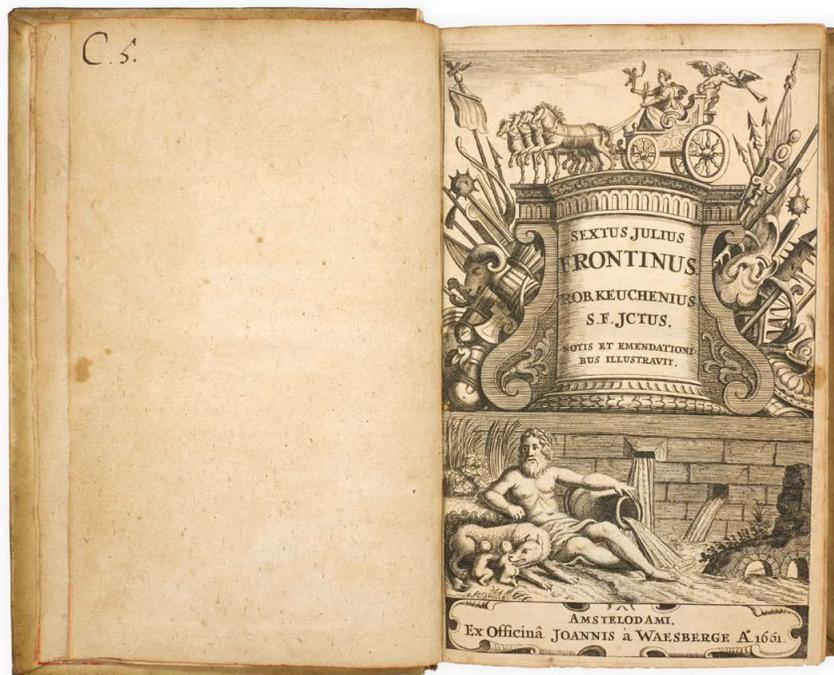
8vo, pp. [32], 416, [16], including an additional engraved emblematic title-page; woodcut device to title-page, woodcut head- and tailpieces and initials; some very light foxing at the extremities, else a very good copy in contemporary stiff vellum, later lettering to spine, red edges; armorial bookplate of Rev. Henry Robert Lloyd (1809–1850).

£250

The collected works of the first-century civil engineer and Roman general Frontinus, one-time governor of Roman Britain, edited and with extensive notes by the Dutch historian Robert Keuchen (1636–1673).

De Aquaeductu, Frontinus’s best known work, was a history and description of Rome’s water supply written after his appointment as supervisor of aqueducts by Nerva in 97 AD – it was later translated by Herschel. Here it is found alongside the *Strategemata*, a collection from Greek and Roman military history for the use of generals, which also drew on his own experience under Domitian in Germania; *De Agrorum qualitate*; and *De Coloniis* (possibly a spurious attribution).

STCN 094497818; USTC 1843208.



ESSEX AS CATILINE

32 **FULBECKE, William.** An Historicall Collection of the continuall Factions, Tumults, and Massacres of the Romans and Italians during the space of one hundred and twentie Yeares next before the peaceable Empire of Augustus Cæsar. Selected and derived out of the best Writers and Reporters of these Accidents, and reduced into the Forme of one entire Historie, handled in three Bookes. Beginning where the historie of T. Livius doth end, and ending where Cornelius Tacitus doth begin. *London, Printed for William Ponsonby. 1601.*

4to, pp. [16], '20' [i.e. 209], [7], with the initial and medial blanks *1 and A4 (often wanting); early inscription to title-page sometime obscured, title-page slightly toned; withal a fine, crisp copy in contemporary limp vellum, spine lettered in manuscript, original ties (lower tie partly lacking); contemporary annotation to a rear endpaper concerning 'the divers and disagreeing [sic] opinions of histrographers ... It hapineth in y^e originall of Kings, as of great rivers whose mouthes are knowne, but not ther springs'.

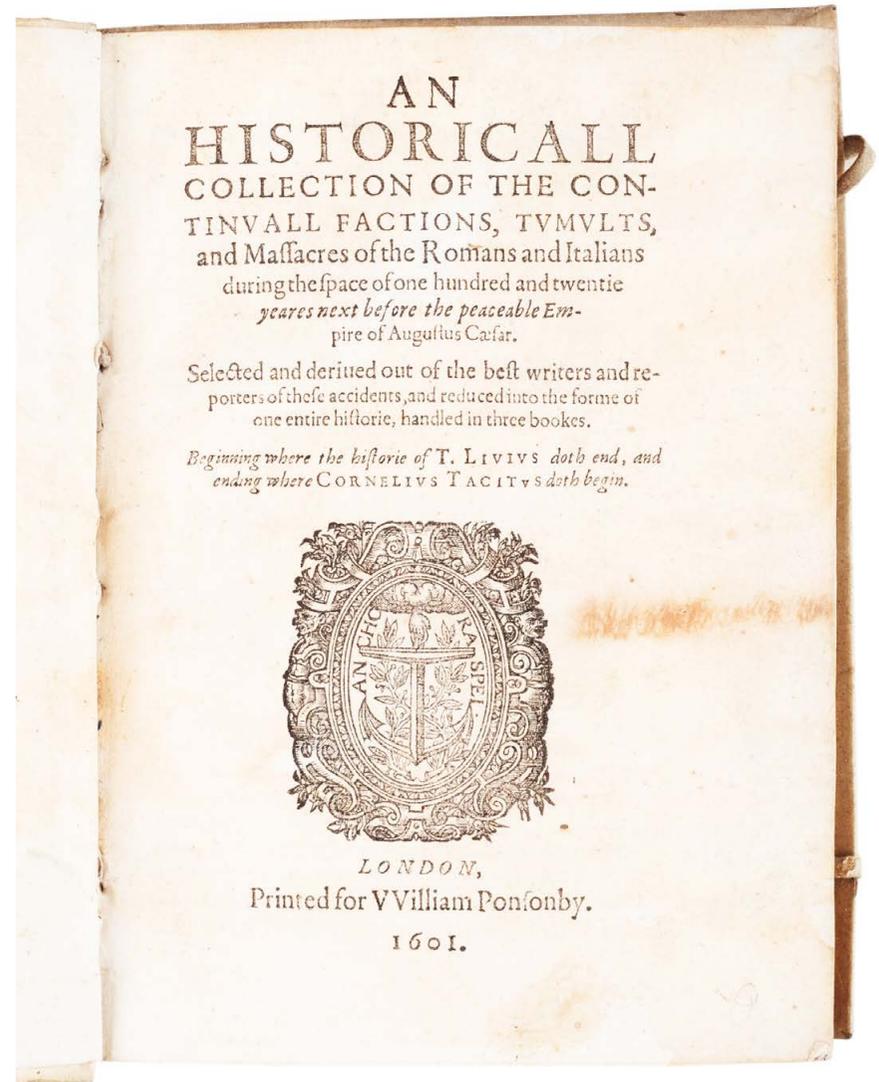
£5250

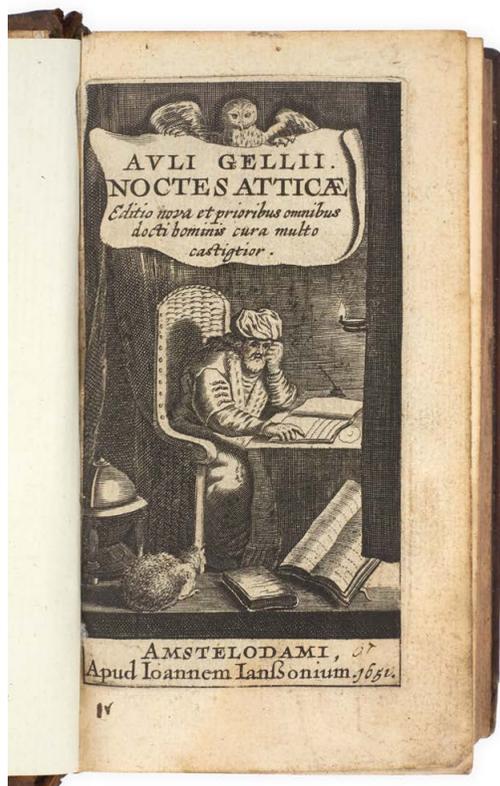
First edition. Fulbecke's *Historicall Collection* 'was a narrative history of the last years of the Roman republic and it is significant as one of the very few attempts by a Renaissance Englishman to write such a work ... An interesting attempt to weave together such often-contradictory sources as Sallust, Dio Cassius, and Lucius Florus, the work features an extended consideration of the rebellion of the turbulent nobleman Catiline' (*ODNB*).

The section on Catiline was undoubtedly included as a reference to the Earl of Essex, for whom contemporary comparisons to Catiline are practically a cliché. Although 'Fourteene yeares are now runne out sithence I fully ended and dispatched this historicall labour', it was only published in 1601 'immediately after Essex's trial and execution ... [and was] dedicated to his inveterate enemy and avid proponent of peace, Thomas Sackville, first Baron Buckhurst' (*Oxford Handbook of the Age of Shakespeare*). Fulbecke took some liberties with his source here, Sallust, to overstretch the similarities between Essex and Catiline.

At around the time he originally wrote the *Collection*, Fulbecke was a student at the Inns of Court, and along with a number of his contemporaries, including Francis Bacon, wrote a masque, *The Misfortunes of Arthiur*, which was performed before Elizabeth I at Greenwich in 1588; Fulbecke contributed two speeches and the conclusion. **It is plausible that Fulbecke and Shakespeare were acquainted through the Inns of Court plays, in which both were involved, and there is some evidence that Shakespeare may have read Fulbecke's books, or have been familiar with their content.**

ESTC S102772; STC 11412. Some copies (e.g. Folger and Corpus Christi Oxford) have a Latin version of the dedication on *3, and *4 excised. The work was reissued in 1608 with cancel title-page (*An abridgement, or rather, a bridge of Roman histories*) and most or all of the preliminaries removed (presumably because of Sackville's death in April).





PIRATED ELZEVIR IN AN OXFORD BINDING

33 GELLIUS, Aulus [*and* Johann Friedrich GRONOVIVS (*editor*)]. *Noctes atticae*: editio nova et prioribus omnibus docti hominis cura multo castigior [*sic*]. *Amsterdam, Jan Jansson, 1651.*

12mo, pp. [48], 498, [122], [4 (blanks)]; title copper-engraved, woodcut initials and ornaments; very light dampstain to lower corners of first and final leaves, title a little duststained; a very good copy in contemporary Oxford speckled calf, boards and spine filleted in blind, later gilt red morocco lettering-piece, edges speckled red, sewn on 3 leather thongs; slightly rubbed at extremities, front free endpaper renewed; modern private collector's bookplate to upper pastedown.

£450

Jansson's piracy of Gronovius's celebrated version, published the same year as the first edition. A commonplace book compiled by Aulus Gellius in the second century, the *Attic Nights* received several editions, of which the most highly regarded is that of Johann Friedrich Gronovius (Gronow, 1611–1671), the then Professor of Greek at Leiden. Gronovius's text was commissioned by Louis Elzevir and published by him, though with neither the editor's name nor notes, in 1651; Jansson's edition appeared in the same year, closely copying Elzevir's engraved title and typesetting to capitalise on the widespread demand (evidently from as far as Oxford) for his elegant and carefully edited duodecimo editions.

STCN 850282535; USTC 1839482; cf. Willems 1127, Berghman 2065, and Copinger 1821.



THE END OF ROME

34 **GIBBON, Edward.** The History of the Decline and Fall of the Roman Empire. London, W. Strahan & T. Cadell, 1776–88.

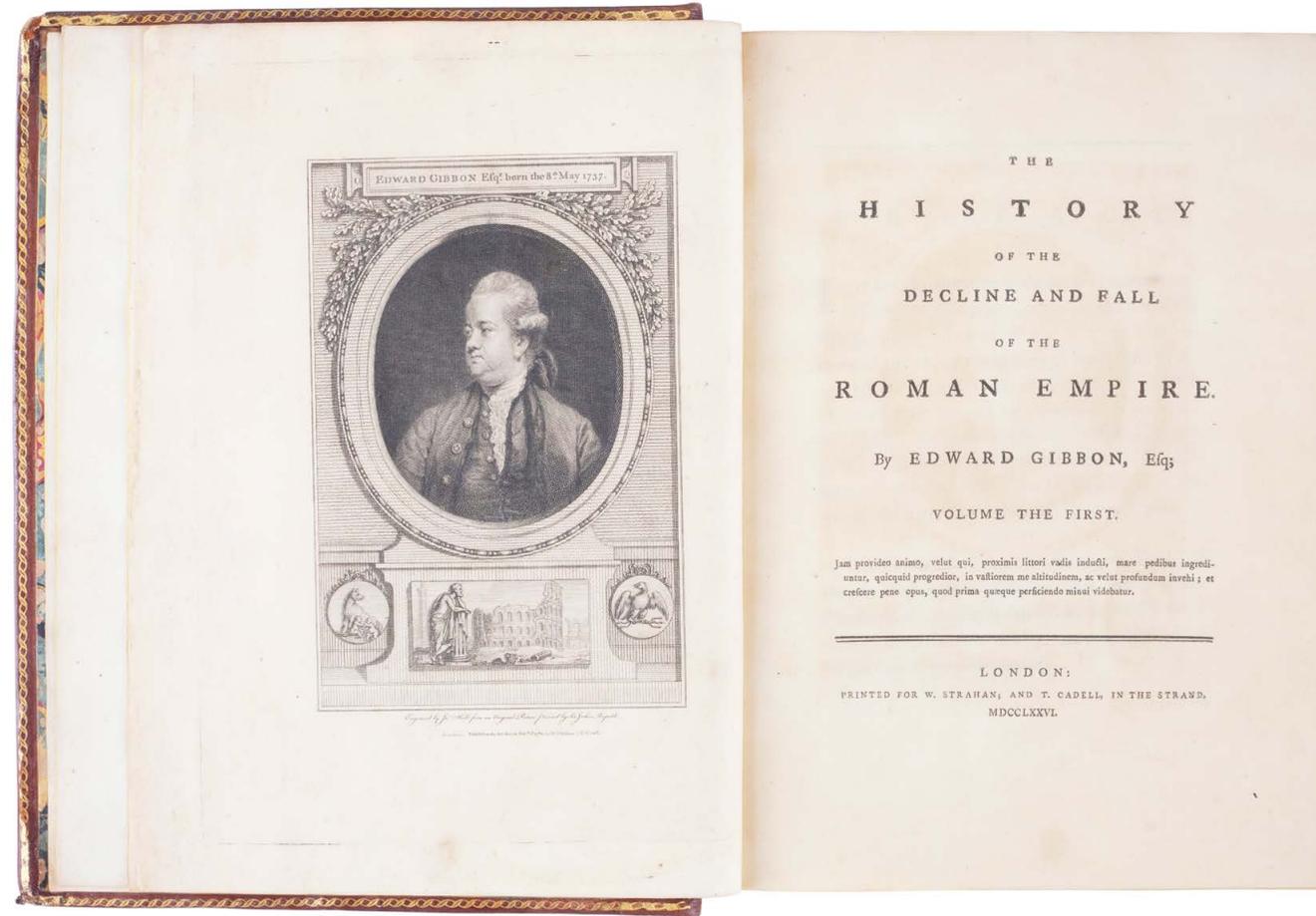
Six volumes, 4to (280 mm x 220 mm), pp. [iii]–viii, [iv], 586, [2], lxxxviii, [1 (errata)]; [iii–xii], 640, [1 (errata)]; [iii–xi], 640, [1 (errata)]; [ii], viii, [viii], 620; [iii–xii], 684; [iii–xiii], 646, [52]; with a frontispiece portrait and three folding maps; without the half-titles, vol. II 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, rebounded in modern 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. The first edition of volume I (1000 copies, published in February 1776) was exhausted 'in a few days' and reprints followed in June and the following year. By the end of his life 'my book was on every table, and almost on every toilette' (*Autobiographies*, 311).

'For 22 years Gibbon was a prodigy of steady and arduous application. His investigations extended over almost the whole range of intellectual activity for nearly 1500 years But it is not merely the learning of his work, learned as it is, that gives it character as a history. It is also that ingenious skill by which the vast erudition, the boundless range, the infinite variety, and the gorgeous magnificence of the details are all wrought together in a symmetrical whole. It is still entitled to be esteemed as the greatest historical work ever written' (Adams, *Manual of Historical Literature*, 1882).

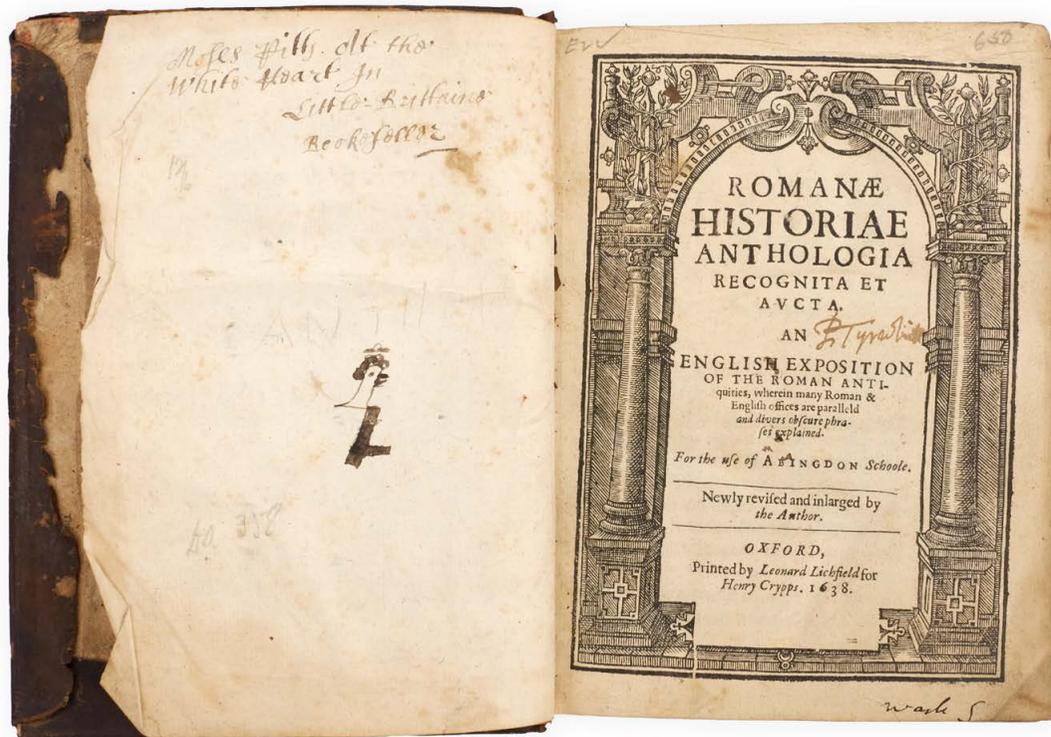
'When Gibbon in his concluding pages remarks "I have described the triumph of barbarism and religion", he may be conceding that what set out as a history of the end of the Roman empire has become a great deal more than that. The Gothic, Lombard, Frankish and Saxon barbarians replaced the western empire 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.



ANTIQUARIAN STUDIES FOR CAROLINE SCHOOLBOYS
(AND A LONDON BOOKSELLER) ...

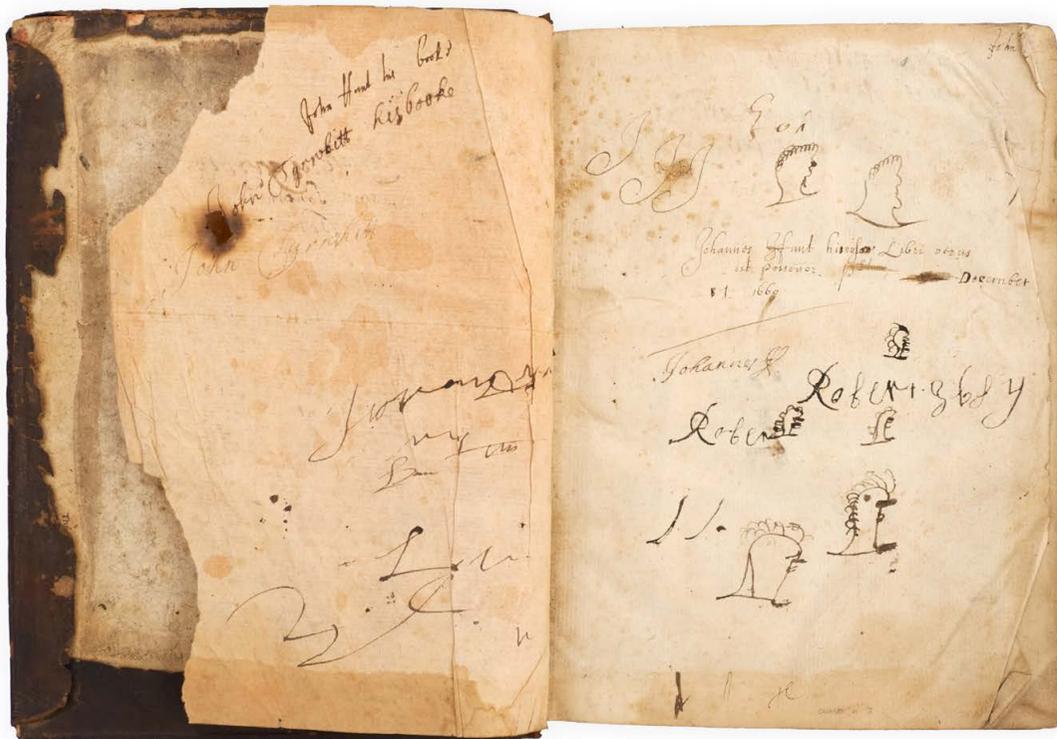
35 GOODWIN, Thomas. *Romanæ Historiæ Anthologia* ... An English exposition of the Roman Antiquities, wherein many Roman & English offices are paralleld, and divers obscure phrases explained. For the use of Abingdon Schoole. Newly revised and enlarged by the authour. Oxford, Leonard Lichfield for Henry Cripps, 1638.

[Bound with:]

GOODWIN, Thomas. *Moses and Aaron*. Civil and Ecclesiastical rites used by the ancient Hebrews ... The fifth edition. London, John Haviland, 1634.

Two works bound in one, small 4to, pp. [8], 277, [23]; [8], 300, [12]; title-page of *Romanæ Historiæ Anthologia* within a woodcut border, woodcut headpieces and initials; a few spots and stains, but very good copies in a contemporary Oxford binding of blind-ruled calf, joints rubbed, spine chipped at head, free endpapers stained pink; early inscriptions of John Hunt (dated December 1660), 'Moses Pitts at the White Heart in Little Britaine / Bookeseller', Phillip Tyrwhitt (to title and p. 1), John Tyrwhitt, James Townshend, etc.

£1600



Early editions of these two popular schoolbooks on antiquities, often found bound together – a compendium of Roman antiquities and a study of the customs and religious rites of the ancient Jews, originally published in 1614 and 1625 respectively – by the headmaster and scholar Thomas Goodwin (1587–1642). Goodwin graduated MA in 1609 at Magdalen College, Oxford, and later became the first fellow of the newly founded Pembroke College, Oxford (1624). He wrote both works while headmaster of Abingdon School in Berkshire, and in his letter to the reader in *Romanæ Historiæ Anthologia*, claims that if the book is well received, it should be ascribed to the frequent questioning of the students ('puerorum crebris interrogatiunculis'); but should the work be less appreciated, the reader should blame the frequent whispered chatters of the boys who surrounded the author ('puerorum crebris circumscrepentium susurris').

These works, much reprinted, were standard school books well into the eighteenth century, and are frequently found bound together, in combinations of various editions; later iterations often added the *Archaeologicae Atticae* of Francis Rous (first published 1637), for which see item 36.

Provenance: the printer and bookseller Moses Pitt (1639–1697) was active at the White Heart in Little Britain from 1667, where he also held some of the earliest book auctions in London from 1678. He published learned works, had connections to the Royal Society, and is now best known for his *Atlas*, a project so ambitious that it led to his bankruptcy after publication of four of the intended twelve volumes; and his *Cry of the Oppressed* (1691), a protest against imprisonment for debt published from the Fleet Prison. Phillip and John Tyrwhitt are possibly the fourth and fifth baronets (1633–1688 and 1663–1741) respectively.

ESTC S103289 and S103224; STC 11694 and 11955.

... AND THE SAME FOR RESTORATION SCHOOLBOYS

36 **GOODWIN, Thomas.** *Romanae Historiae Anthologia ...* An English exposition of the Roman Antiquities wherein many Roman and English offices are parallel'd, and divers obscure phrases explained. For the use of Abingdon School. Newly revised and enlarged by the authour. *London, R.W. for Peter Parker, 1661.*

[Bound with:]

GOODWIN, Thomas. *Moses and Aaron. Civil and Ecclesiastical rites used by the ancient Hebrews ...* The tenth edition. *London, S. Griffin for Andrew Crook, 1671.*

[and:]

ROUS, Francis, and Zachary BOGAN. *Archaeologicae Atticae libri septem* Seven books of the Attick Antiquities ... With an Addition of their customs ... by Zachary Bogan, Scholar of C.C.C. in Oxon. The eighth [sic] edition corrected and enlarged ... *Oxford, Hen. Hall for R. Davis, 1675.*

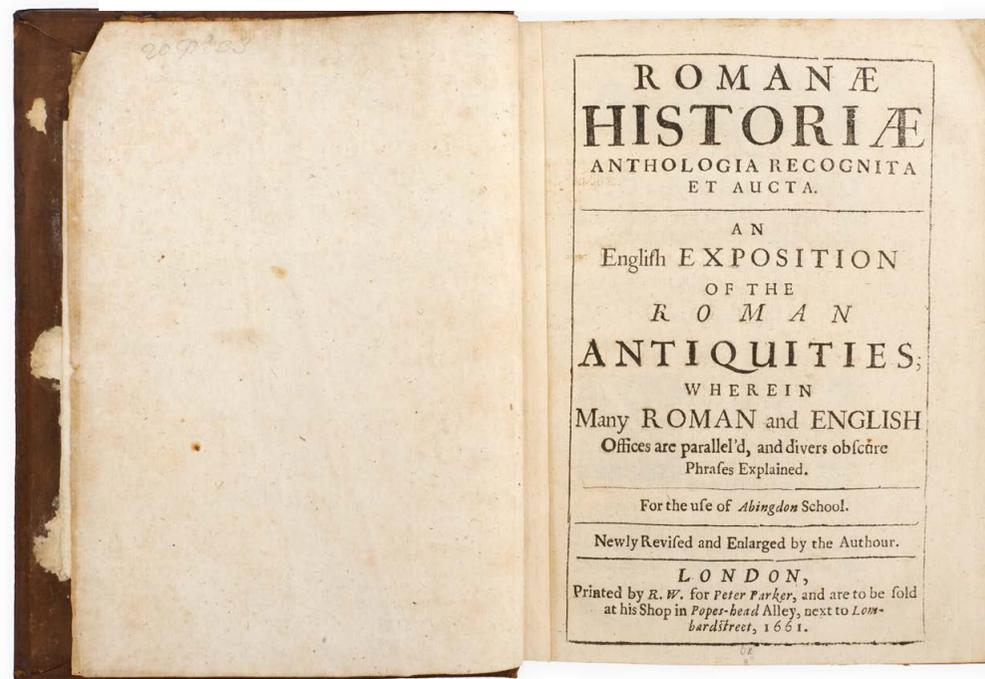
Three works bound in one vol., small 4to, pp. [6], 270, [20]; pp. [8], 264 (*i.e.* 270), [10]; pp. [12], 349, [9]; woodcut initials, head- and tailpieces; a fine, unsophisticated volume, bound in contemporary speckled calf, covers tooled with double fillet in blind, spine with raised bands divided into five compartments, morocco spine label, speckled edges; purchase note to front endpaper of Tho. Tattersall, eighteenth-century armorial bookplate of John Wallop, Viscount Lymington.

£850

A wholly unsophisticated Restoration *sammelband* of three popular seventeenth-century school books. For the first two works see item 35 above. The third work, *Archaeologicae Atticae*, originally published in 1637, is a synopsis of Athenian history, civil and religious customs by Francis Rous (*c.* 1581–1659), Oxford-educated Puritan author and Provost of Eton from 1644 to 1659, and Zachary Bogan (1625–1659), fellow of Corpus Christi College, Oxford. All three works remained standard school books well into the eighteenth century, and are frequently found bound together, in combinations of various editions.

Provenance: purchase note (7^d 6^d) of Thomas Tattersall, likely the son of Robert Tattersall who matriculated at St Alban Hall, Oxford, in 1672 (BA 1676, MA 1685), who later had ecclesiastical posts in Wiltshire; bookplate of John Wallop, second Viscount Lymington (1718–1749), or of his son, later Earl of Portsmouth.

ESTC R19791, R1855, and R32408; Wing G 989, G 980, and R 2040.



AN ODYSSEY OF THE AENEID
PRESENTED TO THE LIBRARIAN OF THE ROYAL SOCIETY, EDINBURGH

37 HENRY, James. *Aeneidea*, or critical, exegetical and aesthetical Remarks on the Aeneis, with a personal Collation of all the first class Mss., upwards of one hundred second class Mss., and all the principal Editions. [Vols I–IV and Indices]. *London and Edinburgh* [printed Leipzig], *William and Norgate* (Vol. I); *Dublin: Printed [at the University Press] for the Trustees of the Author* (Vols II and III); and *Meissen* (Indices) ... 1873–1892.

Four vols in ten parts, plus one part of Indices, large 8vo, pp. I: lxxxvi, [4 (errata and half-title)], 197, [3]; [4], 197–592; [4], 593–864; II: [4], 350, [2]; [4], 351–638; [4], 639–861, [1]; III: [4], 298; [4], 299–623, [1]; [4], 627–954, [2], [4 (cancel titles)]; IV: [4], 330, [2]; Indices: [2], 117, [1]; half-titles; with both the cancelland and cancel titles bound in to the third part of vol. III with a printed 'note to the binder'; title-page to Indices dusty, else exceptional copies, partially unopened in the original fragile printed wrappers, slightly dusty, chipped and creased in places; one or two notes to wrappers; manuscript presentation slip bound in to the Indices, inscribed by the Trustees to James Gordon, Librarian of the Royal Society of Edinburgh, dated 'Stormanstown House, Glasnevin, 15 Nov 92'; library stamps to wrappers and title-pages throughout; preserved in a green cloth clamshell box.

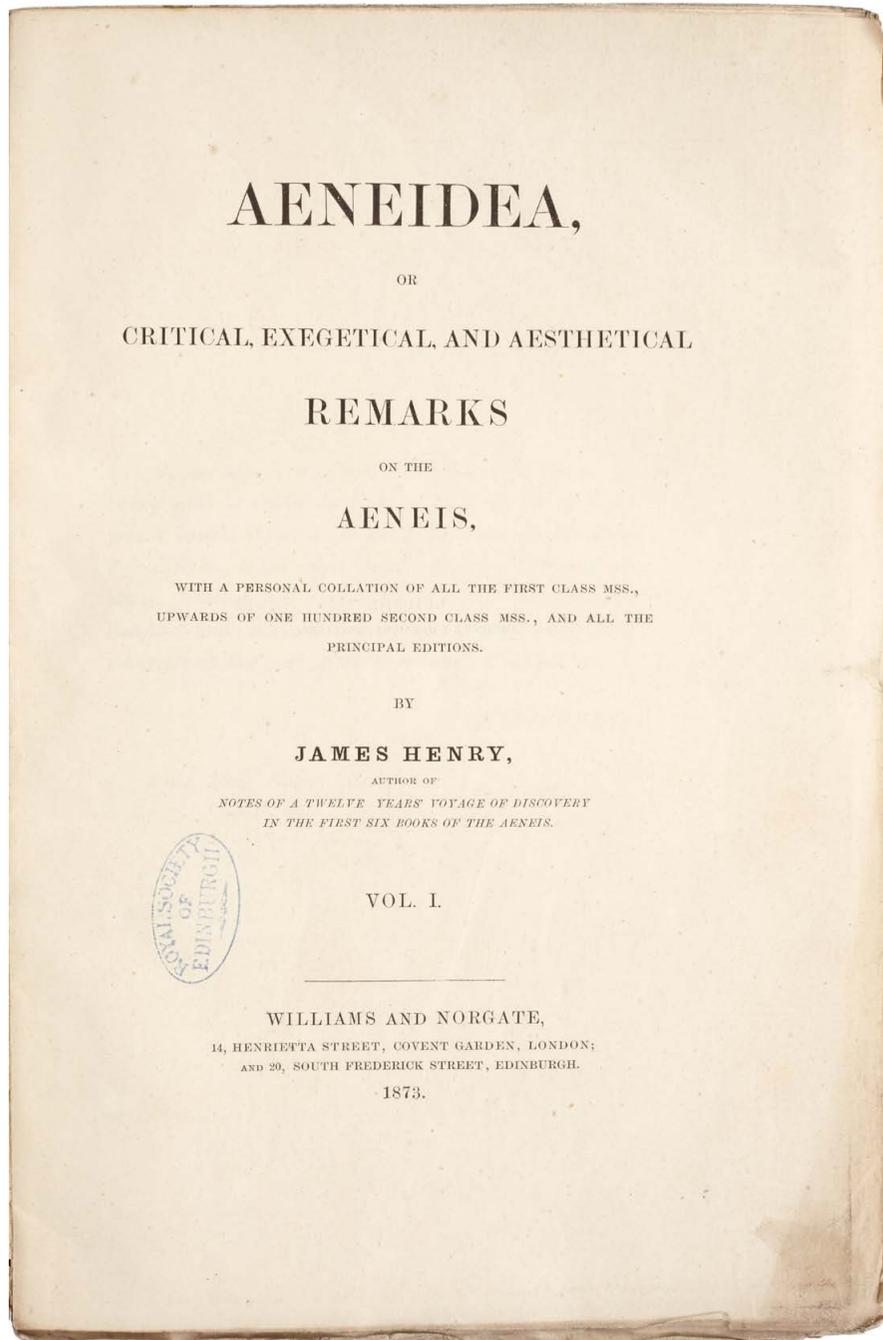
£1200

First edition, complete, extremely rare in the original parts, of this remarkable, and largely overlooked, lifetime's work in classical manuscript studies, with a publishing history of over twenty years, all preserved in the original wrappers.

James Henry (1798–1876) graduated from Trinity College, Dublin, with the gold medal in classics, before turning to a successful medical career. He had carried a copy of the *Aeneid* in his pocket since the age of eleven, and in middle age he found his way back to Virgil studies, working towards the collation of all extant manuscripts in libraries around Europe; he favoured careful exegesis and, above all, a deep mistrust of emendation. The first product of his labours was *Notes on a Twelve Years' Voyage of Discovery in the First Books of the Eneis* (1853), of which *Aeneidea* was the exhaustive 'amplification, correction, and completion'. Henry was accompanied in his academic voyaging by his wife, who died during a journey to Italy in 1849, and daughter Kathleen Olivia. They travelled between libraries on foot, crossing the Alps numerous times even in deep snow. The first part of *Aeneidea* is evidence of this, with its dedication to Kathleen Olivia signed from Dublin; the preface signed Dresden and the sheets printed in Leipzig; the final page, which was reprinted in the second part four years later, is signed Livorno, 12 January 1867, and Dublin, 26 December 1872.

Publishing the *Aeneidea* was to be further complicated, first by the sudden death of Kathleen Olivia on 11 December 1872, and then of James Henry himself in 1876. Only the first part of *Aeneidea* had been published, as Henry 'could not content himself with either his own work or the work of any known printer, and so preferred the postponement of the remainder till after his death' (obituary).

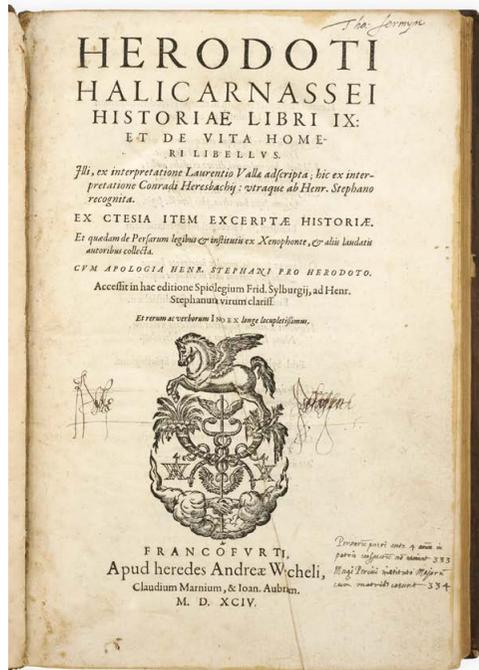
John Fletcher Davies was the first of the Trustees to take on Henry's work, publishing in Dublin the second and third parts of Vol. I (1877), Vol. II (1878–9), and parts one and two of Vol. III (1881–2). After a long



delay and Davies's own death in early 1889, the next set of trustees, Arthur Palmer and Louis Claude Purser, both classicists of Trinity College, Dublin, took over with the third part of vol. III, which was published along with vol. IV in 1889, and issued with cancel title-pages for vol. III dated 1889 rather than 1881–2 and naming Palmer and Purser alone, without a credit to Davies. The three Indices (a general index, an index of authors consulted and a short index listing Henry's more substantial notes) were published in Meissen as a final part in 1892. The Indices to this set were likely sent to complete a set already at the Royal Society of Edinburgh, since they contain the inscribed presentation leaf.

The *Aeneidea* is a common staple of university library shelves but is extremely rare in commerce, appearing only four times at auction in the last century, never in parts, and only once with the index volume.





38 HERODOTUS. *Historiae Libri IX: et de vita Homeri libellus.* Illi, ex interpretatione Laurentio Vallae adscripta; hic ex interpretatione Conradi Heresbachii: utraque ab Henr. Stephano recognita. Ex Ctesia item excerptae historiae ... *Frankfurt, Heirs of Andreas Wechel (Claude de Marne and Johann Aubry), 1594.*

Folio, pp. 44, 341, [1], [26 (index)]; woodcut publisher's device to title-page; small marginal wormtracks at front, some occasional browning else a good copy in contemporary English calf, joints and edges dry and rubbed, traces of green silk ties, manuscript title to fore-edge; large gilt arms to covers of Sir Robert Jermyn (1539–1614), his ownership signature to title obscured in later pen, ownership signature of his son Thomas Jermyn, scattered marginal markings throughout, indexical annotations to front endpapers and marginal notes up to c. p. 50.

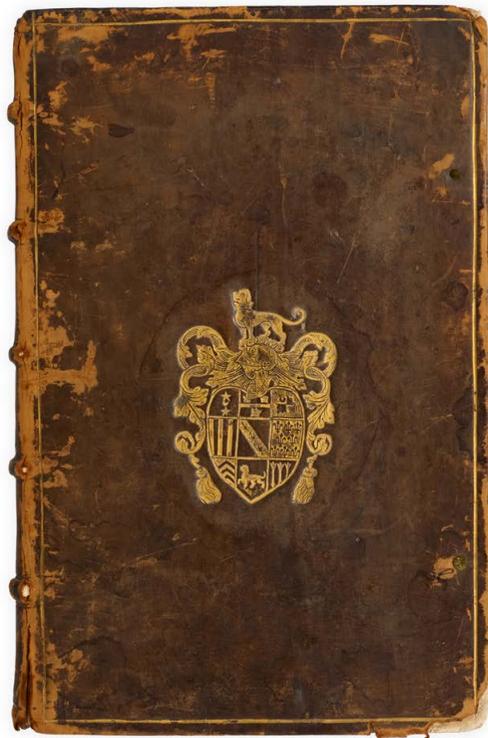
£1500

Freidrich Sylberg's edition of Herodotus in the Latin translation by Lorenzo Valla, based on the text published by Estienne in 1566, along with extracts from the Greek physician Ctesias's *Persika*, a history of Persia, and *Indika*, the first book to be devoted entirely to India, Estienne's *Apológia pro Herodoto*, defending Herodotus' reliability as an ethnographer and historian against his detractors, and the pseudo-Herodotean *Life of Homer*. Sylberg had moved to Frankfurt as an editor for Wechel in 1583 and his Herodotus was first published there in 1584, in octavo. Wechel's heirs issued a 16mo in the same year as this folio.

The unprecedented scale and comprehensiveness of Herodotus's *Histories* of the struggle between Greece and Asia from the time of Croesus to Xerxes' retreat from Greece in 478 BC prompted Cicero to call him the 'father of history', and his narrative, written in a simple and graceful style, still makes engrossing reading. During the Reformation Herodotus was frequently co-opted as a proto-Christian historian – Estienne's *Apológia* attempted 'to demonstrate that Herodotus was himself pious in a manner that cohered with Christian conceptions of god, morality, predestination, and divine providence' (Ellis, 'Herodotus magister vitae, or: Herodotus and God in the Protestant reformation', in *Histos* suppl. 4, 2015) – which would have endeared him to readers like the Jermyns.

Provenance: 1) Sir Robert Jermyn (1539–1614), of Rushbrooke in Suffolk, was an uncompromising puritan who had played host to Elizabeth I on her tour of Suffolk in 1578. Removed from the judicial bench in 1583 for his religious views, he served several times as an MP. In 1595 he endowed the church of St James, Bury St Edmund's, with 13 works by Calvin, all bound as here with his arms (see British Amorial Bindings database); he also left bequests to Trinity, St John's, and Emmanuel, Cambridge. He had been indefatigable in support of the 'protestant crusade' against the Spanish in the Netherlands, where his son, 2) Sir Thomas Jermyn (1573–1645), fought under Essex in the 1590s; he was later a prominent courtier to James I, member of the Privy Council from 1630, and Comptroller to the household of Charles I in 1639–1641. 3) More recently in the collection of the Dowager Lady St Oswald (d. 2023), of Nostell Priory (West Yorkshire).

Adams H-407; USTC 662241; VD16 H 2517.



EPITOME OF PYTHAGORAS

39 **HIEROCLES of Alexandria.** Ἰπποκλήνη εἰς τὰ τῶν Πυθαγορείων ἐπιτὰ χρῦσα ... commentarius in aurea Pythagoreorum carmina. Joan. Curterio interprete ... London, [John] R[edmayne] for J. Williams, and Henry Dickinson, Cambridge, 1673.

8vo, pp. [32], 433, [3], [64], 189, [1], 193–271, [1]; separate title-pages for 'Aurea Pythagoreorum Carmina. Latine conversa', 'Ἀστεια ... Facetiae', 'De Providentia', and 'M. Casauboni, Isaaci filii, in Hieroclis Commentarium', each dated 1673; some foxing to general title-page, else a very good copy in contemporary calf, covers ruled in blind, edges rubbed, headcaps chipped.

£500

London edition of the only complete work of Hierocles, his commentaries on the *Golden Verses*, a valuable epitome of Pythagorean ethical teachings, printed here in the original and in a Latin translation. According to tradition they were put into their present form by Lysis, one of the most eminent of the Pythagoreans, and it is possible that he embodied in their metrical form many of the actual sayings of his master.

The philosopher Hierocles of Alexandria, who flourished about the middle of the fifth century AD, states in his commentary that the *Golden Verses* 'are not the private opinion of any particular person, but the doctrine of the whole sacred body of the Pythagoreans, and as it were the common voice of all their assemblies. For this reason there was a law which enjoined each of them, every morning when he rose, and every night at his going to bed, to have these Verses read to him as the oracles of the Pythagorean doctrine'. The *Commentaries* enjoyed a great reputation among Neoplatonists throughout the middle ages and Renaissance, and there were numerous translations, including one into English in 1657.

Wing H 1935.

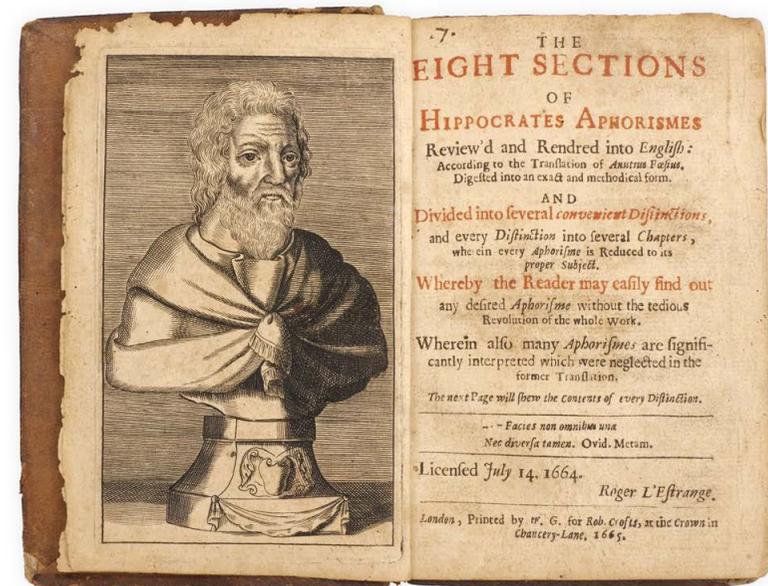
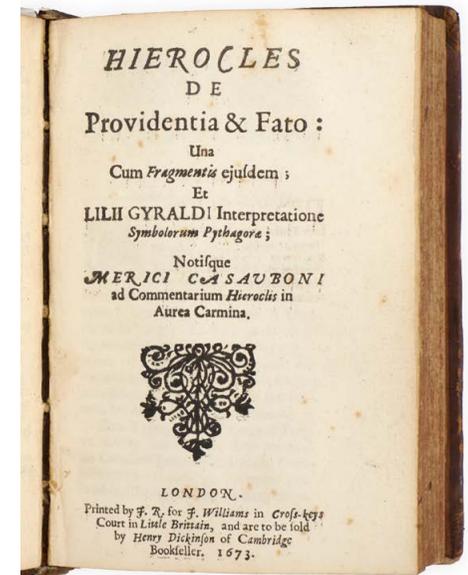
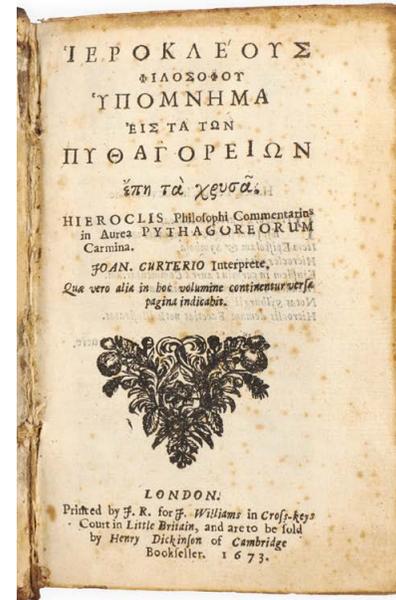
'LIFE IS SHORT, ART LONG'

40 **HIPPOCRATES.** The Eight Sections of Hippocrates Aphorismes review'd and rendred into English: according to the Translation of Anutius Foesius. Digested into an exact and methodical Form ... Wherein also many Aphorismes are significantly interpreted which were neglected in the former Translation ... London, W. G. for Rob. Crofts, 1665.

12mo, pp. [4], 167, [1], with an engraved frontispiece, but wanting the longitudinal half-title A1; some insect damage to endpapers and upper margin of frontis and title, somewhat foxed, withal a good copy in contemporary sheep, rubbed, spine worn and chipped; ownership inscriptions of Nath. Thomas to front and rear endpapers, the former dated 1683 but written over, with his purchase note in Greek at the front, at the end a Latin quatrain.

£850

First edition of this translation of the *Aphorisms* of Hippocrates, a succinct summary of medical advice



directed at the practitioner. The first English translation was published in 1610, and a second version, derived from it in 1655. Here the aphorisms are entirely re-arranged by topic under seven 'Distinctions', though keyed to their original place in the text. The succinct rendition of the famous opening aphorism ('Life is short, art long') is the version now mostly commonly known.

A near-contemporary owner, Nathaniel Thomas, has written in at the rear a well-known quatrain on woman's love beginning 'Crede ratem ventis, animam ne crede puellis', which has been attributed variously to Cicero, Pentadius, Petronius, Ausonius etc.

ESTC R21546; Wing H 2072; Wellcome III, 273 (imperfect).

IN CONTEMPORARY ENGLISH CALF

41 HOMER. Homeri poetae clarissimi Ilias per Laurentium Vallensem Romanu Latina facta. Cum indice. *Cologne, Hero Alopecius [i.e. Fuchs], [1522].*

8vo, ff. 272, [1 (blank)], [16 (index and errata)]; title-page within a woodcut border (featuring the Adoration of the Magi, the arms of Cologne at the head), woodcut initials; title-page dusty, small hole to woodcut border, a few spots and stains, but a very good, crisp copy **in contemporary English calf**, covers blind-stamped twice with a Flemish-made panel by Jan Tys of Mechelen, neatly rebacked preserving the original spine; pastedowns from a fourteenth-century English manuscript of Grosseteste, *Commentarius in Posteriorum Analyticorum libros* (the rear pastedown over printed waste, just visible as a result of some minor worming), faded manuscript title 'Ilias' to fore-edge; contemporary ownership inscription to title of 'W. Tailer', with his initials stamped in blind to each cover between the panels.

£10,000

First Cologne edition of Valla's Latin translation of the *Iliad*, first printed in 1474, a very attractive copy in a contemporary English binding, employing a panel made by Jan Tys of Mechelen, adopted by an as yet unidentified English binder on a number of bindings in the early 1520s. The panel features a vine and animals surrounded by text, and was doctored upon import to England to obliterate the binder's name with a pattern of dots and stars, now reading 'Ligatus per manus ... qui petit a malis erui et semper protegi per manus domini'. See Oldham AN7, citing Goldschmidt 106, Broxbourne R. 852 and St Alban's X.2, all on works printed 1522-3. Like the present example, Goldschmidt's features endpapers of English manuscript waste.

The Italian humanist Lorenzo Valla (1406-1457), had completed his prose rendition of the first sixteen books in the 1440s, on commission by King Alfonso V of Aragon. The remainder of the text was translated by one of Valla's pupils Francesco Griffolini. Valla (1406-1457) 'gave the humanist program some of its most trenchant and combative formulations, bringing the study of Latin to an unprecedented level ... his *Elegantiae linguae Latinae*, a manual for the correct use of Latin syntax and vocabulary ... became a bestseller throughout Europe' (*Stanford Encyclopedia of Philosophy*). As well as Homer he translated Thucydides and Herodotus into Latin.



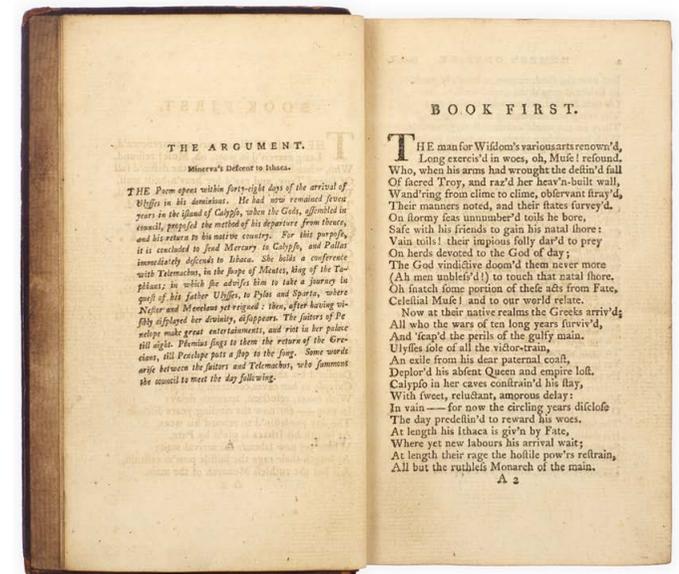
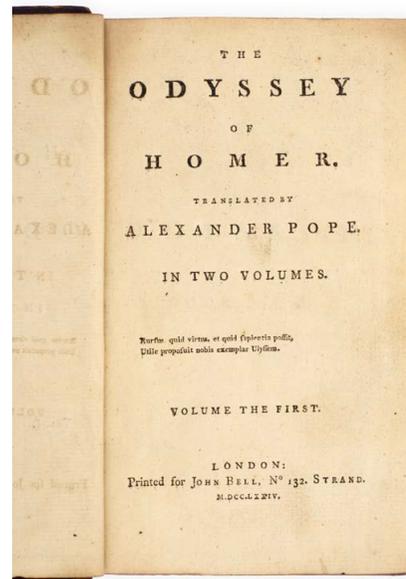
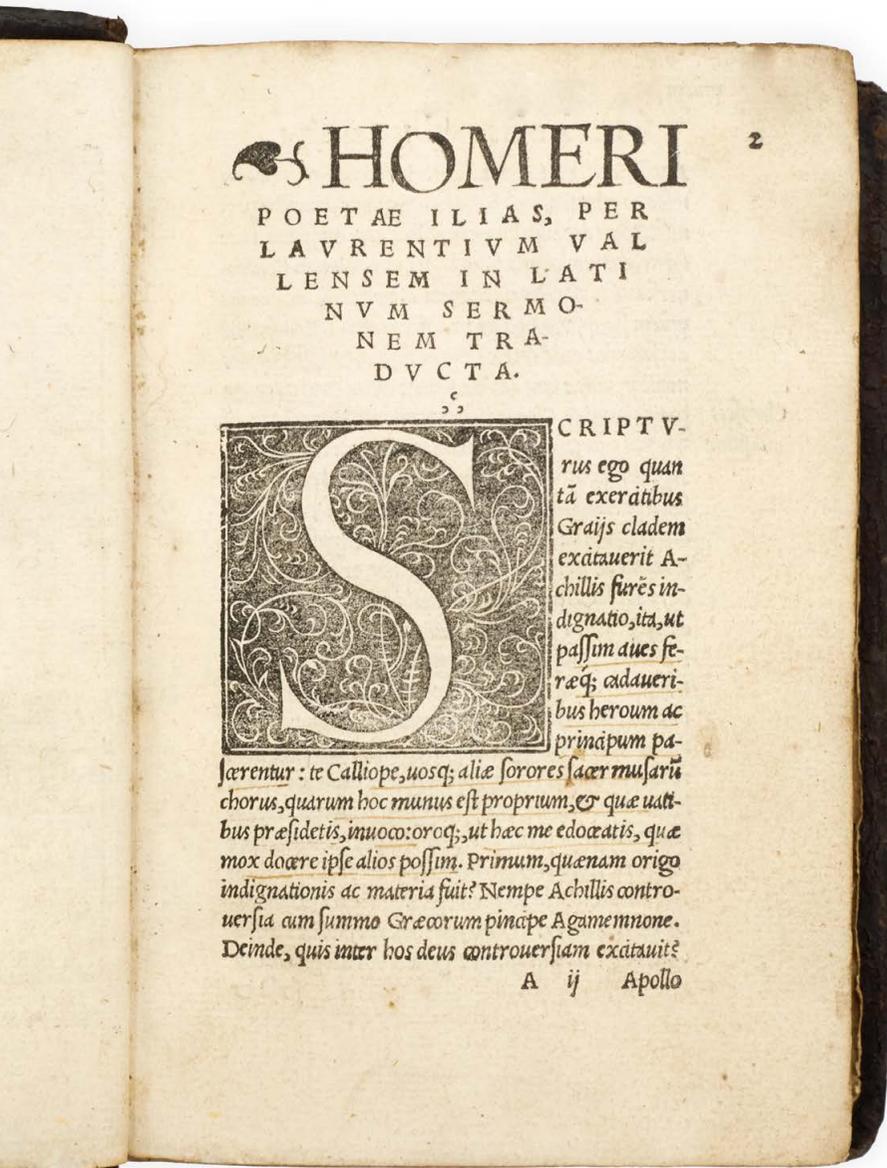
For an English-printed edition of the Iliad in either Latin or Greek, readers would have had to wait until 1591, ten years after the first English translation by Arthur Hall.

Provenance: contemporary signature to head of title 'Henry Gibb[?]' [perhaps Gibbe or Gibbon], unidentified; contemporary stamped initials and signature to middle of title of 'W. Tailer', possibly the William Tailer (Taylor) who matriculated at Corpus Christi College, Oxford, in 1532–2, proceeding to fellow in 1534; ownership inscription of John Tailer to rear endpaper; defaced sixteenth-century ownership inscription upside down to foot of title 'Sum liber Starr', below that 'Sum liber John Starr', in a seventeenth-century hand; sold at Sotheby's on 18–19 November 1974 (£65, bought by Tulkens).

Uncommon. Library Hub and OCLC record two copies in the UK: British Library (John Leland's copy, with annotations) and the Middle Temple; and four in the US: Cornell, Folger, Chicago, and Wisconsin.

BNHCat H 453; USTC 663890; VD16 H 4662.





42 HOMER. Alexander POPE (*translator*). Homer's *Odyssey*, translated by Alexander Pope, in two volumes. *London, John Bell, 1774.*

Two vols, 8vo, pp. I: [4], 263, [1 (blank)], II: [4], 236; with half-titles; offsetting from turn-ins, half-titles a little dust-stained, occasional light thumbing; in contemporary sheep, spines gilt in compartments; worn, splits to spine and upper joint of vol. I, front board of vol. II detached, spine labels lost; contemporary ink ownership inscriptions 'O Dickinson' to front pastedown of both volumes, ink inscription 'James Cogan / Islington / 1817' to final page and rear pastedown of vol. II.

£450

First and only Bell edition of Pope's *Odyssey*, extremely rare. Pope's immensely popular version of the *Odyssey*, penned in collaboration with William Broome and Elijah Fenton, was first published by Bernard Lintot in 1726. The work brought Pope around £5600 in profits, and he would write in 1737 that it was '(thanks to *Homer*) ... I live and thrive, / Indebted to no Prince or Peer alive' (Epistle 2, ii.68–9, *Poems*, 4.169).

Perhaps a precursor to his *Poets of Great Britain* series, this small-format edition was published by John Bell (1745–1831), one of the most successful booksellers of the late eighteenth and early nineteenth centuries. He is credited with introducing 'modern' face into English printing (Knight, pp. 276–7) and with discarding the long 's' in typography; according to Timperley, 'few

men have contributed more, by their industry and good taste, to the improvement of the graphic and typographic arts' (Timperley, p. 916, quoted in *ODNB*). The present work was an early venture, alongside Pope's *Iliad* in the same year, and here the long 's' survives unscathed; both the *Odyssey* and *Iliad* are notably absent from the four volumes of Pope in Bell's *Poets*, by which time the long 's' is lost.

ESTC N69885, listing two copies only (Pennsylvania and Yale). We find two further copies in the UK, one at Dundee (vol. I only) and the other preserved in an eighteenth-century Scottish working men's subscription library, the Leadhills Miners' Library in South Lanarkshire.

See *The Twickenham Edition of the Poems of Alexander Pope IV* (ed. Butt, 1939), Knight, *Shadows of the Old Booksellers* (1865), and Timperley, *A Dictionary of Printers and Printing* (1839).

HOMER IN OUTLINE

43 [HOMER.] John FLAXMAN (*illustrator*). The *Odyssey* ... engraved by Thomas Piroli from the Compositions of John Flaxman sculptor. *Rome, 1793*.

[Bound after:]

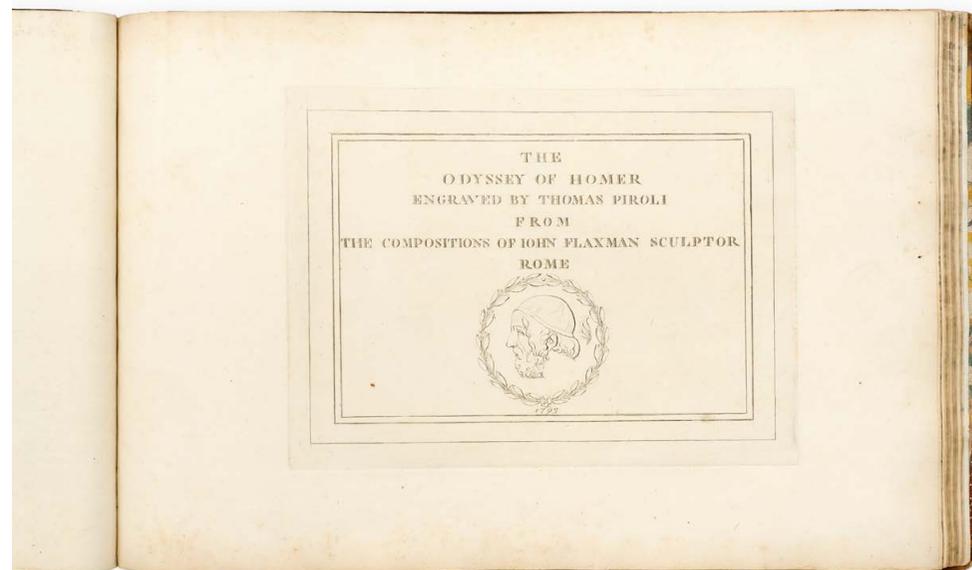
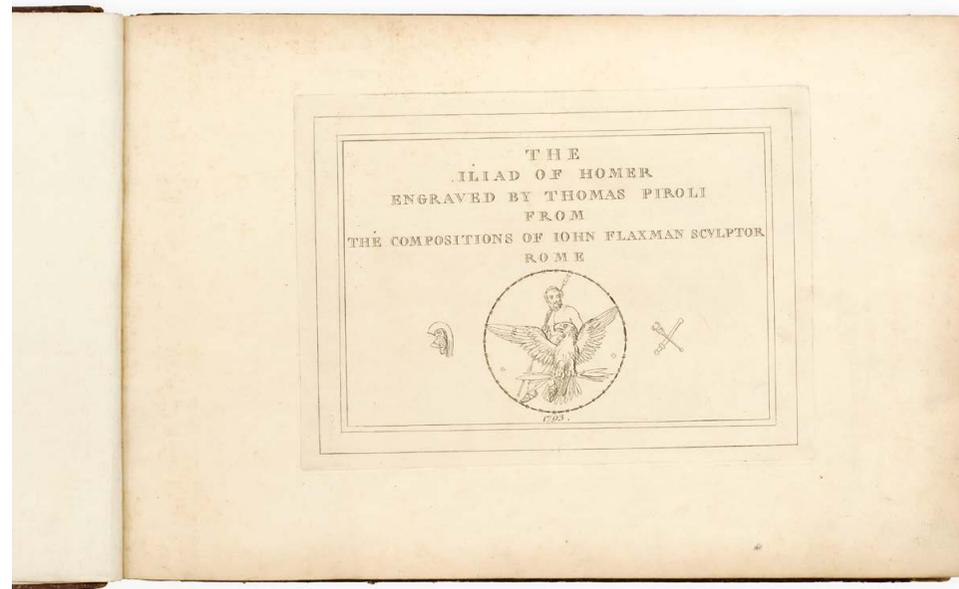
[HOMER.] John FLAXMAN (*illustrator*). The *Iliad* ... engraved by Thomas Piroli from the Compositions of John Flaxman sculptor. *Rome, 1793*.

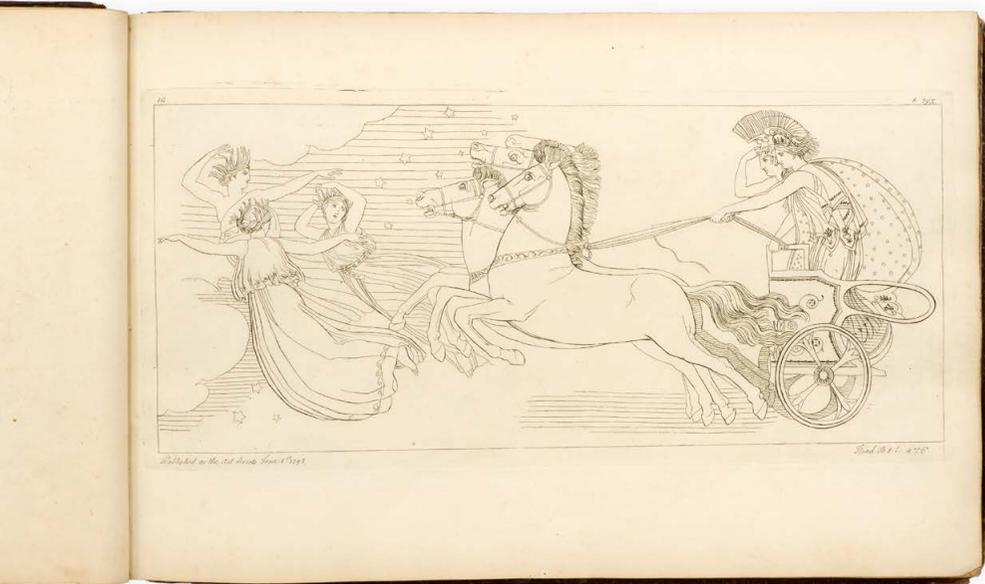
Two works, oblong folio, *Odyssey*: engraved title-page, 28 engraved plates, and a final letterpress leaf of explanations in Italian; *Iliad*: engraved title-page, 34 engraved plates; a few plates foxed or browned but largely clean and crisp, on thick laid paper (*Odyssey* with AGC watermark, *Iliad* with AGC and crowned fleur-de-lis watermarks); bound in contemporary Italian quarter calf and speckled boards, joints cracked, edges rubbed, corners bumped.

£1000

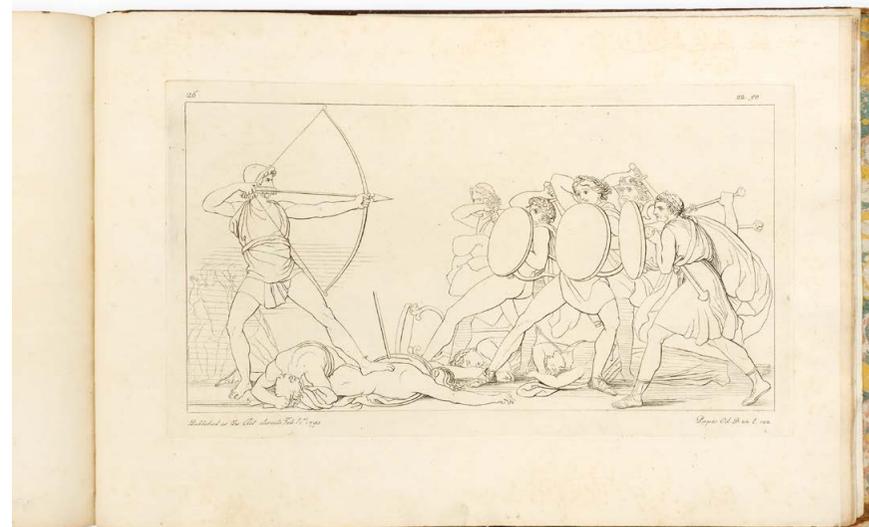
Second ('Roman') edition of Flaxman's celebrated illustrations for the *Odyssey*, first edition of his *Iliad* – both intended for distribution in Italy. The works were immensely popular, continually re-engraved and reprinted throughout the following century. The influence both of and on William Blake is palpable.

While in Rome, Flaxman was 'commissioned to produce outline illustrations to Homer by Mrs Hare Naylor, who later employed Flaxman's half-sister as governess to her children ... By the time the final drafts were etched by the Italian engraver Tommaso Piroli they had been considerably refined and much of the original graphic energy lost. Nevertheless the unique effect produced by these illustrations probably came from the tension and clarity of Flaxman's lines and the way they seem to stretch across the blank paper, reducing expression and action to the minimum ... Enthusiasts who first saw the outlines compared Flaxman's Homer to the text by Alexander Pope, as if the sculptor were providing a new form of translation' (*ODNB*). George Romney would write to William Hayley that 'They are outlines without shadows, but in the style of ancient art. They are simple, grand, and pure; I may say with truth very fine. They look as if they had been made in the age when Homer wrote'.





Flaxman's first book, *The Odyssey* was engraved twice by Piroli and his assistants, one set of plates for the English market and one for the Italian. The 'English' printing survives in a very small number of complimentary copies printed at Rome before the plates were lost at sea *en route* to England. Bentley (*The early engravings of Flaxman's classical designs*, 1964) recorded four copies only, one being a proof before letters and two being presentation copies; all have J. Honig & Zoonen and J. Kool watermarks. The 'Roman' edition is on paper watermarked AGC or GLC and has distinct differences in the shading on plate 4 and in the date on the titlepage. The same process was followed for *The Iliad*, though in this case the Italian edition preceded the English one by two years.



OWNED BY A ONE-LEGGED SCOTTISH LOTHARIO

44 HORACE. Q Horatius Flaccus ex recensione Dan. Heinsii. *Edinburgh, George Mosman, 1704.*

12mo, pp. 184; a good copy in contemporary sheep, covers a little worn and stained; ownership inscriptions of James Dickson, 1801, and Samuel Wilson, Burnbrae 1810.

£450

A rare, modestly printed Scottish Horace, apparently the only printing in the British Isles of Heinsius' edition, first published by Louis Elzevir in 1612.

Provenance: Samuel Wilson (1784–1863), of Burnbrae, in the parish of Crossmichael, Dumfries & Galloway, was a one-legged poet of antiquarian tastes and dissolute behaviour – he fathered three children out of wedlock with three different women.

ESTC N21941 (recording copies at NLS and Princeton only).

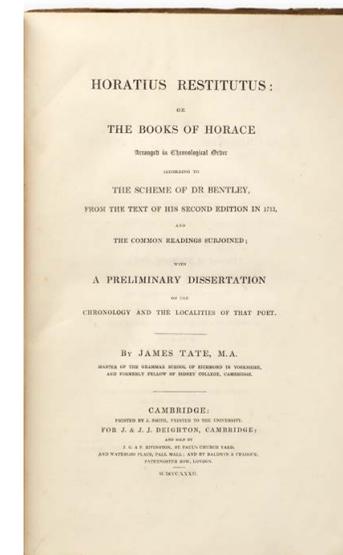
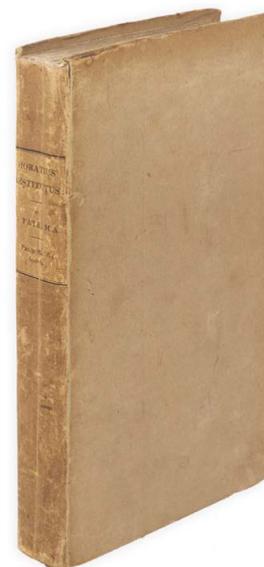
PRESENTATION COPY

45 HORACE. James TATE (*editor*). Horatius restitutus: or the books of Horace arranged in chronological order according to the scheme of Dr Bentley, from the text of his second edition in 1713, and the common readings subjoined; with a preliminary dissertation on the chronology and the localities of that poet ... *Cambridge, J. Smith for J. & J. Deighton, 1832.*

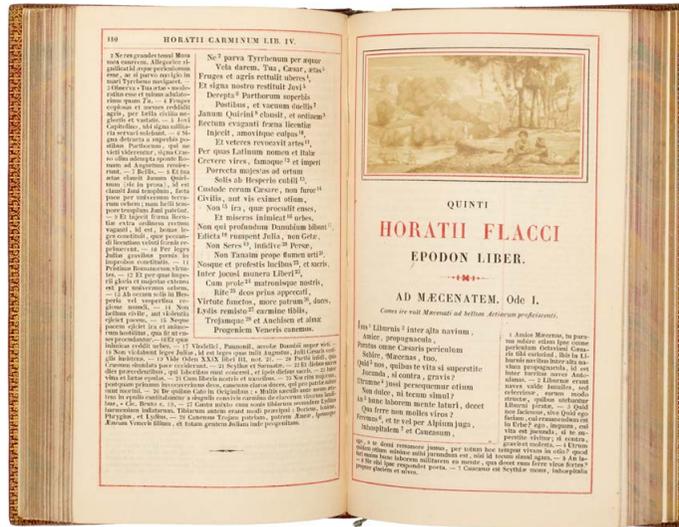
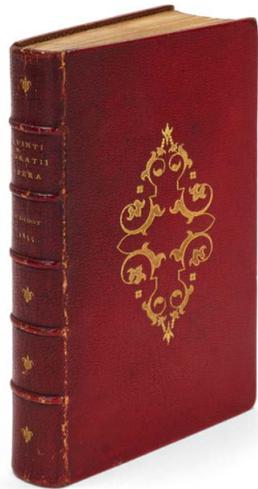
8vo, pp. [6], ix, [1 (blank)], lxxxix, [5], 316; some light foxing, especially to endpapers; overall a very good copy; uncut in original drab boards, printed paper spine label with price '6s 6d boards'; endcaps chipped, very light wear to spine, edges and corners; armorial bookplate of Thomas Gaisford, ink presentation inscription to front flyleaf 'With respectful compliments from the Author'.

£150

First edition of this attempt to arrange the books of Horace in chronological order by the classical scholar and master of Richmond School, James Tate (1771–1843), this copy presented by him to Thomas Gaisford (1779–1855), classicist, Dean of Christ Church Oxford, Regius Professor of Greek, curator of the Bodleian Library, and delegate of the Clarendon Press.



WITH AN EARLY PHOTOGRAPHIC APPARATUS



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

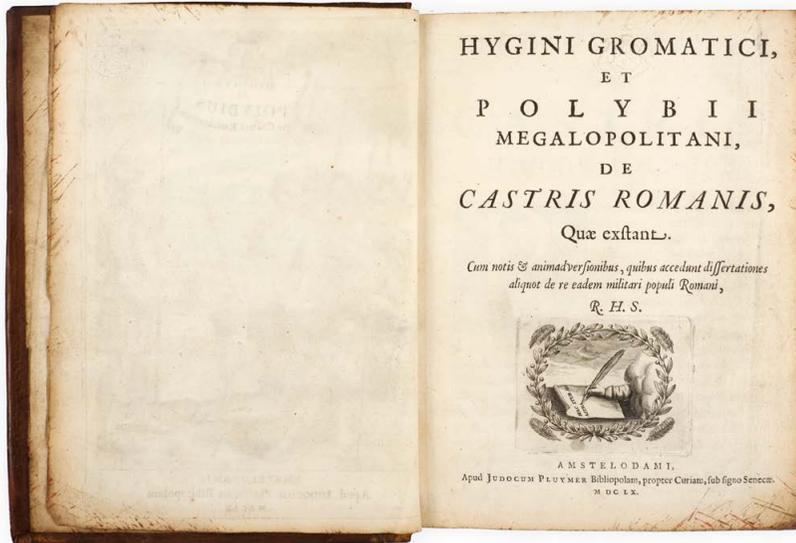
12mo, pp. [4], xlvi, [2], 299, [1]; with a full-page photographic illustration after the title, two double-page maps at end, six photographic plates, eleven photographic headpieces, borders printed in red throughout; occasional minor spots; early twentieth-century red crushed morocco by C. Hardy, panelled 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 to James Welldon (1854–1937), Lord Bishop of Calcutta (*see below*).

£750

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): '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'. 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.

Mills 1413.



ROMAN CAMPS

47 HYGINUS Gromaticus, attributed, and POLYBIUS. De Castris Romanis, quae extant. Cum notis & animadversionibus ... Amsterdam, Jodocus Phuymer, 1660.

4to, pp. [56], 18, [36], 328, [2 (Index and errata)], with an additional engraved title-page and four engraved plates (three folding); engraved vignette to title-page, large woodcut initials (with Bible scenes); a fine copy in contemporary English calf, red and brown speckled edges; the Macclesfield copy, with bookplate, shelfmarks, and blindstamps.

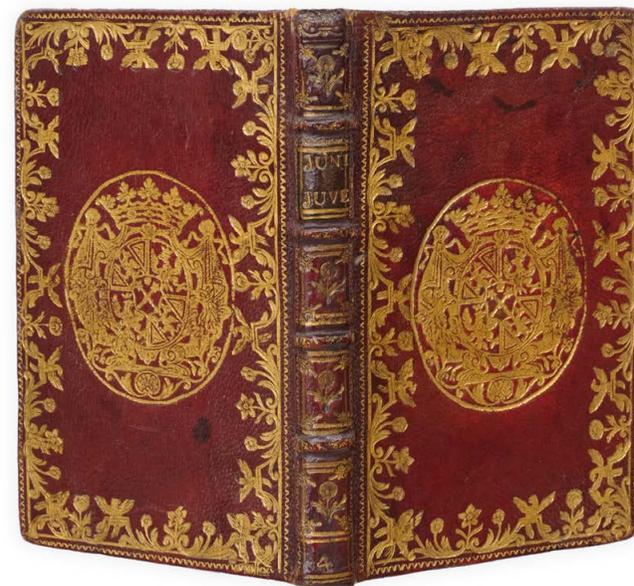
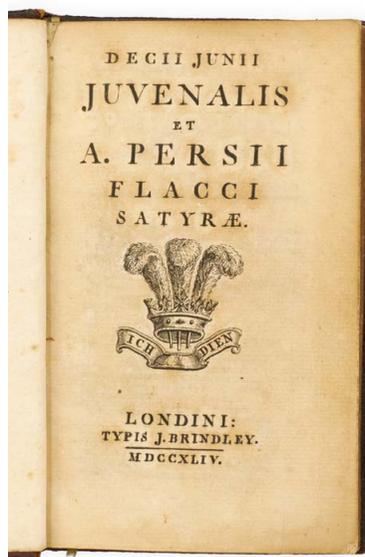
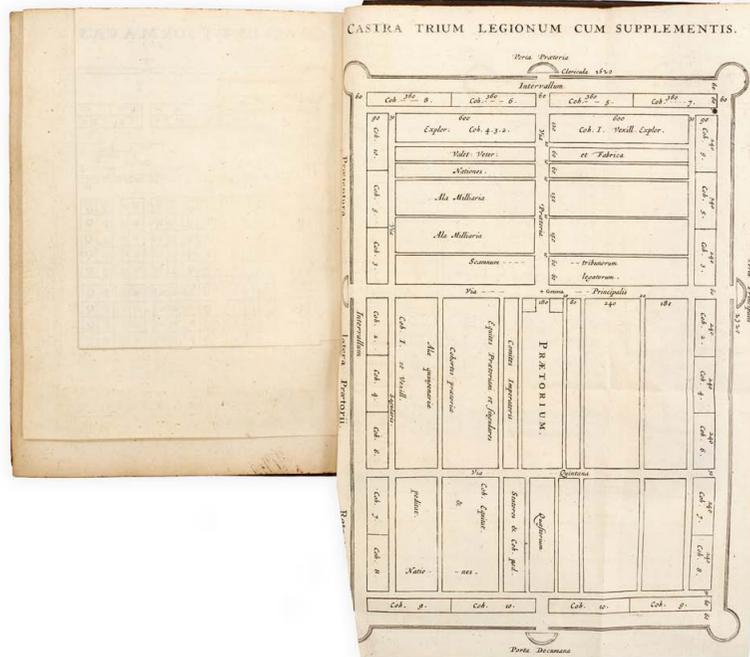
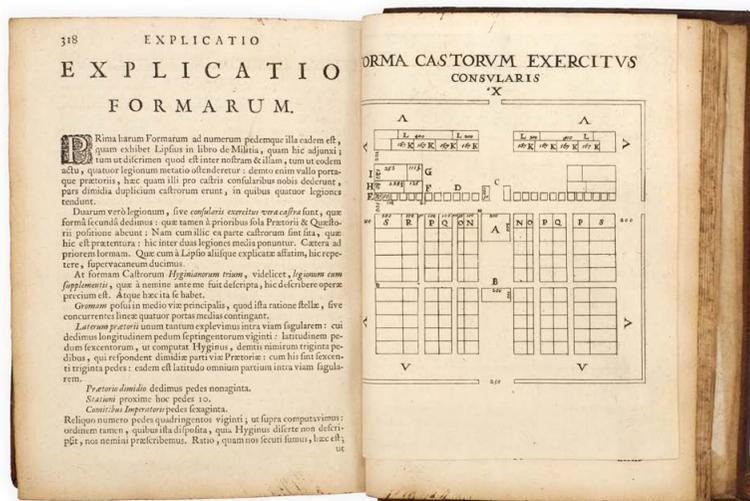
£1000

First edition thus, with annotations by the politician Radboud Herman Scheele (1622–1662).

De Munitionibus Castrorum, formerly attributed to Hyginus, is a compact work of the first or early second century AD, which provides our most detailed extant descriptions of how to set up a temporary Roman military camp. The surviving manuscript source is a fragment, damaged and distorted in many places. Here Scheele prints both the manuscript text, as well as an edited and

interpolated text with spaces and punctuation provided. It is supplemented with an extract on the same topic from Polybius's *Histories* and an enormous body of commentary, many times the length of the original texts, which amounts to a history of the Roman military.

USTC 1846073; STCN 841375682.



48 JUVENAL, Decimus Junius, and Aulus Persius FLACCUS. Satyræ. London, J. Brindley, 1744.

12mo, pp. 116, the engraved title-page supplied in a very fine contemporary manuscript facsimile; slightly foxed at the extremities, but a good copy in attractive contemporary French morocco, gilt, wide border with flowers and birds, unidentified central coat of arms.

£650

First Brindley edition, edited by the Irish classical scholar Usher Gahagan (d. 1749). John Brindley began to publish his series of well-printed duodecimo classics in 1744, for which Gahagan edited eleven works before his arrest and conviction for high treason, having become embroiled with a childhood friend in a scheme to file down coins for gold. He was executed at Tyburn on 20 February 1749.

ESTC T123550.

ANNOTATED, WITH REFERENCES TO THE WEST INDIES

49 JUVENAL, Decimus Junius. The Satires ... translated: with explanatory and classical Notes, relating to the Laws and Customs of the Greeks and Romans ... London, for J. Nicholson, Cambridge; and sold by S. Crowder and J. and F. Rivington, 1777.

8vo, pp. xvi, 416, with a half-title; English and Latin texts printed on facing pages; a very good copy in contemporary mottled calf, rebaked; armorial bookplate of Sir Thomas Hesketh, third baronet (1777–1842), booklabel of Easton Neston Library; with scattered contemporary underlining and marginal annotations throughout.

£1250

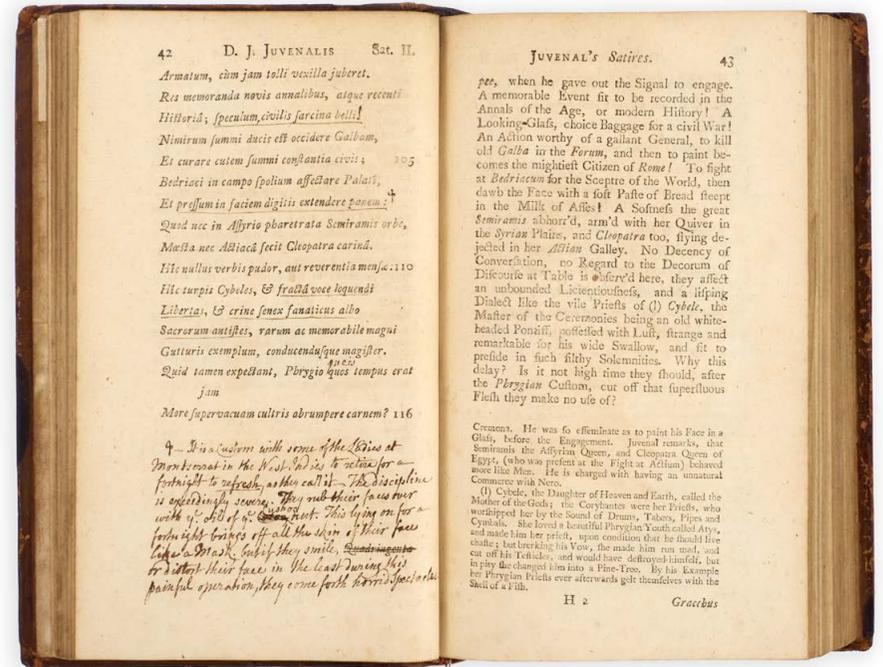
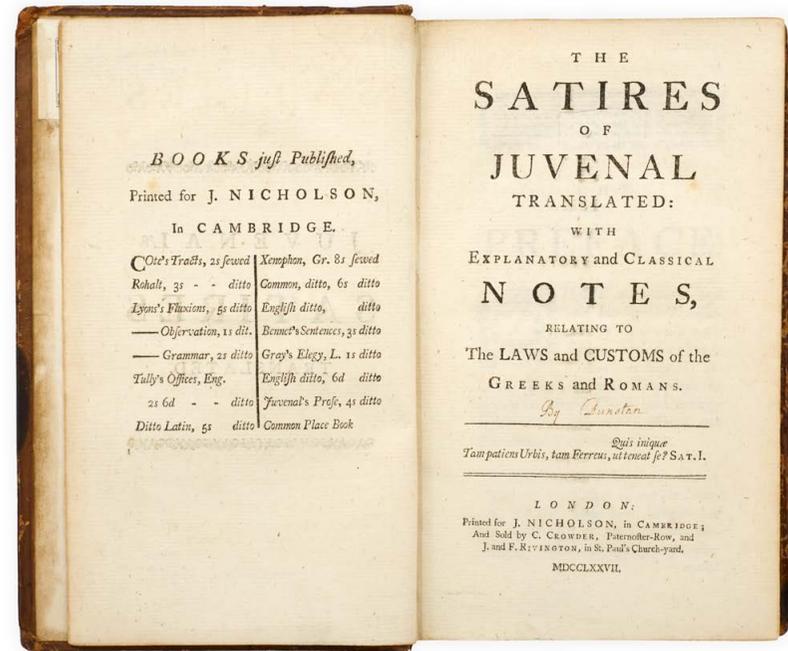
Third edition of this parallel-text translation edited by Thomas Sheridan, first published 1739. Contemporary annotations (one is dated 1779) provide succinct summaries of the subject of each satire. Satire II for example 'scourges the Hypocrisy, Effeminacy, & Bestiality of his Countrymen, as contradistinguished from the vilest & most libidinous Turpitude of Women. He is particularly severe upon that abominable intercourse between the male Sex, which was then highly fashionable.'

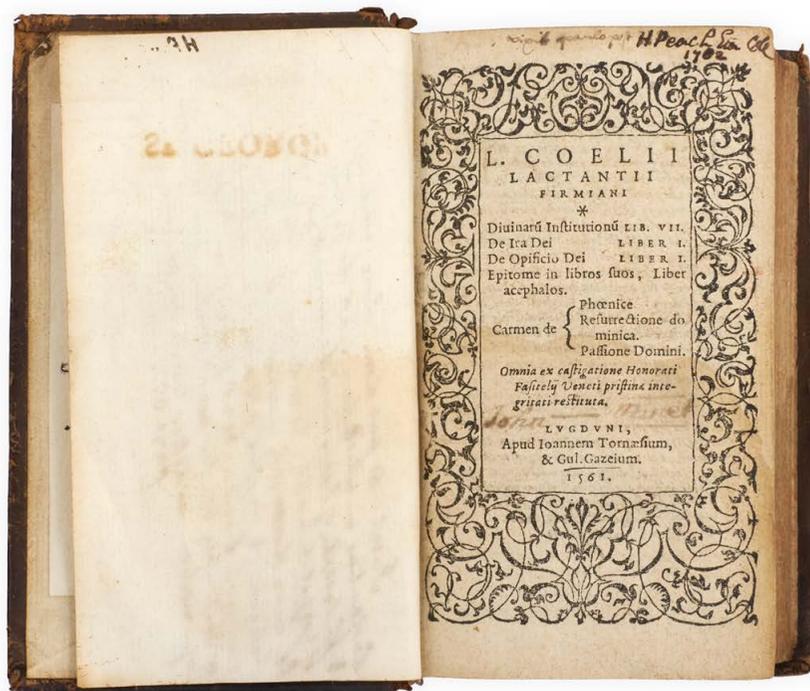
Several marginal notes point to the annotator having spent time in the West Indies: on p. 42 a reference to a beauty treatment of bread and asses' milk has the footnote: 'It is a custom with some of the Ladies at Montserrat ... to retire for a fortnight to refresh, as they call it. The discipline is exceedingly severe. They run their faces over with y^e oil of y^e cushoo [cashew] nut. This lying on for a fortnight brings off all the skin of their faces like a mask'. Elsewhere (p. 172) he notes that the hiring of beadles to lash servants 'is still practiced in the West India Colonies'; and (p. 174) that a switch of leather 'is used upon the domestic slaves by their Mistresses in the West India Colonies, & is called a Cow-Skin'.

Other notes seek contemporary parallels for Juvenal's satire – the circle of hangers-on in Satire V is the same as 'prevails now at royal Levees, where Courtiers of Distinction form a Circle in the Drawing Room'; in Satire II a reference to adultery ('Dives erit, magno quae dormit tertia lecto') 'is applicable to his present Majesty the Baby King of Denmark with his late Queen & Count Halk' (i.e. Christian VII, Queen Caroline Matilda, and Struensee); and the shepherd's cave that opens Satire VI ('A bitter satire upon the Roman Women. Here the poet is all Nerve, & exuberantly eloquent') is likened to the 'social hovel' in which 'some of the Highlanders in Scotland live at this day'.

And finally, the annotator glosses the obscene lines 'callidus & christae digitos impressit aliptes', describing an erotic post-exercise massage: 'the Clitoris – so called from its resemblance to a Cock's Comb'.

ESTC T123506.





50 LACTANTIUS, Lucius Caecilius. [Opera:] Divinaru[m] institutionu[m] lib. VII. De ira dei liber I. De opificio dei liber I. Epitome in libros suos, liber acephalos. Carmen de Phoenice, Resurreccióne dominica, Passione Domini. Omnia ex castigatione Honorati Fasitellii Veneti pristinae integritati restituta. *Lyon, Jean de Tournes & Guillaume Gazeau, 1561.*

16mo in 8s, pp. 787, [44], [1 (blank)]; title within a woodcut border; dampstain to lower half throughout, with a good copy in early eighteenth-century speckled calf, spine gilt in compartments; ownership inscriptions to title of John Minet and H. Peach (dated 1782), manuscript extract from an unidentified 'Letter to a student abroad' on Lactantius to front endpaper, ownership stamp in red 'St George'; armorial bookplate of Edward Francis Witts (1813–1886), of Upper Slaughter.

£350

Uncommon edition of the works of Lactantius, the 'Christian Cicero', edited by the humanist Benedictine Onorato Fascitelli (1502–1564), comprising his *Divine Institutes*, *On the Wrath of God*, *On the Works of God*, the poem *The Phoenix* etc. 'The Carmen de resurreccióne dominica' is by Venantius Fortunatus; the 'Carmen de passione domini' was also wrongly ascribed to Lactantius. The *editio princeps* was printed at Subiaco in 1465; the first Fascitelli edition was an Aldine of 1535.

Library Hub shows V&A only, OCLC adds no copies outside mainland Europe, but there is a copy at Harvard.

Gültlingen IX, p. 219: 508; USTC 153108; not in Adams.

