



CLASSICS

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LIST 2015/7

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- 2015/1 Money: an Idea transformed by Use

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Cover image taken from item 46.

1. **AESCHYLUS.** Tragoediae superstites, Graeca in eas scholia, et deperditarum fragmenta; cum versione Latina et commentario Thomae Stanleii; et notis F. Robortelli, A. Turnebi, H. Stephani et G. Canteri. Curante Joanne Cornelio de Pauw, cuius notae accedunt. *The Hague, Pierre Gosse, 1745.*

Two vols in one, 4to, pp. [xxx], 553, [1]; [iv], 557-1138; title-pages in red and black with engraved vignettes; very light foxing and browning; a very good copy in contemporary mottled calf, rebounded, preserving the original gilt compartments and red lettering-piece, corners repaired, edges red, marbled endpapers; a few scrapes to covers; book label of A.A. Renouard to front pastedown, with marginal annotations ascribed to Richard François Philippe Brunck.

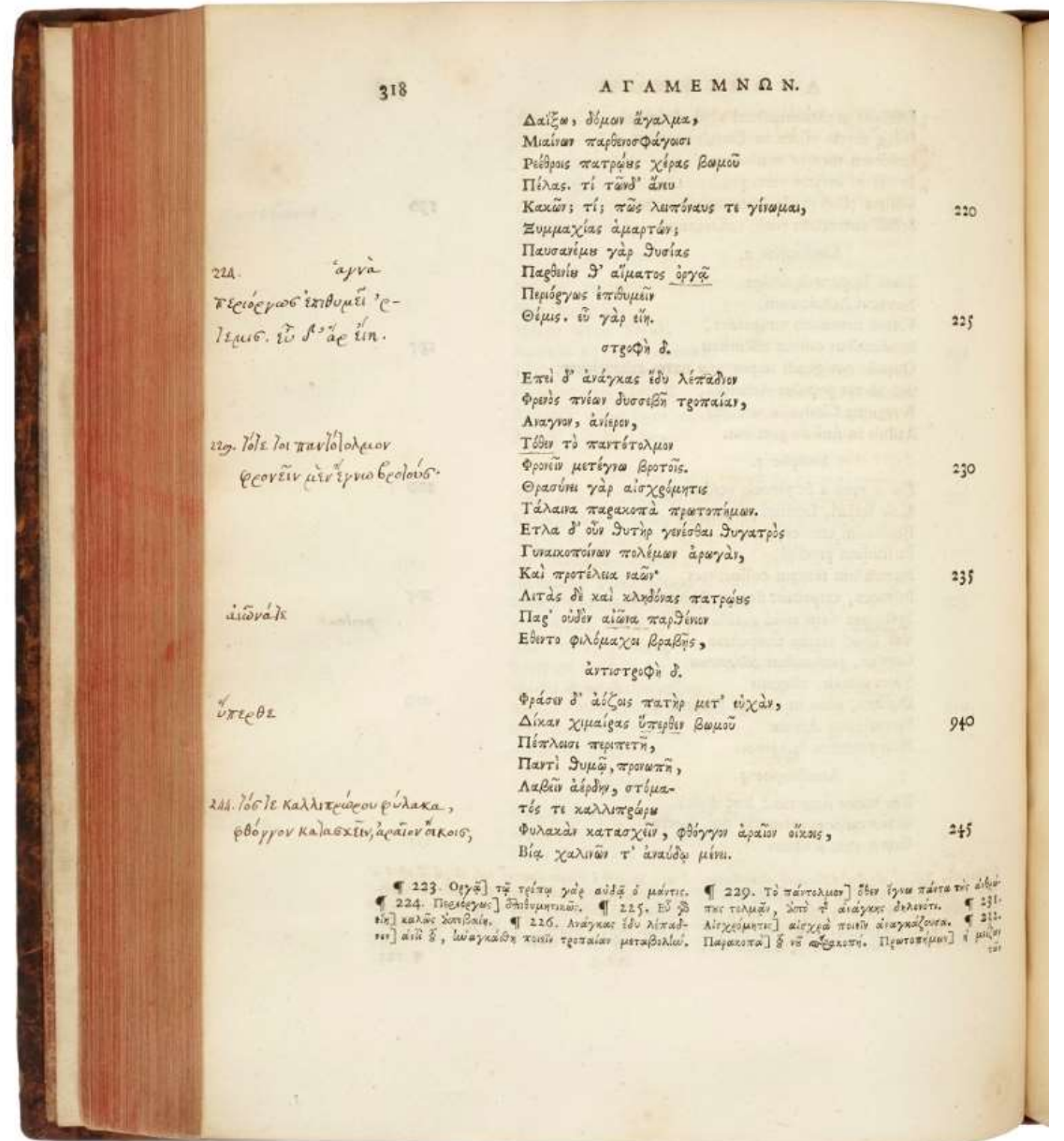
£1250

A fine copy of Jan Cornelis de Pauw's edition of Aeschylus's tragedies, with annotations in Greek and Latin ascribed to the French classical scholar Richard François Philippe Brunck (1729-1803), and from the library of the French bibliographer Antoine-Augustin Renouard.

Pauw's edition includes the Latin translation and notes of the great English classical scholar Thomas Stanley, whose own celebrated Aeschylus appeared in 1663, as well as notes by the sixteenth-century continental scholars Francesco Robortello, Adrien Turnèbe, Henri Estienne, and Willem Canter. Pauw's edition was much anticipated but left scholars disappointed.

Whatever its shortcomings, Pauw's work inspired others to do better. Our copy contains many marginal annotations, and two loosely inserted pages of notes, probably by Brunck, correcting errors in Pauw's Greek text, and occasionally in the facing Latin translation. Brunck would later produce his own edition of three of Aeschylus's plays (*Prometheus bound*, *Persians*, and *Seven against Thebes*), published with Sophocles' *Antigone* and Euripides's *Medea* in 1779. The English Greek scholar Richard Porson owned two copies of Pauw's edition, which he annotated with corrections (now in Trinity College, Cambridge) and from which Foulis printed the Glasgow Aeschylus of 1746.

Brunet I, 78-79; Dibdin (4th ed.) I, p. 240.





ARISTOPHANIS COMŒDIÆ

EX OPTIMIS EXEMPLARIBUS
EMENDATÆ

STUDIO
RICH. FRANC. PHIL. BRUNCK
ARGENTORATENSIS.

TOMUS I.



ARGENTORATI,

Sumptibus JOH. GEORGHII TREUTTTEL, Bibliopolæ,
M DCC LXX XIII.

2. **ARISTOPHANES.** Comoediae ex optimis exemplaribus emendatae studio Rich. Franc. Phil. Brunck. *Strasbourg, Jean-Georges Treuttel (colophon: typis Joannis Henrici Heitz), 1782-3.*

Three vols, 8vo, pp. [xvi], 295, [1], 291, [1] + engraved frontispiece; [ii], 310, 257, [1]; [ii], 291, [1], 228, [168].

[with:]

--- Comoediae in Latinum sermonem conversae. *Strasbourg, Bauer and Treuttel, 1781.*

Three vols in one, 8vo, pp. 182; 199, [1]; 128.

Engraved arms to titles, engraved tail-pieces; occasional light spotting; a very good set in contemporary vellum boards, gilt-lettered red morocco labels, all edges red; covers a little rubbed, a few marks; traces of bookplates on front pastedowns.

£400

A nice copy of the first edition of Brunck's Aristophanes, with his Latin translation, notes and emendations, described by Dibdin as 'a very celebrated edition', and favourably reviewed by Richard Porson.

The Strasbourg scholar Richard François Philippe Brunck (1729-1803) was a noted editor of Greek poetry and drama, producing editions of Anacreon, Apollonius Rhodius, Aeschylus, Euripides, and Sophocles. Brunet remarks that 'cette belle édition est, au jugement des savants, ce que l'éditeur a fait de mieux sous le rapport de la critique'.

Brunet I, 453; Dibdin (4th ed.) I, p. 301-2.

CLOUD-CUCKOO-LAND

3. ARISTOPHANES. *The Birds ...* translated by the Rev. Henry Francis Cary ... With notes. *London: Printed for Taylor and Hessey, 1824.*

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

£350

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

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

THE BIRDS

OF

ARISTOPHANES.

TRANSLATED BY

THE REV. HENRY FRANCIS CARY, A.M.

WITH

NOTES.

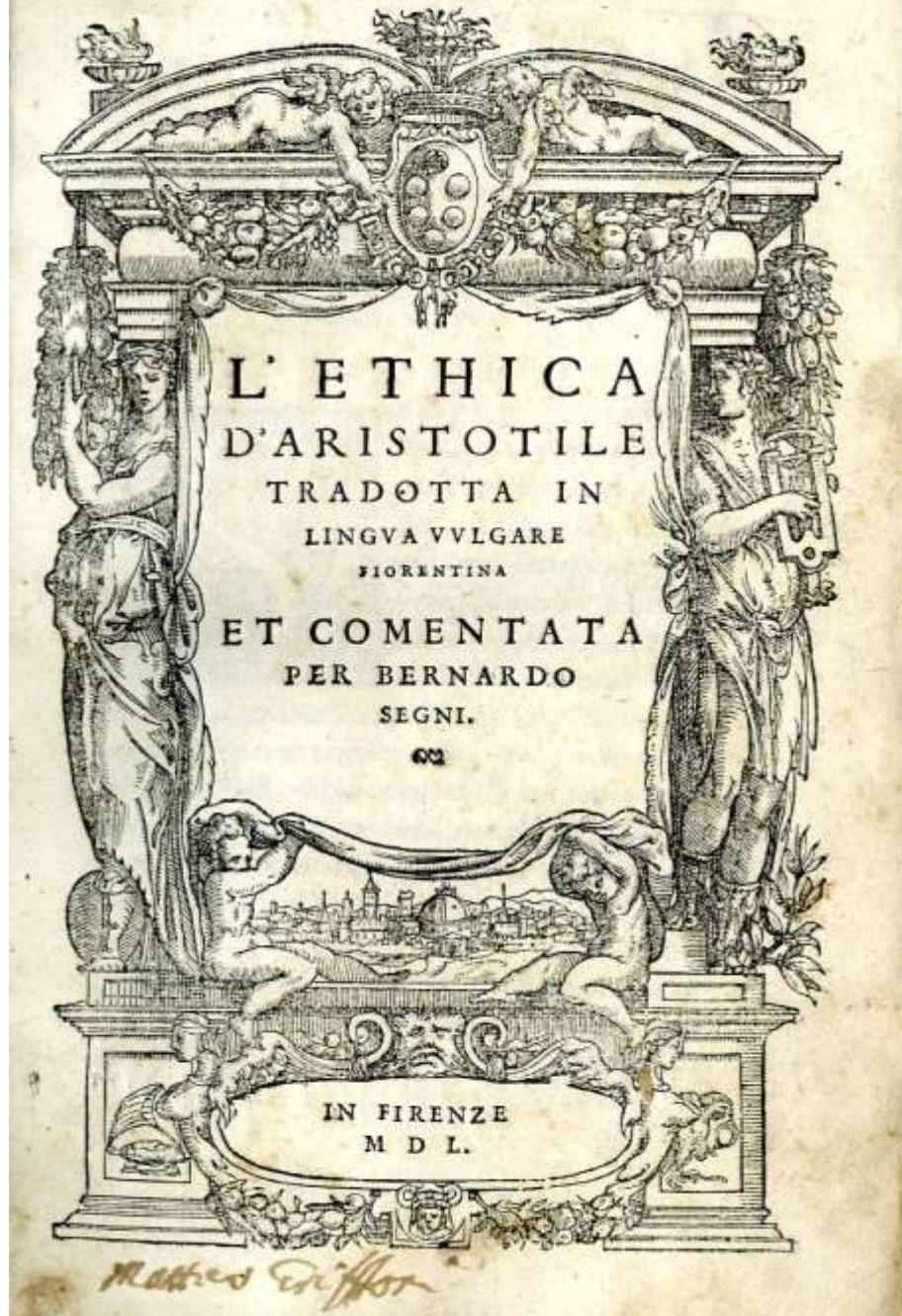
LONDON:

PRINTED FOR TAYLOR AND HESSEY,

93, FLEET-STREET,

AND 13, WATERLOO-PLACE, PALL MALL.

1824.



4. **ARISTOTLE.** *L'Ethica d'Aristotile tradotta in lingua vulgare fiorentina et commentata per Bernardo Segni. Florence, Lorenzo Torrentino, 1550.*

4to, pp. 547, [13, last leaf blank], title within woodcut border, historiated initials; diagrams in the text; light foxing to a few gatherings and small dampmark to the corner of a few leaves; contemporary limp vellum with manuscript title to spine, front fore-edge lightly gnawed, otherwise a fine copy.

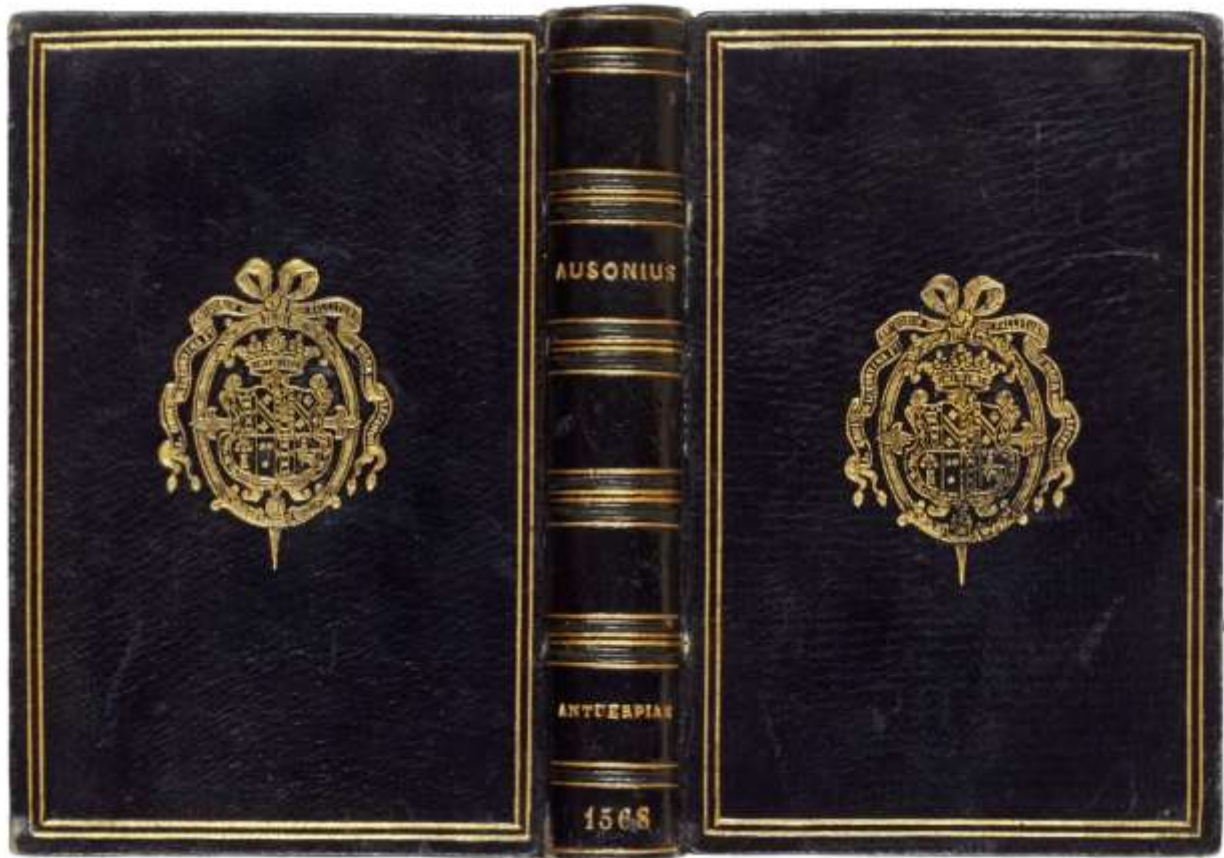
£900

First Italian translation of Aristotle's *Nichomachean Ethics*, reprinted the following year in Venice.

Bernardo Segni (1504-1558) studied Greek and Latin at Padua. Through the influence of his maternal uncle, Niccolo Capponi, he became a public servant. It was these years spent in the service of his uncle that provided him with raw materials that he later fashioned into his best known work, the *Storie Fiorentine*. Segni was known as a pensive and reclusive scholar who was devoted to his scholarly pursuits and his reputation for wisdom and clear thinking brought him to the attention of Cosimo I, the dedicatee of his translation of the *Nichomachean Ethics*. Cosimo sent him on many diplomatic missions including a meeting with the brother of Charles V, Ferdinand, King of Rome.

In the late 1540s and early 1550s Segni translated a number of Aristotle's works into Italian. His translation of the 'Rhetoric and Poetics', *Rettorica e Poetica* (1549), and the 'Politics', *Trattato dei governi di Aristotile* (1549), were also printed in Florence by Torrentino. His translation of Aristotle's 'On the Soul' was published posthumously in 1583.

Brunet I, 467 ('On ne trouve pas facilement cette traduction; elle a du mérite'); not in Adams.



5. AUSONIUS, Decimus Magnus. Opera, a Theod. Pulmanno Craneburgio in meliorem ordinem restituta, correcta, & scholiis illustrata ... *Antwerp, Christophe Plantin, 1568 (colophon: November 1567).*

16mo, pp. [xxii], 7-359, [23]; woodcut device to title, initials; wants final blank leaf, top edge cut close occasionally just touching headlines and page numbers, some light foxing at beginning and end and to pp. 127-130; a good copy in nineteenth-century dark blue morocco, four raised bands, gilt lettering and fillets to spine, gilt double fillet border and arms of J. Gomez de la Cortina to covers, gilt turn-ins, marbled endpapers, edges gilt; extremities slightly rubbed; armorial bookplates of Gomez de la Cortina and Emile Mancel (1831-1909) to front endpapers, erased inscription beginning 'Sum Caspari' to title-page, marginal annotation on p. 269.

£475

First and only Plantin edition of Ausonius's works, edited by Theodorus Pulmannus. A native of Bordeaux, Ausonius taught rhetoric before becoming tutor to Gratian, prefect of the Gallic provinces, and consul in 379. He wrote much verse on a wide variety of subjects. Among the more important and interesting works included here are his *Ephemeris*, a poem describing a normal day in his life, and his prose *Gratiarum actio*, thanking Gratian for his consulship. In his dedication, Pulmannus states that Plantin encouraged him to edit an amended text of Ausonius as only corrupted versions of his works were available. This copy is Voet's variant A, including the original state of the last quire; a variant B includes the same quire completely reset to insert a supplementary text.

Our copy is from the library of Joaquín Gómez de la Cortina, marqués de Morante (1808-1868), a famous bibliophile, professor at the Universidad de Alcalá de Henares, and one of the founders of the Universidad Complutense de Madrid. The catalogue of his library listed over 100,000 volumes.

Sorgeloos 118; Voet 608; not in Adams. COPAC records three copies only, at the Bodleian, National Library of Scotland, and Blickling Hall.

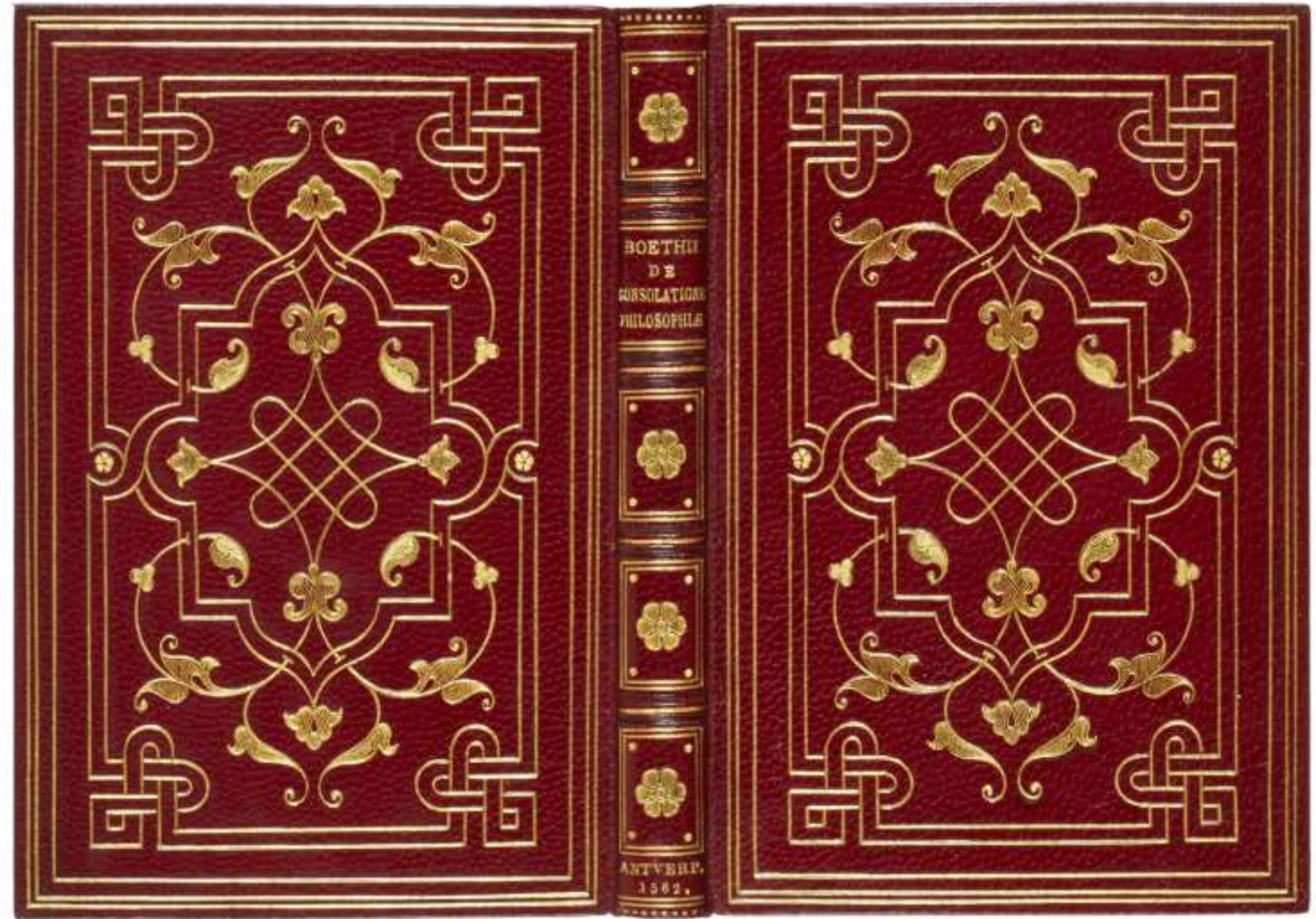
6. BOETHIUS. *De consolatione philosophiae lib. V. Antwerp, Christophe Plantin, 1562.*

16mo, ff. 100 (i.e. 95) [1, errata]; woodcut device to title, initials; old inscriptions cut away from title and replaced with blank paper, repairs to lower corners of first 7 leaves, small wormhole to final few leaves touching a few letters, very occasional marks; otherwise a nice crisp copy in late nineteenth-century red morocco by Birdsall & Son of Northampton, four raised bands, spine, covers and turn-ins richly gilt, marbled endpapers, gilt edges; ownership inscriptions on title-page 'Bibliothecae S. Hymerii Cremonae' and 'ex l. Caroli Fi. Boschetti'.

£500

First Plantin edition of Boethius's famous work, carefully edited by Theodorus Pulmannus. Conceived as a dialogue between the author and Philosophy, *De consolatione philosophiae* was written while Boethius was imprisoned, prior to his execution in 524. Pulmannus probably edited the text from a ninth-century manuscript preserved in the Museum Plantin-Moretus, and this edition ends with his note on the various metres employed by Boethius. Although dated 1562, records show that this edition was already on the market in November-December 1561 when copies were sent to Paris and Cologne.

Adams B2294; Sorgeloos 158; Voet 737.



7. **CICERO, Marcus Tullius.** *De officiis* libri tres, Cato Maior, Laelius, Paradoxa, Somnium Scipionis ex recensione Ioannis Georgii Graevii. *Amsterdam, P. & J. Blaeu, 1688.*

8vo, pp. [xiv], 688, [64], [2, blank], 452, [16], [4, blank], with engraved additional title; occasional small worm tracks to inner margin; contemporary vellum, spine label lacking.

£500

First publication of this distinguished edition by the German scholar Johann Georg Graevius. Cicero's writings, and this work in particular (one of the most widespread and continuously read works throughout the history of Europe after the Bible), held a central place in political culture throughout the early modern period: 'As the philosophically inclined defender of political legitimacy and the rule of law, there was no greater exemplar of patriotic statesmanship' (Miller, *Defining the common good*, p. 5). He would die for his cause the year after he wrote his *De Officiis*. In this third book, Cicero lays out cases of apparent conflict between 'honestum' and 'utile', what is morally good and what is expedient, arguing that they are reconcilable: 'there is one rule for all cases ... either the thing that seems beneficial must not be dishonorable, or if it is dishonorable, it must not seem beneficial' (*De Officiis* 3.81). He also discusses the needs of the fellowship ('societas') of the human race as a whole: any individual's self-promotion at another's expense is detrimental for everybody.

Brunet II, 9; Dibdin (4th ed.) I, p. 415.



SCARCE EDITION IN A CONTEMPORARY BINDING



8. CICERO, Marcus Tullius. *Epistolae ad familiares*, a Dionysio Lambino Monstrolie[n]si ex codicibus manu scriptis emendata. Eiusdem D. Lambini annotationes, seu emendationum rationes. Item, Pauli Manutii annotationes brevissimae, in margine adscriptae. Verba Graeca, Latinis expressa. *Cologne, Officina Birckmannica for Arnold Mylius, 1592.*

8vo, pp. [xvi], 520, [40]; woodcut initials; light browning, title leaf mounted and wanting central third (with loss of printer's device but no loss of text), wormholes to head of title and front endpapers, a few ink stains, corners of leaves of last few quires a little dampstained, else a good copy in contemporary blind-stamped calf over wooden boards, bevelled edges, one metal catch remaining to upper board, sprinkled edges; rubbed and worn, small losses to corners and board edges, chips to head and foot of spine, a few wormholes; inscriptions of Engelbertus a Brempt (1595) to endpapers, a few contemporary interlinear and marginal annotations in ink.

£850

A scarce edition of Cicero's *Epistolae ad familiares* with notes by the great French classicist Denys Lambin (1520-1572) and by the Venetian printer and scholar Paulo Manuzio (1512-1574), in a nice contemporary binding. Over 800 of Cicero's letters survive, covering the period 68 to 43 BC, providing us with a more intimate knowledge of their author than of any other individual in the ancient world. The *Epistolae ad familiares* comprise letters to over ninety of Cicero's friends and relations and were first published by his secretary Tiro.

The contemporary German blind-stamped binding features a central oval stamp of the crucifixion and a frame employing portraits of the Virgin and child, King David, and St Paul.

VD16, ZV 26972. Rare: no copies are recorded in the UK or North America; Worldcat and KVK locate only three copies in Germany and one in Switzerland; this is the only copy recorded as appearing at auction.

9. CICERO, Marcus Tullius. Pro Archia poeta, cum F. Sylvii commentariis, oratio. Paris, Josse Badius, 1534.

[bound with:]

--- F. Sylvii Ambiani in orationem Ciceronis pro lege Manilia, commentarii [with Cicero's text]. Paris, Josse Badius, July 1534.

[and:]

--- Pro L. Murena ... cum F. Sylvii Ambiani commentariis, oratio. Paris, Josse Badius, November 1532.

[and:]

--- Pro A. Cluentio Habito ... oratio, cum F. Sylvii Ambiani commentariis luculentissimis. Paris, Josse Badius, 5 November 1531.

Four works in one vol., 4to, ff. [4], xiii; [4], xxxiii; [4], liii, [1]; [6], xcv, (wanting the final blank leaf N8); Badius's large woodcut device on title-pages, woodcut initials; occasional light dampstaining, some spotting to last few leaves, discreet paper repair to inner margin of title-page to first item; 16th-century French(?) blind-stamped calf to a panel design with two concentric frames composed of rolls featuring heads in medallions, capstans, birds and floral designs, and a central lozenge composed of a floral roll with a floral stamp at its centre; rebounded in brown morocco with gilt lettering, discreet repairs to three corners, new endpapers and headbands, surface cracking on covers; manuscript note '4 orationes Ciceronis', pen trial and inscriptions of Johannes Voillot on the first title-page, and 16th-century annotations to part of the text of *Pro lege Manilia*.

£1750

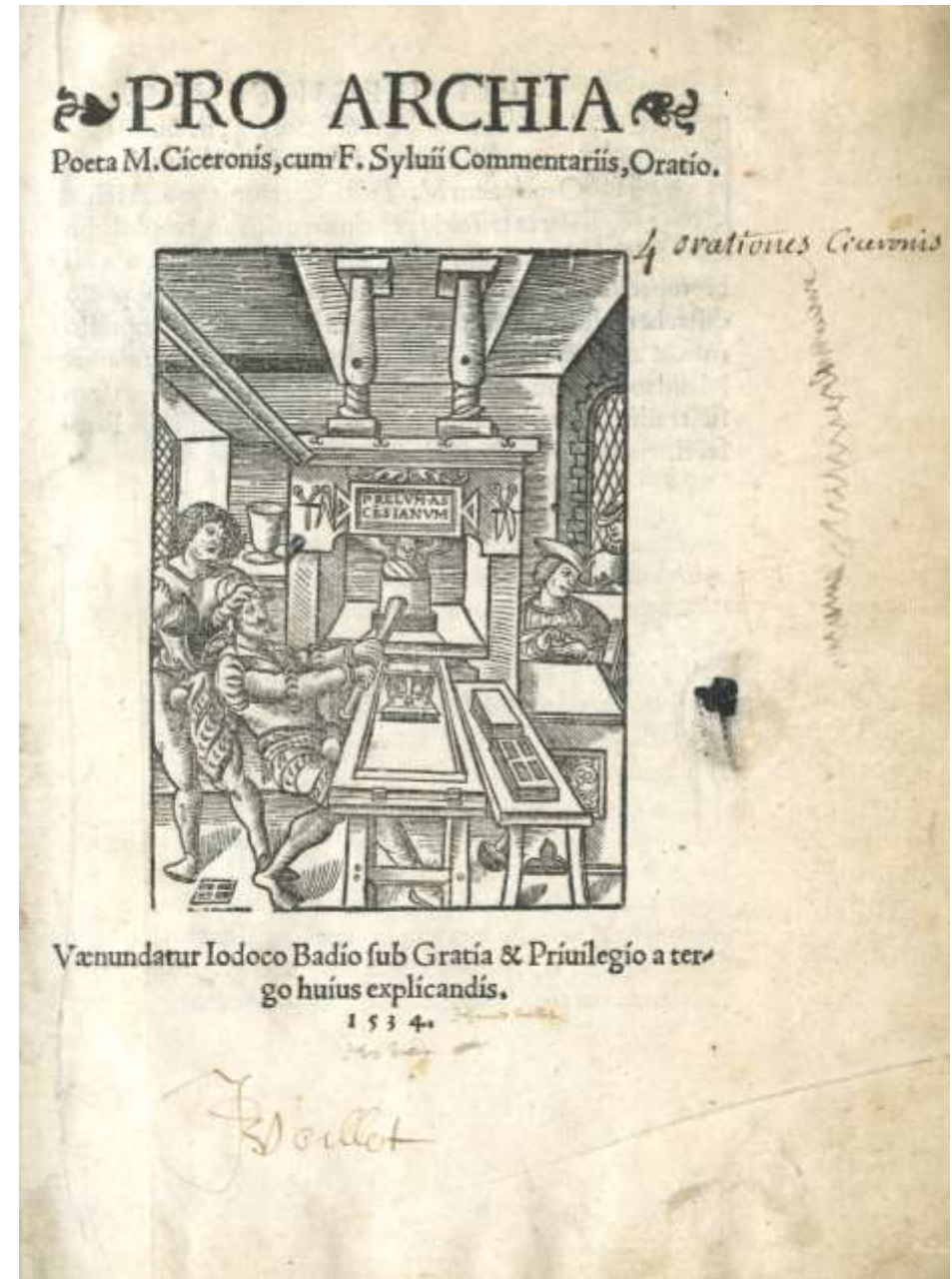
A fine sammelband, annotated by a contemporary scholar, of rare editions of four speeches by Cicero, with commentary by François Dubois, published by the eminent Parisian printer Josse Badius. The speeches were delivered by Cicero between 66 and 62BC when he was rapidly on the rise. *Pro Archia* defends the Greek poet Archias's claim to Roman citizenship,

and includes an eloquent passage in praise of literature. *Pro lege Manilia* was Cicero's first speech on purely public affairs, promoting – not entirely without self-interest – the extension of Pompey's command in the war against Mithridates, king of Pontus. *Pro Murena*, a defence against a charge of bribery, is a good example of Cicero's persuasive pleading, and notable for poking fun at the rigid creed of Stoics such as Cato. The final speech here, *Pro Cluentio*, relates to a *cause célèbre* of corruption, bribery and alleged poisoning. It is a forensic masterpiece, as well as a window onto Roman domestic relations.

The commentaries accompanying Cicero's orations are all supplied by François Dubois of Amiens, one of a team of scholars who assisted Josse Badius with his editions of the classics. Dubois produced some sixteen volumes of commentaries on Cicero's speeches between 1526 and 1532, for the school market, which went through several Badius editions. The handsome woodcut device of the *Prelum Ascensianum* that appears on the title-pages is the third such used by Badius, and Renouard suggests that it might depict Badius himself pulling at the press.

The Johannes Voillot who has inscribed his name three times on the title-page has not been identified. Another 16th-century owner has made extensive interlinear and marginal annotations to the first five folios of the text of the *Pro lege Manilia*, prefaced by a 20-line handwritten 'Argumentum' giving the context for Cicero's speech. The annotations show a close reading of the opening chapters of the text and sit in interesting juxtaposition to Dubois's printed commentary.

I. Renouard *Imprimeurs* 718 = Badius II.318, Moreau IV.936, Pettegree *French Books* 61239; II. Renouard 719 = Badius II.314, Moreau IV.929, Pettegree 65694; III. Renouard 684 = Badius II:317, Moreau IV:378, Pettegree 61208; IV. Renouard 658 = Badius II.315, Moreau IV:92, Pettegree 61189. None in Adams. All four items are rare with only a handful of copies in UK and European libraries; no copies of II-IV are recorded in US libraries.



TALES OF TROY, FROM THE SUNDERLAND LIBRARY

10. DICTYS CRETENSIS. De bello Trojano, et Dares Phrygius De excidio Trojae. Interpretatione et notis illustravit Anna Tanaquilli Fabri filia ... in usum serenissimi Delphini. Paris, Lambert Roulland, 1680.

4to, pp. [xxiv], 177, [71], with an engraved additional title; engraved arms of the Dauphin on title and two very large engraved headpieces; woodcut head- and tailpieces and initials; an excellent copy in late nineteenth-century mottled calf by Roger de Coverly, gilt border on covers enclosing a panel from an eighteenth-century binding of mottled calf bearing the gilt arms of Charles Spencer, 3rd Duke of Marlborough, spine richly gilt and with green morocco lettering-piece, gilt edges (see below).

£1500

A handsome Delphin edition of two hugely influential works, from the Sunderland library. The *De bello Trojano* is purported to be a Latin translation of an eyewitness account of the Trojan War by one Dictys Cretensis, who fought alongside the legendary Cretan king Idomeneus. Dictys' work supposedly lay buried until revealed by an earthquake during the reign of Nero. In fact fragments of the Greek text date the work's composition to the first or second century, and the Latin translation, by Septimius, probably appeared in the fourth. The pro-Greek account covers the period from the birth of Paris to the death of Ulysses, differs in numerous respects from Homer's narrative, and records many events of which we find no trace elsewhere. The work is

followed by a purported Latin translation, probably of the fifth century, of a similar pro-Trojan eyewitness account of the War by Dares Phrygius, a Trojan priest mentioned by Homer. Both works were extremely influential in the Latin-speaking West from the fall of the Roman Empire to the Renaissance, being the chief source of medieval Trojan legends.

According to Brunet this is one of the rarest in the 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. This volume was edited by Anne Dacier (1654-1720), famous for her translations of the *Iliad* and *Odyssey* and for her role in the French literary controversy between the ancients and moderns.

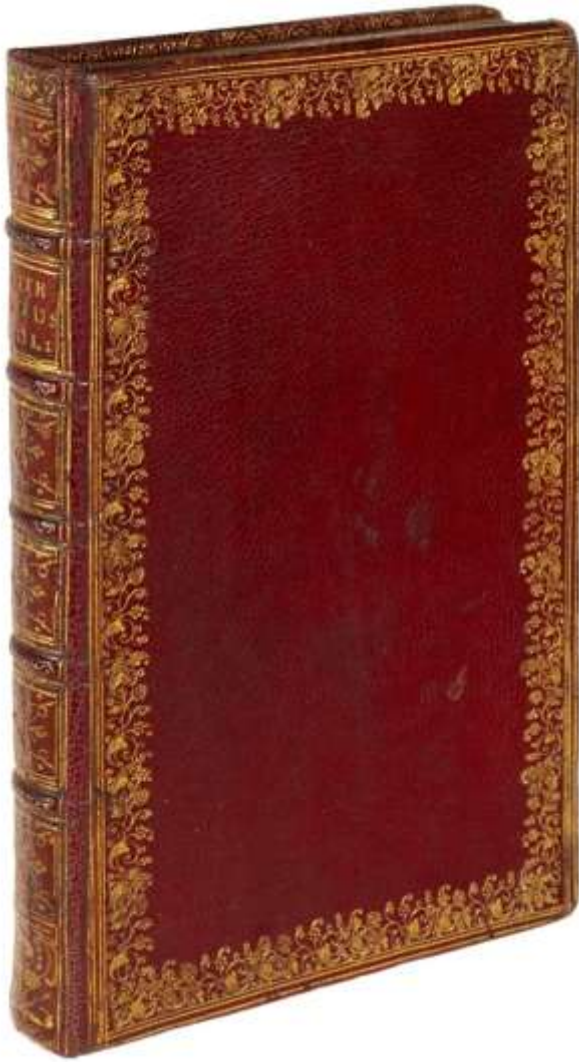
Provenance: gilt arms of Charles Spencer, 3rd Duke of Marlborough (1706-1758), politician and army officer, son of the great book collector the third earl of Sunderland; subsequently lot 3900 in the Sunderland (Blenheim) Library sale, 21 April 1882, where purchased by Samuel Ashton Thompson Yates (1842-1903), with his bookplate. In the Sunderland sale catalogue the book is described as being bound in vellum; Thompson Yates presumably commissioned Roger de Coverly to make the present binding using another Sunderland binding purchased at the sale.

Brunet II, 699 ('Un des volumes les plus rares de la collection *Ad usum Delphini*').



No. 10





11. EUTROPIUS. De gestis Romanorum libri decem.
Paris, Simon Colinaeus, 1539.

[bound with:]

PAUL THE DEACON. De gestis Romanorum libri octo
ad Eutropii historiam additi. *Paris, Simon Colinaeus,*
1531.

Two works in one vol., 8vo, ff. 68, woodcut device to title-page, woodcut criblé initials; ff. 48, woodcut device to title-page; very light dampstaining in places, small wormhole to last quire and small tears to inner margin of last leaf of the second work; otherwise a very good copy in 18th-century red morocco, richly gilt borders to covers, neatly rebacked preserving original gilt spine, gilt board edges and turn-ins, edges gilt, marbled endpapers; armorial Chippendale bookplate of Sir Thomas Gerard, dated 1750, to front pastedown.

£950

The second Colines edition of Eutropius (first 1531) bound with the first Colines edition of Paul the Deacon's continuation. The Roman historian Eutropius produced his ten-book survey of Roman history from the time of Romulus to the death of Jovian during the reign of the emperor Valens (364-378), basing the early books on Livy and ending with events of which he had personal knowledge. Paul the Deacon, the 8th-century Lombard historian and contemporary of Charlemagne, continued Eutropius's history up to the time of the emperor Justinian (d. 565); his work was very popular in the Middle Ages.

I: BM STC French p. 159; Renouard, *Bibliographie des éditions de Simon de Colines*, p. 308. II: BM STC French p. 447; Renouard, p. 182.



THE FATHER OF HISTORY, WITH MAZARIN'S ARMS

13. HERODOTUS. *Historia, ē, historiōn logoi 9 ... Historia, sive, historiarum libri IX, qui inscribuntur Musae. Ex vetustis exemplaribus recogniti. Ctesiae quaedam. [Geneva], Henri Estienne, 1570.*

[bound with:]

HERODOTUS. *Historiae lib. IX, [et] de vita Homeri libellus. Illi ex interpretatione Laur. Vallae adscripta, hic ex interpret. Co[n]radi Heresbachii, utraque ab Henr. Stephano recognita. Ex Ctesia excerptae historiae. Icones quarunda[m] memorabiliu[m] structuraru[m]. Apologia Henr. Stephani pro Herodoto. [Geneva], Henri Estienne, 1566.*

Two works in one vol., folio, pp. 24, 362, 20; [xxxii], 256, 12, [24]; title to vol. I in red and black, engraved initials and head-pieces; some light marginal dampstaining, small wormholes to inner margin of vol. I; else a very good copy in 17th-century sheep, gilt dentelle border to covers enclosing gilt crowned L motifs of Louis XIII at corners, a semis of gilt fleurs-de-lis, and central gilt arms of Cardinal Mazarin, spine gilt in compartments with direct lettering, gilt edges, marbled endpapers; a few small wormholes to spine, some abrasions to covers; short inscription crossed through on title-page.

£3000

First Estienne edition of the Greek text of Herodotus bound, as often, with the Latin translation of Lorenzo Valla which Estienne had published four years earlier, this copy from the library of Cardinal Mazarin. The first volume features the beautiful Greek typeface cut by Claude Garamond in the 1540s for Estienne's father, Robert. Further Estienne editions appeared in 1592 and 1618.

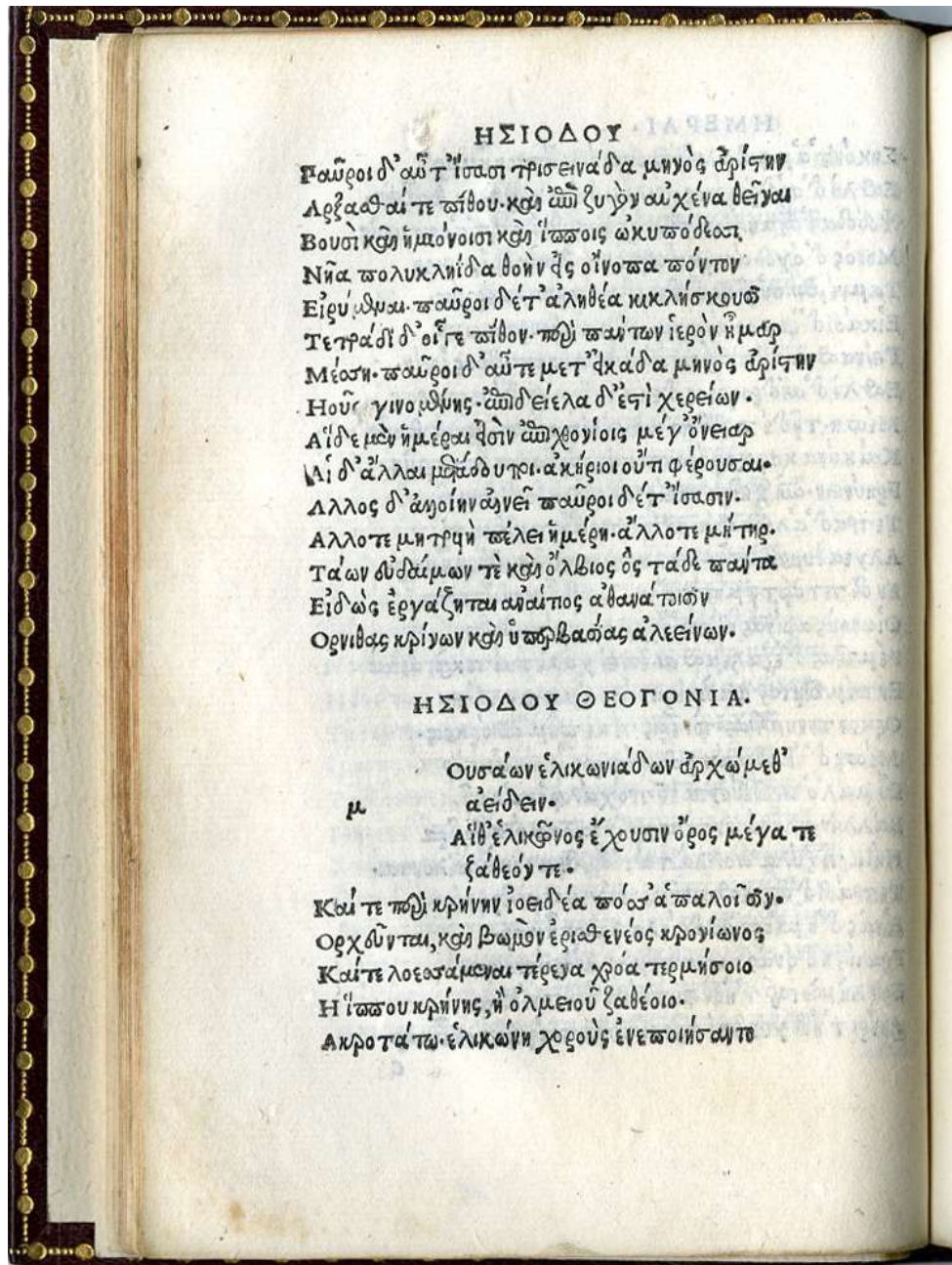
The unprecedented scale and comprehensiveness of Herodotus's *Histories* of the struggle between Greece and Asia from the time of Croesus to Xerxes' retreat from Greece in 478 BC prompted Cicero to call him the 'father of history', and his narrative, written in a simple and graceful style, still makes engrossing reading.

Both volumes collected here include extracts from the Greek physician Ctesias's *Persika*, a history of Persia, and *Indika*, the first book to be devoted entirely to India. In addition to Valla's Latin translation of the *Histories*, commissioned by Pope Nicholas V, the second volume includes Estienne's *Apologia pro Herodoto*, defending Herodotus' reliability as an ethnographer and historian against his detractors, and the pseudo-Herodotean *Life of Homer*. The 'icones' advertised on the title-page to the second volume are not present.

The richly gilt binding on this copy bears the arms of Cardinal Mazarin (1602-1661), chief minister of France and founder of the Bibliothèque Mazarine. The stamp is 'fer no. 4' in Olivier's *Manuel de l'amateur de reliures armoriées françaises* (pl. 1529v); Olivier notes that this stamp was also used on works given as prizes at the collège Mazarin.

Brunet III, 122 ('Édition belle et correcte'); Dibdin (4th ed.) II, p. 20; Renouard *Annales de l'imprimerie des Estienne* 134/5 and 128/8.





14. HESIOD *et al.* Hēsiodos ho Askraios. Florence, Filippo Giunta, 1515.

8vo, ff. [84]; woodcut printer's device to verso of last leaf; a little light foxing, verso of last leaf lightly dust-soiled, two small holes to b6-8 with loss of a couple of letters, generally a very good, clean copy in modern plum morocco.

£3000

First separate edition of Hesiod's works, hailed by Dibdin as rare and valuable, printed here with poems by Theognis and other texts, the whole edited by Eufrosino Bonini. The edition begins with the *Works and Days*, on the activities of the farming year and lucky and unlucky days, of which the chief themes are justice and the need for hard work. Then follows the *Theogony*, a systematic account of the Greek gods and their genealogy, beginning with the famous description of how Hesiod was inspired by the Muses to compose the poem while pasturing his sheep on Mount Helicon. Then comes *The Shield of Heracles*, attributed to Hesiod but probably written in the early sixth century BC. The elegiac poetry of Theognis of Megara includes moral and reflective pieces as well as love poems, often expressed with great liveliness. This edition also includes the golden verse of Pythagoras and twenty-four acronymic proverbs by Gregory of Nazianzus.

The *Works and Days* has been described as the earliest Western work on economics: 'The honour of being the first Greek economic thinker goes to the poet Hesiod ... [who] had a far more sanguine view of economic growth, of labour and of vigorous competition, than did the far more philosophically sophisticated Plato and Aristotle three and a half centuries later (Rothbard, *Economic thought before Adam Smith*, p. 8-9).

Adams H469; BM STC Italian. p. 326; Brunet III, 140 ('Édition rare, dans laquelle on trouve réunis Théognis et autres poètes moraux'); Dibdin (4th ed.) II, p. 30.

15. HOMER (Jacob MICYLLUS and Joachim CAMERARIUS, editors). Poiëseis Homērou amphō hēte Ilias kai hē Odysseia ... Opus utrumque Homeri Iliados et Odysseae ... Porphyrii philosophi Homericarum quaestionum liber. Eiusdem Nympharum antro in Odyssea opusculum. Basel, Johann Herwagen, 1541.

Two parts in one vol., fol., pp. [xxiv], 394 [i.e. 410], [2]; 237 [i.e. 307], [1]; text surrounded by commentary, separate title-page to the Odyssey, woodcut printer's devices and initials; some damp staining particularly to the first few quires, occasional light foxing and creasing, ink stain to s5, small marginal wormhole through quires y to E, tear to tail margin of uu4; in 16th-century limp vellum, later inked lettering to spine; some loss to spine, lower joint partly split, marked and worn; inscription 'Bernard Games Hisp domo Corduba' to title-page, extensive annotations and underlining in several hands.

£1500

The first Micyllus and Camerarius edition of Homer, with extensive manuscript annotations by several early readers. The German scholars Jacob Micyllus (or Moltzer) and Joachim Camerarius became lifelong friends at the University of Erfurt before moving to Wittenberg where they became acquainted with Philip Melanchthon. Camerarius subsequently held classical professorships at Nuremberg, Tübingen, and Leipzig, and edited, annotated and translated a great many ancient authors, his work, according to Sandys, being 'characterised by acumen and good taste'. Johann Herwagen first began publishing in Strasbourg in 1522, issuing many works by Luther, before moving to Basel where he married the widow of Johann Froben and published his first edition of Homer in 1535. This edition was published in a difficult year for Herwagen, during which he was accused of adultery with his stepson's wife.

Our copy contains extensive annotations in several near contemporary hands, in Latin, Greek, and Spanish, which demonstrate a close reading of Homer's epics, in particular of the *Iliad*. The annotations comprise grammatical and explanatory notes and translations from the Greek, and highlight Homeric similes.

Adams H750; BM STC German p. 412; Moss I, p. 484.



Ο Μ Η Ρ Ο Υ

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Ο Δ Υ Σ Σ Ε Ι Α.

ΕΣΤΙΝ ΑΛΗΘΩΣ ΒΑΣΙΛΙΚΟΝ ΠΡΑΓΜΑ Η ΟΜΗΡΟΥ ΠΟΙΗΣΙΣ.

ΕΞ ΕΡΓΑΣΤΗΡΙΟΥ ΤΥΠΟΓΡΑΦΙΚΟΥ ΑΚΑΔΗΜΙΑΣ

ΤΗΣ ΕΝ ΟΞΟΝΙΑ,

Ἔτι α΄.

THE GRENVILLE HOMER

16. HOMER (T. Grenville, W. Cleavers, R. Porson et al., *editors*). *Ilias kai Odysseia*. Oxford, Clarendon Press, 1800-1801.

Four vols, pp. viii, 396; [vi], 421, [3, blank]; [vi], 328; [vii], 314, 82, [2, blank]; a fine copy in later English olive morocco gilt, sides finely filleted and tooled, panelled spines tooled in gilt in compartments, gilt morocco lettering-pieces; occasional very minor surface rubbing at extremities; a fine copy, from the library of Sir David Dundas and afterwards the Archbishop of York Edward Harcourt, with armorial bookplates on the front paste-downs and a note on the front free end-paper in the first volume (see below).

£3500

A fine copy of the celebrated Grenville Homer, 'the most critical edition of Homer which the University of Oxford has published ... We are indebted to the editorial talents of the noble family of the Grenvilles for this erudite performance ... The work is printed in a handsome Greek type, with very few contractions' (Dibdin).

Published at the cost of three brothers, the marquis of Buckingham, Baron Grenville and Thomas Grenville, and made philologically outstanding by Porson's separate collation of the Harleian manuscript of the Odyssey, the Oxford Homer beckoned to a tradition of fine Greek printing stretching back to Aldus Manutius, the hand of the humanist Angelo Vegezio, and the *greco du roi*. Nicolas Barker notes that, for this edition, Robert Granjon's 'bolder and more regular version, cut in 1565, was used to brilliant effect' (*Aldus Manutius and the development of Greek script and type*, p. 2). Twenty-five copies were printed on large paper with the addition of three engraved plates, and given to friends and connections by the author.

The manuscript note on the endpaper is signed with the initials of William Vernon Harcourt (1780-1871), the fourth son of the Archbishop of York Edward Harcourt (1757-1847). It reads 'This book was given to the Archbishop of York by Sir David Dundas in order that Mr. Grenville might find a copy when he came to Nuneham Park'.

Dibdin (4th ed.) II, p. 61-62; Ebert 9984; Hoffmann, p. 320; Lowndes, p. 1097 ('a superb edition').

THE FIRST OF PLANTIN'S POCKET CLASSICS

17. HORACE. Opera omnia, cum novis argumentis. *Antwerp, Christophe Plantin [i.e. Leiden, Officina Platiniana], 1586.*

[bound with:]

JUVENAL and PERSIUS. Satyrarum libri V ... Satyrarum liber I. Omnia nunc opera & iudicio viri docti emendata. *Antwerp, Christophe Plantin [i.e. Leiden, Officina Platiniana], 1585.*

Two works in one vol., 24mo, pp. 207, [1, blank]; 111, [1, blank]; woodcut device to titles; occasional light spotting; very good copies in near contemporary limp vellum, four ties intact, paper label inked 'PN' to spine, red edges.

£450

Two works from Plantin's series of pocket editions of classical authors, of which the Juvenal and Persius was the very first to be issued in 1585. The Horace is the sixth Plantin edition of the poet's complete works, comprising the Odes, Epodes, Satires, Epistles, and Ars poetica, and follows the 1576 edition of Theodorus Pulmannus. The address in the imprint ('Apud Christophorum Plantinum') and the printer's mark indicate that both works were printed at Plantin's Leiden press.

As the dedication in the Juvenal makes clear, these pocket editions were intended for poor scholars and for travellers. They give only the author's text, without scholia or annotations. The series also included Virgil, Catullus, Tibullus, and Propertius.

I: Sorgeloos 258; Voet 1387. II: Sorgeloos 259; Voet 1496. Rare: COPAC records copies of both works at the British Library only.



PHOTOGRAPHICALLY ILLUSTRATED

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

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

£900

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

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

Mills 1413.



QUINTI
HORATII FLACCI

CARMINUM

LIBER PRIMUS.

AD MÆCENATEM. Ode I.

Atios aliis rebus duci, se lyricorum carminum studio teneri.

MÆCENAS, atavis¹ edite regibus,
O et praesidium² et dulce decus meum!
Sunt³ quos curriculo⁴ pulverem Olympicū
Collegisse juvat; metaque fervidis⁵
Evitata⁶ rotis, palmaque⁷ nobilis
Terrarum dominos evehit⁸ ad deos.
Hunc⁹, si mobilitum¹⁰ turba Quiritium
Certat tergeminis¹¹ tollere¹² honoribus.
Illum¹³, si proprio¹⁴ condidit horreo,
Quidquid¹⁵ de Libycis verritur areis.

1 Majoribus prognate Gili-
niis, qui olim reges sive
Lucumones Etruriae fuerunt.
— 2 Tutela mihi et dulce or-
namentum. — 3 Sunt qui lu-
dis delectantur Olympicis, in
quibus excitari solebat pul-
vis quo currentes consperge-
bantur. — 4 Curru. — 5 Nam
rotae currendo fervent. —
6 Meta (sive terminus ubi
flectendus erat currus) caute
circumacta ab auriga, ne
currus in ea frangeretur. —
7 Praemium victoriae, quae
homines nobilitat. — 8 Dis

equiparat. — 9 Hunc, id est alium qui honoribus inservit, juvat, si... — 10 Populi
Romani in honoribus tribuendis mobilis et inconstantis. — 11 Magistratibus tribus
maximis et maximis, id est Aedilitate curvii, Praetura et Consula. — 12 Ex-
tollere. — 13 Illum, id est alium hominem, qui agriculturam exercet, juvat, si...
— 14 Si in suum horreum collegit messes ingentes. — 15 Quidquid colligitur ex
agris fertilibus, cujusmodi sunt in Africa, regione frumenti feracissima.



19. IAMBlichus *et al.* (Marsilio FICINO, *translator*). De mysteriis Aegyptiorum, Chaldaeorum, Assyriorum ... Lyon, Jean II de Tournes, 1577.

16mo, pp. 543, [1]; woodcut devices to title and final page, initials; title leaf a little loose and soiled with small paper repair to verso, horizontal tear through leaf n1 (without loss); otherwise a good copy in 19th-century diced brown cloth, gilt lettering and fillets to spine, marbled edges; slightly rubbed and worn; inscription to title 'Ex dono Ra: Warton ... in usum magistri scholae Beverlac 1698', the first 400 pages with marginal annotations (slightly cropped) in a neat contemporary hand, index in ink in a modern hand to rear free endpaper.

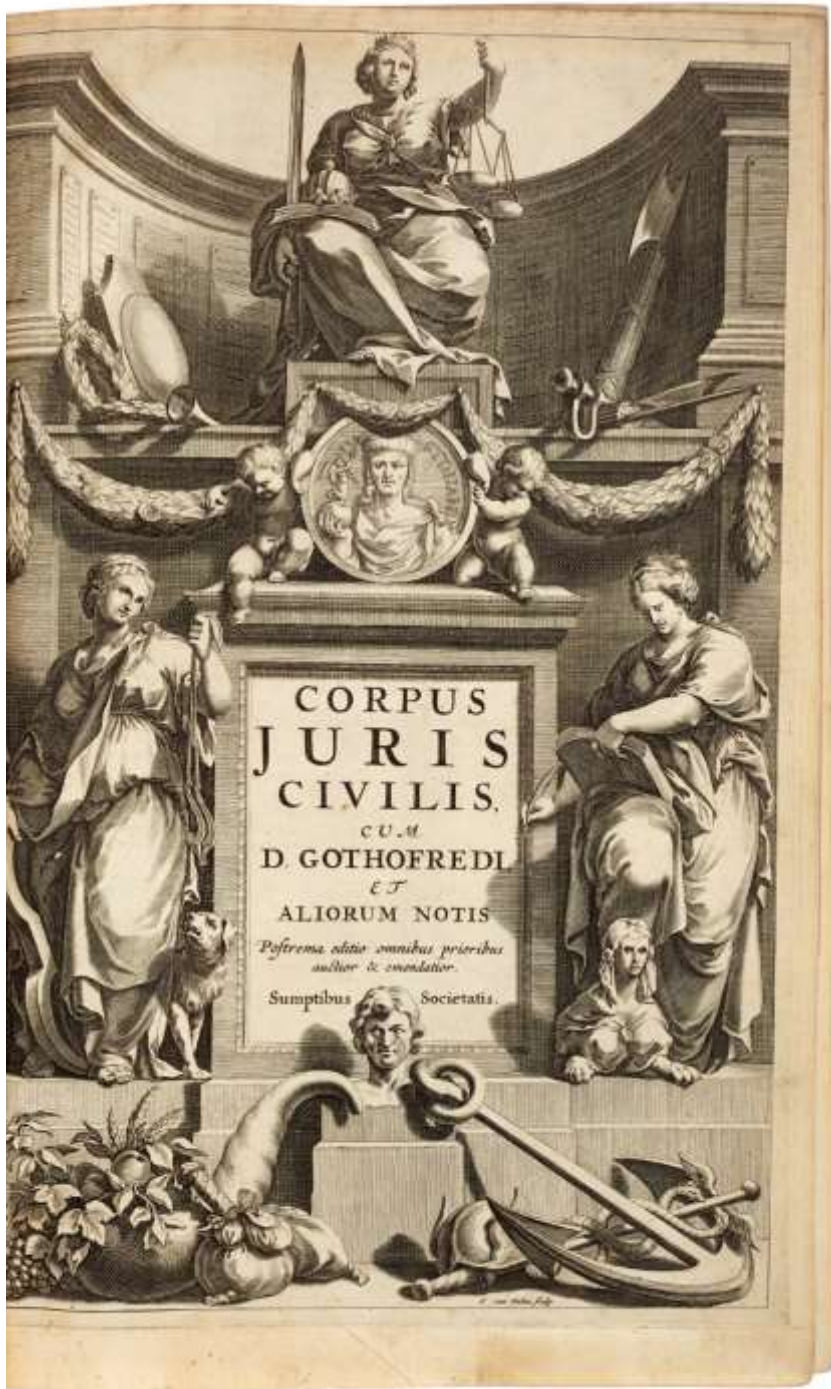
£600

A collection of works by Neoplatonist philosophers and of Hermetic texts translated into Latin and edited by the great Italian humanist Marsilio Ficino (1433-1499). The principle text is Ficino's Latin translation of the *De mysteriis* of Iamblichus (d. c.330), a Syrian Neoplatonist philosopher who studied under Porphyry, whose work is a defence of ritualistic magic and an important source for fourth-century superstition. It is followed here by Ficino's translations of Proclus's 5th-century commentary on Plato's *Alcibiades*, of a number of works on the soul, sacrifice and sobriety attributed to Porphyry, and of the *De daemonibus* of the 11th-century Byzantine philosopher Michael Psellus. The collection ends with two Hermetic texts: Ficino's translation of *Poimandres* and a version of *Asclepius* attributed to Lucius Apuleius. The Lyon printers De Tournes, père et fils, published several editions of this popular collection, in 1549, 1552, 1570, and 1577.

The neat marginal annotations which run almost throughout this copy are near contemporary with the book's publication: the annotator has recorded the date 'Oct. 16 1585' as the day he completed his reading of Iamblichus's text.

The inscription on the title-page records the presentation of this volume by Sir Ralph Warton (1628-1700) to the grammar school at Beverley, Yorkshire, two years before his death. Warton was Member of Parliament for Beverley under James II, following an earlier career as a militia officer.

Adams I5; Cartier, *Bibliographie des éditions des De Tournes* 582; Gültlingen, *Bibliographie des livres imprimés à Lyon* IX, p. 239, no. 615.



‘LE PLUS BEAU LIVRE QUI SOIT SORTI DES PRESSES ELZEVIRIENNES D’AMSTERDAM’

20. [JUSTINIAN (Denis GODEFROY, *editor*)]. *Corpus juris civilis, pandectis ad Florentinum archetypum expressi, institutionibus, codice et novellis, addito textu Graeco, ut et in digestis et codice, legibus et constitutionibus graecis, cum optimis quibusque editionibus collatis ... Amsterdam, Johannes Blaeu and Louis and Daniël Elzevier, 1663.*

Four parts in two vols, folio, pp. [xviii], 796; [12], 388; [10], 300; 92, [41], [1, blank]; with additional engraved allegorical title and woodcut Elzevier sunrise device to title-page in vol. 1, numerous woodcut decorated head-pieces and initials, text printed in double columns framed with gloss, in Roman and Greek types; occasional light foxing, but a very good copy, bound in eighteenth-century full red morocco gilt, border of gilt foliage and blind rules to sides, panelled spines with six raised bands, finely tooled in gilt with a motive of foliage and birds, morocco labels lettered in gilt, marbled end-papers; extremities a little worn, particularly at corners, some minor abrasions to sides.

£1800

First Elzevier edition of the *Corpus juris civilis*, magnificently produced, ‘perhaps the most beautiful book to have left the Elsevier presses in Amsterdam’ (Willems).

A joint publishing effort, this masterpiece of typography was in fact printed mostly by Hackius. The Elzeviers only printed most of the first part, but marked it with their device and their name in the colophon, thus associating the entire production with their presses for centuries. The project was initiated by Bonaventure and Abraham, the Leiden-based publishers, who asked Denys Godefroy’s son to complete his father’s ground-breaking editorial work on the most comprehensive legal corpus of the Western world. The negotiations were unsuccessful, and the plan suspended, until it was resumed by the Amsterdam branch, owned by Louis and Daniël, by 1663 the strongest of the Elzevier houses. The editing contributors were among the most renowned pioneers in the study of Roman law: Van Leeuwen (Leiden, 1625-1682), and Anselmo (d.1668) built on the seminal work of Godefroy and Jacques Cujas. The plan involved the addition to Justinian’s Roman legal collection of the principal mediaeval accretions, and of a reconstruction of fragments from the ancient Laws of the Twelve Tables. Particular care was devoted to the typographical arrangement: the size of the text and the variety of types required, together with the necessity of arranging sizable glosses in synopsis, constituted a technical and aesthetical challenge that stretched beyond the standard demands on the press. The great elegance and pleasing readability of the book, obtained despite the difficulties, added the glory of a typographical triumph to the scholarly achievement, and ensured that this work is numbered among the milestones of the printing art.

Berghman 234; Brunet III, 608; Willems 1299.



BINDING ATTRIBUTED TO ROGER PAYNE

21. JUSTINUS. *Historiarum ex Trogo Pompeio lib. XLIV cum notis Isaaci Vossii. Leiden, Ex Officina Elzeviriana, 1640.*

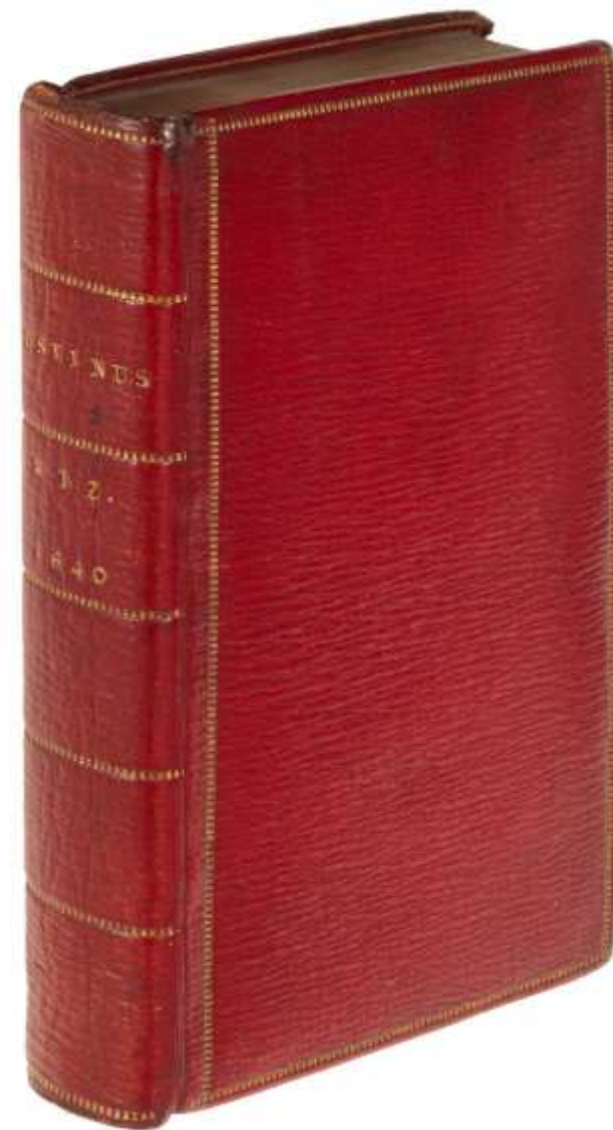
12mo, pp. [xii], 310, 36, [50, index]; engraved title-page; very light foxing, small hole to leaf E5 touching a couple of words; a very good copy in 18th-century straight-grained red morocco, gilt dotted fillet border to covers, gilt dotted fillets and lettering to spine, gilt board edges and turn-ins, edges gilt, marbled endpapers; corners slightly bumped; armorial bookplate of Syston Park to front pastedown.

£250

A handsome Elzevier pocket edition of Justinus's abridgement of the *Historiae Philippicae* by the Augustan historian Pompeius Trogus. Trogus's work has not survived so Justinus's epitome is a valuable source for the history of Macedon and the Hellenistic kingdoms. It contains some striking passages, including a description of the Athenians welcoming Alcibiades on his return from exile, and of Brennus's army of Gauls at Delphi. This was the second of two Elzevier editions issued in 1640, 'egalement estimées' (Willems), this one without Vossius's dedicatory epistle.

This is the copy sold at the Syston Park library sale in 1884 as lot 1079. The sale catalogue attributes the elegantly restrained binding to Roger Payne (1738-1797), although it is unsigned.

Willems 502. See Robert Birley, 'Roger and Thomas Payne: with some account of their earlier bindings', *The Library*, 5th series, 15 (1960), 33-41.



22. **JUVENAL and PERSIUS.** *Satyrae XVI ... Satyrae VI.* Paris, Robert Estienne, 1544 [i.e. 1545 (colophon)].

8vo, pp. 150, [2]; with printer's device on title page, guide letters for capitals; even, light browning, occasional spotting, small hole to head margin of title; a good copy in contemporary vellum, flat spine gilt in compartments with fleurons, red morocco lettering piece, chipped; inscription on front free endpaper 'Ex libris W.D. Hogarth e Coll B.V.M. Winton Scholaris MCMXVIII', and more recently from the library of the late Prof. John Barron, Director of the Institute of Classical Studies, London.

£950

First edition thus, 'the earliest attempt at printing variant readings in an edition of Juvenal & Persius' (Schreiber). For this edition Estienne used the new italic type cut for him by Claude Garamond and inaugurated the year before with the first volumes of the nine-volume Cicero. 'The text is based on new collations of ancient manuscripts, whose variant readings are recorded in an appendix' (Schreiber).

The inscription in this copy shows that it was acquired by the young William David Hogarth (1901-1965), son of the archaeologist and traveller David George, while at Winchester College. Hogarth was later Secretary to the Athlone Press of the University of London.

Adams J778; Morgan, Persius, 149; Renouard, *Annales*, p. 64, no. 13; Schreiber 81.

I V N . I V V E N A L I S S A T Y R A E X V I .

A . P E R S I I S A T Y R A E V I .

*Ad Vetustiff. scripta exēplaria emendatæ: quorum
varias lectiones ad calæm reiecimus.*



L V T E T I A E ,

Ex officina Rob. Stephani typographi Regij.

M. D. XLIIII.

against the prophane pollution of the Vestal Virgins; and put a Roman Knight out of the number of the Judges, because, after that he had accused and dismissed his wife for adultery, he took her again; as Sueton relates, cap. 8. He defil'd also his brother's daughter, Julia, who was at that time another man's wife; and when her father and husband were both dead, he sham'd not to love her openly; yet was he the cause of her death, by forcing her to abortion; as Sueton cap. 22. testifies saying, *Ut etiam causa maritis existerit, causa conceptum a se abigere*. This therefore we must conclude to be the person here intended. Only there is yet one doubt to be remov'd; Juvenal seeming here to imple his ill village, in those words *abortivum patris similes esse*, whereas Sueton, cap. 18. says that

he was *valde modestus*, and afterwards — *præterea pulchri ac decens*. Indeed after the first words, *valde modestus*, he adds *rubescere plerumque*; which, if they be taken only as an interpretation of the former, then must they signifie only, that he was much subject to blushing, which is also implied in that chapter; but if they be expounded of his constant colour, as the words do aptly bear it, then they will most literally and exactly expound these words of our Poet and Domitian's complexion, *patris similes esse*. But Juvenal's sense may be made more easy and applicable, if we understand this, not of Domitian's complexion, but of his conditions, in respect of which he might figuratively be call'd an Abortive, and so like the fruit which he got and destroy'd.



8. The Scantinian Law. When a Stoick objected to *Lavinia* a bold harlot the Julian Law against Adultery, she requir'd him by objecting the Scantinian Law against Unnatural Lust; a Law so nam'd not from him that made it, but from *Scantinius*, who was the occasion of it by his crime. Which manner of giving names to Laws (it being less usual) some have denied: but you may see it justified by *Janus Parrhasius. Epist. 23.* by the like among the *Gracians*: who made the *Lain Law* (mentioned by *Flaccus*) of the same nature with the *Scantinian*, upon occasion of the like crime committed by *Lainus*.

9. By their thick Squadrons. *Junliques umbone phalanges*. An expression of companions in Vice, defending themselves like souldiers, when for lusty they join their targets so, that one touches another's back, as when, according to some, they call themselves as, at the assaulting of a fort, into the military figure of the tortoise-shell: which in *Guillaume de Choul*, in his *Discours sur la Constitution des Romains*, fol. 41. b. is thus represented.

10. THE

23. JUVENAL and PERSIUS. Decimus Junius Juvenalis, and Aulus Persius Flaccus translated and illustrated, as well with sculpture as notes. By Barten Holyday, D. D. and late Arch-Deacon of Oxon. *Oxford, W. Downing for F. Oxlad senior, J. Adams, and F. Oxlad junior, 1673.*

Folio, pp. [xii], 341, [3]; title-page in red and black, with four full-page plates (that of a manual counting system – i.e. hand signals for numbers – shaved at the foot), forty-eight smaller metal or wood engravings in the text (that on p. 221 shaved at the outer margin), the metal plates although unsigned nearly all by David Loggan; longitudinal label on final leaf excised, tear to the foot of Q1; else a very good, crisp copy in early eighteenth-century panelled calf, rubbed, morocco label, hinges cracked but cords sound; signature and bookplate of William Nisbet of Dirleton, East Lothian.

£750

First edition, posthumous, of Holyday's Juvenal, with a reprint of his Persius (Oxford, 1616). This sumptuous volume was edited by Holyday's step-son, W. Dewy, with learned and discursive annotations which are in turn illustrated by engravings, mainly of classical antiquities, but also of plants, fish, an abacus, a swing, and a particularly fine view of Tivoli. Holyday, sometime chaplain to Charles I, was archdeacon of Oxford and the author of *Technogamia, or the Marriages of the Arts*, a notable academic comedy in English which was acted at Christ Church in 1618. Among friends who helped supply 'diverse excellent Manuscripts' of Juvenal were Selden and 'my dear friend' Ben Jonson, who 'sent-in ... an ancient manuscript partly written in the Saxon character'. In turn Holyday contributed commendatory verses to Jonson's *Q. Horatius Flaccus His Art of Poetry*.

Madan 2979; Wing J1276.

‘THE BEST OF THE ILLUSTRATED EDITIONS OF DAPHNIS AND CHLOE’

24. LONGUS (Johann Stephan BERNARD, *editor*). Pastoralium, de Daphnide et Chloë, libri quatuor. Graece et Latine. Editio nova ... distincta viginti novem figuris aeri incisais a B. Audran, juxta delineationes ... Ducis Aureliani Philippi, et tabula ab A. Coypel delineata. Accedunt alia ornamenta, partim ab A. Cochin, partim a C. Eisen, adornata, [et] a Simone Fokke in aes eleganter incisa. ‘Paris’ [*but The Hague, probably Neaulme*], 1754.

4to, pp. 175, [1, directions to the binder], with an engraved frontispiece signed A. Coypel, twenty-nine engraved plates with fine rococo head- and tail-pieces or with elaborate rococo engraved borders, and engraved historiated head-and tail-pieces after Eisen and Cochin throughout; text printed in Greek and roman letter, all pages within a typographical border; title printed in red and black; faint spots to gutter in the first quires and very faint toning in the extreme margins of a couple of leaves, number stamped on the front free end-paper with the evidence of a removed small label; a fine, crisp copy in a handsome 18th-century red morocco binding, gilt dentelle border to covers, dyed black centrepiece richly gilt, spine gilt in compartments with green morocco lettering-piece, gilt board edges and turn-ins, marbled endpapers, edges gilt; a little wear to extremities, small wormhole to upper cover, a few small marks; armorial bookplate of William Strahan to front pastedown, bookplate of the House of Commons Library to rear pastedown and its gilt stamp to covers.

£2000

A fine copy of ‘the best of the illustrated editions of *Daphnis and Chloe*’ and ‘one of the major illustrated books of the time’ (Barber): the Greek text accompanied by Moll’s Latin translation, notes by J. S. Bernard, and an exquisite set of illustrations adapted from the octavo ‘Regent’s book’ of 1718.

Giles Barber’s study of the ‘markets and metamorphoses of an unknown bestseller’ traces the surfacing of Longus’ third-century text in the Renaissance, starting with a reference in a work by the Medici court humanist Poliziano, its previous diffusion most probably obscured by unofficial censorship against its gently erotic tones. The printing of the earliest

pastoral romance of the Western tradition reached its peak in quality and splendour with the luxurious French illustrated productions of the 1740s and 1750s.

Published ‘in gratiam curiosorum’ with a fictitious Paris imprint, and most likely produced under the direction of Jean Neaulme in The Hague, this quarto edition ‘not only allowed the Regent’s illustrations to be properly printed on the page but added to them both a fine rococo frame (an all-round separate engraved frame for the singles and, in effect, head- and tail-pieces for the doubles, bringing them both up to the required page size) and extra head and tailpieces for each chapter ... The frame designs are in fact signed by Fokke alone but seem to be in Eisen’s style. The headpieces are all signed by both Eisen and the engraver. Charles Eisen was then reaching the height of his fame after the striking success of his 1751 *Eloge de la folie* ... It is noticeable that in his headpieces for *Daphnis and Chloe* his version of the famous winter bird-catching scene is about the only one showing the young couple together, whereas other illustrators treat the winter as a time for separation and melancholy. The edition also contains some fine tailpieces which however present something of a mystery. They are signed ‘A.C. inv.’ and attributed in the title-page to Antoine Coypel (who had died twenty-two years earlier), but one bears the faint traces of the name Cochin and they do indeed recall the style of the latter artist’s work in the *Lucretius* of the same year’ (Barber, pp. 38-39). Three years later, the entire decorative apparatus of this edition was reproduced in a French translation published in Paris.

As recognised vehicles for illustration and luxury, the quarto *Daphnis and Chloe* enjoyed careful attention in their exterior appearance, some of the 1740s and 1750s editions attracting ‘unusually high numbers of fine bindings’, of which our copy is a handsome example.

Brunet III, 1155 (‘ne fut tirée qu’à 125 exemplaires’); Cohen De Ricci 652. See G. Barber, *Daphnis and Chloe: the markets and metamorphoses of an unknown bestseller* (The Panizzi Lectures 1988), London, British Library, 1989.



No. 24

THE 'MALA MANUS' CONFOUNDED: THE MACCLESFIELD COPY OF
BENTLEY'S MANILIUS

25. MANILIUS, Marcus. *Astronomicum ex recensione et cum notis Richardi Bentleii.* London, Henry Woodfall for Paul and Isaac Vaillant, 1739.

4to (263 x 198mm), pp. xvi, 307, [5, index], text set in a single column with notes in double-column beneath; engraved portrait-frontispiece by George Vertue after Sir James Thornhill, woodcut title-ornament, engraved arms of dedicatee on dedication, double-page folding engraved plate; very occasional light spotting; contemporary English sprinkled calf, the spine gilt in compartments, gilt morocco lettering-piece in one, others with central floral tools enclosed by curlicues, board-edges roll-tooled in gilt, all edges sprinkled red; very lightly rubbed, light offsetting and browning on endpapers and flyleaves, overall a very fresh and crisp copy with broad margins in a contemporary binding.

£1850

First edition of Bentley's recension of Manilius' *Astronomicum*, 'the oldest connected treatise on astrology' to survive (*DSB IX*, p. 79). Although Richard Bentley (1662-1742), the philologist, classical scholar, and sometime Master of Trinity, had begun to work on the text in the 1680s, *Astronomicum* was the last work he published, and was seen through the presses by his nephew Richard Bentley, since his uncle had been incapacitated by a paralytic stroke in early 1739 (*cf.* J.H. Monk *The Life of Richard Bentley* (London: 1833), II, p. 397). Bentley felt that Manilius' text was 'rife not merely with scribal errors and corrections, but with large-scale interpolations by "an evil hand" (mala manus); these Bentley detected by their barbarous language and their ignorance of Manilius's subject matter' (K.L. Haugen, *Richard Bentley: Poetry and Enlightenment* (Cambridge, MA and London: 2011), p. 211). In support of his corrections and extirpations of these defects in the text, Bentley considered the scientific aspects of the work carefully, and 'fairly often emended to make an astronomical or philosophical exposition consistent' (*op. cit.*, p. 213).

The resulting text has been widely recognised as one of the most important editions of Manilius' work: 'Bentley's genius for interpretation and emendation was especially well suited to [Manilius'] "superlatively difficult text badly transmitted and deeply interpolated, and moreover concerned with a recondite subject" [...] A.E. Housman called the edition "a greater work than either [Bentley's] Horace or the Phalaris"' (*ODNB*). Similarly, La Lande

wrote of it in his *Bibliographie astronomique* that, 'cette edition du poème de Manilius est la meilleure de toutes; mais les notes ne servent en general qu'à expliquer les changemens faits au texte et les versions de l'auteur, qui sont presque toujours les meilleures'. The work is illustrated by a double-page engraved plate depicting the Atlante Farnesiano, an ancient marble globe supported by a figure of Atlas, which was formerly housed in the Palazzo Farnese at Rome (now held by the Museo Nazionale, Naples), which is thought to be the only extant celestial globe from classical antiquity.

The present copy is from the celebrated scientific library formed by the Earls of Macclesfield at Shirburn Castle, and was presumably acquired by the astronomer and politician George Parker, the second Earl of Macclesfield (c.1697–1764), who contributed significantly to the family's comprehensive collection of important British seventeenth- and eighteenth-century scientific works, which was particularly famous for its collection of manuscripts and printed books by Bentley's associate and correspondent Sir Isaac Newton, including Cotes and Bentley's important second edition of Newton's *Principia* (Cambridge: 1713). Bentley was also known to Thomas Parker, the first Earl of Macclesfield (1667–1732), an associate of Newton and one of his pall-bearers. Parker had recommended Bentley as the editor of a proposed series of classical texts for the use of Prince Frederic, the heir to the throne in 1716 (*cf.* Monk I, p. 406) and was involved in a legal capacity in some of Bentley's long-running feuds with his academic colleagues at Trinity College, Cambridge. A number of books on scientific and linguistic subjects from Bentley's own library found their way into the Macclesfield library (e.g. lots 1012, 4601, and 4627).

Provenance: the Earls of Macclesfield, Shirburn Castle (armorial blindstamp on frontispiece, title and first leaf of dedication; early manuscript pressmark on lower pastedown; engraved armorial bookplate on upper pastedown with manuscript pressmark; pencilled pressmark on front free endpaper; Macclesfield sale V (Science I-O), Sotheby's London, 14 April 2005, lot 1302).

Bartholomew, *Bentley* 183; Brunet, III, 1369 ('Bonne édition'); ESTC T165913; Houzeau and Lancaster 1037; La Lande p. 409; Lowndes p. 1464 ('valuable edition, with excellent notes'); Schweiger, *Handbuch der classischen Bibliographie* II, 590; Wellcome IV, p. 44.



RICHARDUS BENTLEIUS

ÆT: XLVIII. MDCCX.

J. Thornhill pinxit.

Geo. Vertue sculp.

M. MANILII
ASTRONOMICON

EX RECENSIONE

ET

CUM NOTIS

RICHARDI BENTLEII.



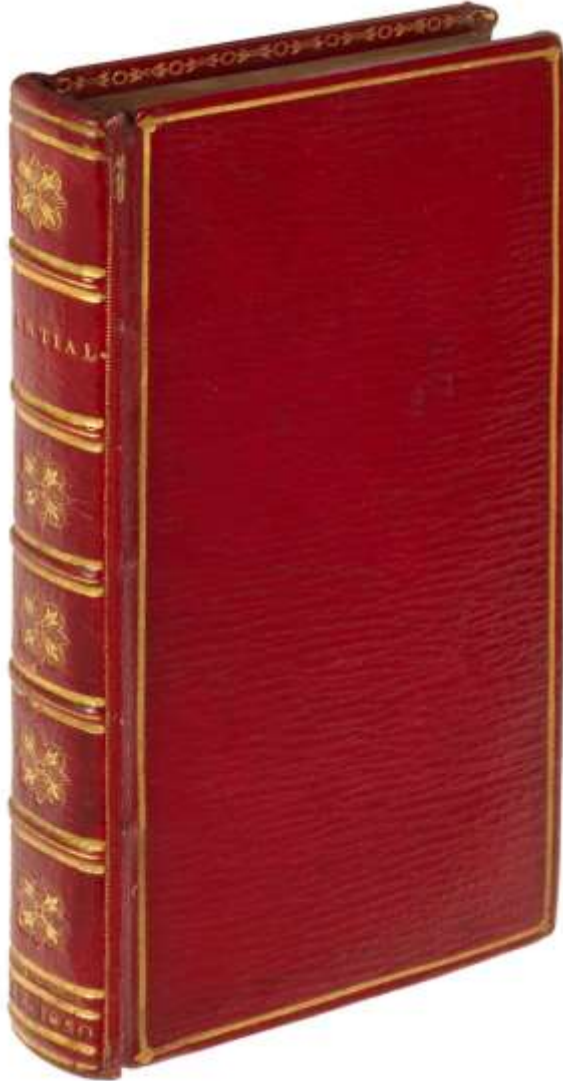
LONDINI,

Typis HENRICI WOODFALL,

Sumptibus PAULI et ISAACI VAILLANT.

MDCCXXXIX.

ELEGANTLY BOUND BY SIMIER OF PARIS, WITH
INTERESTING PROVENANCE



26. **MARTIAL.** M. Val. Martialis ex museo Petri Scriverii. *Amsterdam, Ludovicus Elzevirius, 1650.*

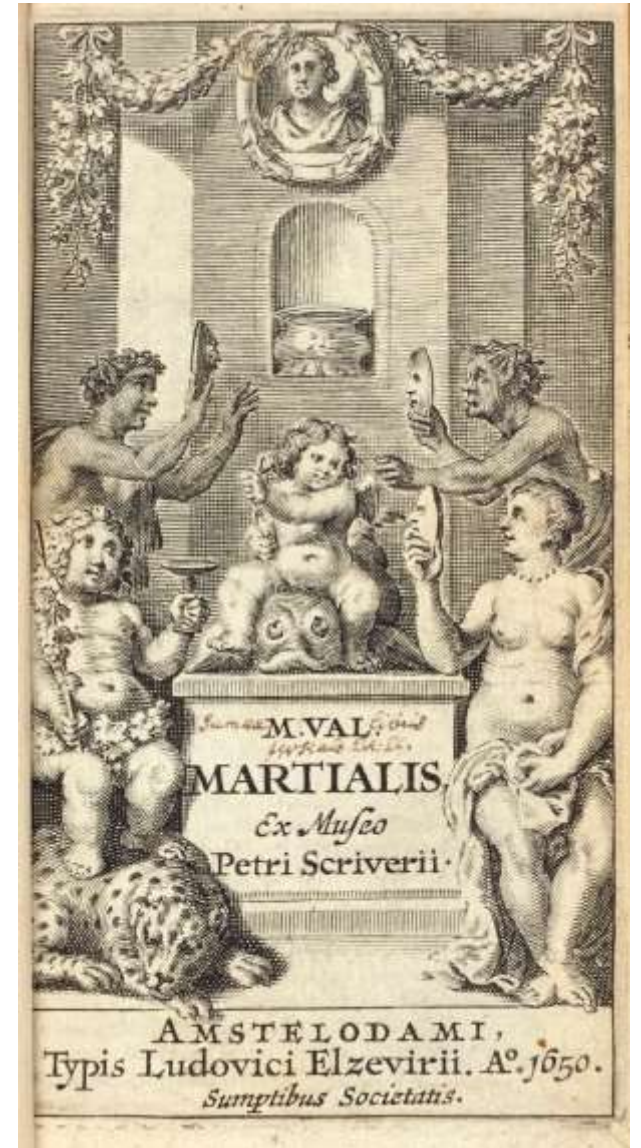
24mo, pp. 310, [2, blank]; engraved title-page; very light foxing; a very good crisp copy in 19th-century straight-grained red morocco, gilt border to covers, spine gilt in compartments with direct lettering including 'Relie par Simier', gilt board edges and turn-ins, gilt edges, marbled endpapers; very slight rubbing to upper joint at head and to corners; inscription to title 'Sum ex libris J.W. Kals BA ...', book label of Bent Juel-Jensen to front pastedown.

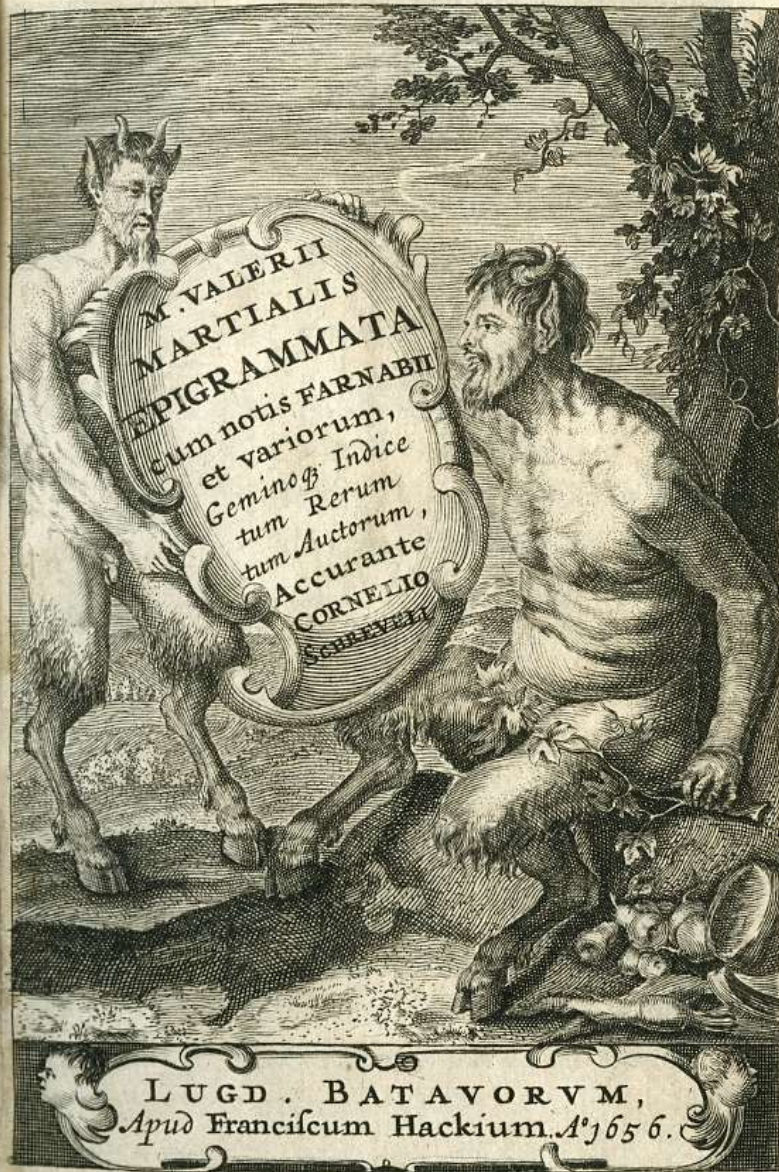
£300

A pocket-sized Elzevier edition of Martial, edited by the Dutch scholar Petrus Scriverius (1576-1660) and elegantly bound by the Parisian binder Simier.

The inscription on the title-page may be that of Jan Willem Kals (1700-1781). Kals studied theology at Utrecht and served as a minister of the Netherlands Reformed Church in Surinam, where he protested against the slave trade and defended the rights of Indians and blacks, subsequently promoting his cause in England, Germany, and North America. According to a loosely-inserted note in Danish, this volume was acquired by Bent Juel-Jensen from the collection of David Lincoln of Blackwell's, Oxford.

Willems 1115.





FROM THE LIBRARY OF SIR KENELM DIGBY

27. **MARTIAL.** Epigrammata cum notis Farnabii et variorum, geminoq[ue] indice tum rerum tum auctorum, accurante Cornelio Schreveli. *Leiden, Franciscus Hackius, 1656.*

8vo, pp. [xxiv], 796, [44]; engraved title-page; *5-8 misbound at end, head margin to title-page cut away (not touching plate), some light dampstaining to inner margins, a few spots; a very good copy in mid-17th-century French calf, gilt double fillet border and central fleur-de-lys within shield to covers, spine richly gilt in compartments with KD monogram stamps, gilt lettering-piece, marbled pastedowns and edges; foot of spine wanting, joints cracked but holding, a little worn and marked; armorial bookplate of Allan Heywood Bright and his pencil note to front endpapers.

£600

An attractive edition of Martial's epigrams, edited by the Dutch scholar Cornelis Schrevel and bound for the natural philosopher and courtier Sir Kenelm Digby (1603-1665). The extensive notes to Martial's text include those of the continental scholars Johann Gronovius, Claude Saumise, Joseph Scaliger, and Petrus Scriverius, as well as those of Thomas Farnaby, one of the most celebrated private schoolmasters in England, who produced annotated editions of several classical authors for the school market. A great collector, Digby donated books to the Bodleian Library and to Harvard University.

The fleur-de-lys and monogram stamps appear to match Digby stamps 6 and 9 on the University of Toronto Libraries' British Armorial Bindings database.

STCN 840241771.

'TWAS LAURELLED MARTIAL ROARING MURTHUR!

28. MARTIAL (James ELPHINSTON, *translator*). The epigrams of M. Val. Martial, in twelve books: with a comment. *London, Baker and Galabin, 1782.*

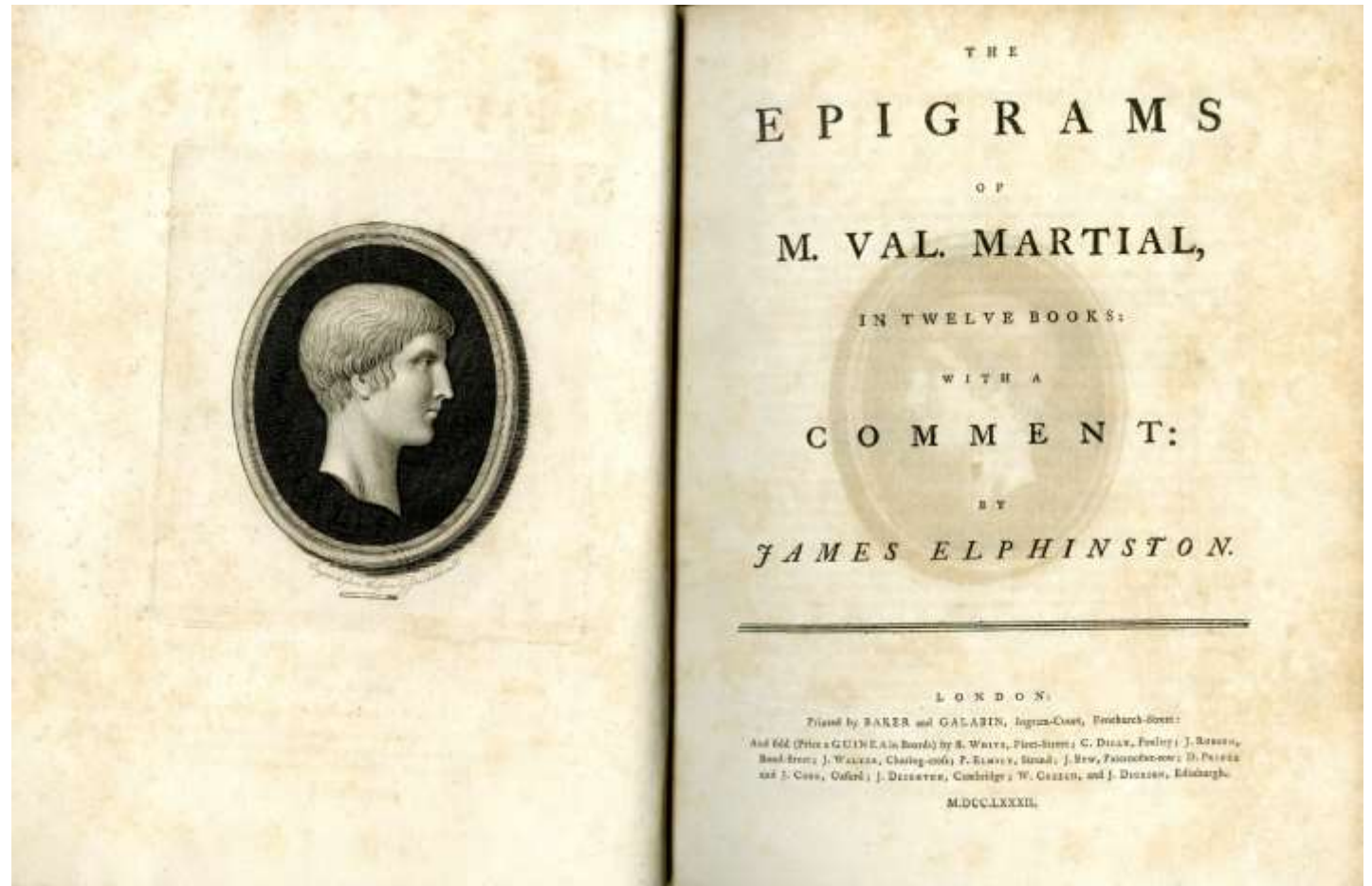
Large 4to, pp. xxxviii, 574, [2, printer's advertisement and blank]; with an engraved portrait frontispiece after a gem carved by James Caldwell; a little light foxing, generally a fine clean copy in contemporary tree calf, double gilt fillet border, flat spine gilt in compartments to a neo-classical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

£975

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

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

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



WITH MANUSCRIPT WORLD MAP BY A
CONTEMPORARY READER

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

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

£35,000

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

'Mela's world is surrounded by seas and divided into two hemispheres, Asia in the eastern, Europe and Africa in the western. From north to south, as in Eratosthenes' poem *Hermes* and Virgil's *Georgics*, it

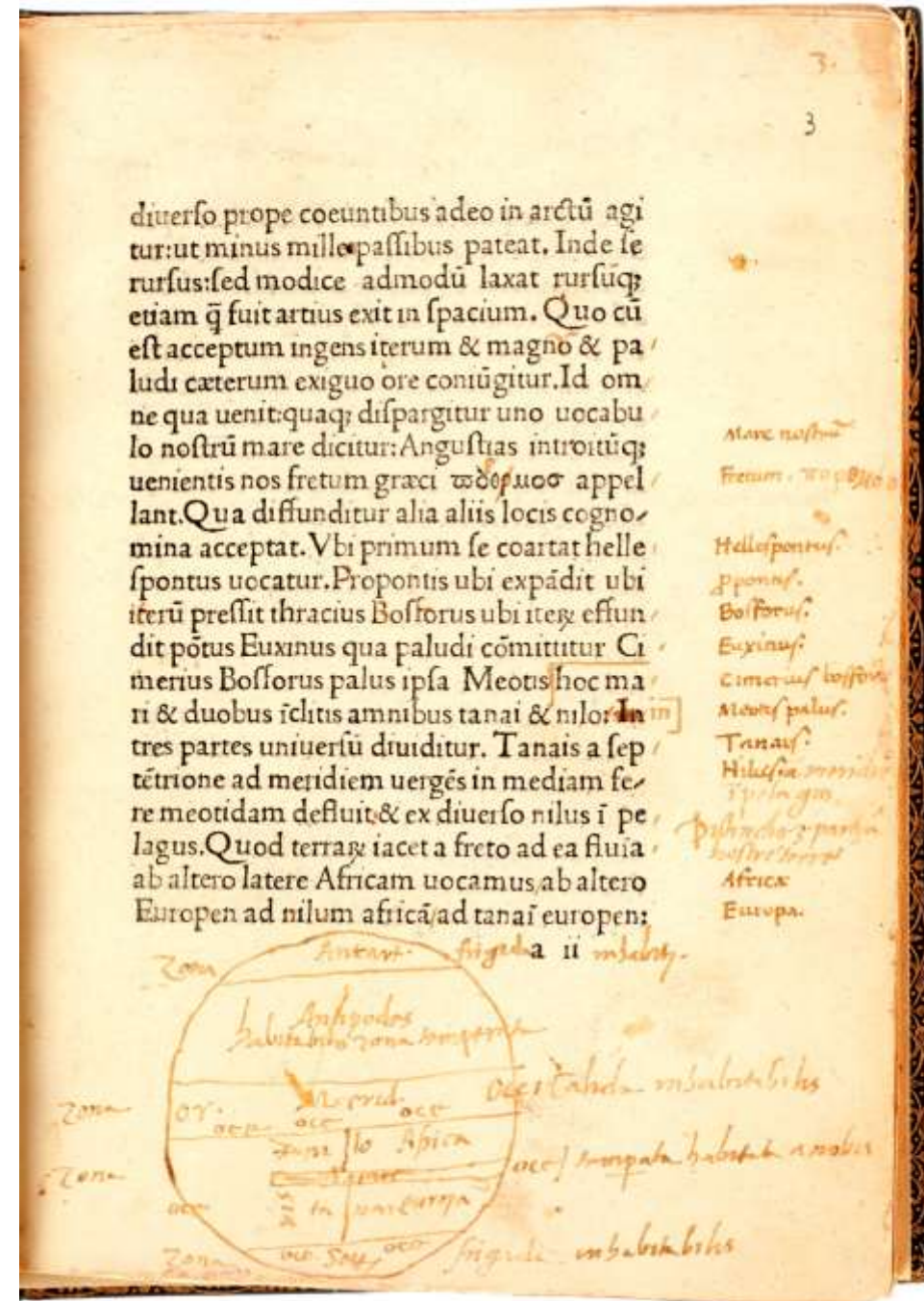
is divided into five zones, two cold, two temperate, and one hot' (O. A. W. Dilke, 'Itineraries and geographical maps in the early and late Roman empires', in J. B. Harley and David Woodward, eds., *Cartography in Prehistoric, Ancient, and Medieval Europe and the Mediterranean*, pp. 234–257 at p. 242).

There is no evidence that Mela's work ever contained maps, a lack that a contemporary reader has attempted to remedy in the present copy. His map (f. 3r), orientated south, is an unusual combination of the zonal type sometimes found, for example, in manuscripts and printed editions of Macrobius's *In somnium Scipionis expositio*, and the Isidorian T-O type. The Nile and the Don are schematically represented. The annotator has also made a number of small corrections to the text on the same page.

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

The 1477 edition is very rare. We have been unable to trace another copy on the market in the past 80 years. The first edition, printed in Milan in 1471, is similarly rare. ISTC records copies of our edition in the UK at the British Library, King's College Cambridge, Glasgow, Manchester and the Bodleian, and in the US at California, Columbia, Brown University, the Huntington and the Library of Congress.

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





POMPONIVS MELA.
 IVLIVS SOLINVS.]
 ITINERARIVM ANTONINI AVG.
 VIBIVS SEQUESTER.
 P. VICTOR *de regionibus urbis Romæ.*
 Dionysius Afer *de Situ orbis Prisciano* Interprete.



30. MELA, Pomponius *et al.* Pomponius Mela. Iulius Solinus. Itinerarium Antonini Aug. Vibius Sequester. P. Victor de regionibus urbis Romæ. Dionysius Afer de situ orbis Prisciano interprete. *Venice, Aldus Manutius and Andreas Torresanus, October 1518.*

8vo, ff. 233, [3]; woodcut Aldine device to title and final page, italic letter; part of leaf o4 torn away, repaired, with missing text supplied in pen facsimile, small paper repairs to outer margin of o5, a few small marks, otherwise a very good copy; eighteenth-century speckled calf, spine in compartments, two paper labels bearing shelf mark at head and tail, extremities a little rubbed.

£1500

The only Aldine edition of Mela's *De situ orbis*, from the library of the Earls of Macclesfield. Mela's work includes descriptions of national characteristics, customs, and scenery, as well as anecdotes from history and legend. It is found here with several other geographical works from antiquity: the *Collectanea rerum memorabilium* (substantially drawn from Pliny the Elder and Mela) by the third-century author Julius Solinus, to whom we owe the term 'Mediterranean Sea'; the 'Antonine Itinerary', an important register of the stations and distances along various roads of the Roman empire; Vibius Sequester's lists of geographical names mentioned by Latin poets; a list of the monuments of ancient Rome, divided into districts, attributed to Publius Victor; and Dionysius Periegetes' *Description of the world*, a Greek didactic poem expounding the views of Erathosthenes, here in the Latin translation of Priscian.

Provenance: the Earls of Macclesfield, Shirburn Castle (armorial blindstamp on title and following two leaves; early manuscript pressmark on rear pastedown; engraved armorial bookplate on upper pastedown with manuscript pressmark; pencilled pressmark on front free endpaper; Macclesfield sale XII, Sotheby's London, 2 October 2008, lot 4610).

Brunet IV, 800 ('Édition peu commune'); Dibdin (4th ed.) II, p. 355; EDIT16 CNCE 46864; Renouard, *Annales de l'imprimerie des Alde* 83/6.

FASTI

31. OVID. Ovids Festivalls, or Romane Calendar, translated into English verse equinumerally by John Gower ... *Roger Daniel, printer to the University of Cambridge, for M. S. junior, 1640.*

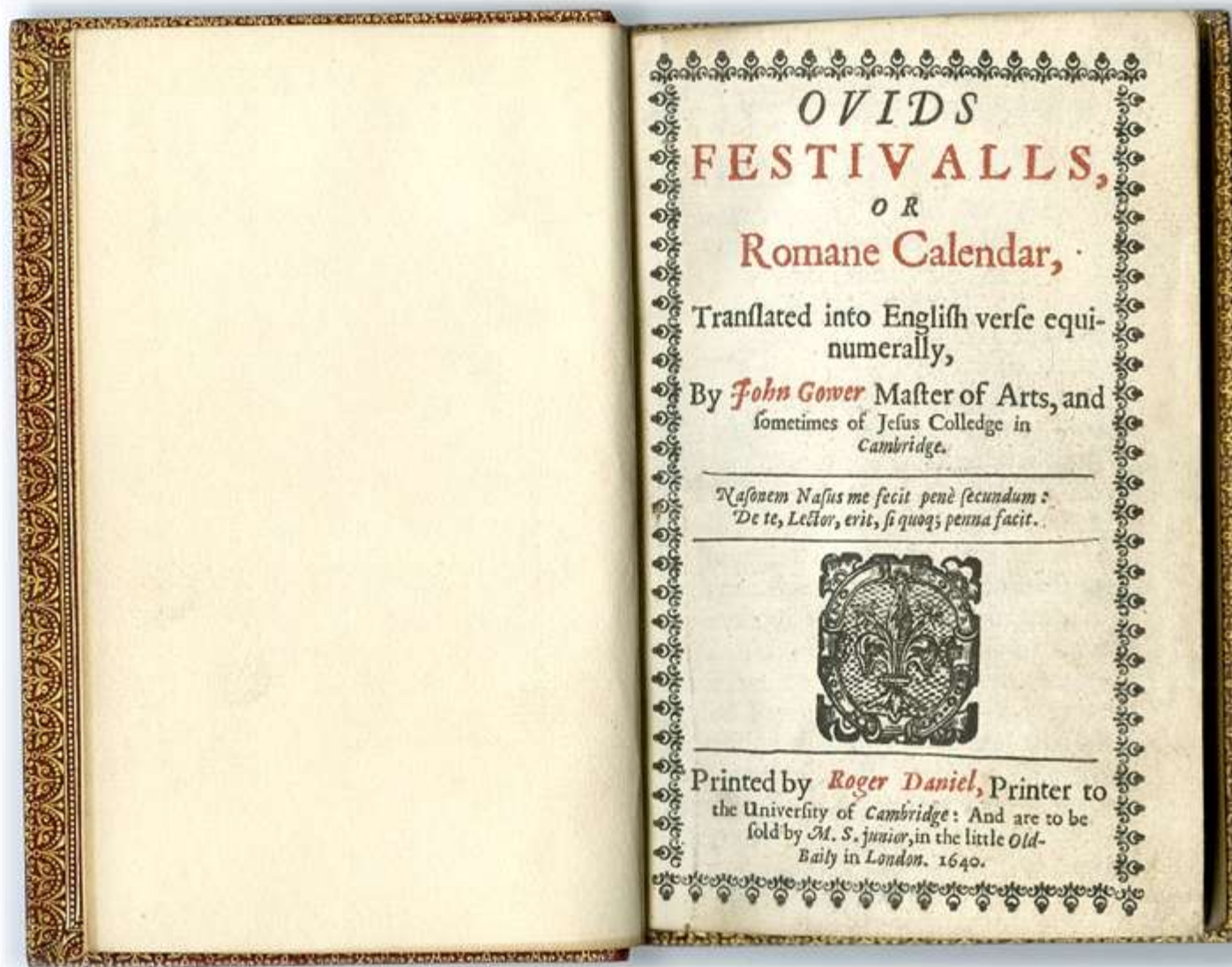
8vo, pp. [xlii], 146, [2], with the final imprimatur leaf, but wanting the initial blank; title in red and black; a fine copy in full red morocco, gilt, by J. & E. Bumpus, Oxford.

£2850

First edition of the first English translation of Ovid's *Fasti*, an unfinished work in six cantos describing the origins of Roman holidays and customs, structured as a series of eyewitness reports and dialogues between the poetic vates and the deities in question. Also included, as part of the prefatory life of Ovid, are translations of parts of *Tristia* and *Ex Ponto* (Gillespie & Cummings).

Gower was 'Master of Arts [1636], and sometimes of Jesus Colledge in Cambridge' and his work was published after his death by collegiate friends who contribute several commendatory verses in praise of our 'second Gower' and his 'smooth Interpretation' of the *Fasti* translated 'equinumerally' (it is not clear what this means: the metre is not the same as Ovid's elegiacs). Also prefixed is a poem 'Clio's complaint for the death of Ovid'. This is the issue with M[ichael] S[parke] in the imprint.

Pforzheimer 782; STC 18948; *Wither to Prior* 405; Stuart Gillespie & Robert Cummings, 'A bibliography of Ovidian translations and imitations in English', *Translation and Literature* 13 (2004), p. 209.



32. PAUSANIAS. Pausaniae veteris Graeciae descriptio. Romulus Amasaesus vertit. Florence, Lorenzo Torrentino, 1551.

Folio, pp. 7, [1], 432, [80, the last leaf blank], roman letter, title within elaborate woodcut border including the Medici arms (upper edge just touched by the binder's knife), woodcut historiated initials; occasional light foxing, bookplate removed from verso of title; a good, crisp copy in eighteenth-century Spanish or Portuguese sheep, gilt spine with lettering-piece, upper cover lettered 'C. DA EGA.' in gilt, yellow edges; extremities a little rubbed; eighteenth-century ownership inscriptions of Antonio Lomellino de Vasconcellos on title and elsewhere, ex libris label to front pastedown, occasional underlining and neat marginal ink annotations in two eighteenth-century(?) hands (slightly trimmed).

£1400

Second edition of Romolo Amaseo's translation. The first appeared in Rome in 1547. This was the principal renaissance translation of Pausanias, printed by Lorenzo Torrentino, arguably the best Italian printer of the day. The title-border was designed by Vasari, whose original drawing is preserved in the Uffizi.

Pausanias's text, written in a simple style, outlines the history and topography of important Greek cities, and his particular interest in artistic monuments makes his work the most important literary source for the history of archaic and classical Greek art. There are some entertaining asides too: of two explanations for the presence of a pickled Triton in a temple at Tanagra, Pausanias opts for its having been lured ashore by wine and slayed when drunk on the beach over its death in single combat with the god Dionysus.

Adams P524; Brunet IV, 454; Graesse V, 178; Harvard Catalogue 364.



Dawson Turner.

Sheridan gained some reputation by his
poor translation of Persius, to which he
added a collection of the best pieces of
the satires of this illustrious satirist, who
are in the best esteem together with many
judicious notes of his own.

Edwards Library, V. 4. 72.

A work of considerable merit.

Bibl. Miscellany I. p. 177.

The parallel passages in Persius & Horace,
at the end of this volume are far from being
its least valuable part. I love Persius;
& I wish (I write A.D. 1851) that I were
a younger man; & I think I could
give the world a better idea of what a
poor translation of him ought to be.
Boswell's in verse is capital. D.T.

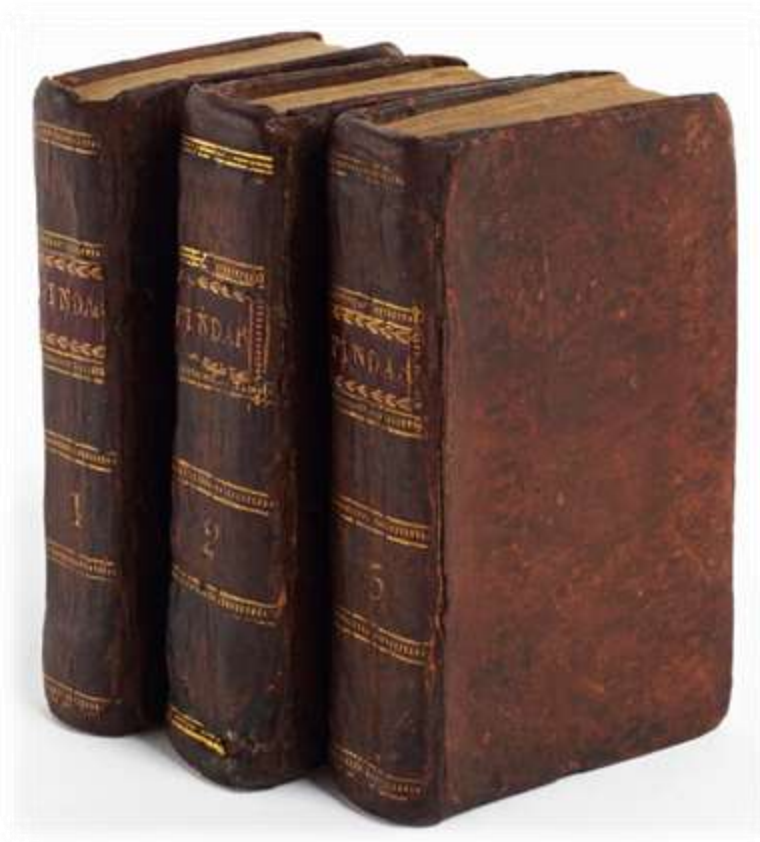
33. PERSIUS (Thomas SHERIDAN, translator). The Satyrs of Persius. Translated into English ... Dublin, George Grierson, 1728.

8vo, pp. xvi, 101, [1], endpapers and title-page stained at inner corner; contemporary calf, rebacked.

£450

First edition of the parallel text of Persius in Latin verse with the prose translation of Thomas Sheridan (1687-1738), clergyman, schoolmaster, poet and playwright, intimate friend of Swift and grandfather of Richard Brinsley Sheridan. Swift asked Pope to read the work in manuscript in June-July 1727 (Swift, *Letters*, ed. Williams, II, 220-1) and Pope duly approved; Swift then negotiated with his own publisher on Sheridan's behalf, and Pope later thanked Sheridan for a printed copy (Pope, *Letters*, ed. Sherburn, II, 523).

This copy bears a long MS note on the front flyleaf by Dawson Turner (antiquary and pioneer autograph collector, 1775-1858), quoting favourable opinions of the work, but remarking that 'I love Persius; & I wish (I write A.D. 1851) that I were a younger man; & I think I would give the world a better idea of what a prose translation ought to be'.



34. PINDAR. [Opera]. Ta tou Pindarou Sesosmena. Ex editione Oxoniensi. *Glasgow, R. & A. Foulis, 1754-1758.*

Four vols bound as three, 32mo in eights, pp. [ii], 158, [without the last blank]; 186, [4, blank], [without the last blank]; 128, 79, [1]; some toning, a little foxing, offsetting to first and last leaves; generally a very good set in a Foulis binding of speckled calf, rebaced preserving the original flat spines, gilt in five compartments, red morocco lettering pieces, joints lightly worn; inked monogram to the fly leaves, ownership inscription 'Scott' to one volume.

£1100

The Foulis miniature edition of Pindar's Odes, printed in the Wilson Foundry Greek Brevier type, this copy in a Foulis binding. By the middle of the century the art of miniature printing 'had already progressed into England ... from 1754 on Foulis in Glasgow created a masterpiece in his edition of Pindar' (Edison). Bondy notes that on seeing their small Greek editions James Boswell hailed the Foulis as 'the Elzeviers of Glasgow'. The miniature edition added printing skill and ingenuity to the critical and textual accuracy which the Foulis had already achieved in their Pindar of 1744. A small number of copies of their *editiones minimae* (Pindar, Anacreon and Epictetus), which are described in some of their publishers' lists as '32mo pure Greek', were printed on satin.

Bondy, pp. 23-24; Gaskell 274; *Mikrobiblion* 192; Spielmann 413-15.

FICINO'S TRANSLATION OF PLATO'S OPERA

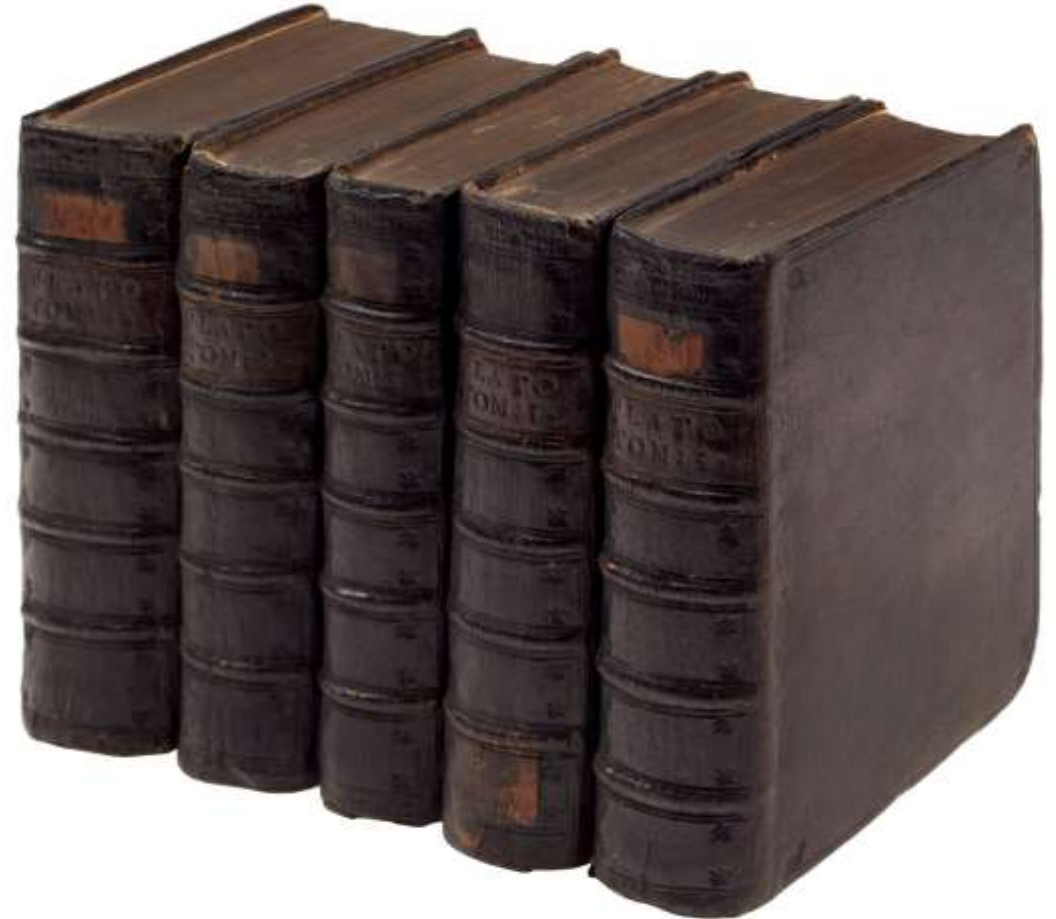
35. PLATO. Divini Platonis operum a Marsilio Ficino tralatorum tomus primus [-quintus]. *Lyons, Jean de Tournes, 1550.*

Five vols, 16mo; with printer's 'viper' device on titles and 'prism' device on all final leaves; closely trimmed with some shoulder notes just shaved, but a good copy, in nineteenth-century brown morocco, panelled spines ruled in blind with labels; a few joints and headcaps sympathetically restored; from the Mount Street Jesuit Church in London, with bookplates on front paste-downs.

£2200

The only de Tournes edition of Plato's corpus, rare. The Latin text is that of Marsilio Ficino, the first complete translation of Plato's work into a Western language, and 'the best translation of that author Italy can boast' (*Enc. Brit.*), which the translator discussed with the best philologists of the Florentine circle, including Poliziano and Landino. First published in 1484-85, Ficino's landmark translation became a fundamental text in the development of Renaissance Neo-Platonic philosophy. It is here printed with the revisions of the distinguished theologian friend of Melancthon and Erasmus Simon Grynaeus.

BM STC French, p. 353; Cartier 179. Not in Adams.



FIRST ILLUSTRATED PLAUTUS

36. PLAUTUS, Titus Maccius. Comoediae. [Commentary by Bernardus Saracenus and Giovanni Pietro Valla]. *Venice, Lazarus de Soardis, 14 August 1511.*

Folio, ff. 228; title within a fine woodcut Renaissance border incorporating putti, grotesques, and a procession of classical marine semi-gods, full-page woodcut of a Roman theatre with an actor performing in front of his audience and various off-stage characters, 316 smaller woodcut illustrations of scenes from the comedies assembled from smaller blocks (including repeats), surrounded by classical woodcut borders, several white-on-black initials; text in roman type surrounded by commentary, some instances of Greek type; a fine, clean copy in brown morocco by Bedford, sides elegantly panelled in gilt, panelled spine lettered and decorated in gilt; one or two very minor abrasions to the covers, joints and spine ends very lightly rubbed; a contemporary inscription in Greek on the title-page and a small initial M in the lower margin, some very discreet contemporary underlining, marginalia and minute variants to the text of the beginning of the first comedy.

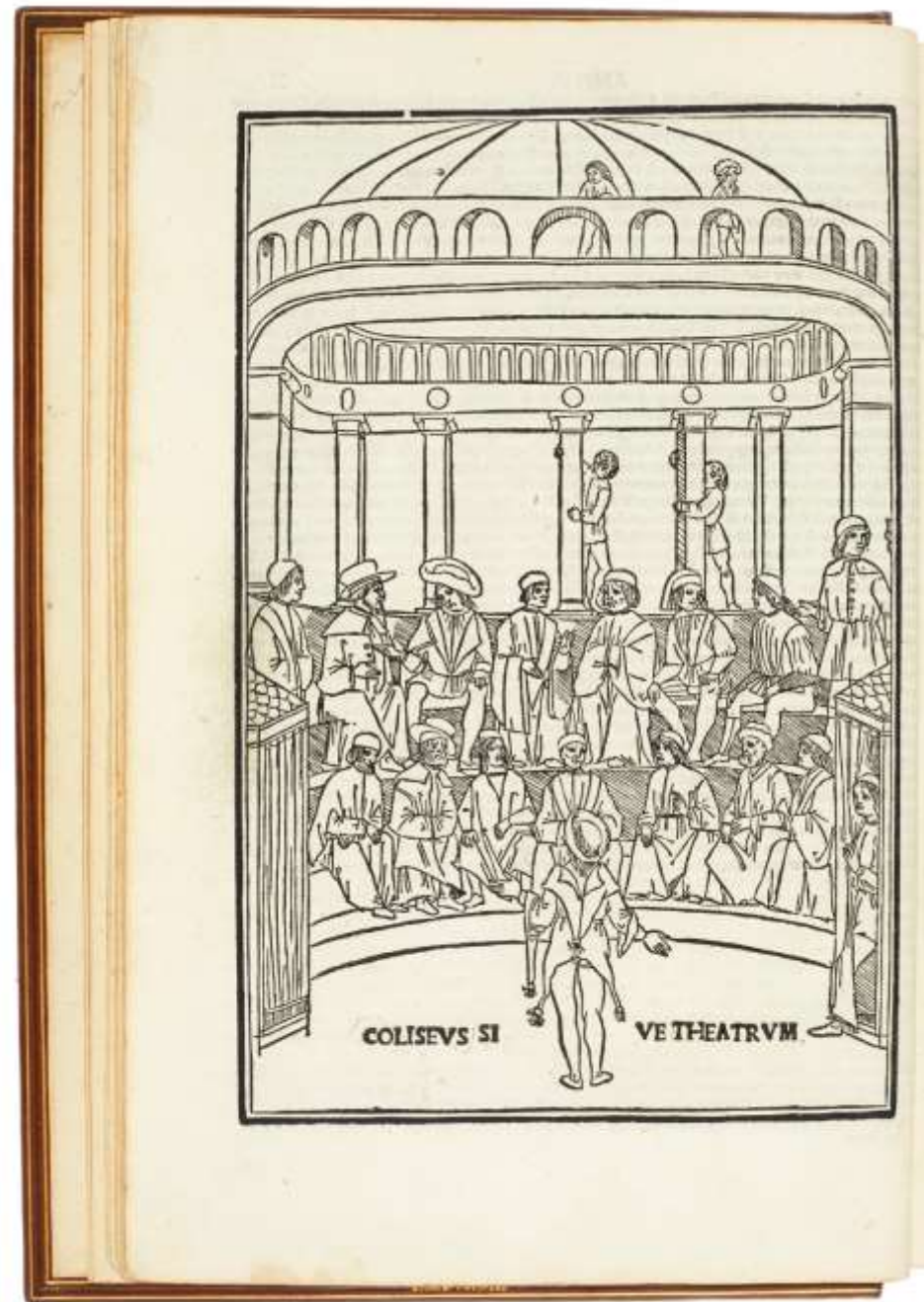
£10,000

First fully illustrated edition of Plautus' comedies, a fine copy with the title-page and its conjugate in the first state. Plautus' plays, one of the major literary re-discoveries of the Renaissance, enjoyed Europe-wide success and established themselves at the core of the literary canon, deeply influencing all successive theatre production. This is the second Plautus with the commentary of Saracenus and Valla.

The set of woodcuts which complements this edition stands as one of the earliest iconic witnesses to Renaissance theatre performance practice. By far the most remarkable (and according to Essling one of the finest of its time) is the full-page woodcut of a theatre; its unprecedented setting shows the theatrical space from the actor's perspective, he standing centre-stage facing the semi-circular space of the audience, surrounded on both sides by curtains half-revealing emerging characters. The 316 vignettes illustrating the plays, in the manner of the Strassbourg 1496 Terence, were obtained from separate blocks for characters, essential landscape and curtain-borders. Mortimer notes that 'there was a certain amount of adjustment of blocks at press', a fluidity of production which is reflected in slight variations in individual copies.

Mortimer describes the differences of the two states of the title and its conjugate leaf. The first, ours, has a longer title set in Gothic type, whilst the second (as in the Hofer copy at Harvard) was set in roman type; the conjugate leaf in the second state shows minor variants with corrections.

Mortimer *Italian* 387; Sander 5758.



ADDING MODERN LIVES, INCLUDING GUTENBERG

37. PLUTARCH. The lives of the noble Grecians & Romans, compared together by that grave learned philosopher & historiographer Plutarch of Chaeronea. Translated out of Greek into French by James Amiot ... With the lives of Hannibal & Scipio African; translated out of Latin into French, by Charles del'Escluse, and out of French into English by Sir Thomas North, Knight. Hereunto are added the lives of Epaminondas, of Philip of Macedon, of Dionysius the Elder, Tyrant of Sicilia, of Augustus Caesar, of Plutarch, and of Seneca: with the lives of nine other excellent chieftains of warre: collected out of Aemylus Probus, by S. G. S. and Englished by the aforesaid translator. And now also in this edition are further added, the lives of twenty selected eminent persons, of ancient and latter times; translated out of the work of that famous historiographer to the King of France and Poland, Andrew Thevet ... *London, Abraham Miller for William Lee, 1657.*

Folio, mostly in sixes, pp. [xvi], 443, 446-1031, [27], 76, [34], with an engraved title, dated 1656, designed by Francis Barlow, and integral engraved portrait vignettes in the last part (the space for the intended vignette of Priscian the Grammarian remains blank on 5G1 verso), title printed in red and black, separate title pages for 'The Lives of Epaminondas [etc.]', dated 1656, and for 'Prosopographia: or some select Pourtraitures and Lives ... by Andrew Thevet', dated 1657 (mistakenly bound before the 'Notes and Explanations' at 3T1); with an advertisement leaf and thirty-four pages of index; early prelims a little tattered, split in 5D2 without loss, but a very good copy in contemporary calf, rubbed, rebacked.

£1750

'Fifth' (i.e. sixth) edition, with added material. North's celebrated translation of Plutarch has long been recognized as a major source for Shakespeare, providing not only the historical framework for *Julius Caesar*, *Anthony and Cleopatra*, and *Coriolanus*, but 'long passages of ... magnificent prose' that Shakespeare put 'into blank verse with little change' (F. E. Halliday).

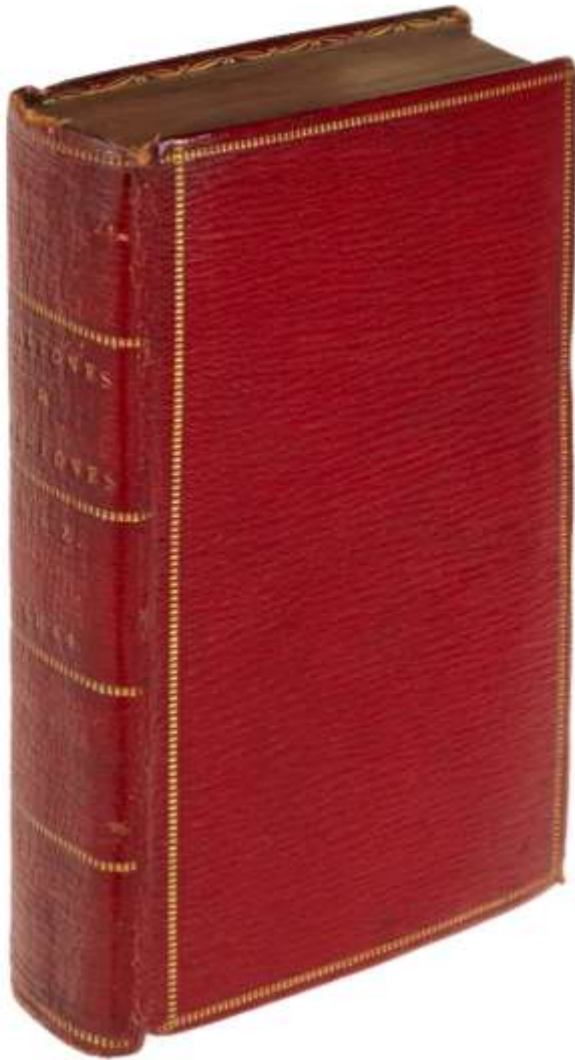
Dedicated to Elizabeth I, North's Plutarch first appeared in 1579 and was reprinted in 1595. The third edition (1603) was the first to add new material, appending lives translated from L'Escluse. There were no additions in the next two editions (1612, 1631), but, having been encouraged 'to venture upon a new and fifth impression', the stationer William Lee, wishing to render it 'both acceptable to the present Age, and famous to Posterity', decided to add the 'quintessence' of André Thevet's *Pourtraits et vies des Hommes illustres Grecz, Latin, et Payens* (Paris, 1584), being 'the very marrow of his observations during his twenty three yeers travails and Peregrinations, throughout the chiefest and remotest parts in the world ... (never as yet extant nor seen in English)'.

Among the new biographies from Thevet (mostly translated by the playwright George Gerbier d'Ouvilly) are those of Aristotle, Homer, Sappho, Charlemagne, Tamburlaine, Atabalipa King of Peru, and Gutenberg, with a two-page poem commemorating his life and 'the Excellency of the Art of Printing'.

Wing P2633.



BINDING ATTRIBUTED TO ROGER PAYNE



38. [SALLUST *et al.*]. *Conciones et orationes ex historicis Latinis excerptae ... opus recognitum recensitumque in usum scholarum Hollandiae [et] Westfrisiae ... Leiden, Ex Officina Elseviriana, 1649.*

12mo, pp. [xii], 411, [9, index]; additional engraved title-page; a little marginal staining to first quire but a very good copy in 18th-century straight-grained red morocco, gilt dotted fillet border to covers, gilt dotted fillets and lettering to spine, gilt board edges and turn-ins, edges gilt, marbled endpapers; lightly rubbed at head and foot of spine and at corners; faint ink inscription of Henry Bradshawe on title-page, armorial bookplate of Syston Park and book label of Bent Juel-Jensen to front pastedown, cuttings from sale catalogues and pencil notes to front endpapers.

£250

The first of four Elzevier editions of this collection of speeches drawn from Latin historians, described by Willems as ‘fort jolie’. The content is taken from Sallust, Livy, Tacitus, and Quintus Curtius Rufus. The edition is apparently based on earlier collections by Joachim Périon and Henri Estienne, and includes a preface by Jobus Veratius.

This is the copy sold at the Syston Park library sale in 1884 as lot 615. The sale catalogue attributes the elegantly restrained binding to Roger Payne (1738-1797), although it is unsigned.

Willems 655. See Robert Birley, ‘Roger and Thomas Payne: with some account of their earlier bindings’, *The Library*, 5th series, 15 (1960), 33–41.



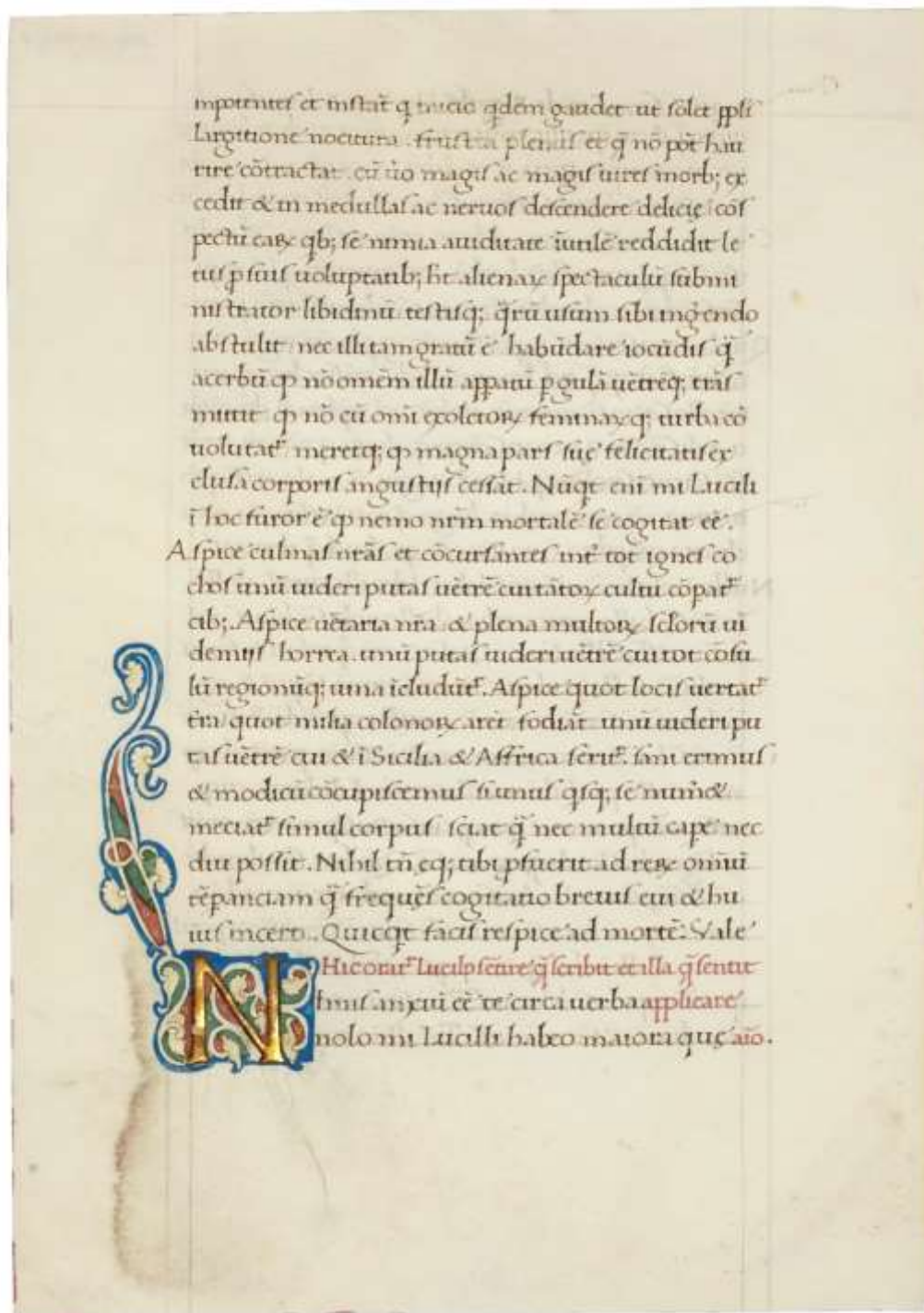
39. SENECA. Epistulae morales ad Lucilium, 114,19 – 115,1; a complete leaf written in 28 long lines of a fine humanist hand, brown ink, ruled with plummet, initial 'N' on the verso in burnished gold with white-vine style decoration against grounds of rose red, blue, green and yellow, rubricated incipit, a slight marginal stain near the illuminated initial, otherwise in excellent condition. 289 x 206 mm (text area: 209 x 125 mm).

Italy?, c. 1470.

£1200 + VAT in EU

From a luxury manuscript of a major classical text. The younger Seneca's *Epistulae morales* comprise 124 philosophical letters – in effect moral essays – written to his friend Lucilius. Their discussion of subjects including happiness, the supreme good, riches and death, their charming and informal style, and the light they shed on their author and on contemporary life, made them the most popular of Seneca's works. Letter 114, of which this leaf preserves the end, deals with style as a mirror of character. The text on our fragment begins with a criticism of showy style – the wearing of transparent togas being one example – including the style of the most famous Roman literary patron Maecenas. Seneca links style to the soul, writing that 'soul is king' (*rex noster est animus*), a statement highlighted in this fragment with a maniculum, but cautions that an uncontrolled, passionate and voluptuous soul can become a tyrant. Seneca advocates moderation encouraged by reflection on the brevity and uncertainty of life, and ends with the advice, 'whatever you are doing, have regard to death'.

This and another leaf from the same manuscript (once in the collection of the late Neil F. Phillips) were sold at Sotheby's on 2 December 1997 (lot 67). They were described as probably written in Italy, but possibly from South Germany or conceivably England: 'The manuscript is difficult to localise. It is entirely Italianate, but the vellum is probably of northern European manufacture, and the very careful slowly-written rather consciously classical script looks like those written by early humanists in England and elsewhere far from Italy. Other leaves from the same manuscript were described in Quaritch, *cats.* 1088 (1988), no. 89 ... and 1147 (1991), no. 116, the latter now in the Schøyen Collection, London and Oslo [MS 647]'.





Los v. libros de Seneca.

Primer libro de la vida bienaventurada.
Segundo de las siete artes liberales.
Tercero de amonestamientos y doctrinas.
Quarto y el primero de providencia de dios.
Quinto el segundo libro de providencia de dios.

40. SENECA (Alonso de CARTAGENA, *translator*). Los v libros de Seneca. Primero libro de la vida bienaventurada. Segundo de las siete artes liberales. Tercero de amonestamientos y doctrinas. Cuarto y el primero de provide[n]cia de dios. Quinto el segu[n]do libro de p[ro]vide[n]cia de dios. [*Toledo, Successor of Pedro Hagembach, 1510*].

Folio, ff. 89 (final blank cut away), gothic letter, xylographic title, above which is a woodcut of a scribe writing in a vaulted chamber; some light foxing, a few small stains, title slightly shaved at fore-edge, but an excellent copy, crisp and fresh, in mid nineteenth-century straight grain red morocco; extremities rubbed, small gouge mark on lower cover; the Heredia copy, with book label.

£10,500

Extremely rare Toledo edition of a selection of Seneca's philosophical works in Spanish. Cartagena's translation, accompanied by his important commentary, was first published in Seville in 1491 and subsequently reprinted several times during the sixteenth century. There was widespread interest in Seneca's moral philosophy in fifteenth-century Spain and translations of his works proliferated under King Juan II of Castile. Cartagena (1385?-1456), Dean of Santiago and later Bishop of Burgos, translated six genuine works of Seneca as well as other pseudo-Senecan texts. Seneca's popularity was not merely due to his being a Spaniard or being a favourite author of the king: for Cartagena, Seneca's appeal lay in his talent for giving advice that went straight to the heart, and in his admirable colloquial style, in contrast to the solemn rhetoric of Cicero.

This edition opens with 'De la vida bienaventurada' (a combination of *De vita beata* and *De otio*) and 'De las siete artes liberales' (*Epistula ad Lucilium* 88). The third book is an anonymous compendium of Senecan moral

precepts known as *De institutis legalibus*, here titled 'Amonestamientos y doctrinas', and the fourth book is the first half of 'De la providencia de dios' (*De providentia*). The fifth and final book purports to be the second half of the *De providentia* but instead gives the 'Copilación por alfabeto', a compilation of Senecan sayings by the fourteenth-century Dominican cleric Luca Mannelli, followed by 'algunas declamaciones' and ending with a short allegorical piece entitled 'En qué manera los poetas fingieron tres hermanas vírgines'. The selection was an astute one for the publisher's target market: 'De la vida bienaventurada' and 'De la providencia de dios', tackling earthly happiness and God's apparent injustice, were of great interest to the general reader, while 'De las siete artes liberales', with its implicit dismissal of the literary arts as useless in man's quest for wisdom, tapped into the hotly-debated question of whether philosophy or poetry was preeminent.

'After the death of Pedro Hagembach towards the end of 1502 his press was continued anonymously with no noticeable interruption. The first dated work of this stage in the history of the press is of 28 March 1503 and its last is of 18 Sept. 1511' (Norton).

For Seneca's influence in Spain, see K. A. Blüher, *Seneca in Spanien: Untersuchungen zur Geschichte der Seneca-Rezeption in Spanien vom 13. bis 17. Jahrhundert*, 1970.

Provenance: the Heredia copy, with his bookplate; sale (part 3), Paris, 1893, lot 3608 (bought by Quaritch).

Norton 1057; Palau 307668. OCLC records seven copies (British Library, Harvard, Notre Dame, Barcelona, Pompeu Fabra, and Yale). Norton records two further copies in the US (Hispanic Society, and Boston Public) and seven further institutional locations in Spain.

ΚΡΕΩΝ.

ἀλλ' ὣν ἐρῶ μὲν, ταῦτα συγκατηξάμην.

*but hat the
this could be
paged for.*

ΕΞΑΓΓΕΛΟΣ.

μὴ νῦν προσέχου μὲν ὡς πεπρωμένης
οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγῆ.

ΚΡΕΩΝ.

ἀγοῖτ' ἂν μάταιον ἀνδρῶν ἐκποδῶν,

1340

ὡς, ὦ παῖ, σέ τ' οὐχ' ἐκὼν ἐκίανον,
ὡς σέ τ' αὐτάν. ὦ μοι μέλεος, οὐδ' ἔχω

*see closely
just unrolled*

ὅσα, πρὸς πρότερον

ἴδω, πᾶ δὲ θῶ.

*not done
omit by him*

1345

πάντα γὰρ

λέχρεια, τὰν χερσῶν,

τά τ' ἐπι κρατὶ μοι

become, put

πότμος δυσκόμοστος εἰσθήλατο.

ΕΞΑΓΓΕΛΟΣ.

ΧΟΡΟΣ.

πολλῶ τὸ φρονεῖν εὐδαιμονίας
πρώτων ὑπάρχει· κερὴ δὲ τὰ γ' ἐς θεοῖς
μὲν ἀσπασίαν· μεγάλοι δὲ λόγοι
μεγάλας πληγὰς τῶν ὑπερσυχῶν

1350

ἀποτίσασθαι,

γῆρα τὸ φρονεῖν εἰδίδασθαι.

*in the hand
border of the large
laying plate
small transverse
and free as often.*

ΤΕΛΟΣ ΤΗΣ ΑΝΤΙΓΟΝΗΣ.

‘THE BEAUTY AND EXCELLENCE OF THIS TRULY CRITICAL EDITION ARE WELL KNOWN’ (DIBDIN)

41. SOPHOCLES. Quae extant omnia cum veterum grammaticorum scholiis. Superstites tragoedias VII. Ad optimorum exemplarium fidem recensuit, versione et notis illustravit, deperditarum fragmenta collegit Rich. Franc. Phil. Brunck ... Strasbourg, Jean-Georges Treuttel (colophon: typis Joannis Henrici Heitz), 1786.

Two vols, 4to, pp. [iv], xii, 358, 240; [iv], 264, 212, 66, [60]; with the cancel leaf *E3 from vol. II bound after p. 358 in vol. I, and 15 further cancel leaves bound at the end of vol. II; text within pink ruled frame; very light dust soiling at beginning and end, otherwise a very good uncut copy with wide margins; early nineteenth-century roan-backed boards, gilt lettering and numbering to spines, marbled endpapers; extremities rubbed, boards discoloured and marked, hinges cracked, evidence of label removed from rear free endpapers.

£800

First Brunck edition of Sophocles, with annotations seemingly by John Addington Symonds (1840-1893), the writer and advocate of sexual reform. Brunck's edition – which provides the Greek text, a Latin version, scholia, notes, fragments of the lost plays, and a lexicon – was extremely successful but expensive, prompting Brunck to bring out a three-volume octavo edition in 1786-8. For Sandys, Brunck's Sophocles ‘opened a new era by removing from the text the

interpolations of Triclinius, and by reverting to the Aldine edition and especially to the Paris MS A’, and while Brunck occasionally introduced his own conjectures, ‘he fully earned the credit of having laid the foundation for a better treatment of the text and metre’ (A history of classical scholarship II, p. 395 f.).

This copy has extensive marginal notes in English and Greek to the Greek text of Antigone, Trachiniae, and Ajax, including references to William Linwood's school edition of Sophocles. The notes are dated November 1858 and February 1859, and the place of their composition is given at the end of Ajax as Oxford. A pencil note to the front free endpaper of vol. I reading ‘from J A Symonds Library’ would suggest that the notes were compiled by John Addington Symonds in his first year as an undergraduate at Balliol College, Oxford, where he excelled in classics.

Provenance: Symonds(?) armorial bookplate; book label of J.G. Archibald and inscription ‘J.G. Archibald from Wm Osler Oxford June 10th 1907’ i.e. apparently given by the physician Sir William Osler, then Regius Professor of Medicine, to John Gordon Archibald, later fellow of All Souls College; occasional blindstamps of Birkbeck College Library.

Brunet V, 448 (‘Édition belle, correcte et fort estimée’); Dibdin (4th ed.) II, p. 414-415.

JOHNSON AND BLACKSTONE SUBSCRIBERS

42. **STATIUS, Publius Papinius.** The Thebaid ... translated into English verse, with notes and observations and a dissertation upon the whole by way of preface ... *Oxford, Printed at the Clarendon Press, 1767.*

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

£1100

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

'As Lewis remarks in his preface, his was the first complete rendering, despite Statius' reputation as the next best Latin versifier after Virgil. Lewis refers respectfully to Pope's translation of Book I, from which he takes hints. But his rendering represents an essentially new start, with fewer liberties ... The ease, flow, and consistent dignity which characterize Lewis's version as a whole make it eminently readable' (Robin Sowerby, *The Oxford History of Literary Translation in English*, eds. Gillespie & Hopkins, vol. III, p. 168).

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

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

THE
THEBAID
OF *Forbes,*
STATIUS,
TRANSLATED INTO
ENGLISH VERSE,
WITH
NOTES AND OBSERVATIONS;
AND
A DISSERTATION upon the whole by
Way of PREFACE.

Curritur ad vocem jucundam, et carmen amicum
Thebaidos, letam fecit cum STATIUS Urbem,
Promisitque diem, tantâ dulcedine captos,
Afficit ille animos, tantâque libidine Vulgi
Auditur; sed cum fregit subfellia versu,
Esurit, intactam Paridi nisi vendat Agaven. *Juvenal, Sat. 7.*

All *Rome* is pleas'd, when STATIUS will rehearse,
And longing Crowds expect the promis'd Verse:
His lofty Numbers with so great a Gust
They hear, and swallow with such eager Lust:
But while the common Suffrage crown'd his Cause,
And broke the Benches with their loud Applause;
His Muse had starv'd, had not a Piece unread,
And by a Player bought, supply'd her Bread. *Dryden.*

O X F O R D,
PRINTED AT THE CLARENDON-PRESS.
M DCC LXVII.

THE BEST AND FIRST CRITICAL EDITION OF THE GREEK FLORILEGIUM

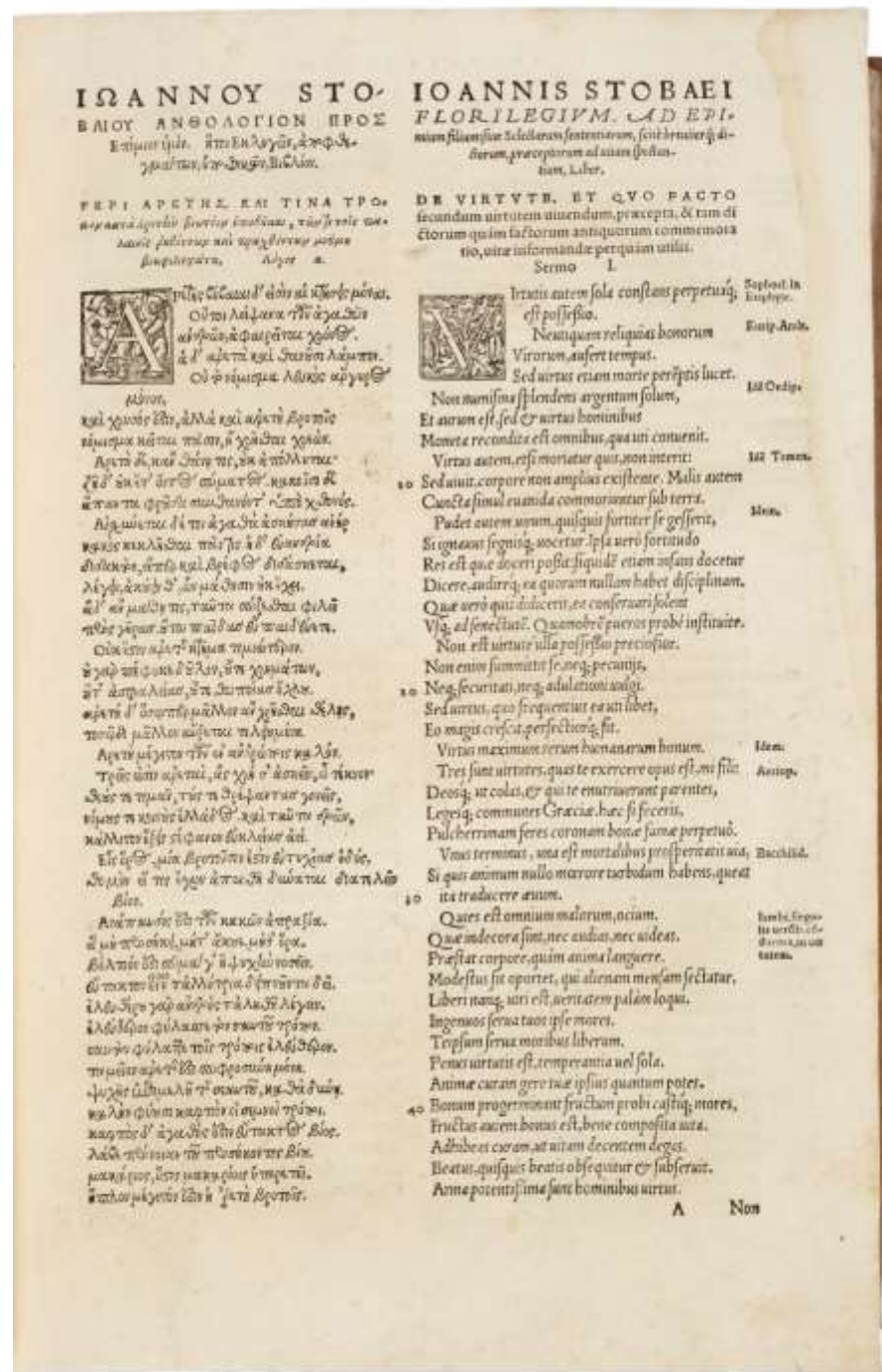
43. **STOBAEUS, Johannes.** Eklogai apophthegmatōn kai hypothēkōn ... Sententi[a]e ex thesauris Graecorum delectae ... à Conrado Gesnero ... traductae. *Basel, [printed by Oporinus for Froschauer, 1549].*

Folio, pp. [xx], 632 (erroneously paginated 630), [32]; Greek and Latin text in parallel columns throughout, historiated woodcut initials and shoulder-notes; very light traces of dampstaining in the title, the outer margin of the initial leaves and the final leaf, else very clean and crisp, a very good copy in contemporary full vellum over wooden boards, panelled spine with gilt morocco lettering-piece and the remains of a paper library label at foot; contemporary ownership inscriptions on the title, one cropped in the upper margin, with the surviving motto 'Rien trop', and another in Latin, still sixteenth-century, 'Ad Anselmum Demazechiis pertinet' (?Anselmo Mazechi), further inscription (Girardet, canon) dated 1771 on the front paste-down.

£2250

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

Adams S1873; Dibdin (4th ed.) II, p. 429; Hoffmann III, 632 f.





44. STRABO (Wilhelm XYLANDER, *translator*, Isaac CASAUBON and Fédéric MOREL, *editors*). Strabonis rerum geographicarum libri XVII. Isaacus Casaubonus recensuit ... Adiuncta est etiam Gulielmi Xylandri Augustani latina versio ab eodem Casaubono recognita Paris, [Morel], 1620.

Folio, pp. [xii], 843, [116], 282, [8]; Greek and roman letter, text in parallel columns, title printed in red and black, engraved royal armorial device of Louis XIII of France, finely engraved head- and tail-pieces and large initials throughout; short marginal tear and crease to the title-page, single minute wormhole in the inner margin through the first half of the text block; a very good copy, in contemporary English vellum gilt, panelled sides with two double-rule borders enclosing a four-part fan motif centrepiece and surrounded by fan motif cornerpieces, flat spine gilt with foliate motifs and small tools; upper joint and hinge partly split; nineteenth century bookplate of Richard Newcome, and later label of Viscount Mersey, Bignor Park, on the front free endpaper.

£950

Excellent Morel edition of Strabo, the second edited by Casaubon with Xylander's translation, 'édition estimée pour sa correction et sa beauté' (Brunet) and relied upon as the best until the nineteenth century. It was edited from the collation of four manuscripts, and its text represented a major and lasting improvement both on the *editio princeps* (an Aldine of 1516 based on a very corrupt manuscript) and the first edition curated by Casaubon, published in 1587 in Geneva.

Fédéric Morel le Jeune 'surpassed his father and was among the most knowledgeable commentators of the 17th century ... His editions of Aristotle, John Chrysostom and Strabo would remain famous' (translated from Renouard, 'Les descendants de Fédéric Morel', in *Vie et Oeuvres de Fédéric Morel*). As well as correcting the Casaubon Geneva edition, here Morel added what he modestly termed *Observatiunculæ*, short yet decisive corrections and comments, especially relating to books XII and XVI. Garamond's *Grecs du Roi* is the elegant type used for the text, beautifully set in parallel with the translation and adorned with fine engraved decorative pieces.

The sources for Strabo's monumental first-century world geography are eminently Greek, very probably consulted in the great library of Alexandria. His work covers Europe (with two books on Spain and Gaul, two on Italy including Sicily, one on northern and eastern Europe, and three on Greece), Asia (the eastern and most remote parts occupying the eleventh book, with three entire books devoted to Asia Minor, one to India, one to Assyria, Babylonia, Syria and Arabia), and Africa (with Egypt and further notices on the continent closing the work in book seventeen).

Brunet V, 554; Dibdin (4th ed.) II, p. 433 ('much more accurate and splendid than the first [edition]'); Graesse VI, p. 505.

GLI ANNALI DI
CORNELIO TACITO
CAVALIER ROMANO

DE' FATTI, E GUERRE DE' ROMANI,
così civili come esterne, seguite dalla morte di Cesare
Augusto, per fino all'Imperio di Vespasiano.

DOVE CON BELLISSIMA TESTURA SI VEDE
il misero stato, nel qual si trovò Roma, e tutto l'Imperio Romano nella
mutazione di sette Imperadori, cioè, Tiberio, Claudio, Ne-
rone, Galba, Otone, Vitellio, e Vespasiano; dove con
molte cagioni d'altre guerre, si tocca quel
la della guerra Giudaica.

Nuouamente tradotti di Latino in lingua Toscana da
GIORGIO DATI FIORENTINO.

ALL'ILLVSTRISS. ET ECCELLENTISS. SIGNORE IL S.
COSIMO DE' MEDICI DVCA DI FIRENZE, E DI SIENA.



Con Privilegij della Illustriss. Signoria di Venetia, & del Duca
di Firenze, & di Siena.

In Venetia, ad instantia de' Giunti di Firenze.

M. D. LXIII.

45. TACITUS. Gli annali di Cornelio Tacito ... de' fatti, e guerre de' romani, così civili come esterne, seguite dalla morte di Cesare Augusto, per fino all'imperio di Vespasiano ... Nuovamente tradotti di latino in lingua toscana da Giorgio Dati fiorentino. All'illustriss. et eccellentiss. signore il s. Cosimo de' Medici duca di Firenze, e di Siena. *Venice, (colophon: D. & G. B. Guerra at the instance of the heirs of B. Giunta of Florence), 1563.*

Small 4to, ff. [xv], [1, blank], 301, [1, colophon]; some early manuscript annotations and underscoring; title lightly foxed and dust-soiled, faint stain in last few leaves; eighteenth-century vellum.

£1500

First edition of Dati's Italian translation of the *Annals*, which achieved enduring popularity and was published again in 1582, 1589, 1598 and 1607. 'Tacitus, the "historian of princes", has been recognized as an author of paramount importance in late Renaissance Florentine political thought, and this vernacular edition was hence quite important' (Pettas p. 99).

'Just as Machiavelli had invoked Livy on the subject of Rome's republican age, so did commentators of the later sixteenth century call upon Tacitus, historian of the empire (that is, of monarchy), and also creator of a sharp and ruthless analysis of power ... Tacitus appeared to his early Italian annotators ... as the author closest to their own era. "There is none better to adjudicate writings on acts of state than Cornelius Tacitus, whether by comparison with our own time or in weight of opinion, and practical knowledge of the ways of royal courtiers", wrote Tommaso Sertini ... in the introduction to *Brief notes* by the jurist Emilio Ferretti, author of a critical edition of the *Annals* (1542). The French humanist and sometime resident of Rome, Marc-Antoine Muret, agreed with him, as did the Italian translator of the *Annals*, Giorgio Dati ... From an object of philological and historical-humanistic study, the *Annals* had moved on to become a political tool' (Lloyd, *European political thought 1450-1700* pp. 79-80).

Pettas p. 241. Not in Adams.

46. TYRTAEUS and CALLINUS. Les chants ... traduits en vers par Firmin Didot. *Paris, Firmin Didot, pere et fils, 1827.*

Folio (525 x 350mm.), pp. [4, blank], 33, [7, blank], two title-pages, in Greek and French, engraved vignettes on each title, text of the 'Lettre... a Firmin Didot' engraved, main text printed in Greek and French; a fine copy, in contemporary purple straight-grained goatskin over paste boards by Thouvenin, sides with a wide, finely gilt border enclosing a decorated blind-stamped panel and a central blind-stamped arabesque dotted with small tools in gilt, the upper cover signed, flat gilt spine, gilt dentelles, red silk bookmark; extremities and spine rubbed, a few light surface scratches; bookplate of Emily Mercer, Marchioness of Lansdowne (1819-1895) on the front paste-down.

£6000

One of only 100 copies – all *hors de commerce* – of this deluxe folio Didot edition of some of the oldest martial elegy verses of the Western tradition: the surviving works of the Spartan poet Tyrtaeus and the Ephesian poet Callinus (7th-6th century BC). The text is preceded by an engraved Lettre to Firmin Didot by his three sons, with an appraisal of the achievements of his printing house in his absence (during a tour of Spain). It was in the same year, 1827, that Firmin Didot passed the managing of his business on to Ambroise, Hyacinthe and Frédéric to devote himself to public affairs. Two years later he officially resigned.



This copy, from the library of Emily Mercer, Marchioness of Lansdowne, daughter of the French statesman Charles Joseph, comte de Flahaut, who was made a peer of France in 1827, is splendidly bound by Thouvenin, in the full maturity of his art. Thouvenin 'started to work as odd boy with Bozerian Jeune in 1802, and ... had acquired great competence by 1806. He set up on his own in 1813, apparently to learn the gilding which Bozerian Jeune had been unwilling to teach him' (C. Ramsden, *French bookbinders*, p. 204). The first international recognition came with his submission of eleven bindings at the 1819 Exhibition. Before his death in 1834 'he had achieved, in his new and excellently installed workshop in the Passage Dauphine, both a reputation as the leading binder of his epoch, and social connections which he evidently enjoyed and deserved. ... His name has been immortalised by mentions in the pages of Balzac and Stendhal' (*ibid.*).

Brunet IV, 400; Schweiger, I, 333; binding: Davis Gift III, no. 198; Foot, *Reliures françaises*, p. 387; British Library online Database of Bookbindings, Davis 715; P. Culot, *Reliures et reliures décorées en France à l'époque romantique*, Brussels, 1995.

47. VALERIUS MAXIMUS. Valerius Maximus nuper editus. Index copiosissimus rerum omnium & personarum, de quibus in his libris agitur. *Venice, in aedibus haeredum Aldi et Andreae Soceri, 1534.*

8vo, ff. [xvi], 209, [3]; Aldine device to title-page and final page; wants quire t (ff. 145-152), small hole to outer margin of title leaf, old repairs to last three leaves and to final endpapers, some spotting and staining; in contemporary Italian dark brown goatskin tooled in blind to a panel design with a strap-work border with square fleurons to the inner corners and a central diamond ornament composed of four fleurons, three bands and blind filleting to spine, modern dark brown morocco repairs to head and foot of spine, board edges and corners; inscription of Guileame G. Bas on title-page, neat contemporary marginal annotations in brown ink in two hands in Latin and Italian throughout, and underlining, with verses on the final endpapers.

£575

Third Aldine edition and the first to be edited by Paulus Manutius, who took charge of the Aldine press from 1533, with copious contemporary annotations throughout. In the preface to Bernardo Giorgio, Paulus claims to have taken great care over the revision of the text, which is handsomely printed in italic, and equipped with an index.

Valerius Maximus compiled his nine books of *Facta et dicta memorabilia* ('Memorable deeds and sayings') in the early first century AD. The work comprises anecdotes and examples for the use of orators, covering religion, omens, social customs, good and evil conduct, good fortune, military stratagems, and much besides. While unoriginal and rhetorical in style, the work proved very popular in the Middle Ages.

The marginal annotations in this copy, mostly in a single hand, show an extremely careful reading of the text. The contemporary annotator has underlined passages and copied out or paraphrased sections of the text on every page. Other annotations in a second hand include a quotation from Cesare Corporali's *Vita di Mecenate* at the end of the dedication, Italian and Latin notes headed 'Cinea a Pirro' at the end of the index, and versions of a Latin poem on the final endpapers entitled 'Ad Afonsum'.

Adams V104; Brunet V, 1049; Renouard, *Annales de l'imprimerie des Alde*, p. 110-111.



Ζ Ω Σ Ι Μ Ο Υ

Κόμητος καὶ Αποφισκοσωτηγός

ΙΣΤΟΡΙΑΣ ΝΕΑΣ

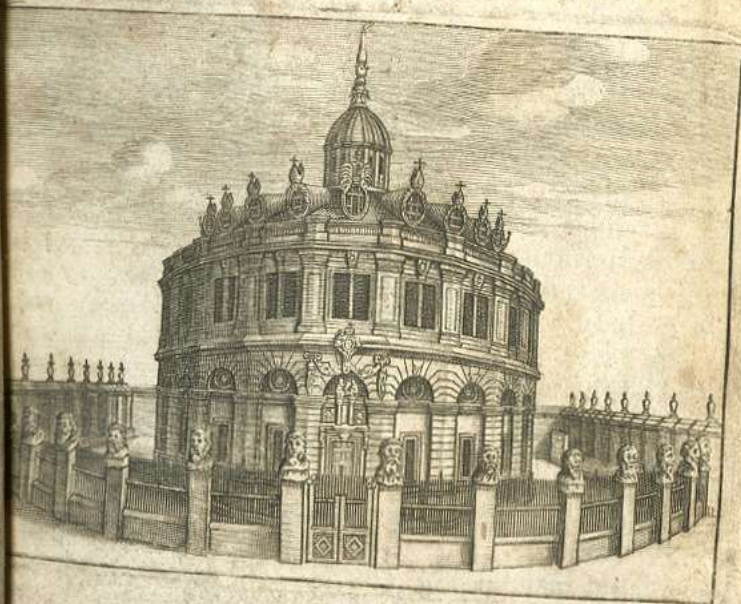
Βίβλοι ἕξ.

Z O S I M I
Comitis & Exadvocati Fisci,

HISTORIÆ NOVÆ

Libri Sex,

NOTIS ILLUSTRATI.



OXONII,
E Theatro SHELDONIANO,
Anno 1679.

48. ZOSIMUS. *Istorias neas bibloi 'ex ... Historiae novae libri sex, notis illustrati. Oxford, E Theatro Sheldoniano, 1679.*

8vo, pp. [viii], 384; woodcut device to title, Greek and Latin text in parallel columns; title lightly soiled, occasional light foxing; else a very good copy in 19th-century calf, rebaked, gilt lettering-piece, gilt stamp to head of spine (letter D incorporating the letters W and S, crowned), edges sprinkled red; repairs to corners, a little rubbed; Chatsworth booklabel to front pastedown.

£400

The first Oxford edition of this history of the Roman Empire from Augustus to 410 AD by the 5th-century Greek historian Zosimus. The work is an important source for the period 395-410 and its pagan author attributes Rome's decline to its rejection of the pagan gods. This edition is the work of the Oxford clergyman and classical scholar Thomas Spark, and includes a dedication to his old Westminster schoolmaster Richard Busby. Spark also produced editions of Herodian and Lactantius.

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