

Dopulrius

omnibus famul
e inuasit. **De** I Vcius Papy
m si opulentiam rius. Cur,
veras amicit
arguentis
suis discolor
roste vsq ad
ubirum az
natum. Si in Italiam venisset
allatiam salubris
re et montium
and ex assan
m. Si rabi
a ac finore
uan legib
ima usq 30
ib in epim
abib onfirata
si ptinaciam
prieb impto
edre gladiib
iphe animo
orem 30btu
inquadruta a
is per flabi
e et popyrius
orice, corina
ibide ita sibi

Ucius Papyrius. Cur, fors, is est que Liuius Alexandro magno coparat. si is in Italiam venisset Ad auspicia repetenda, quod nihil belli nisi captis nisi captis agebant. Pat. lach. mis. na adolese & pater M. Fabius contentiois die pruerere ad genua & deprecari dictatorie, suae dignitatis obli ti sut. & multa alia quae li. viij. historie Liuiane eleganter

caty, quia oriente lina natus est,

De Lucio Papyrio cursore,

ille romanus celebratus dicitur



Vei Papyrius a velocitate cursor

cū consulē se aduersis omnibus a

uersum Samnites progressum ef

repetēda Romā regr

sus edixit Fabio Rutiliano quem exercit

preponebat, ne manū cum hoste cōserere

ductus, pugnauit.

curi ferire voluit. Ille in vrbe

confugit, nec supplicem tribuni tuebantur

Deinde pater lachrymis, populus pcibus v

niam impetrarunt. Papyrius de Samnitibu

triumphauit. Idem preneeste cum pretore

grauissime crepuisset, expedi inquit, licit

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Ex libris Joachimi Wermeri.

ΑΙΣΧΥΛΟΥ ΤΡΑΓΩΔΙΑΙ Ζ,

Προμηθεὺς δεσμώτης, Χοηφόροι,
Ἐπιὰ δ' ἴππ' ἀλκίης, Εὐμειδῆδες,
Γέροισι, Ἰκέπιδες.
Ἀγαμέμνων,

ΣΧΟΛΙΑ εἰς τὰς αὐτὰς τραγωδίας.

AESCHYLI TRAGŒDIAE VII.

Quæ cum omnes multo quàm antea castigatio-
res eduntur, tum verò vna, quæ mutila & decur-
tata prius erat, integra nunc profertur.

SCHOLIA in easdem, plurimis in locis locupletata, & in
penè infinitis emendata.

PETRI VICTORII CVRA ET DILIGENTIA.



EX OFFICINA
HENRICI STEPHANI.

M. D. LVII.

Joachimo Borgesio Hamburgensi, conu-
cto suo causæ. studiorum causa Francorum
professenti, datæ Joach. Wermerus auni-
culus, amoris pignus.
A^o 1607 29 April.

EDITIO PRINCEPS IN CONTEMPORARY BINDING

1 AESCHYLUS Τραγωδία ζ. Tragoediae VII. Geneva, Henri Estienne, 1557.

Estienne's device on title page. Grecs du roi and italic type. Ruled in red.

4to. [8], 395 [with unnumbered leaf n2], [3]pp. (last leaf blank). Wittenberg binding of blind-tooled pigskin over pasteboard, with arms of Holy Roman Empire on upper board and Augustus I, Elector of Saxony on lower with initials 'S R', with roll-tooled border of Spes, Caritas, Fides dated 1562 and initials 'C G', outer border of leafy floral ornament, triple fillet, spine with later morocco labels, remnants of manuscript title at head (minor worming in two places, headcap chipped). £4,500

The first edition of the complete works of Aeschylus, including the *editio princeps* of the complete Agamemnon.

The complete text had been found by two pupils of the great scholar Pietro Vettori (1499-1585), Bartolomeo Barbadoro and Girolamo Mei in about 1552. Mei transcribed it for Vettori with the scholia (his transcription is still extant). At the end of 1553 or the beginning of 1554 he handed his completed manuscript copy (which he had failed to get printed in Italy) to Henri Estienne, who in very late 1556 sent him proofs. Vettori received the first copy in April 1557.

In previous editions (Venice, Aldine press, 1518, ed. F. Asulanus, from a ms. now in Wolfenbittel; Venice, Scotto, ed. Robortellus, 1552; Paris, ed. Turnebus, 1552) the text of Agamemnon was printed incomplete. This edition of 1557 has the commentary of scholar and 'passionate genius' (Pfeiffer, p.109) Henri Estienne (II) himself. Yet Estienne accords the credit for the work to Vettori, referring, in the letter prefixed to his *Aristotelis et Theophrasi scripta quaedam* (1557) to 'tuus Aeschylus.'

Provenance: 1. Sixteenth-century ownership inscription of Joachimi Wermeri (Joachim Vermerius?), with his presentation inscription to 2. his relative Joachim Borgesius of Hamburg, with love, 'amoris pignus', dated 29 April 1609. Borgesius ended his career as Rector of the Latin school at Groningen. 3. Inscription & exlibris of Swedish bibliophile **Thore Virgin (1886-1957)**, dated 1911, with his library stamp 'Bibliotheca Qvarnforsiana'; owner of one of the foremost private libraries in Sweden, much of which was donated to Uppsala University after his death.

Portion of head of title page removed, one wormhole through first 100 leaves, overall good condition.

BMSTC (French) Supplement, 1. Adams A265. Schreiber, 145. Dibdin I, 237. Renouard I (Estiennes), 116, 5. Hoffman I, 34. J.A. Gruys, *The early printed editions (1518-1664) of Aeschylus. A chapter in the History of Classical Scholarship* (Nieuwkoop: de Graaf, 1981, II. 6 (pp. 77-96)). Binding Refs: HRE arms (EBDB p002080), Elector Augustus I arms (p000345), from the workshop of Steffan Rabe (w000449); Haebler I, 385, I & II. Spes, Caritas and Fide (r005111), from the workshop of Caspar Genseler (w007729); Haebler I, 136, 3.

ΑΝΑΚΡΕΟΝΤΟΣ

Τηϊου μὲλη.

ANACREONTIS

Teij odae.

AB HENRICO STEPHANO
luce & Latinitate nunc primum donata.



L V T E T I A E .

Apud Henricum Stephanum .

M. D. L I I I I .

EX PRIVILEGIO REGIS.

ESTIENNE'S EDITIO PRINCEPS

2 ANACREON Τηϊου μὲλη. Teij odae. Paris, Henri Estienne, 1554.

Estienne's device on title page, one woodcut initial, two woodcut headpieces. Greek, Roman and Italic type.
4to (205 x 145mm). [8], 110pp. (lacking final blank). Vellum over pasteboard, spine with paper labels at head, red speckled edges (spine chipped and slight worming, vellum stained and scuffed, corners bumped).
£2,000

Editio princeps of an important collection of what were thought to be odes from the pen of Anacreon, of whom only fragments survive; most of what passes under his name is much later. This was the first volume to be published by Henri Estienne the Younger, although Schreiber suggests that it was Guillaume Morel (who had the *Grecs du Roi*, of which three sizes are used here) who printed it. Estienne copied the poems from a manuscript of the Greek Anthology which belonged to John Clements, friend of Thomas More.

The commentary is Henri Estienne's, and the Latin translation that follows the Greek has also been attributed to him. On its publication it was an influential and popular work, provoking the praise and imitation of Ronsard and Belleau (who translated it) among others.

The popularity of these verses continued and they were widely translated in English, German and other languages, some being set to music. To celebrate these verses that celebrate wine and conviviality, an 'Anacreontic Society' was established in London in the mid-eighteenth century.

Provenance: Note on front paste-down in eighteenth-century hand, and verso of front free endpaper in different hand, suggest that this volume was part of the Kromayer library, likely in a sale of the library of **Johann Heinrich Kromayer** (1689-1734), philologist, who died four months before the date, '1734 6 Oct.' inscribed on the paste-down.

Bibliographic information inscribed on recto of front free endpaper. Sparse marginal annotation in same eighteenth-century hand throughout, underlining in pencil and ink, and poems numbered by hand.

Neat repair to lower fore-corner of title page, not touching text. Hinges cracked but holding. Occasional minor staining, otherwise in very good condition.

Adams, A1001. BMSTC (French), 16. Brunet I, 250 ("aussi belle que rare"). Schreiber, 139. Renouard (Estiennes) I, 115.1. Hoffman I, 131.

ON THE DECLINE OF THE REPUBLIC

3 APPIANUS De civilibus romanorum bellis
historiarum libri quinque. Mainz, Johannes Schoeffer,
1529.

*Title within historiated, architectural woodcut border, printer's
monogram at foot of title border, woodcut printers device on verso
of final leaf, white-on-black woodcut initials, some historiated.*

4to (215 x 160mm). [14]ff, 723, [1]pp. (c6 blank).

Nineteenth-century red morocco, title lettered in gilt on
upper cover and lion, gilt, on lower, spine gilt with five raised
bands, inside gilt dentelle border, marbled endpapers (minor
worming to spine and boards, joints weak but holding, light
fading to upper board).

£1,750

Handsome sole edition by Schoeffer of the works of
Appian of Alexandria (c.95-165 A.D.); written originally
in Appian's native Greek, the Latin translation in
this edition is that of humanist scholar Pier Candido
Decembrio, completed between 1452-4 and first printed
in 1472 in Venice.

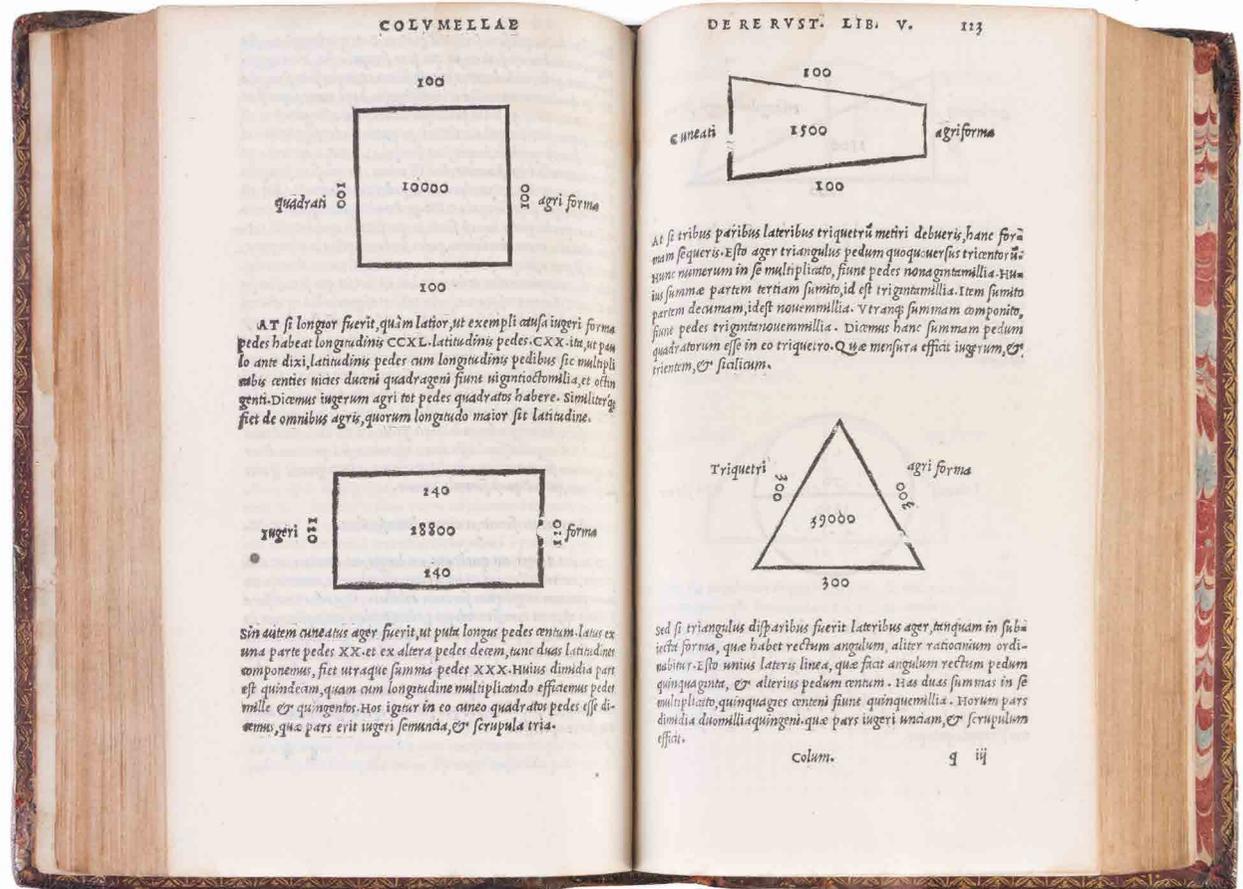
The five books on the Roman Civil War here describe the decline of the Roman Republic and the internal faction and power struggles that took place towards its end. In total, Appian wrote 24 books of Roman history, of which these five constitute around half of those that have survived in any substantive form. 'Appian was a narrator of events rather than a philosophic historian. His style is destitute of ornament, but in the rhetorical passages, which are numerous, it is animated, forcible, and at times eloquent' (Appian, Roman History I (Loeb), x).

Occasional marginal annotation.

Provenance: Ex libris of Baron von Hummel and Conte Annoni di Gussola (possibly Federico Annoni) on verso of front flyleaf.

Foxing and staining throughout, with worming to final few leaves. Browning to gatherings Iii, t & u. First gathering working loose, with tears to gutter.

Adams, A1344. Hoffman I, 216. BMSTC (German), 38.



EDITIO PRINCEPS FROM THE CHATSWORTH LIBRARY

4 ARISTAENETUS ἐπιστολαὶ ἐρωτικαί. [Epistolai erōtikai]. Antwerp: C. Plantin, 1566.

Printer's device on title page, woodcut initials throughout. Greek letter, type commissioned from Robert Granjon.

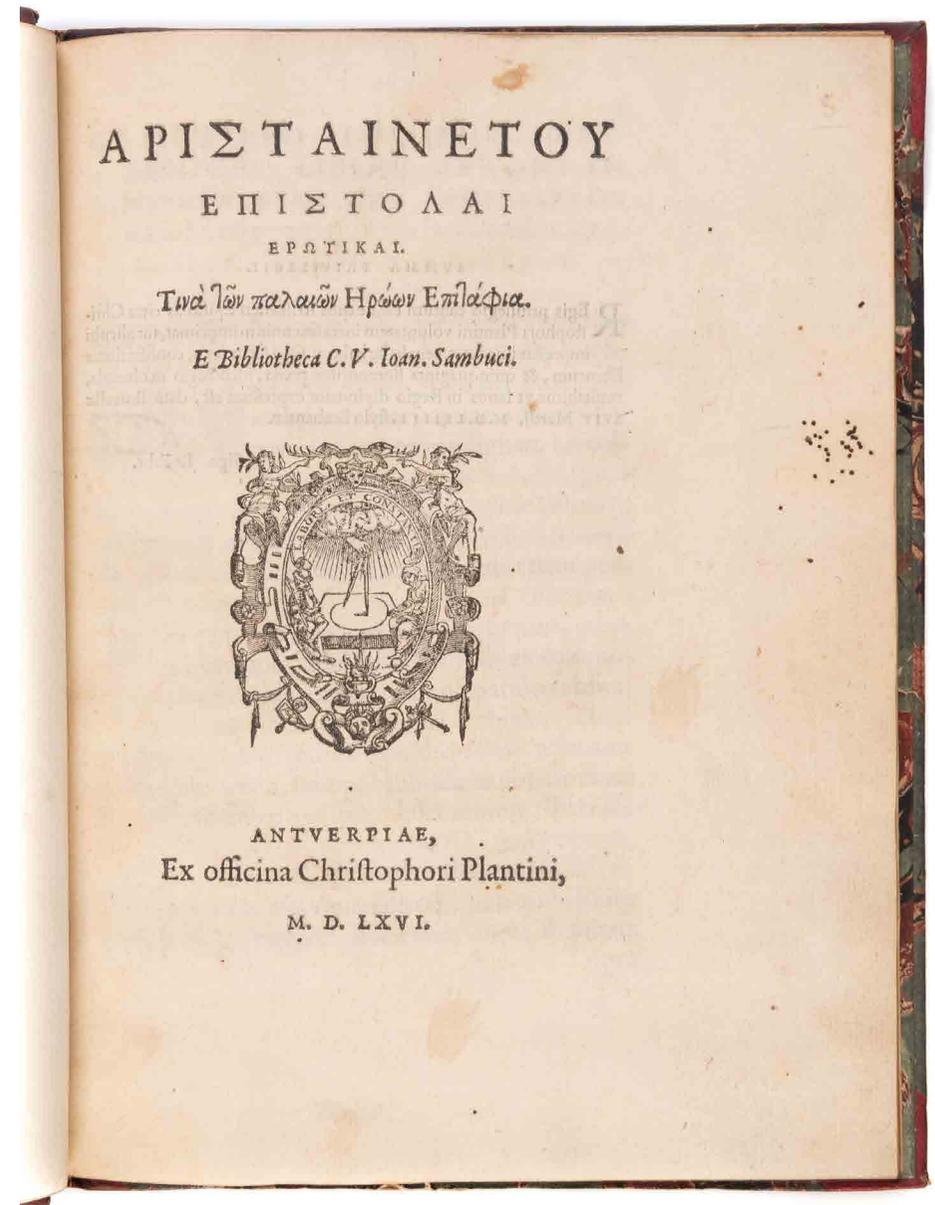
4to (222 x 165mm.) 95pp. 19th-century English red half morocco, marbled endpapers. **£1,500**

Fine, wide-margined copy of the *editio princeps* of this turn-of-the-sixth century collection of erotic letters, attributed to Aristaenetus based on the first letter, though potentially assembled from various different writers. The text was edited from a twelfth/thirteenth-century manuscript from Otranto by Hungarian humanist, antiquarian, court historian and author of *Emblemata*, Johannes Sambucus (1531-84), the manuscript from his own personal library (bought from Janus Lascaris). It is for his library that Sambucus is best known; he later sold over 500 of the manuscripts in his collection to the Imperial Library in Vienna, and on his death over 2500 printed volumes were sold to the emperor and incorporated into the same collection (the best account of him in English is in R.J. Evans, *Rudolf II*, Oxford, 1973). The privilege on the verso of the title page is dated 17 March, 1564.

Provenance: Chatsworth Library, seat of the Dukes of Devonshire, with nineteenth-century library label to front pastedown, with pencilled shelf mark. Much of the extensive library at Chatsworth was built by the 6th Duke of Devonshire, William George Spencer Cavendish (1790-1858) from acquisitions of full libraries including that of Thomas Dampier, Bishop of Ely (1748-1812), whose collection of Greek texts was incomparable.

Minor browning throughout, title with two small and faint stains.

Voet 593. Brunet, I, 448. Adams, A1692. Hoffman I, 239.



AN ORIGINAL FRENCH TRANSLATION

5 BOETHIUS [De consolatione philosophiae]. [France, c.1700].

8vo (185 × 125 mm.) MANUSCRIPT ON PAPER ff. [4(blank)], 555, [1](pp. 462-3 repeated in pagination), ff.[4 (blank)], 17 lines to a page, written in a single elegant hand, in brown ink, binding of contemporary French red morocco (by Boyet?), single gilt fillet to covers, spine in compartments with each panel ruled in gilt, gilt and marbled edges, inner edge gilt (top panel of spine expertly replaced and upper joint restored, a few minor marks to covers). £2,500

A handsomely bound manuscript of an anonymous, and original, French translation into prose of all five books of *De Consolatione Philosophiae*, one of the most famous works of late antiquity, written by Boethius in prison before 525 AD while he was awaiting execution for alleged treason. The *Consolatio* is in prose and verse; this translation is only in prose.

Boethius' most important and best-known work, *De consolatione* in Latin, did not initially circulate; however, from the Carolingian period, and largely due to the work of Alcuin, it was hugely read in the Middle Ages and various commentaries were written and read in learned milieux. It also circulated in the vernacular, in French, German, Old English (attributed to King Alfred), English (Chaucer), Catalan, Dutch, and Spanish. In Latin the work was printed first in Savigliano in ca. 1471, and reprinted many times (sometimes with commentary), followed quickly by printed editions in the vernacular.

The French version in particular was a cornerstone of French literature, from the time of the medieval translations by Simon de Freing and Jean de Meung onwards. Almost every generation had a version, and seventeenth-century French translations include those by the erstwhile Jesuit René de Cerisiers (1603-1662; translation published 1640; he also translated various works of St. Augustin) and Nicolas Regnier, who translated the proses as prose and the verses into verse, as is the case with most versions. However as the 17th century continued (in the words of Pierre Courcelle) 'on peut dire qu'au xvii^e siècle l'ouvrage se meurt' ('La survie comparée des 'Confessions' Augustiniennes et de la 'Consolation' Boécienne' in Bolgar, R.R. ed., *Classical Influences on European Culture A.d. 500-1500*, (Cambridge: CUP: 1971, p. 138)). With the text increasingly falling out of fashion after 1600, the present manuscript is thus somewhat unusual for its time, and appears to be an original translation.

Provenance: 1. Bookplate of **Lucius Wilmerding (1880-1949)**, lot 108 in part II of the sale of his library New York, Parke-Bernet Galleries, 1950-51, attributing the binding to Boyet. Old pencil number '4796' on fly-leaf; pasted in is a slip cut out from an old French catalogue (no. 1475) also attributing binding to Boyet.

Occasional very light browning or ink corrosion.

Premier Livre.

VERS

Autrefois dans la fleur
de mon âge, & dans le sort
de mes Etudes, Je composois
des Vers enjoiets: Hélas! Je
suis maintenant réduit à ne
chanter, que sur un ton triste
et plaintif. Mes Muses tou-
tes désolées ne me disent plus
que des Élégies capables de bai-
gner mon visage de pleurs! ~
Quelque chose, que j'aye fait,
pour les détourner d'auprès de
moy, Je n'ay jamais pû m'en

6 CICERO De officiis. Venice, Baptista de Tortis, 12 October 1481.

Beautifully rubricated in red with some large penwork initials.

Sm. folio. (270 x 190mm). 177 leaves (lacking first blank). 56 lines of commentary surrounding the text. Late 19th-century vellum over paste-boards, covers with double gilt fillet, flat spine with red leather label and gilt decoration, marbled endpapers, t.e.g (upper joint split at foot, vellum lightly rubbed).

£6,500

An uncommon incunable edition of Cicero's *Offices*, and the first edition to have the commentary of the humanist Pietro Marso (1442-1512), who dedicates the work to Cardinal Francesco Gonzaga. Marso tutored Francesco's younger brother in Mantua, and dedicated later work to his older brother. Laudatory verses in praise of Gonzaga are printed here after the colophon.

Cicero's hugely influential discussion on moral duty, addressed to his son, was first printed at Mainz by Fust and Schoeffer in 1465/66; an essential component of European schooling in the early modern period, and often in English referred to as 'Tully's Offices', it remains widely read and studied. This edition was printed by Tortis in collaboration with Franciscus de Madiis; a variant colophon names de Madiis explicitly. The following year, in 1482, de Tortis printed an edition of Cicero that contained *De Officiis* along with *De Amicitia* and *De Senectute*, reproducing Marso's commentary of the first, though it was not a direct, line-for-line reissue of this edition. Interestingly, the statement of collation and gatherings here is in the form of a half-page list, arranged alphabetically by gathering, with the first word of the first four leaves of each gathering provided; e.g. 'a: prima alba; petri marfi; enim uita; quanquam', and so on.

Provenance: 1. Exlibris of Charles Sarolea - with 'in angello cum libello' - on front endpapers; **Charles Louis-Camille Saroléa (1870-1953)**, Belgian philologist with a long academic career in the French department at the University of Edinburgh. The size of his library prompted him to purchase the terraced house adjoining his in Edinburgh's New Town, in the early twentieth century. 2. Bookplate of Charles Watson on front pastedown; the oak leaves with motto 'florescit' suggest a link to the Scottish Watson clan.

Only bifoliums K3/K6 and L1/L8 are found unrubricated and may have been supplied from another copy when the volume was rebound. A few minor stains, some damage from nibbling to lower blank margin of first gathering, but generally fresh copy.

BMC V, 321. Goff C-597. HC 5271*. GW 6950. ISTC ic00597000 (listing copies in only 29 holding institutions).

PETRI Marfi interpretatio in officia Ciceronis ad reuerēdissimū in christo patrem & dominum .D.F. Gonzagam Cardinalem Maruanum.

QAto ille censorius immo natura opus mirabile & uirtutum uiua imago reueren-
dissime praesul in principio suarum originum censuit. hominum qui in aliquo nu-
mero sunt & e natura uiuunt; non minus otium quam negotii rationem extare oportere.
Quod triumphale illud corpus maior aethiopianis armis & toga clarissimus bonarum
artium specimen diligenter obseruauit. Tali romani nominis oraculo monitus Cicero-
nem nostrum in omni disciplinarum genere principem: a quo romana eloquentia quant-
a est & fons doctrinae uberrimus defluxit: imitari per uirili parte constitui. Qui ciuili furor
offensus & sceleratorum: quibus tunc ad uotum omnia succedebat nefaria rabie exagitatus: urbe foro
que: in quo tot tantisque causis orandis felicissime regnauerat: cessit: & ad otium quod non uoluit
tas sed necessitas afferebat: uir integerrimus & ad communem natus utilitatem: se contu-
lit. Cuius ne eminentissimi ingenii acies & mens supra hominem; solitudine langueret:
officia quibus posteritati erudiret: & Romanis ciuibus de quibus benemeritus erat: ut in
tanto rerum turbine & malis reipublicae temporibus poterat: consulere: summo studio
& cura elucubravit: quibus nil melius nil honestius excogitari potuit. Ne igitur otio: quod
post uarios labores & molestias sub te tandem nactus sum: & melius mihi ipsi iam pollice-
ri audeo clamea tua & generoso animo fratris abuti uiderer: diu multumque cogitavi
quid potissimum mihi cum decore agendum esset: qui ab ineunte aetate sacris institutis
& ceremoniis initiatus essem & ad dictus. Tandem id elegi quod meae professioni con-
grueret: & in se plurimum honestatis haberet et utilitatis: Cicero officia scilicet ad usum
eruditionem cultumque uitae communis instituta interpretari: Non quod arbitrer me tantum
esse: ut id sufficienter praesul potuerim: sed ut alios excitarem: qui ingenue eruditi: & ua-
ria multiplicique doctrina subnixi tanto ponderi sufficiunt: neque in his bonarum arti-
um studiis exercerem: Ne ingenium natura ebrem meum nihil agendo situ penitus obdu-
ceretur. Indignum quippe uisum est: ut in poetis enarrandis tantum operae studique a
plurisque ponatur: et maximo huius operis fructu ac uera necessariae ad bene beate-
que uiuendum doctrinae priuatis adolescentibus quorundam incuria: qui ut correctores uiderent
nonnulla deprauauerunt: et bonorum ingeniorum culpa quae deprauata emendat: & obse-
ris lucē ad dēre dedignant. Ingrate qui de communi quippe utilitati consulendum est si na-
tura ducem sequi uolumus: et omnibus eloquentiae uiribus: quae Cicero acceptam lati-
ni referunt: qui latine sciunt et loquuntur. uti debent: ut Romani eloquii principiam
clara monumenta sed culpa temporum non parua caligie obducta illustrent: a situque de-
fendatur. Ad quod omnis qui litterarum sacra colunt uehementer hortor: ut et gratum ani-
mum erga latini splendoris maximum autorem ostendamus & aliquod monumentum su-
perstit: quod nos uixisse testetur: et ut uiuamus. Is. n. uiuit qui aliis prodest: et se utit. quo-
niam nihil est eo turpius: qui nullum habet argumentum quo se diu uixisse. perbet praeter aios:
quibus non uixit: sed uentis obediens uita amissit. Non. n. refert quid diu aliquis uiuat: sed quod
bene. Laboribus equidem qui generosos aios et a natura bene institutos nutriunt: & uigiliis
non peccat. Prudentia tua: qua dignitati ecclesiae ac saluti dies noctesque consulere studeas
non paucis lucubrationibus meis suffragata est. Nullum quippe officium inueni ad priuata di-
sciplinam pertinens: quod in te uel maxime non eluceat: publicam uero quis non nouit: ad
miratur et laudat. Quis hoc apostolicae legationis munus: quo per tot annos tanta prudē-
tia moderatione animi et summa integritate functus es: et maxime omnium gratulatio-
ne fungeris: non summis laudibus tollit: et maiora tantis officiis ominatur & optat? Ha-
bes hoc innatum: ut alios regere ac gubernare scias et ornare pro meritis: quod difficile
est et pauci admodum nouerunt: tibi autem a teneris unguiculis exploratum et cognitum.
Iure igitur haec lucubrationes: quarum causa fuisse. dedicandae tibi erant: cui maiora de-
bet: ad quae nondum idoneus his praeludis tota mente et ingenioli uiribus me comparo.
Interea opusculum hoc monumentum otii mei nominique tuo sacratum accipe: ut au-
spicis tuis: quibus id quantumcunque est auspiciatus sum: legatur: iugeatur: ametur: et il-
lis prosit: quorum causa Tullius officia scripsit: et ego quoad potui interpretatus sum:
et deprauata recognoui: ne tanto Cicero munere fraudarentur.

ATTRACTIVE POCKET GREEK HISTORY

7 DIODORUS SICULUS Bibliothecae historicae libri XVII. Lyon, Seb. Gryphe, 1552.

Gryphius' fine device on title-page, woodcut initials, printed in italic, ruled in red throughout.

16mo (128 x 80mm). 1127pp. Contemporary Lyonese binding of smooth calf over paste boards, covers with a single gilt fillet and central gilt ornament, spine with four raised bands with a gilt rosette in each, gilt edges (foot of spine and corners with old repair, some marks to covers, spine cracked, developed into tear at head and foot). **£750**

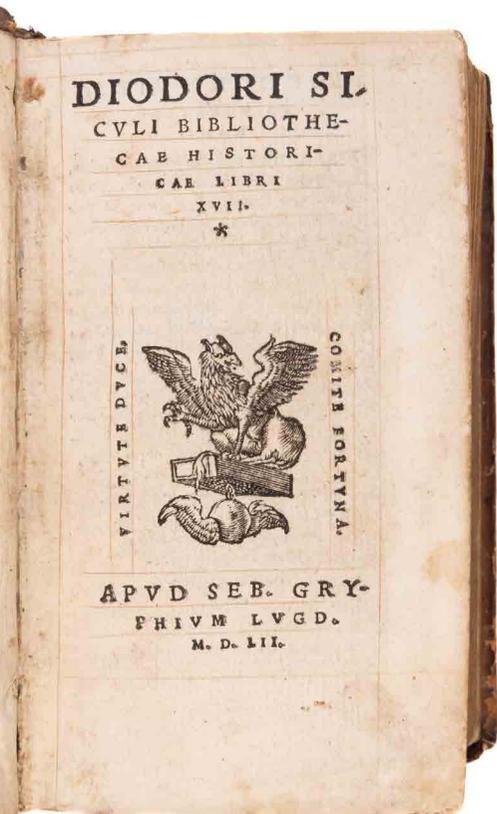
Handsomely bound in Lyonese calf, this pocket edition of Diodorus' popular text, translated by humanist and polymath Poggio Bracciolini (1380-1459) is printed in Gryphius' fine italic type.

Diodorus' Greek history was written in 40 books, although only the first five books and books 11-20 are still extant, while the remainder exists only in fragments in the works of Photius. The work was originally written in three parts, beginning with the mythical history of non-Hellenic and then Hellenic tribes up to the fall of Troy. The second part takes the history to the death of Alexander, and the third part ends with the Gallic Wars of Julius Caesar. Diodorus 'was an uncritical compiler, but used good sources and reproduced them faithfully' (Loeb).

Provenance: Inscription at end 'hic liber attinet ad me Claudium Coquard scholasticum Castellionensem 1643', and on p. 657, 'a moy Claude Coquard' (possibly a Jesuit scholastic from Châtillon, now a s.w. suburb of Paris).

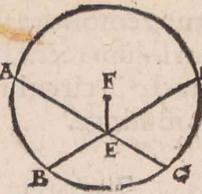
Short tear on xx2, not affecting text.

Adams D471. Baudrier VIII, p. 259. Hoffmann I, 560.



Theorema 3. Propositio 4.

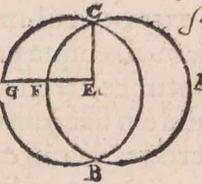
Si in circulo due recte linee se mutuo secent non per centrum extensa se mutuo bifariam non secabunt.



Del: per 1 3 quare
...
35 Demonstratio
...
FED & FEC
rectas esse in
angulo

Theorema 4. Propositio 5.

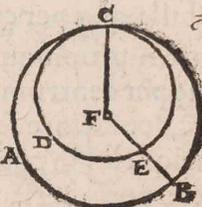
Si duo circuli se mutuo secent, non erit illorum idem centrum.



Del: sic est
E ducantur per A
...
Demonstratio per
absurdum
CE anguli est
EF & EEQ
ergo non sunt eadem

Theorema 5. Propositio 6.

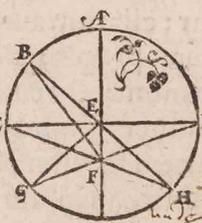
Si duo circuli se mutuo interioriter tangant, eorum non erit idem centrum.



Del: ponantur
...
FC & FEB
Demonstratio
CF anguli est
FE dandi FEB
ergo E & F sunt
eiusdem centri

Theorema 6. Propositio 7.

Si in diametro circuli quodpiam sumatur punctum, quod circuli centrum non sit, ab eoque puncto in circulum quaedam recte linee cadant: maxima quidem erit ea in qua centrum, minima vero reliqua: aliarum vero propinquior illi quae per centrum ducuntur.



Del: per 1 3
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Demonstratio
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FE & FEB
...
ergo F & E sunt
eiusdem centri

ad E non sunt eadem ergo per 24
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III. eadem modo F & G non erant E
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IV. quod GF & FD colliguntur
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V. in 2. dicitur GEF & HEF
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VI. ergo per 4. GEF & HEF
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VII. ergo per 4. GEF & HEF
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VIII. ergo per 4. GEF & HEF
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LXXXXX. ergo per 4. GEF & HEF
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SCHOOLBOOK EUCLID, HEAVILY ANNOTATED

8 EUCLID

Euclidis elementorum libri XV. Cologne: Maternus Cholinus,

1587.

Woodcut diagrams throughout.

8vo (162 x 100mm). [28], 203, [1]pp., consistently interleaved with single and double blank leaves throughout, beginning facing p.1, final leaves between pp.200-201. Contemporary vellum, upper and lower covers with diagonal double fillets in blind, yapp edges, spine with 'Euclid' in manuscript at head, remnants of ties (vellum worn and stained, ink blots, lower portion of spine detached from binding). £5,500

An uncommon schoolbook edition of Euclid's *Elements*, interleaved with blank pages and with copious annotations in an early hand.

A core text, central to the teaching of mathematics in the early modern period, the *Elements* 'was by far the most reprinted Euclidean text', with over 250 editions printed in the fifteenth and sixteenth centuries. 'Although some of those editions turn out to be straightforward reimpressions or even reissues of texts printed years or decades before, most bear more complex relationships to their predecessors' (Wardhaugh et al., *Euclid in Print*). This edition belongs to the so-called Gracilis family of Euclid's texts, named for Stephanus Gracilis, who assisted Jean Magnien, Royal Lecturer at the Collège Royal in Paris, in establishing a new version of the text (Paris, 1557). Magnien provided a translation from the Greek into Latin, which Gracilis revised, and after Magnien's death in 1556, saw through the press. 'This version was reissued and reprinted at Paris and subsequently Cologne down to 1627' (Wardhaugh et al.), as evident from the date of Gracilis' preface in this edition, April, 1557.

This is the third of three editions of the *Elements* issued from the press of Maternus Cholinus in Cologne (in 1564, 1580, and 1587). It is a direct reimpression of the second, of 1580, reusing the blocks for the diagrams that were in that edition, and the first.

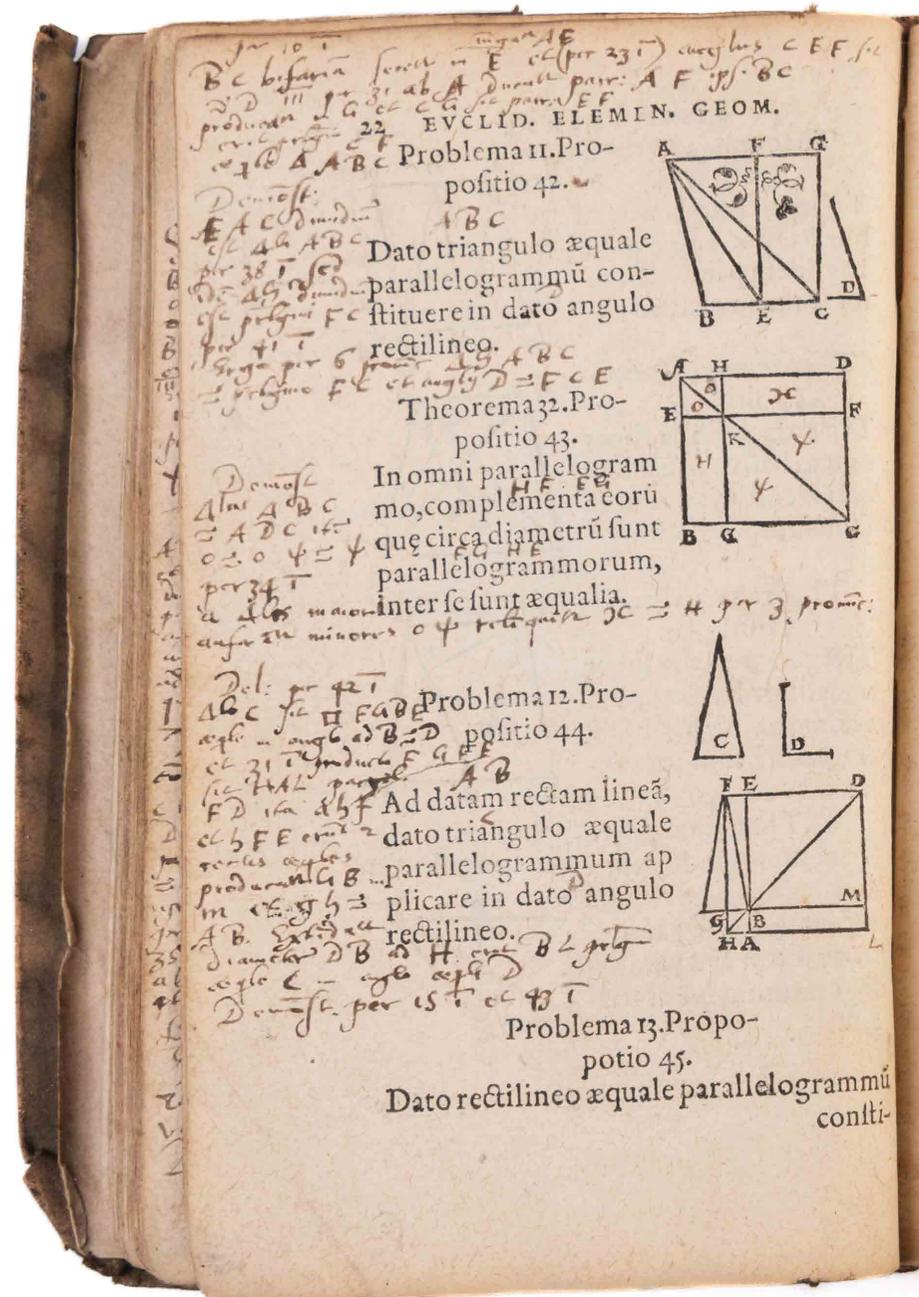
The abbreviated form of this edition indicates that it was intended as a school text.

Here, for all but five of Euclid's statements, only the propositio is provided - that is, the general statement or enunciation of the geometrical 'rule' - alongside the diagram, without the demonstratio or explanation, which demonstrates the rule using the diagram provided. The approach in the present volume thus leaves the student, presumably in the classroom or on their own, to write the demonstratio themselves by applying the rule to the corresponding diagram.

Accordingly, the annotations here follow a fairly consistent structure, in which the annotator - presumably a student - organises his dense notes using headers of 'Delinea.' and 'Demonstr.', under which he applies Euclid's rule to the accompanying diagram, in a neat, small script. The symbolic notation of the student's demonstratio, in many cases, and its proximity to an algebraic proof suggest that the annotations were made likely in the early seventeenth century, when the use of algebraic reasoning for demonstrations in the Elements was becoming increasingly established. In this period, 'numerous editions had added algebraic comments and supplemented traditional demonstrations with analytic proofs', substituting longer textual explanation with the more abbreviated system of symbols and letters, 'making it instantly readable in the space of a few short lines' (Nasifoglu). It was becoming especially established in the British isles at this time; Isaac Barrow's compact edition of the *Elements* (1656, though we have only been able to find a record of the 1657 edition), along with William Oughtred's *Clavis Mathematicae* (1636) both hastened its incorporation, and teaching diagrams extant in the Bodleian's Savile collection indicate that mathematics instructors in the mid seventeenth-century made use of algebraic notation for the teaching of Euclidian geometry in the classroom (see MS Savile 105, f.23r (cited & pictured in Nasifoglu)).

That our early annotator may have been English or Scottish is reinforced by the slightly later ownership inscription, in a different hand, 'David Leddell', along with the beginnings of an ownership rhyme. A surname commonly found in Scotland, a David Liddell is recorded bailie and later councillor of the town of Brechin in Scotland in 1674; a second David Liddell was Professor of Divinity at Glasgow University (1674-82).

There are some, although few, errors or corrections here, which suggests that this was a volume to be written up, or copied into, although - very understandably -



EVCLIDIS ELEMENTORVM LIBRI XV.

Quibus, cum ad omnem Mathematicæ
scientiæ partem, tum ad quamlibet
Geometriæ tractationem, fa-
cilis comparatur
aditus.



COLONIAE,
Apud Maternum Cholinum.
M. D. LXXXVII.
Cum Gratia & Privilegio Caf. Maieft.

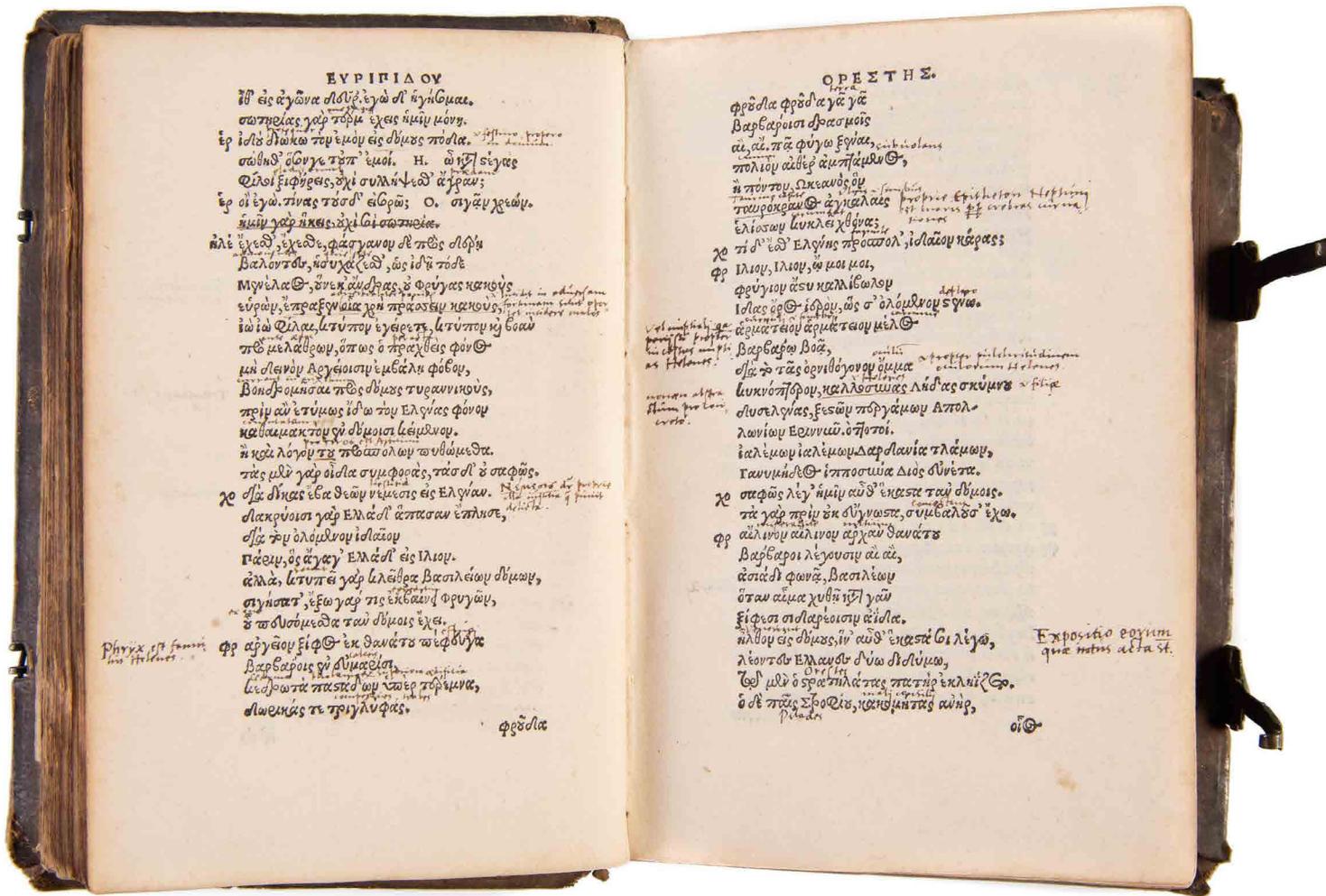
the annotations proceed with intensity up to p.159 and then abruptly cease. In only a few cases do the annotations begin on the blank pages facing the printed text; more frequently, any notes written there spill over from the printed page, due to a dearth of space in the margins of the printed text where the majority of annotations have been made - presumably due to the proximity it allows to the printed diagrams. The blank pages contain several hand-drawn diagrams, of varying degrees of neatness, accuracy and completion; some have evidently been drawn using a compass and rule (e.g. blanks opposite pp.99 and 154), whereas many others have been attempted freehand. In several cases they are copies of those printed, while others are not; that on the blank opposite p.9 for instance, along with that opposite p.11, have not been copied from printed diagrams in this edition but borrowed from elsewhere.

Also of interest are the strong impressions of geometric diagrams left on some blanks, presumably drawn using compass and stylus on another sheet, under which this volume lay (see pp.9, 32, for example); towards the foot of the blank opposite p.116, is the blind impression of a diagram demonstrating the blind angle theorem in Book III of the Elements - it is not related to the content on the opposing printed page, which suggests that this volume was open at random and the text a convenient support for a drawing sheet; the hole from the compass point is clearly visible.

Thomas-Stanford 33. Steck III, 95. VD ZV 5465 (Only three copies listed in German institutions). BMSTC (German), 288. Adams E1003 (for 1580 edition; present edition not listed).

B. Wardhaugh et al. 'Euclid in Print 1482-1703. A catalogue of the editions of the *Elements* and other Euclidian works', Open Access via the Bibliographical Society, November 2020. P. Beeley, B. Wardhaugh & Linda Nasifoglu (ed.), *Reading Mathematics in Early Modern Europe* (Routledge, October 2020).

[OCLC: North America: 2 (Linda Hall Library, Oklahoma). UK: BL, Durham.]



FIRST COMPLETE COLLECTED PLAYS,
ANNOTATED

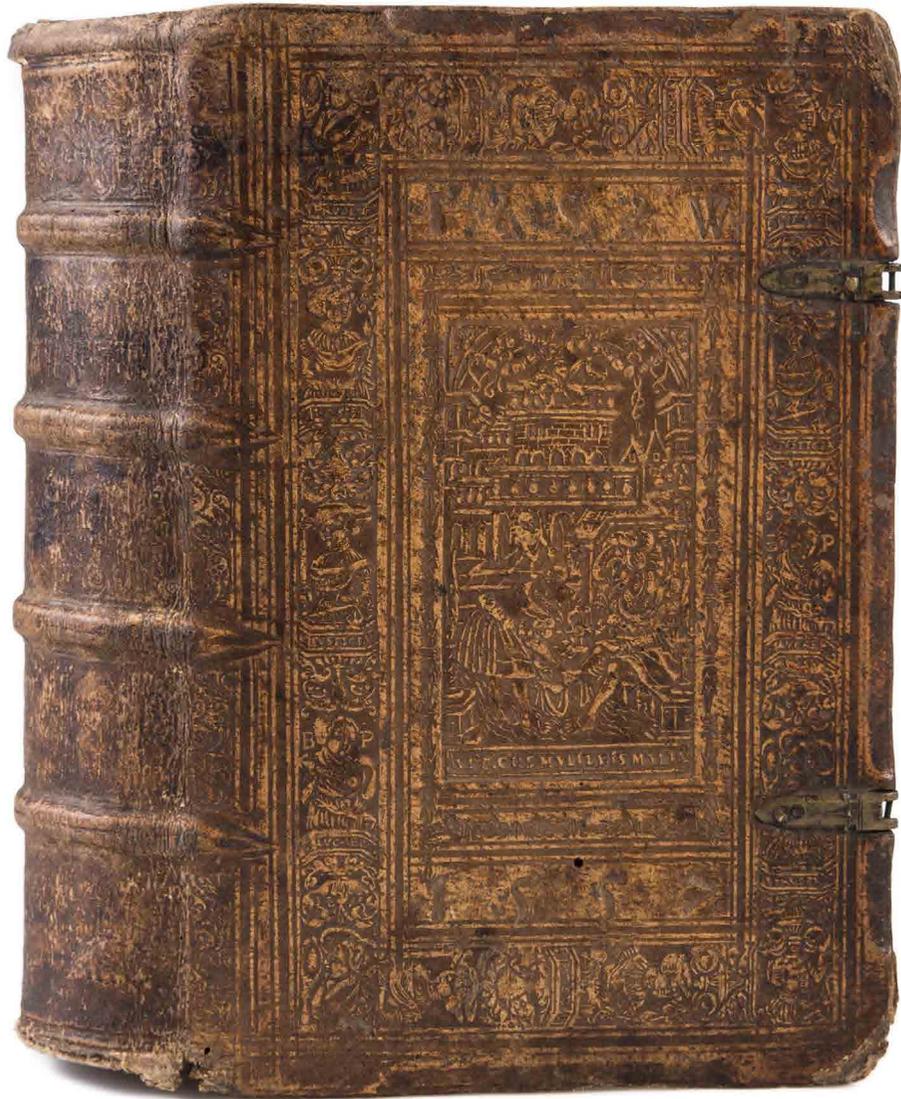
9 EURIPIDES τραγωδίαι
οκτωκάδεκα. [...] tragoediae octodecim.
Basel, Johannes Hervagius, September,
1551.

Historiated woodcut initials. Roman, Italic and
Greek type.

8vo (200 x 140mm). 464ff. Contemporary
blind-tooled pigskin over bevelled wooden
boards, panelled with roll with historiated
figures of Lucretia, Prudentia and Justitia,
signed 'B.P.' and dated 1553; central panel
on upper cover with scene of David watching
Bathsheba bathe, with legend 'Species
Mulieris Mu.', signed 'F.H.' (Frobenius
Hempel) and stamped with initials 'I. S. W.'
and date 1557; panel on lower cover with
stamp of Judith with the head of Holofernes
(also by Hempel). Spine with blind-tooled
arabesque pattern, four raised bands, clasps
and catches intact (vellum stained, spine
darkened, wear to edges and corners, chipping
to headcaps).
£3,500

The first complete edition of Euripides' plays, including Electra, in contemporary binding, with consistent annotation in first nine plays. This is Hervagius' third and best edition, in an attractive contemporary German binding by Wittenberg binder Frobenius Hempel. Overseen by humanist printer Johannes Oporinus, this edition is a close copy of the second, 1544 edition with a few textual amendments and additional lives of the poet following the text of the plays.

This volume has been extensively annotated in several hands. Alongside underlining in brown, red and green ink there are extensive notes in Greek and Latin in seemingly two distinct German hands. They are predominantly translations of vocabulary, index notes of rhetorical and play structure, involved comments on the action taking place - see verso of h5, 'crudelissima sententia' and on the following page, 'conclusio furiosa et tyrannica' - and intertextual references (to Ovid, Plutarch, Horace, among others). An ownership inscription in Greek, dated 14 June, 1722 on the front free endpaper - below a Greek quotation in an earlier hand at the head, roughly translating as 'a river of words, but now a trickle' - matches the date

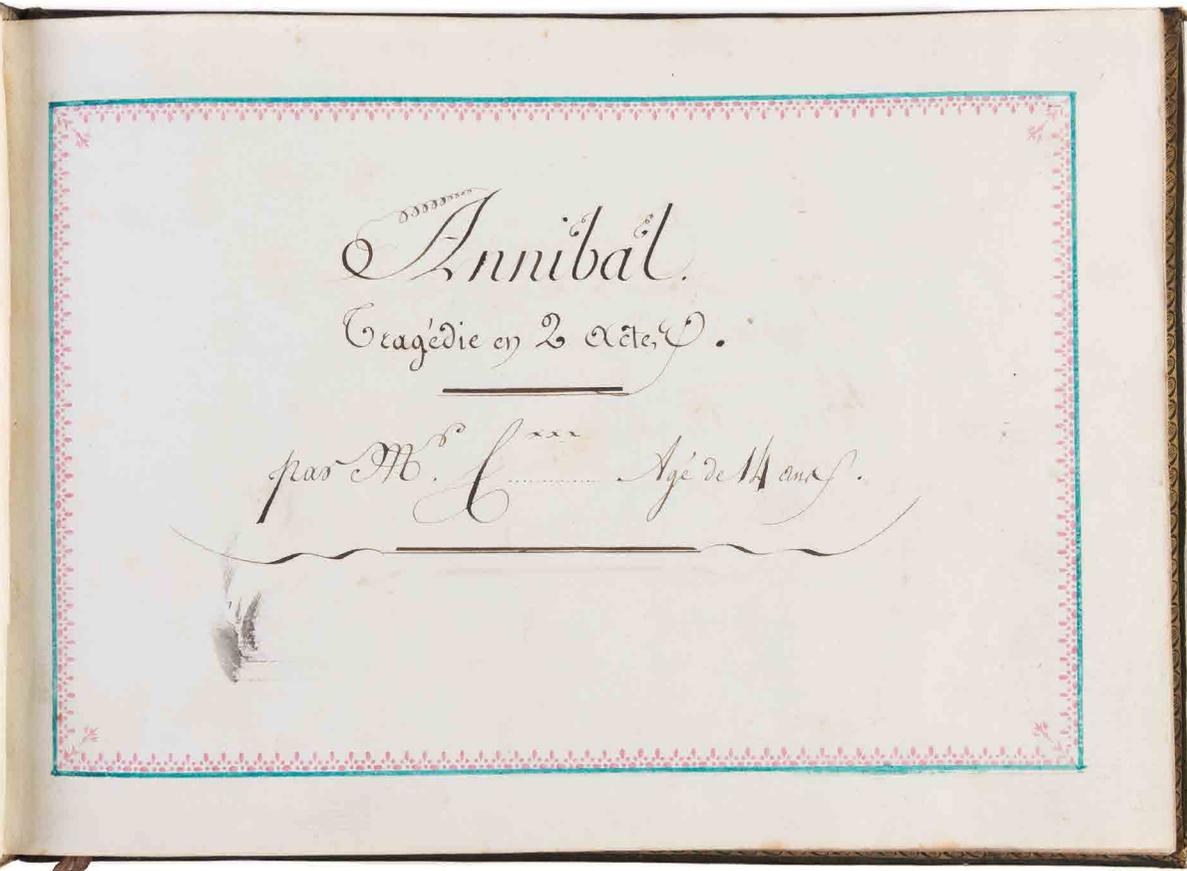


inscribed on the inner edge of the lower board, and appears to read 'Johann Theophilus [Agglokonios(?)]'?. Later bibliographic notes of other editions of Euripides (late C18th- early C19th) can be found on the verso, and there are further inscriptions in Greek and Latin on the rear endpaper and pastedown.

Euripides wrote around ninety plays; the nineteen here, including *Electra*, were found in two distinct sets of manuscripts. Ten - *Alcestis*, *Medea*, *Hippolytus*, *Andromache*, *Hecuba*, *Troades*, *Phoenissae*, *Orestes*, *Bacchae* and *Rhesus* - were identified on medieval manuscripts and surviving scholia. The remaining nine - *Helen*, *Electra*, *Heraclidae*, *Heracles*, *Supplices*, *Iphigenia in Aulide*, *Iphigenia in Tauris*, *Ion*, *Cyclops* - were transmitted in fourteenth-century manuscripts, without the scholia (OCD). It is interesting to note that *Electra* is not listed on the title page, and that the contents are described as containing eighteen plays rather than, with *Electra*, nineteen. The text of *Electra* had only been published for the first time in 1545, in Rome, discovered and edited by Pietro Vettori who also edited, and provided the introductory letter to, the text here.

Portion of title page removed, repaired, not touching text. General foxing and staining throughout, closed tear to ff. n3 (repaired, touching text), and *5. Tear to lower front free endpaper at gutter.

'Euripides', *Oxford Classical Dictionary* (3rd ed., 1996). BMSTC (German), 289. Hoffman II, 68. Adams, E1033. Dibdin I, 526-7. VD16 E4215. Binding ref.: Haebler I 173, II & IV; 323, I. EBDB p002274, p002275, r001230.



JUVENILE MELODRAMA

10 [HANNIBAL] Annibal, tragédie en 2 actes. Par M C***
agé de quatorze ans. [France, c. 1800]

MANUSCRIPT ON PAPER. First page with monogram 'CB' and olive crown and branches, text in French verse (Alexandrines) written in brown ink, within a decorative manuscript border of turquoise and pink, lined in pencil.

Obl. 4to (245 x 173mm). 38 leaves (pp.[4], 72 numbered in manuscript). Contemporary French binding of green morocco, gilt spine, all edges gilt, pink endpapers, red silk page marker (slight mark on upper and lower covers, corners bumped and rubbed). **£1,250**

A charming juvenile manuscript of an impressive, highly melodramatic two-act 'tragédie', in rhyming couplets, written by a fourteen-year-old, 'M. C***'. Heavy on dialogue but light on stage directions, the play recounts the events leading up to the suicide of Carthaginian general Hannibal in c.183 BC in Bithynia.

The five characters are Prusias, King of Bithynia; Flaminius, Roman ambassador; Annibal (Hannibal), Arbax, confidant of Prusias and Oronite[s], confidant of Hannibal. Prusias (243-182 BC) at one point harboured Hannibal, and was entreated by the Romans in 183 BC, in the figure of ambassador Titus Quinctius

Flaminius, to hand him over; it is this event with which the play here opens. It ends with Hannibal deciding that he would rather feel poison circulating in his veins than be a captive of the Romans - 'je voux mourir libre' - and with his last words he melodramatically bids Prusias adieu - 'Prince, adieu pour toujours soyez sur qu'Annibal meurt votre ami fidele, et non votre rival'.

While composing this piece, the teenage 'M. C***' would not have been short of accounts of this event, as it can be found richly recorded in both classical and contemporary sources. Flaminius' embassy and his no-nonsense approach here is related in Plutarch's life of Flaminius, and is also mentioned by Livy. Hannibal's tragic end and the negotiations that prompted it were also a rich source of inspiration for eighteenth- and nineteenth-century writers alongside our teenage playwright, and the events leading up to his death were repeatedly fictionalized by playwrights and poets; in his *Annibal* of 1820, Marivaux focused principally on a love triangle between the eponymous general, Prusias' daughter and Flaminius; A.J. Prost published a play *Annibal ches Prusias. Tragedie en trois actes et en vers*, Avignon, 1822; Pierre Henri Bellot des Minières wrote a further play in five acts in 1832; and later in the 19th century the German writer Ernst Eckstein (1845-1900) published a novel *Prusias* in 1854, which was translated into English by Clara Bell.

Occasional pencil corrections to this work suggest that it might have been 'written up' in the course of tutorship or instruction.

Very occasional foxing, otherwise a clean, attractive work.

EDITIO PRINCEPS OF HERODOTUS' HISTORY, 'UNDOUBTEDLY AN EPIC'

11 HERODOTUS Λογοι εννεα... libri novem. Venice: in domo Aldi, September 1502.

Aldine device on title page and verso of final leaf. Initial spaces, all with guide letters. Greek type (Gk. 3).

Folio (308 x 217mm). 140 leaves. Eighteenth-century Danish binding (in English style), mottled calf over pasteboard, with outer, gilt-tooled border and blind-tooled, polished calf panel with ornamental roll, corner-pieces, and gilt stamped initials 'B. C. R.', and central panel with simple blind fillet, spine richly gilt with coat of arms and monogram of Niels Foss in first and seventh compartments, speckled edges (headcap chipped, joints and extremities rubbed, calf lightly scuffed). **£30,000**

Handsome *editio princeps* of Herodotus' history of the Persian wars, edited by Aldus himself from several manuscript exemplars and one of five 'exceptionally important first editions of fifth-century classical writers' to be published at the Aldine press in the early sixteenth century (Lowry, 142). It was intended as a pair with the Thucydides printed earlier the same year; Fletcher suggests that this volume may have been delayed by a lawsuit over the summer of 1502 (Fletcher, 46).

Provenance : **1.** Gilt crest and monogram on the spine of Danish bibliophile and statesman **Niels Foss (1670-1751)**, whose taste for English-style bindings explains the imitative 'mirror binding' of this volume, likely by Danish binder Johann Boppenhausen. **2.** Initials 'B.C.R' on upper cover of the **Bibliotheca Communitatis Regiae** in Copenhagen, which bought much of Foss' collection after his death. **3.** Ink initials 'B.U.H.' on title (i.e. **Bibliotheca Universitatis Hafniensis** or the Library of the University of Copenhagen, incorporated into the Danish Royal Library). **4.** Ownership inscription of collector and Harvard Italian professor, **George Benson Weston**, with place and date, 'Cambridge [MA], December, 1932' (his autograph collection of famous Europeans is at the Houghton Library, Harvard).

Title page with inscription at head, deleted, initials inscribed below device, and initials 'A B' stamped at foot. Neat additions and notes in Greek throughout, and evidence of handwritten foliation (partial loss due to page trimming).

Minor loss to fore-edge of title page, not touching text. Occasional minor worming, that to first two leaves neatly repaired, repairs to AA7-8, not touching text. Light waterstaining to blank margins.

PMM, 41. Renouard, p.35, 8. UCLA Ahmanson-Murphy, 62. Adams, H394. BMSTC (Italian), 396. Ref: H.G. Fletcher, *New Aldine Studies* (San Francisco, 1988). M. Lowry, *The World of Aldus Manutius* (Oxford, 1979). See 'Collectors' Bindings: Niels Foss' Library', Royal Danish Library website (www.kb.dk).



FROM THE CHATSWORTH LIBRARY

12 HESIOD Ἡσίοδος ὁ Ἀσκραῖος. Florence: Filippo Giunta, 20 January 1515. (Bound with:) **THEOCRITUS** Βουκολικά. Florence: Giunta, 10 January, 1515.

I. Giunta device on verso of final leaf.

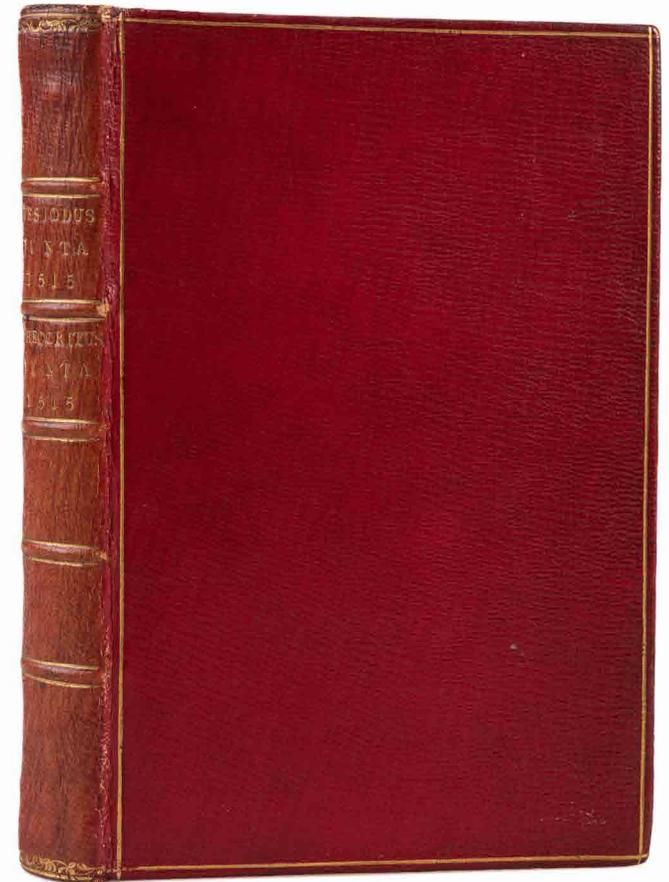
2 works in 1 volume. 8vo (160 x 100mm). I. [84]ff. II. [74] (of 76, lacking kiii (blank) and kiv (with Giunta device on verso)) ff. Late 18th-century red morocco (?Roger Payne), single gilt fillet on covers, spine lettered in gilt, gilt turn-ins (small ink stain on lower cover). **£1,750**

The first separately printed edition of the works of Hesiod, bound with the uncommon first Giunta edition of Theocritus, printed with the type used at Rome by renowned Greek printer Kallierges and his foreman, Vittore Carmelio (Barker, p.74).

First in print as an annex to the Aldine edition of Theocritus in 1496 - though with the *Works and Days* printed first in Milan c.1480 - this edition of Hesiod's works was edited by Florentine physician Eufrosino Bonini (editor of several other Greek texts, and with his note on the verso of the title page) and is accompanied by the verse of Greek lyric poet Theognis, the Stichoï of the Erythraean Sibyl, the Golden Verses of Pythagoras, and 24 acronymic verses by Gregory of Nazianzus. Theocritus' *Bucolica* is prefaced by Filippo Pandolfini's introduction, dedicated to Eufrosino Bonini, and followed by short verse by Theocritus and Moschus, ending with a postlogue in praise of Alessandro Pandolfini, by Paulus Melas. The 'inventor' of pastoral poetry, Theocritus' Idylls are understood to have provided the inspiration for Virgil's Eclogues.

Hesiod title cut down and mounted at same time as binding, late eighteenth century; some foxing at beginning and end, and scattered throughout.

Provenance: 1. Likely great bibliophile **Thomas Dampier, Bishop of Ely (1748-1812)** with his manuscript note to front endpaper, 'Editiones, praesertim Theocriti, rarissimae', and his binding, which appears close to the more austere bindings of Roger Payne (1739-1797); after Dampier's death his library was sold by his half-brother, Sir Henry Dampier and his widow to William George Spencer Cavendish, sixth Duke of Devonshire (1790-1858) for £10,000 hence 2. Library label, with shelfmark 139 G in manuscript, on front pastedown of **Chatsworth House**, seat of the Dukes of Devonshire. Pettas, *Giunta Florence*, 90 & 93. Adams H469. I. Hoffman II, 248. BMSTC (Italian), 326. II. Hoffman III, 474. BMSTC (Italian), 667.



ANNOTATIONS BY A FOCUSSED READER

13 HOMER Ομηρου αμφω ητε Ιλιας και η Οδυσσεια. [...] Opus utrumque homeri iliados et odysseae. (Basel: Johann Herwagen, 1541).

Herwagen's device on titles with another version at the end of each part; numerous historiated and ornamental initials, greek letter throughout.

2 parts in one vol. Sm folio (275 x 180mm). [12]ff. 394 [i.e. 401]pp. [1]f. (blank); 237 [i.e. 307]pp. Contemporary blindtooled pigskin over wooden boards, owner's initials "H R T" and date "1542" on upper cover, wide outer medallion and foliage roll of the reformers Luther, Melanchthon, Erasmus, Charles V, and Johann Friedrich of Saxony dated 1540 (EBDB roll r002046, workshop w004408), repeated in central panel, inner roll with half-figures of Justice, Lucretia, Prudence dated 1539 (some wear to corners, minor staining, rubbed). **£5,000**

A fascinating copy, handsomely bound soon after publication and annotated by an early reader.

This is the corrected second edition of Joachim Camerarius (1500-74), Melanchthon's favoured pupil, who taught at Nuremberg, Tübingen and Leipzig. Of him Pfeiffer writes 'Camerarius possessed a very wide knowledge of the ancient world, akin to the learned encyclopedism of the seventeenth century, but still more cultured, sympathetic, and human.' His first edition of 1535 contained a number of errors, many of which are corrected here. Jacob Molsheym of Strassburg (1503-1558), who studied under Camerarius' friends Eobanus Hess and Melanchthon, also helped to edit this edition. At the end are found two short works of Porphyrius, *Homericæ quaestiones* and *De nympharum antro in Odyssea*.

All twenty-four books of each poem have been lineated in the left-hand margin but only books XXI-XXIV of the *Iliad* have received interlinear manuscript glosses in Latin. Book XXI is the account of the battle by the river; XXII is the death of Hector; XXIII the Funeral Games for Patroclus & XXIV, the Funeral Games for Hector. In XXIII and XXIV the annotations are not continuous. In Book I there are also (in a different hand) some marginal explanations and



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ΠΟΙΗΣΕΙΣ ΟΜΗ-
ΡΟΥ ΑΜΦΩ ΗΤΕ ΙΛΙΑΣ ΚΑΙ Η

ΟΔΥΣΣΕΙΑ, ΥΠΟ ΤΗ ΙΑΚΩΒΟΥ ΤΟΥ ΜΙΚΥΛΛΟΥ

καὶ Ἰωαχίμου Καμεράριου, καὶ Ἰωάννου Πέδου τῆς Νύμφης
ἐκδόσιμ' ἠδ' ἀσκήσαντα
σὺν.

OPVS VTRVMQVE HOMERI ILIAE

DOS ET ODYSSEAE, DILIGENTI OPERA

Iacobi MICYLLI & Ioachimi CAME-
RARIi recognitum.



Πορφύριος φιλοσόφος ἑλληνικῆς γρηγοριανῆς.
Τὸ αὐτῷ Πορφύριου περὶ τοῦ ἐν Ὀδυσσεύ-
σῃ εἰς τὴν Νύμφης ἀντροῦ.

B. C. Grapengiesser

Porphyrj philosophi Homericarum questionum liber.
Eiusdem de Nympharum antro in Odyssea opusculum.

Cum privilegio Imperatoris & Regis.

references to Virgil (one also to Strabo (at l. 269), one to Macrobius Saturnalia (at l. 30), one to Plutarch De musica (l. 472), and to Valerius Flaccus (l. 590)).

The closing books of the *Iliad* and its first book are, of course, closely related. Book I sets out to tell of the wrath of Achilles, and in the last four books we see the fulfilment of that anger in the death of Patroclus, who has lost his life because of Achilles, and the frightful vengeance wreaked by Achilles on Hector, who killed him. We also read of the pleading of Priam for the release of Hector's body and the parallel sets of funeral games.

On the front-free endpapers are three quotations, two from Quintilian and one from Pliny the elder, written in a large, 16th-century humanist hand, in praise of Homer.

Provenance: 1. "HRT, 1542" on upper cover; 2. B.C. Grapengiesser (late 17th-century?); A Christian Grapengiesser is recorded as a priest at Lancken & Grefen (Mecklenburg-Vorpommern), and the author of a funeral sermon (VD17 27:741997A) published at Güstrow in 1700. He seems to have added the note facing the title-page describing what was said about Camerarius by Johann Andreas Bose (1626-74) professor of history at Jena, editor of Nepos, prolific writer and possessor of a library (bequeathed to Jena University).

Expert repair at blank foot of title-page, a few wormholes to blank outer margin of first few leaves repaired, minor marginal worm hole for first twenty leaves, a little damp stained here and there, mostly marginal.

VD16 H4592. Hoffmann II, p. 461. Schweiger I, p. 156. Dibdin II, p. 47. *Griechischer Geist aus Baseler Pressen*, no. 169. *History of Classical Scholarship from 1300 to 1850*, Oxford, 1976, p. 139. This edition not in G. W. Most & A. Schreyer (eds), *Homer in Print, A Catalogue of the Bibliotheca Homerica Langiana* (Chicago, 2013). Binding ref: Haebler II, p.13, no. 5 & p.14, no. 1.

WITH AN ITALIAN WOODCUT EX-LIBRIS

14 IAMBLICHUS De mysteriis aegyptorum, Chaldaeorum, Assyriorum. Lyon, Jean de Tournes, 1570.

Woodcut device of Jean de Tournes on title page, and alternative 'nescit labi virtus' device on verso of final leaf, woodcut ex libris of Giovanni Battista Capalli adhered to verso of title page.

8vo (125 x 90mm). 543, [1]pp. Contemporary limp vellum with overlapping edges, title in MS on spine, lacking ties (vellum stained in places).
£1,250

An uncommon Lyon edition of Syrian neoplatonist Iamblichus' (245-325 A.D.) defence of the superstitions and rituals of late antiquity. First printed by Aldus in 1497, Iamblichus here advocates for pagan faith enacted through ritual, covering demonology, witchcraft, contemplation, abstinence and animal sacrifice, among others. From the library of Giovanni Battista Capalli (1625-95) of Arezzo, with his woodcut ex-libris.

Bertarelli finds the first examples of the woodcut exlibris in Italy appearing in the late sixteenth century (in 1595; Bertarelli, *Gli Ex Libris Italiani*, p.82); others identify 1622/23 as the appearance of the first such forms ('C.M.', 'Ex Libris', Bulletin of the Detroit Museum of Art 10.7, 1916). A manuscript inscription or supralibros was more commonly found than an exlibris as a mark of ownership in Italy in this period (Bertarelli; Bouchot).

Provenance: Giovanni Battista Capalli (1625-95), deacon at Arezzo; founding member of the Arezzo Accademia degli Arcadi, a branch of the literary society founded in Rome with the patronage of Queen Christina of Sweden. Capalli wrote poetry under his own name and, like other members of the Accademia, a pastoral pseudonym, Erimone Palio; he was a correspondent of famed polymath and poet Francesco Redi (1626-97; author of *Bacco in Toscana*) to whom he sent several of his compositions. Two of his orazioni were published (in 1682, 1689) and a collection of epigrams in 1684. Surviving examples of his writing and correspondence indicate that he was part of an extensive literary circle; one dedicatee of his verse was Faustina degli Azzi de' Forti, a poet and member of the Accademia. Other extant examples of surviving books from Capalli's library indicate that the placement of the ex libris here on the blank verso of the title page, is typical.

Unobtrusive waterstain to outer and lower blank margins of final few quires, not touching text.

Adams, I5. Cartier, 557 no.539.



WITH BOHEMIAN PROVENANCE

15 LUCANUS Annei Lucani Bellorum ciuiliū scriptoris accuratissimi Pharsalia [...]. [Venice, Augustinum de Zanis, Melchioris Sessa, 1511]. (bound with:) **CICERO** Orationes. Venice, Bartolomeo de Zanis, 1496.

I. Sessa's woodcut device of cat and mouse on title page, monogrammed device on colophon, several small and seven large white-on-black initials, ten woodcut vignettes (c. 68 x 78mm).

Folio (322 x 218mm). [4], 205ff, [1]f (blank). 124, 50ff. Contemporary ?northern European binding, half-calf over wooden boards, calf on upper board with blind fillets and ornamental rolls, **central panel with slim gilt ornamental roll and four fleurons** (gilt worn), 'Lucanus' stamped in blind at head, 'M.T.C. ORATIONES' at foot, with date '153?', calf on lower board similarly tooled in blind with fillets and ornamental rolls, name stamped in blind at head and foot 'ERASMI LYPNYCZS(?IY)', and the Czech 'Päta' or in manuscript at head of text block, label with titles in manuscript at head of spine (spine worn, chipped at head and foot, upper joint split but holding, some worming to boards, lacking clasps). **£4,750**

A handsome sammelband owned by a Bohemian reader, this volume contains Bartolomeo Zani's edition of Cicero's *Orationes*, bound after his nephew (or son?) Agostino Zani's second edition of Lucan's *Pharsalia*.

Here the Cicero is divided into two parts; the first, four books of the *Orationes* dated 1495, and the second Cicero's speeches *In Verrem*, made against Gaius Verres, the former governor of Sicily in 70 BC, dated 1496. "It is probable that both parts were completed in the early part of 1496", with 1495 in the first part the result of being dated in the Venetian style (BMC). There are contemporary annotations in an extremely neat hand to the margin of the first page of the *Orationes*; interlinear annotations in the same neat hand can be found on the first seven leaves of the *Pharsalia*.

An extremely popular work, more than twenty editions of Lucan's verse epic were published between the first of 1469, and 1501, though



this is the first edition of the work to contain woodcut illustrations of scenes from each of the books (ic00547000). It is accompanied by the commentary of Omnibonus Leonicensus (Ognibene da Lonigo (1412-74)) and Joannes Sulpitius (Giovani Sulpizio (fl. 1470-90)); printed marginal captions of their names indicate the text of each commentator.

Intriguingly, the possibly Czech manuscript inscription, 'pāta', meaning heel, or bottom, to the top edge of the text block (perhaps an error, or storage instruction?) and the name found at the foot of the binding suggest Bohemian ownership; the surname 'Lypnyczy' likely indicates the geographic origins of its owner, closely resembling 'Lypnicz' - also written variously as Lypnycz - now Lipnice, 65 miles south of Prague and the location of the production of the monumental Lipnice Bible in the early fifteenth century, as noted by its scribe ("finitum in Lypnicz"). The binding is harder to pin down; dated 153?, though the rolls are similar to those used in Venetian bindings, the style of binding and incorporation of gold in the central roll seem to point to the north of the Alps, which is in keeping with the potentially Bohemian origins of its owner.

Minor and sporadic worming, especially pronounced in final 20ff. and lower board, repairs to those in final two leaves.

Provenance: 1. Binding suggests early sixteenth-century ownership in Bohemia, possibly Lipnice, near Prague. 2. Jesuit College at Krakow, Poland, their - late seventeenth? century - inscription at the foot of the title page of the Pharsalia, above 3. exlibris inscription of Eustachi Fiatkowitzki [?] dated 1820. 4. Sold at Karl & Faber, Auction 89 (1965), lot no. 79.

I. Edit 16 CNCE 52789. Essling 853. Sander II, 4020. II. HC 5133 (II) 7 C 5127. GW 6769. BMC V, 432. Bod-inc C-245. Goff C547. ISTC ic00547000.

PHARSALIAE

SVLPI TIVS Atq; insueta quies uniuersum primum iacuit sola. Non domi: quasi nudum non enim calebat. Quae sepe admittit tunc certe sepe sissime. Deceptis: nam putabat se complexum Pompeium. Na quis licet amore uexaretur tamen non iactabat corpus per totum torum: ut amates praemolesta consueverat: sed partem tquam si uir adesset: seruabat ita factam. Non iuuat in toto. Quidius esse quid hoc dicam: quod tam mihi dura uidentur. Serata nec in lecto pallia nostra sedet. Et uacans somno nocte qua longa peregi. Lassas uerfati corporis ossa dolent. Caruisse: penitus amississe eius consuetudinem. Tacta laeta: ut esset Pompeio caritura. Hora: breue tempus. Instabat: uicina erat. Quae redderet magnam: quae esset uisura magni uictum: & pereuntem.

OMNI BONI Insueta quies uniuersa non sola dormire consueuerat. Vacuus uiro suo. Deceptis manibus: quae oblita erat uiri sui absentia: quae cum amplecti crederet lectum: uacui amplectabatur. Fugerat somno oblita erat a uiro se disunctam esse. Na quis flamma quis igit arderet amore Pompeio comelia: tamē loci: quo iacere consueuerat Pompeio: relinquitur uacuus: non quasi oblita mariti sui absentiam: locus ille ab illa uacuis relinquebatur. In toto cubili: uero lectum iustret. Pars illam quae solebat iacere uiri. Caruisse: timebat Pompeio nemo timeret quod eueniret: sed euenturum esse: abstinere se ab eo loco: tamē ierata: an Pompeius adesset. Non tam laeta: quia hoc fatius fuisset: quae Caesare uicis: sed uinci a Caesare fecit ut Pompeio cornelia non careret: quia statim ut uictus esset: contulit ad corneliam.

SVLPI TIVS Ostia castra duces: cum Antonii nymphem appulisset: receptus: est Iulii post Octacium fuga Caesar ut cum se conigeret Pompeius ut ueniens se opponeret: properabat. Cum his castra non multum distans posuisset: & Antonius unum diem in castris se retinisset: Caesar ad eum uenit: Pompeio duobus circumclaudens exercitibus ad Asparagum se contulit: castris: posuit. Caesare uero missa una legione cum ducentis equibus in thessalia & aetolia: unde legati uenerant: ipse licet oes ciuitates eius sperata facturas: in macedonia iter arripuit: expugnatoque itinere oppido patinorum: tertio die ad Bopetium uenit: itaque eum posuit castra: & postridie educis oibus copiis: acie instructa potestatem de certandi Pompeio fecit. Sed cum suos ille contineret: postero die Caesar magno circuitu: difficili agusto itinere Dyrrhachium profectus est. Sperans Pompeium aut Dyrrhachium compellere: aut ab eo itercludi: posset: ut accidit. Pompeio eodem accellerans cum praeruentum Caesaris esset Dyrrhachio: interclusa: edito loco: qui appellatur petra: castra communit: eo partem logarum nauium conuenire: frumentum commearumque undique conportari ipebat: seque suis continet locis Caesar uero munitionibus ipsum circumdedit: ne inde posset exire. Cum ille peste: hic fame afficeret: conseruit est praedium: quo Pompeiani erumpentes fuere uictores. Proping pugnae metes: breui pugnata uoluntate: & consilio. Iugis montibus macedoniae ad asparagum. Admotu: uicinia. Par futi domos reges sunt ipsi: qui dominant in caelo: uel par sui dixit: quia si erat i uoluptate spectant deos: inter se gladiantur: ut patria in arena. Capere moenia: expugnare ciuitates epyri. Martem secundum: ne ligat ullam nisi de Pompeio habere uictoriam.

OMNI BONI Ostia castra duces pugnae iam mente propinquum impofuere iugis: admotumque comius arma. Pars: suum uidet deice: cape oia castra moenia graiorum: punit: matremque sedam iam nisi de genero satis debere recusat.

Atq; insueta quies uniuersum primum iacuit sola. Non haerente latus: somno quae saepe grauata Deceptis manibus uacui complexa cubile est. Atq; oblita fugae quae fuit nocte maritum Nam quis flamma tacitas urgente medullas Non iuuat in toto corpus iactare cubili. Seruatur pars illa tori: caruisse timebat Pompeio: sed non superi tam laeta parabant. Instabat misera magni: quae redderet hora.



Io. Sulpitii argumentum in sextum Lucani.

SYRRACHUM in sexto dum magnus ab hoste tuetur Vallatur muro in campis: & peste laborat.

Esurit & Caesar: pugnaque erumpit aperta. Pompeius caeua uires: & nobile fatum Thessalique situs: mox quae tulit illa canuntur Hic magicam erictio stygias: ut consular ubras Sextus adiciet illa deos: cogitque cadauer Tristia fata loquimur: mori quod carmine rursus.

Marci Anni Lucani Pharsalia Liber VI.



Ostia castra duces pugnae iam mente propinquum impofuere iugis: admotumque comius arma. Pars: suum uidet deice: cape oia castra moenia graiorum: punit: matremque sedam iam nisi de genero satis debere recusat.

WITH THE ARMS OF MÉRY DE VIC

16 LUCIAN Opera. Quae quidem extant, omnia, e` Graeco sermone in Latinum partim iam olim diuersis authoribus, partim nunc per Iacobum Micyclum, translata. Cum argumentis & annotationibus eiusdem passim adiectis. Lyon, Jean Frellon II, 1549.

Frellon's 'crab and butterfly' device on title, woodcut initials, double columns, ruled in red throughout.

Folio (348 x 230mm). [26]ff (last blank) 894 cols. Late 16th century gilt panelled brown calf over pasteboards, large arms block of Mery de Vic in centre of covers incorporating his monogram within ornamental border, surrounded by a fanfare ribbon of leafy sprays and small tools, palmette tools at corners of panel, flat panelled spine, g.e. (rebacked, neat repairs to corners and small areas of covers).

£4,500

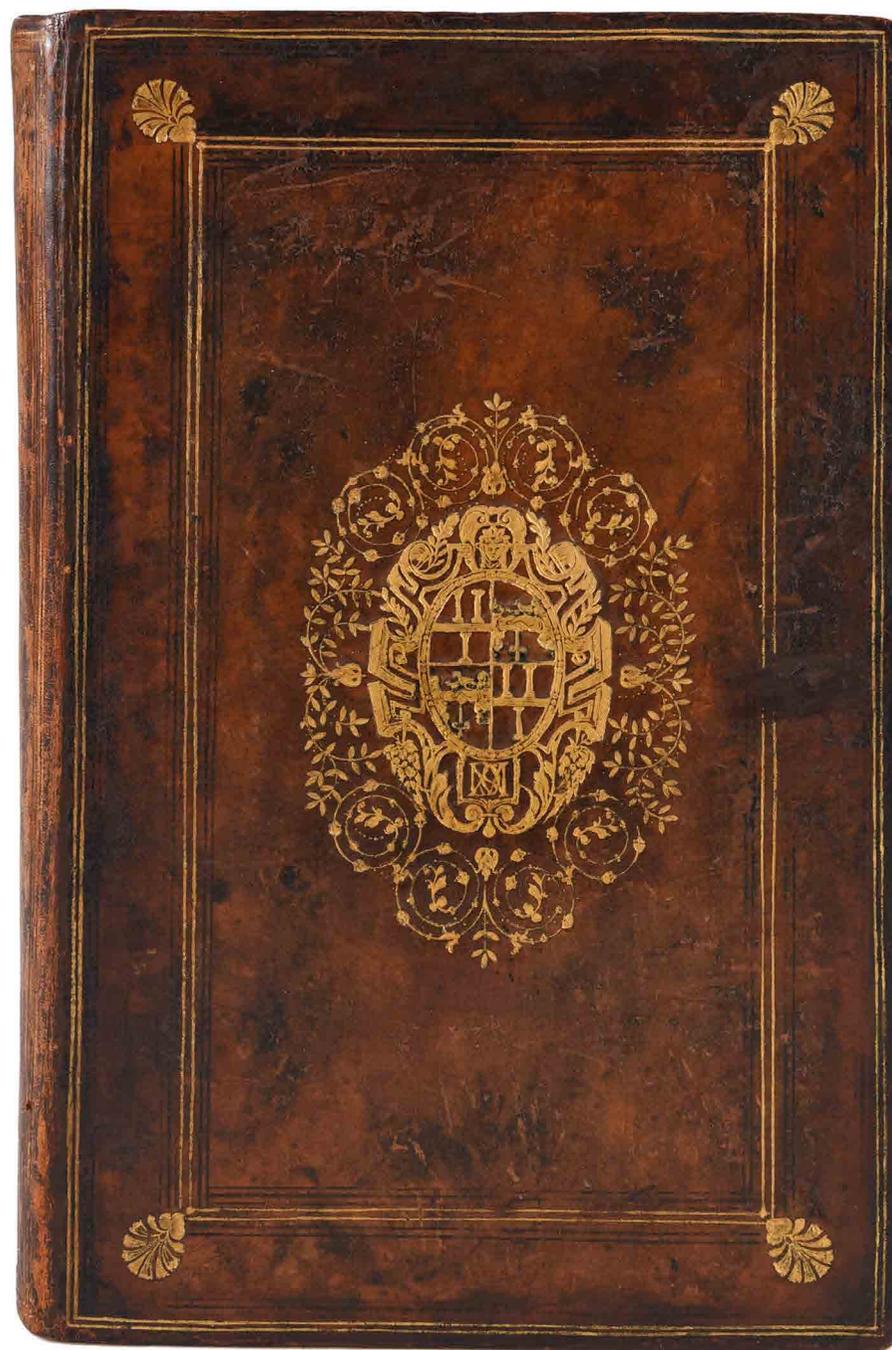
A fine edition of Lucian's *Opera*, printed by Frellon at Lyon, from the famed library of Méry de Vic (d. 1622), seigneur d'Ermenonville, president of the Parliament at Toulouse and keeper of the seals of France. He is described by Olivier as 'un grand bibliophile' and amassed a renowned collection of around 3000 printed books and manuscripts, including the final Paris library of Jean Grolier. He bequeathed them to his son Dominique (c. 1588-1662) who was appointed Archbishop of Corinthe in 1625 and Archbishop of Auch in 1629; his collection was sold in 1676.

A similar binding with the arms of Méry de Vic is found in the Marsh Library, Dublin, on an edition of Horace, *Carmina ...* Paris, 1579. Mirjam Foot notes that "the combination of fanfare tooling with leafy sprays is found on Paris bindings dated between 1575 and 1580". In the present example de Vic's arms have been embellished at a slightly later date by two small tools of a sword and a bird(?).

The editor was the German humanist Jakob Moltzer (1503-58) who used the translations of Erasmus, Thomas More and Melanchthon among others for this collected edition.

Light browning, title mounted on stub, B4 and B5 repaired in margins with minor loss, one very short tear in one margin.

Baudrier V, p. 215. BMSTC (French) p. 290. Not in Adams. Binding ref: See Mirjam Foot, *The Decorated Bindings in Marsh's Library*, Dublin (2004). Olivier 471. Guigard, p. 466.



M. VALERII
MARTIALIS

EPIGRAMMATA

*Paucis admodum vel reiectis, vel
immutatis nullo Latinitatis
damno, ab omni rerum
obscenitate, verbo-
rumque turpitudi-
ne vindicata.*



*Rome, in aedibus Societatis IESV
1558*

CLEAN CLASSICS FOR CHILDREN

17 MARTIALIS (Marcus Valerius) Epigrammata paucis admodum vel reiectis, vel immutatis nullo Latinitatis damno, ab omni rerum obscenitate, verborumque turpitudine vindicata. Rome, in aedibus Societatis Iesu, 1558.

Woodcut Jesuit 'IHS' device on title-page, initials.

Sm 8vo (170 x 108mm). 344pp. Expertly bound in recent cartonnage boards.

£4,750

First edition of the first Jesuit edition of a classical author, expurgated for a juvenile audience as the title suggests: "The Epigrams, only a few of which have been rejected or changed without damage to the Latin, stripped of every sort of obscenity and raised above every distasteful form of language."

This is one of the earliest Jesuit school books, edited by the French Jesuits André des Freux and Emund Auger at the request of Ignatius Loyola, to serve the growing number of Jesuit schools. Des Freux, one of only two Jesuits present at the founder's death in 1556, had been charged by Ignatius to compose a work on Latin style and a Latin Syntax, and also expurgated editions of Martial, Horace and Terence. From these authors only this edition of Martial's Epigrams was published in 1558; it was one of the first books printed at the Collegio Romano, the first press operated by the Jesuits, and went into 18 editions.

From the founding of the first school at Messina in 1548 there had been demands for specific text books for use in the schools and Des Freux's books were composed to meet this immediate demand.

André des Freux, or Frusius, was born at Chartres c. 1502. He was well educated and was for many years a priest at Thiverval, near to Paris, but travelled to Rome to seek membership of the newly founded Society of Jesus. Shortly after his admission in 1541 he became secretary to Loyola and contributed to the establishment of the Society at Parma, Venice, and many towns of Italy and Sicily. He was the first Jesuit who taught the Greek language at Messina and he also gave public lectures on the Holy Scriptures in Rome. In a letter to Fr. Domenech of 1548 on the men he was sending to Messina, Ignatius said of des Freux, "He is a universal genius,

deeply versed in arts, in theology, in Scripture; and eminent in Latin, Greek and Hebrew. Though he is a rhetorician, he has a special gift for poetry. In fact, I know of no one here whose muse so combines learning with piety and facility". One of his most enduring works was his *Poemata*, posthumously published (Cologne, 1582) and later edited by Scaliger, containing epigrams against the heretics, amongst whom he placed Erasmus. He was appointed Rector of the German College at Rome shortly before his death, which occurred on the 25th of October, 1556, three months and six days after the death of Loyola.

Lightly washed, a good copy.

Censimento Edit 16 CNCE 34324. OCLC: USA, only 8 copies listed (Loyola & Newberry Chicago, Boston College, U North Carolina, UCLA, Folger, Gleeson Library SF, College of the Holy Cross MA).

ANCIENT GEOGRAPHY IN GREEN VELLUM

18 MELA (Pomponius). **SOLINUS** (Gaius Julius) De situ orbis libri tres. [...] Polyhistor, sive rerum Orbis memorabilium Collectanea. [Basel, Robert Winter, [1536]

Woodcut initials.

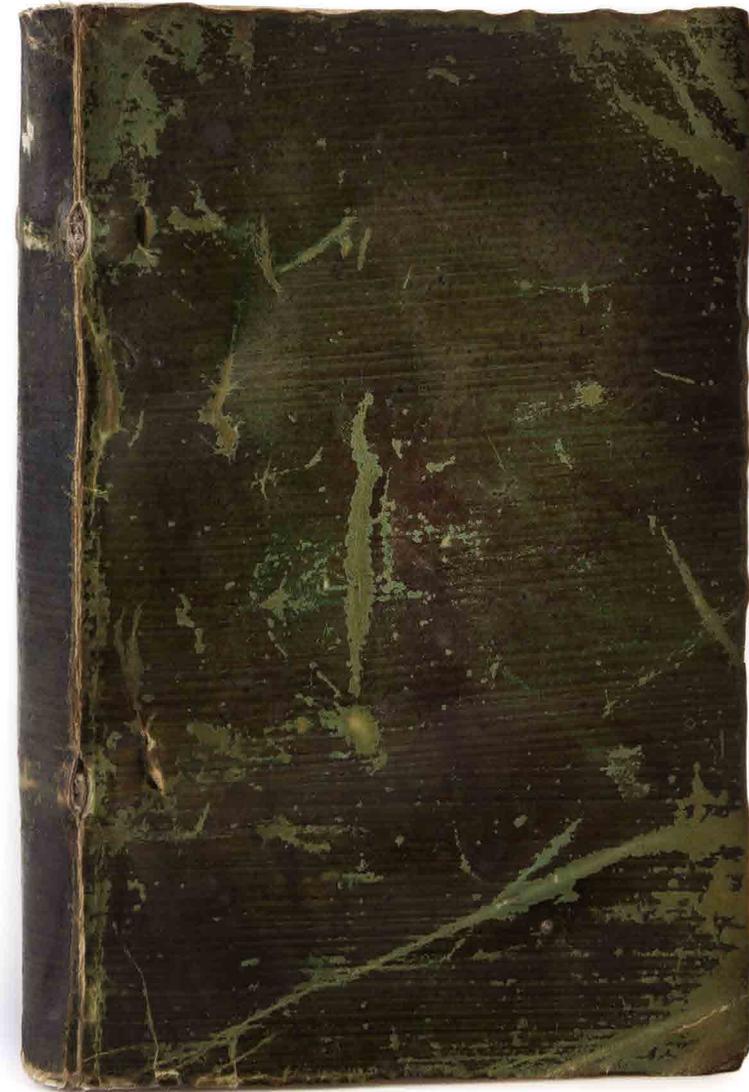
8vo (155 x 100mm). 24ff (one blank), 407(i.e. 415), [1]pp. Contemporary limp green vellum with two bands (general wear). **£750**

Collected edition of two important works of ancient geography, Pomponius Mela's *De Situ Orbis*, 'A Description of the World', and Gaius Julius Solinus' *Polyhistor*, 'Wonders of the World'. Mela's influential geography, which describes the Earth, at the centre of the universe, divided into five zones, borrowed from Greek sources and was cited by Pliny the Elder. Solinus relied heavily on the works of both Pliny and Mela in the compilation of his descriptions of curiosities of the world, organised by region.

The annotations, particularly in the first two books of Mela's work, are indicative of these works being standard school texts for the study of geography. Included with Mela's text are the scholia of Valencian humanist and geographer Pedro Juan Oliver, and the commentary of Italian scholar Ermolao Barbaro.

Provenance: Inscription on title page "ex bibl. Reisachiorum 1804", the library of Reisach Monastery in Bavaria. Further ownership inscription of Andreas Möring, dated, on title page. Annotation and underlining in brown and black in different hands throughout, particularly heavy in books 1-2 of the Mela. Minor foxing.

VD16 M2317. Adams M1061. Schweiger II, 608.



RARE EDITION OF TEXTS INTENDED FOR MEN OF ACTION

19 NEPOS (Cornelius) Cornelius Nepos. De vita Catonis. senioris [.] Sextus. Aurelius de vitis caesarum [.] Beneventus. Imolensis. De eadem.re [i.e. Libellus augustalis, all ed. L. Absternius.] (Fano: G. Soncino, 25 February, 1504).

8vo (150 x 90mm.) ff. [68]. Modern calf, spine with morocco label.

£2,500

Attractive and uncommon little volume of three historical texts, all brief and apposite: the short life of Cato by Cornelius Nepos, an abbreviated version of *Aurelius Victor* (Augustus to Theodosius), and the *Liber augustalis* of the 14th-century writer Benvenuto [Rambaldi] da Imola, best known for his commentary on Dante. The collection is intended to provide a practical illustration of history necessary for a man of action; it is, appropriately, addressed by editor Lorenzo Bevilacqua (Laurentius Absternius) to Guidobaldo da Montefeltro, to whose father, Federico, Bevilacqua acted as librarian. Federico had conquered Fano, where this was printed, and restored it to the papacy in 1463.

Printer Girolamo Soncino (italianized form of Gershom ben Mosheh Soncino), was part of a family of Jewish printers who took their surname from the town of Soncino, where they settled. Printing from there starting in 1488, Girolamo was active in various places in Le Marche and Romagna in Italy - including Fano, where he was the first printer - before moving to Thessaloniki and then Constantinople, where he died in 1534. This volume was produced in the second period of his output; up to 1500, the works passing through Soncino's press were exclusively in Hebrew, with those printed thereafter in other languages.

With a number of the latter also edited by Absternius, as here, these little books were all the products of a small circle of humanists, and must have been intended largely for local distribution.

Provenance: 1. 'Jo. Francisci Angelis' inscribed on the title page in ?seventeenth century hand. 2. Book label of Kenneth Rapoport, collector of Aldine and early imprints.

CNCE 13341. Not in BMSTC. Not in Adams.

CORNELIVS NEPOS. DE VITA
CATONIS.SENIORIS
SEXTVS. AVRELIVS. DE VITIS
CAESARVM
BENVENVTVS . IMOLENSIS
DE EADEM.RE

Ονοσάνδρου Στρατηγικός.

ONOSANDRI
STRATEGICVS.

Sive

De Imperatoris Institutione.

Accessit

ΟΥΡΒΙΚΙΟΥ ΕΠΙΤΗΔΕΥΜΑ.

Nicolaus Rigaltius P.

NVNC PRIMVM EVETVSTIS

codd. Græcis publicavit, Latinâ interpretatio-

ne & NOTIS illustravit.



LVTETIÆ PARISIORVM.

Apud Abrahamum Saugranium,
& Gulielmum des Rues, viâ Bellouacensi.

MDLXXCII.

Cum Privilegio Regis Christianiff.

FIRST GREEK EDITION OF ONOSANDER'S MILITARY TREATISE

20 ONOSANDER Ονοσάνδρου Στρατηγικός. Onosandri strategicus. Paris: (S. Prevosteau for) A. Saugrain & Guillaume des Rues, (December) 1598.

Title printed in red and black, woodcut headpieces and initials, full-page woodcut of a battle scene on p. 125; in part 2 full-page woodcuts of a battering-ram on p. 74, a siege-tower (p. 82), mechanical bows (p. 86 & 88) and smaller woodcuts of a siege-tower and a galley (p. 78 & 79).

2 parts. 4to (250 x 175mm.) 19, [1], 160 [= 161], [3 (blank); [8] 69 [ie 96] p., late-eighteenth-century English polished calf, single gilt fillet, ornamental gilt spine, yellow edges. **£2,200**

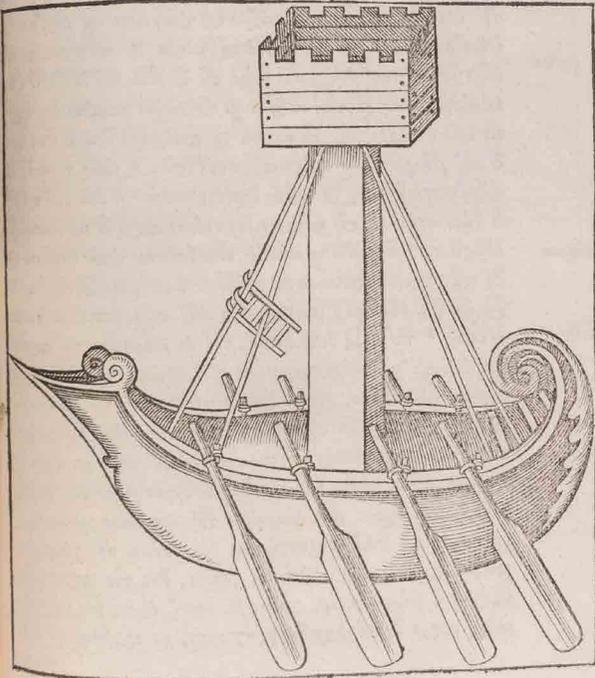
Onosander's treatise on the education of a general, battle tactics and ethics in warfare dates from the reign of the emperor Claudius, and is addressed to Quintus Veranius Nepos, legate of Britain in the middle of the first century AD. The work first appeared in print in the Latin edition of 1494, edited by Nicolaus Saguntinus (Rome, 1494; Goff S-344). French and Italian translations were printed in 1546 (by Jehan Charrier and Fabio Cotta, in Paris and Rome respectively), and another Latin translation by Joachin Camerarius in 1595, but it was not until the present edition that the work was printed in the original Greek.

This, the Greek *editio princeps*, is dedicated to Henry IV of France, and is founded upon two manuscripts from the Medici library (the Laurenziana) and one which may have been used by Camerarius, all of which the translator and editor of the present work Nicolas Rigault (1577-1654), classical scholar and Royal librarian, used and collated. Close to completing his work, Rigault was informed that the French scholar Federic Morel had a further manuscript, and Rigault says he was obliged to start again for the fourth time.

The Greek and Latin text is here printed in parallel columns, with the former handsomely printed in *Græcs du Roi*. Orbiculus's short treatise on how

ἀποδιδόντες ἀπὸ τῆς ἀλλοτρίου μητροῦ τοῖς ἑαυτῶν πατρῶσι καὶ
 ἑαυτοῖς, δεῖ αὖτε ἐν τῇ ἐξέσει τῇ ἐπεφθαρμένη ὀλιγαῖν ἀρπάζειν
 ἀπὸ τῶν ἀλλοτρίων πηγήων, ἵνα πηρὶ κλίματι σαλευόντος τῆς
 κλίματος ὄρθον μὲν τὸ μηχάνημα, πρὸς δὲ τοῖς ἀέροις καὶ τῷ
 ἀέρι τὸ σπῆλαιον ἔχῃ ἀμυντήριον μικρῶς ποιήσασθαι ἐλεπόλεις,
 ἵνα ἀπὸ τῶν ἑαυτῶν πλοίων τῶν τεύχευ, τότε δεῖ ἐν ἀέροις ἀφ' ἑαυτῶν
 πλοιαίων ἀφίεναι τὰ μηχανήματα.

* ἐναυτοῖς.
 * κρηναῖαι.
 * φοιτῶν.
 * ἀρπάζειν.
 * ἵνα ὄρθον.
 * δει.
 * ποιήσασθαι.



Roman imperial infantry can defeat Barbarian cavalry archers was written in the reign of the emperor Anastasius AD 491-518, and was printed several times earlier in the 16th century in Paris.

The Latin errata have all been corrected in a neat hand in part 1. On p. 123 (Urbicius) is a 10-line marginal note in a 17th-century hand in Greek and Latin, with a reference to Saumaise's note on Spartianus in Hist. Aug. scriptores (p. 83 of the 1671 Leiden 8vo Variorum edition).

Some copies are dated 1599, and the privilege at the end of the second part is dated 30 December, 1598.

Provenance: 1. Eighteenth-century armorial bookplate 'Military collection of the Hon. Lt. Genl. G.L. Parker.' i.e. **George Lane Parker (1724-1791)**; 2nd son of George, 2nd Earl of Macclesfield. 2. Nineteenth-century armorial bookplate with arms & motto 'Saper aude' of the **Earls of Macclesfield**, from the South Library at Shirburn Castle, their Library label with pencilled pressmark on front free endpaper, dated 1860, and blindstamped arms on title page and first leaf.

Adams, O190. Schweiger (Greek), 216. BMSTC (French), 329. Hoffman III, 7 (with date 1599).

OID, GUTTED AND BOWDLERIZED

21 OVIDIUS NASO [MS title:] *Heroidu[m] Epistolae*. [With printed extracts from: *Amatoria*. *Quorum Indicem sequens continet pagella*. Cologne, Martin Gymnich, 1545].

8vo (167 x 110mm) 10 leaves of manuscript + 86 printed leaves only (printed leaves signed bb, cc, dd, ee,ff, gg, hh, ii 1-7, xx 2-8, yy, ZZ only) pp. 17-142, [323]-368; without title and preliminaries and *Amores*, *Ars amatoria*, *De remedio amoris* (pp. 143-323] and pp. 369-389.

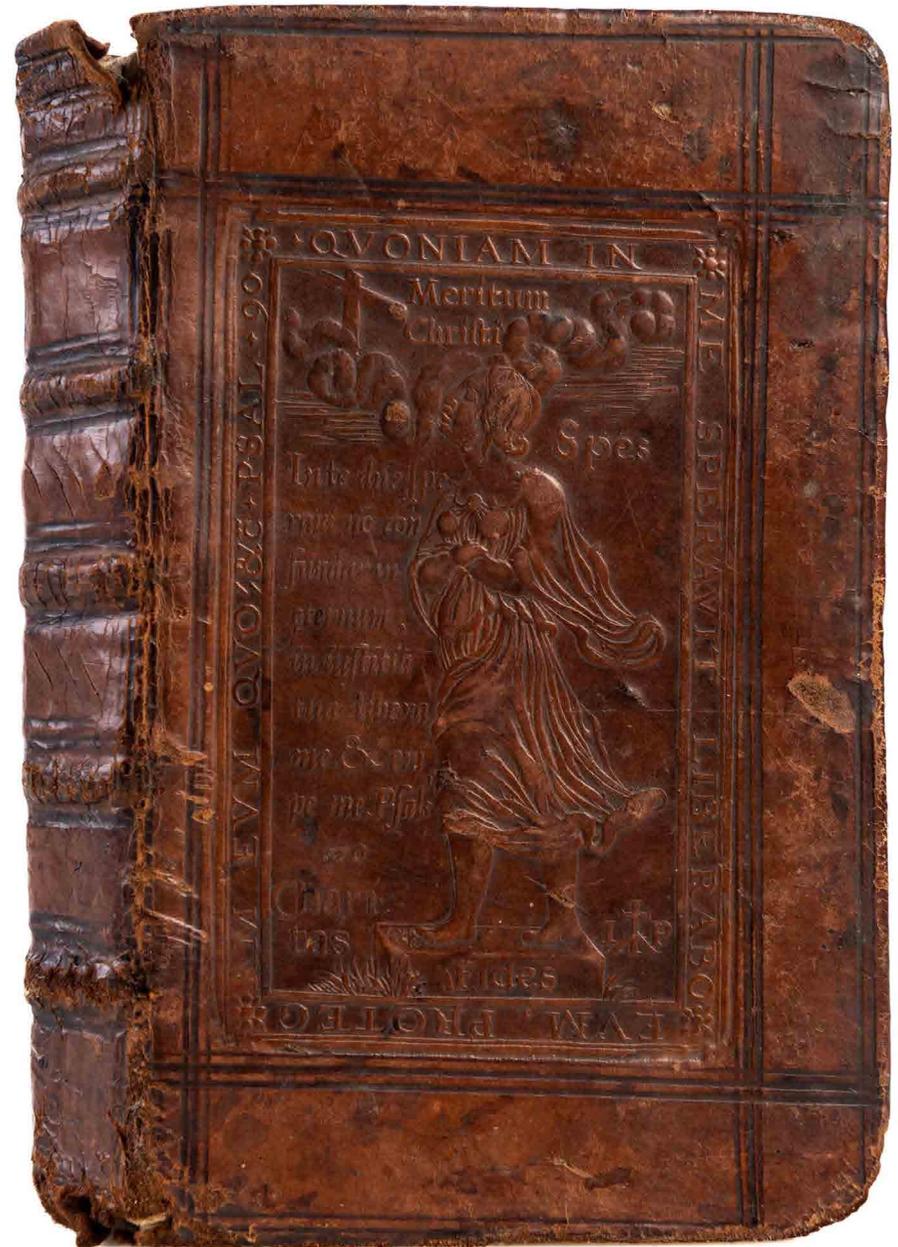
10 leaves of manuscript, INTERLEAVED, and for *Heroides* supplied in mid-16th-century manuscript with Guy Morillon's *Argumenta* plus the text of letters 1- 3 of *Heroides* , frequent deletions of 'immoral' passages; the beginning (p. 142) of the first elegy of *Amores* and the end (p. 323) the closing lines (803- ad fin) of *Remedia Amoris* also deleted.

Contemporary blind-stamped calf over thin paste-board with "Spes" panel stamp (110 x 70mm.) on both covers, used by the Louvain binders Jacob Pandelaert and Jacob Bathen; a female figure with arms folded looking up towards a cross above the clouds, with the words "Meritum Christi" beside it; the word "Spes" is by her head and "Charitas" by her feet, while "Fides" appears on the pedestal on which she is standing; in the right corner are the initials "I.P." with device; on the left of the panel is a verse from Psalm 70, a line from Psalm 90 forms the border (tears at head and foot of spine, corners worn, lower panel rubbed).

£5,000

A most interesting hybrid volume of manuscript and printed text, which appears to be a draft for an expurgated edition of the *Heroides* intended for school use - anything vaguely connected with sex is rigorously scored out. Whole works which formed part of the printed edition were not bound into this bespoke interleaved volume, housed in a binding with superb examples of the "Spes" panels much used from the 1520's to 1540's by the Louvain binders I.P. (Jacob Pandelaert) and I.B. (Jacob Bathen). There are a number of variants of the panels found, which are described in detail by Goldschmidt and by Fogelmark.

On the manuscript title are written 'Jesus Maria' and 'Petrus de la Flie/ <Scie?>



Nec plus Atrides animi Menelaus habebit,
 Quam Pars, aut armis antefendus erit.
 Penè puer caesis abducta armenta recepi
 Hostibus, & causam nominis inde iuli.
 Penè puer iuuenes uario certamine uict,
 In quibus Ilioneus, Deipobusq; fuit.
 Ne' ue putes, non me nisi comminus esse timendum,
 Figitur in iusso nostra sagitta loco.
 Non potes hæc illi primæ dare facta iuuentæ,
 Instruere Atriden non potes arte mea.
 Omnia si dederis, nunquam dabis Hectora fratrem,
 Vnus is innumeri militis instar erit.
 Quid ualeam, nescis, & te mea robora fallunt:
 Ignoras, cui sis nupta futura uiro.
 Aut igitur nullo belli repetere tumultu,
 Aut cedent Marti Dorica castra meo.
 Nec tamen indignè pro tanta sumere bellum
 Coniuge: certamen præmia magna mouent.
 Tu quoq; si de te totus contenderit orbis,
 Nomen ab æterna posteritate ferēs.
 Spe modò non timida Dijs hinc egressa secundis,
 Exige cum plena munera pacta fide.

HELENA PARIDI. 15.

Nunc oculos tua cum uiolarit epistola nostros,
 Non rescribendi gloria uisa leuis.
 Ausus es hospitij temeratis aduena sacris
 Legitimam nuptæ sollicitare fidem?
 Scilicet idcirco uenosa per æquora uectum
 Exceptit portu Fanaris ora suo,
 Nec tibi, diuersa quamuis à gente uenires,
 Oppositas habuit regia nostra fores,

Ebet

+
 In XVI Epistolam
 Argumentum.

Multæ sunt Epistolæ non esse eundem
 Sunt, apphæntis fabimur omnes uisponales
 Littæras confirmis. Quod ipsius eundem
 mo comprobam? utitur, cum in serundo
 ruy ita in maxime scribat.
 Quam cito de toto redijt mundus orbe
 Scriptas diuersas restulit illis
 Candida phælo per signum cognouit
 Legit ab Hippolyto scripta membra sua.
 Jam prius delectat nuptæ respicit
 Quod quæ Legat phælo, si modo uiuit, habet.
 Et scribit ad Hippolytum ab Jasonis
 Dat notam phælo Lybia amica Cyrenæ.
 Quod quidam in ille ad uisum
 millan intellim de Lybia multum
 Vbi in phælo sub iungit
 Et parit, et illis, et adultæ
 Et romæ septimo Laodamia
 Quibus facile conuincuntur,
 nisi in fabimur
 respicit maluit. Sed cum
 respondit, quomodo possunt
 inu parit, ut Laodamia
 scribat.

APPEALING, SEVENTEENTH-CENTURY BINDING

22 OVIDIUS NASO Opera. Daniel Heinsius textum recensuit. Amsterdam: Jan Janssonius, 1629.

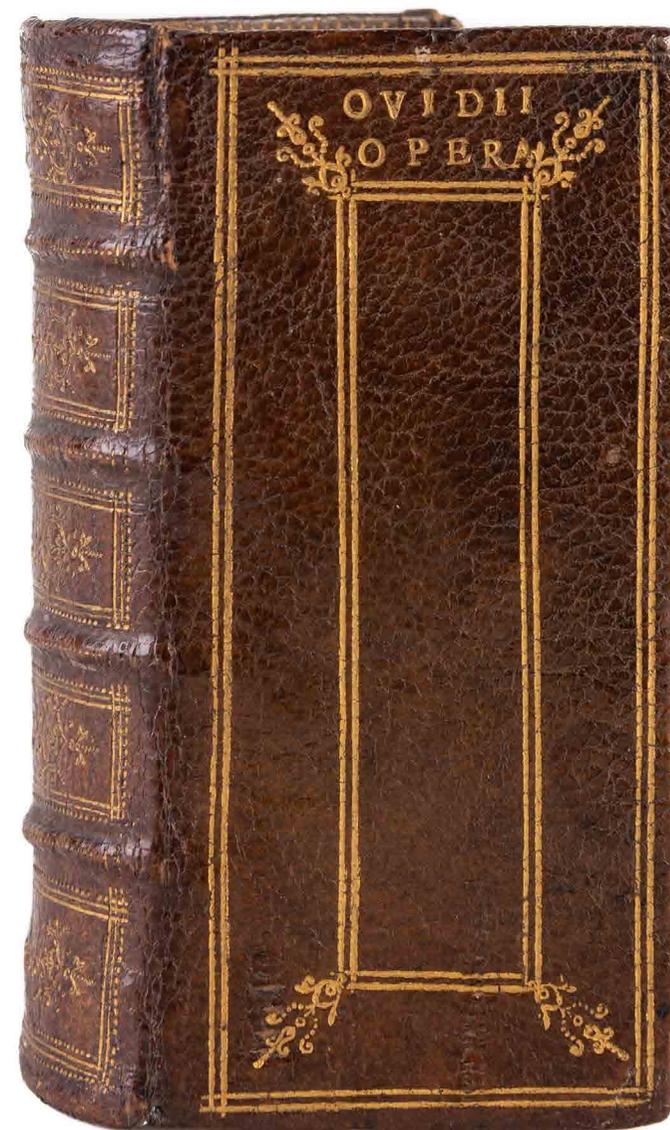
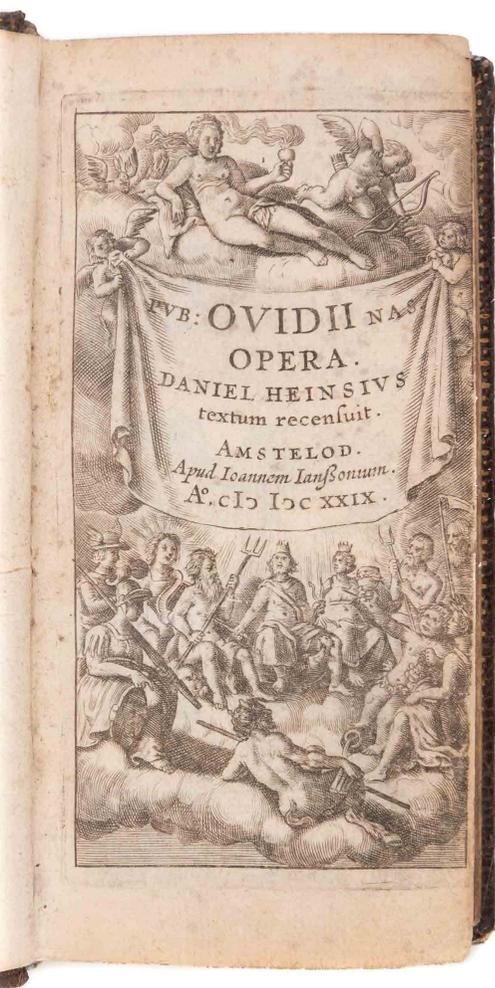
Engraved frontispiece, printer's woodcut 'vivitur ingenio' device on title page of each of the three volumes, typographic ornaments.

Three volumes in one. 24mo (114 x 55mm). 260; 272; 304 ff. 17th-century brown morocco, panelled with double gilt fillet, ornamental cornerpieces a la Duseuil, 'Ovidii Opera' gilt stamped on upper cover, 'Edmundi. de Valentin' on lower, spine with four raised bands, gilt in compartments, inside gilt dentelles.

£1,500

A handsome copy of this edition of the collected works of Ovid, edited by Dutch Renaissance scholar Daniel Heins (1580-1655) and printed at Amsterdam by Jan Jansson (1588-1664). The motto in Jansson's device, 'vivitur ingenio' is erroneously attributed to Virgil - 'vivitur ingenio caetera mortis erunt' - man lives by his genius, all else shall pass away with death, and is famously found in Vesalius's plate of a skeleton contemplating a skull (p. 164 of the 1543 edition). Jansson himself was a celebrated Dutch printer/publisher, who was permitted in 1647 by Queen Christina of Sweden to print in Stockholm and to set up bookshops there and in Uppsala.

Provenance: Ownership stamp of 'Edmundi.de.Valentin' in gilt at head of lower cover; we have been unable to identify any other volumes from his library.



MOORE BINDING WITH DISTINGUISHED ENGLISH PROVENANCE

23 PINDAR Ὀλυμπία, Πυθία, Νεμέα, Ἴσθμια. Olympia, Pythia, Nemea, Isthmia. Basel: A. Cratander, 1526.

Greek, italic, and Hebrew letter, device on title-page and verso of last leaf, woodcut initials.

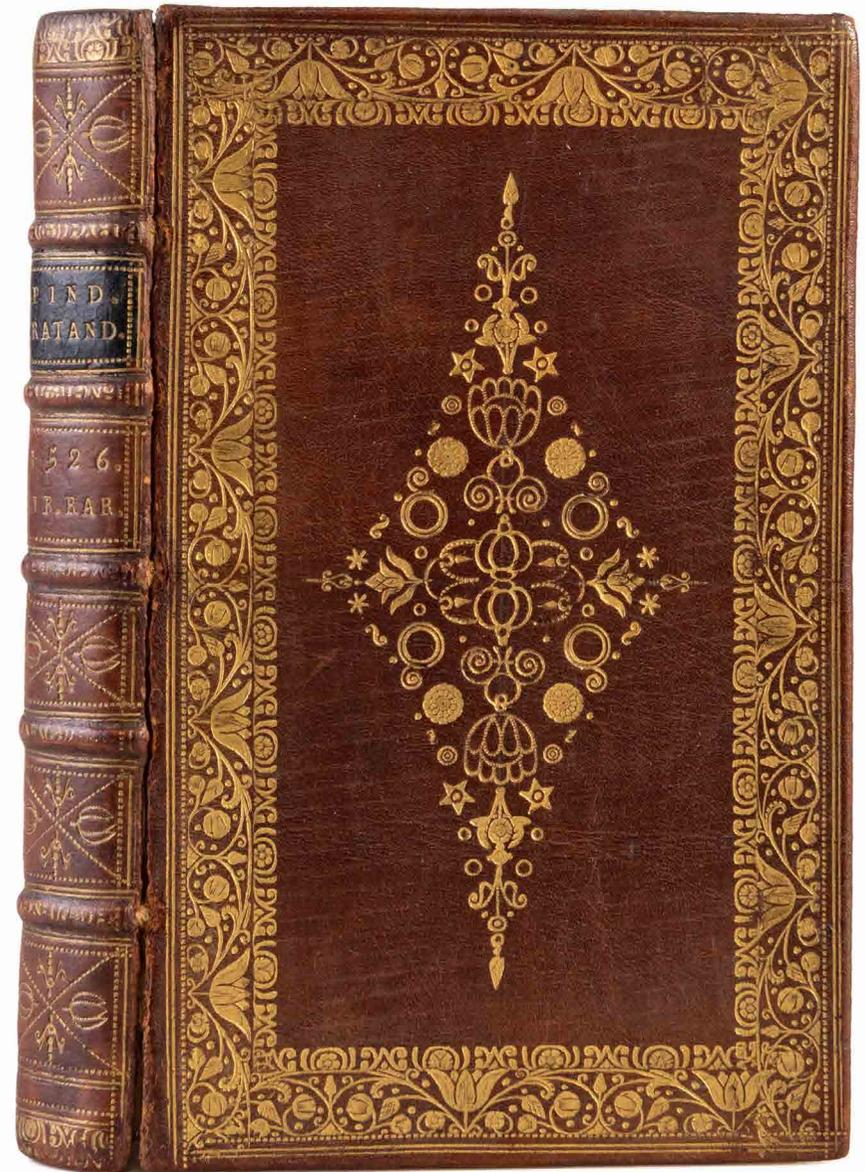
8vo (160 x 98mm.) [12], 312, [8] pp. Mid-eighteenth-century Cambridge binding by Edwin Moore, of red morocco, the covers elaborately gilt with a central lozenge made up of various small tools enclosed within a rolled border of floral shapes including tulips, spine gilt with raised bands, lettered with two morocco labels, one black (PIND./CRATAND.), the other red (1526./LIB. RAR.), marbled end-papers and paste-downs, gilt edges.

£3,500

An attractive early edition, with appealing English provenance, of Greek lyrical poet Pindar's (518-438 BC) *Odes*, dedicated to each of the Games of Classical Greece. This edition was edited by Ulrich Zwingli and Jacob Ceperinus, reader in Greek and Hebrew at Zwingli's school in Zurich. Cratander published the first Latin translation of the *Odes* two years later, in 1528; the *editio princeps* of the original Greek was the Aldine edition of 1513. The preface is by Zwingli, dated 24 February 1526 and addressed to students of languages, as is the final letter, dated 1 March, about Ceperinus, who had died only a few months before in December of 1525.

The binding can be attributed to Edwin Moore, "a Cambridge bookbinder, who is mentioned in the accounts of Peterhouse for 1740-43 as 'the bookbinder'" and who inherited the tools of binder Thomas Dawson the younger (thus accounting for repetition of the same tools in their bindings). Mirjam Foote describes having seen 99 bindings from the Dawson-Moore group which have been embellished with the same tools (see. M. Foote, 'A Binding by Thomas Dawson and a binding by Ed. Moore' in *The Henry Davis Gift: A Collection of Bookbindings Vol. I* (British Library, 1978), p.80), including the tulip roll that can be found on the present volume.

The considerable provenance of this volume, from sixteenth-century Lord High Almoner to Elizabeth I, William Bill and his descendants, to its movement between members of the eighteenth-century English literati, indicates the enduring popularity enjoyed by Pindar's works thanks to the adoption of elements of Pindaric style by poets throughout the early modern period (indeed George Steevens (1736-



ΠΙΝΔΑΡΟΥ

ΟΛΥΜΠΙΑ, ΠΥΘΙΑ,
ΝΕΜΕΑ, ΙΣΘΜΙΑ,

PINDARI

Olympia, Pythia,
Nemea, Isthmia.



BASILEAE PER AND. CRAT.
AN. M D. XXVI.

Gulielmus Byllus.

Johannes Samuillus
1670.

Price 2/7.

M. Price

1800), whose inscription appears on the front free endpaper, possessed three separate editions of Pindar's Odes in Latin, Greek and English translation alongside the present volume, which he gifted to Samuel Parr (see *Bibliotheca Steevensiana: a catalogue of the curious and valuable library of George Steevens Esq....which will be sold by auction by Mr King, May 13, 1800, Lots 287-289*). After Ben Jonson's 'Cary Morison Ode' of the 1620s, poets including Abraham Cowley, John Dryden, Thomas Gray and William Wordsworth all published work in the Pindaric style.

Provenance: 1. Inscription and price note on title page of **Gulielmus Byllus, William Bill (c.1505-1561)**, Master of Trinity College, Cambridge (1551), Provost of Eton (1559), Dean of Westminster (1560), and Lord High Almoner to Elizabeth I. Greek language and literature formed an important part of Bill's educational background; he was instructed when at Cambridge by John Cheke, who was heavily involved in controversy there at the time over the restoration of ancient pronunciation in spoken Greek; Bill subsequently became Greek reader at the university between 1541 and 1543 (ODNB). We have not found any records of other volumes from his library, aside from one at the Wellcome (EPB/A/65349); after his death in 1561, his theological books he left to Westminster Abbey, Eton and Trinity, while his personal property – including this volume -went to his brothers' children and to his sisters, Elizabeth Gosnall and Mary Samwell, from whom is presumably descended 2. **John Samwell**, his inscription 'Johannes Samuillus' at foot of title page, dated 1670. 3. Inscription 'M. Price' alongside printers device in early eighteenth-century hand. 4. Inscribed on front endpaper 'Ex dono G. Steevens', **George Steevens (1736-1800)**, Shakespeare editor, friend of Dr. Johnson and apparent practical joker – known by contemporaries as 'the Puck of Commentators', his name ink-stamped on to verso of backed title page. His library was dispersed at auction by King in May 1800, though not this volume, which per the inscription was gifted by Steevens to 5. **Dr. [Samuel] Parr (1747-1825)**, Whig, literary scholar, school master and political writer; his booklabel pasted in to front marbled endpaper, with note of Steevens' gift above (likely in Parr's handwriting, which was reputed to be near-illegible (ODNB); it is unlikely that the neat note below, 'This is a most valuable Book' is his). Parr's library was catalogued by publisher H. G. Bohn and the catalogue, 'Bibliotheca Parriana' published in 1827; failing to sell en bloc, the collection was dispersed at auction in 1828.

Title page sympathetically backed (presumably eighteenth-century), small, neat repair at foot of *2.

Adams P1222. BMSTC (German), 697. Schweiger (Greek), 234. Hoffman III, 97.

FINELY BOUND, AND HEAVILY ANNOTATED

24 PLAUTUS Plautus integer cum interpretatione Joannis baptistae pij [sic]. (Milan: Ulrich Scinzenzeler, 18 January 1500).

60 lines of commentary plus headline, Roman and Greek letter, some printing in red (on Aa2), last leaf with register.

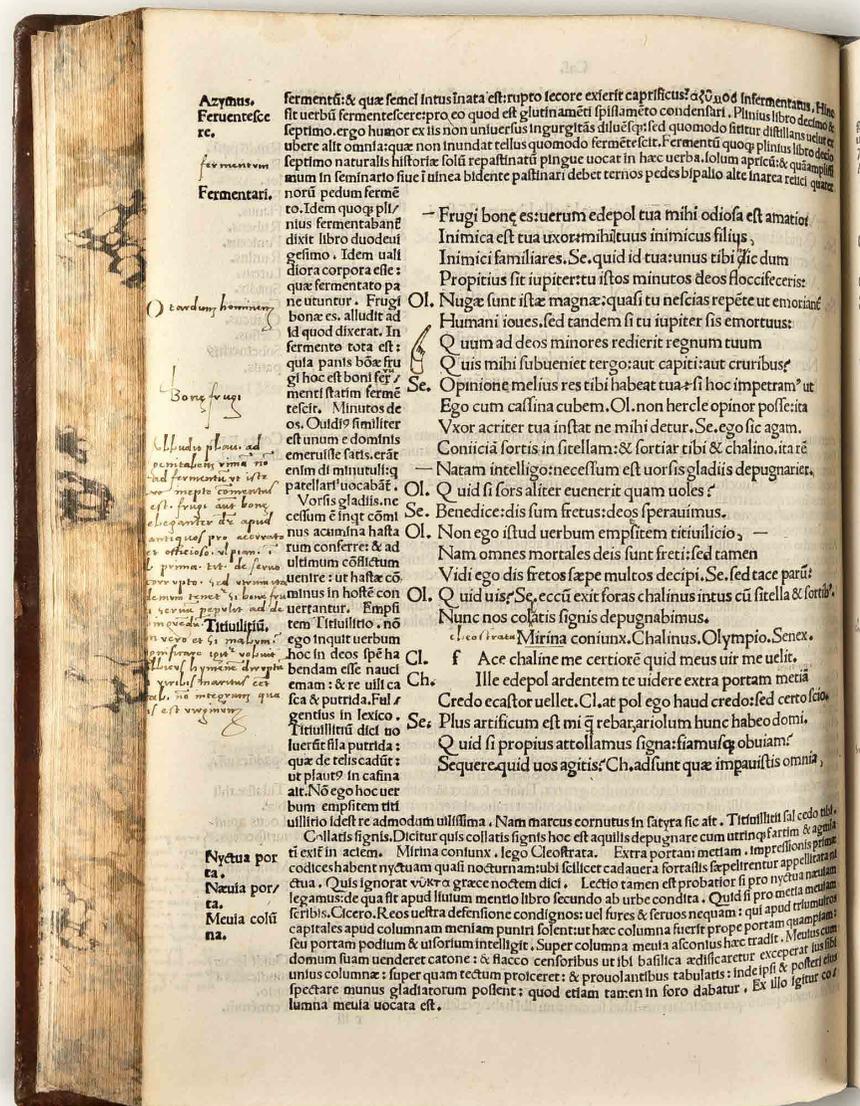
Folio (300 x 210mm). 422 leaves. 17th-century Parisian binding of citron morocco, gilt panel on covers, spine elaborately gilt, marbled edges, a few marginal wormholes in first 3 leaves, covers of binding with some abrasions (no loss of leather), some annotations slightly cropped by binder. £8,500

A finely bound copy of Pio's newly edited Plautus, heavily annotated in the sixteenth century.

The annotations, found throughout the volume and written in a small, neat hand, are located both in the text (corrections of letters or readings (mostly in error), and the margins, and some in the space between the text and the commentary. These vary in length from a single line or a couple of words to several lines (e.g. a note of 19 lines on r2verso), and are generally explanations of words like patagiarii, mantellum (mantellum penule genus quo se vet ut lorica muniebant) and suminosus (sumen lac suis extractum ac sue occisa). There are also some manipls drawn in the same ink. Occasionally where the notes are at the edge of the margin, they have been very slightly cropped by the binder. There is no intimation at all of who the annotator was but he obviously knew Greek well, and read the text carefully: scarcely a page is left without some sort of mark, even if not an annotation (though many of the corrections, admittedly, are incorrect).

The author of the commentary first printed here was Giovanni Battista Pio (1460-1540) a Bolognese humanist and pupil of Beroaldo, who at this period was working in Milan, which explains the place of publication. The author of many commentaries on Latin writers (including Lucretius (1511), Verrius Flaccus, Lucan and Cicero), Pio knew Greek and he quotes frequently and at length in this commentary from Apollonius Rhodius (o6), the Greek Anthology (e.g. p5, r7, epigram by Antipater, u8verso epigram by Julian) and other Greek sources. This is the last incunable edition of Plautus. He was later commented upon by Pylades Buccardus (Bologna 1503) edited by Britannicus, and there then followed a number of 16th-century editions, including one edited by Denis Lambin.

Provenance: 1. Jean François Theuart of Paris, 1674 to whom awarded as a prize ('Nobilis et optima spei adolescens Joannes Franciscus Theuart parisiensis in 3o ordine Marchiano ad praemium strictae orationis proxime accessit. Ita testor die 3o 7bris An. Do. 1674, N. Mercier gymnasiarcha') with inscription on title 'Ex libris J.F. Theuart'. This is the Collège de la Marche, founded 1362 by Jean de la Marche, and at this date located on the Mont Ste Genevieve. It was closed in 1790, and various books from its library are known; 2. - Barbey, ch. secretary of the Bishop of Bayeux, who gave it to; 3. Georges Vincent professeur at petit séminaire de Caen, 30 June 1925 [living at] La Maladrerie, Calvados. He has added some notes on f. h2verso. 4. Bookplate of Kenneth Rapoport.



RARE EDITION OF COLLECTED ESSAYS

25 SENECA (Lucius Annaeus). De tranquillitate vitae libri duo. Lyons: Sulpitius Sapidus pro Antonio Constantino (Sulpice Sabon for A. Constantin), (1543)

(Bound with:) De divina prouidentia, liber unus; ac de paupertate, libellus alter; De quatuor virtutibus liber unus; De moribus lib. unus. Insignia septem sapientum dicta; De remediis fortuitorum libellus; Epistolae Senecae et Pauli; De liberalibus studiis liber unus; De vita beata liber unus.

Constantin's device on title-pages, some delightful 10-line woodcut initials, roman letter.

8 works in one volume. Sm 8vo (160 x 100mm). 63pp; 29pp [1]f. [(blank)]. 14pp, [1]f. 14pp [1]f. 12pp [1]f. 13pp. 15pp. 48pp. 17th-century French calf, gilt spine in compartments (small splits to upper joint, wear to headcaps). **£2,750**

A rare collection of the essays of Seneca, each printed with its own title page by a printer determined to make them accessible individually, so that the philosopher's works might be acquired for only 'a little money'.

Seneca was born at Cordoba in about 4 BC and died by his own hand at Nero's order in 65 AD.. Ten of Seneca's philosophical or moral essays, traditionally called *Dialogues* - on providence, steadfastness, the happy life, anger, leisure, tranquillity, the brevity of life, gift-giving, forgiveness - are among the most admired of his works and their afterlife has been long.

This small group of eight short works by him (and some suppositious works) constitute roughly a fifth of the output for this printer, Sulpice Sabon, who seems to have worked largely for the publisher Antoine Constantin (Baudrier lists some 12 undated works and 26 dated works). The present works are mostly dated 1543 in their colophons, though Sabon seems to have been still active in 1556 when he printed one book for Antoine Vincent (Galen).

De liberalibus studiis (Seneca *Epistulae morales*, no. 88) has a short preface by Sabon in which he tells us that he had intended to translate into French six of these little tracts, that he had made some progress, but was overtaken by other occupations; he had therefore decided to print them in Latin first. His preface to *De vita beata* is interesting for its mention of his contemporary, Maurice Scève (ca. 1501-60), the poet of Lyons,



of whose intellectual circle he clearly formed part and whose *Délie* he first printed in 1544. He says that Scève had stated ‘that once the purpose of philosophy was that a man learned in it would be able thus to obtain money and riches for himself, whereas nowadays wealth is considered first, rather than that a man may safely philosophise, and money nowadays has become a god’. ‘Taking on board this witticism,’ Sabon writes, ‘I felt that gold controls the Muses and that those who have limited funds, rarely have the opportunity of delighting in books. Further, I know that they are cheated by this lack. Therefore, I thought it a good idea to print all these little tracts separately so that anyone not wishing to buy the whole works of Seneca, but just a part of them, should be able to do so and for little money.’

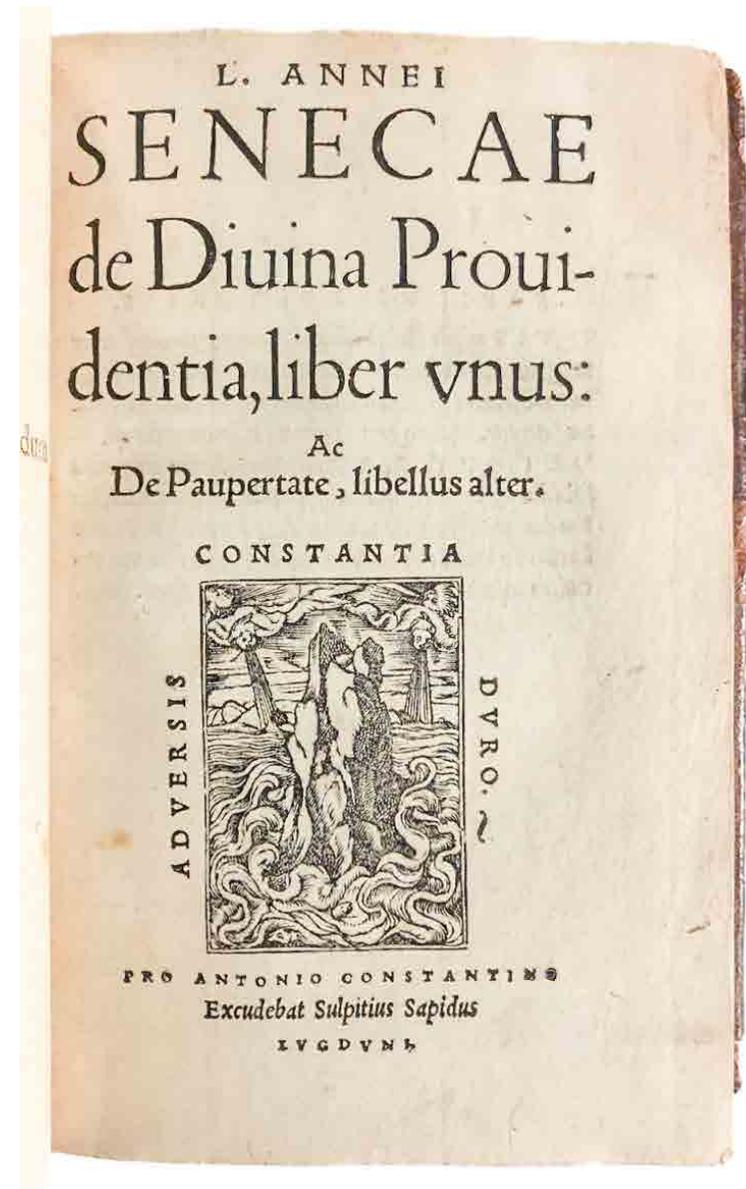
Barbier tells us very little about Sabon or Sapidus who on p. [13] of *De remediis* signs off ‘Sulp./Sapidus./ Bene sentire, recteque facere, Sapere est.’ This is an adaptation of Cicero ‘si enim bene sentire, recteque facere satis est ad bene beateque vivendum’ (To Plancius, Jan. 45BC, *Ad familiares* iv, 15), and further shows him to have been a man of learning and culture. This Sapidus seems to have no connection with Erasmus’s friend Johann Witz or Sapidus (1490-1561) who was a schoolmaster at Strasbourg and father-in-law of Johann Stum.

Provenance: Early signatures on first title, some early underlining, list of titles and bibliographical notes in ms on front free-endpaper. 19th-century bookplate of [Georges?] Marye de Merval pasted inside front cover.

Small blank section of lower outer corner of first title-page torn away.

Baudrier IV, 309-314.

[OCLC: North America: UCLA, Morgan, Ohio. UK: Bodleian, John Rylands Library.]



32 B 67 J
ΣΟΦΟΚΛΕΟΥΣ
ΑΙ ΕΠΤΑ ΤΡΑΓΩΔΙΑΙ.

SOPHOCLES
TRAGŒDIÆ SEPTĒM.

Vnà cum omnibus Græcis scholiis, &
cum Latinis Ioach. Camerarij.

Charles Skene

Annotationes Henrici Stephani in Sophoclem
& Euripidem, seorsum excusæ, simul prodeunt.



ANNO M. D. LXVIII.

EIVSDEM HENRICI STEPHANI DI-
stichon de suis editionibus AEschyli & Sophoclis,

AEschyron edideram, Sophocles inuidiat idem
Cur ab eo posthac inuideatur habet.

IMPORTANT ESTIENNE EDITION

26 SOPHOCLES ἑπτὰ τραγωδίαι. [...] Tragoediae septem. Geneva, Henri Estienne, 1568.

Woodcut printers device on title page, woodcut headpieces and initials throughout. Roman and Grecs du roi type.

2 parts in one vol. 4to (260 x 167mm). [8], 461, [1]pp.; 142 (i.e.242)pp. (lacking final blank leaf). Nineteenth-century panelled calf with simple, ornamental border and cornerpieces in central panel, spine with five raised bands, black label with title lettered in gilt in second compartment (rebacked rather unsympathetically, joints weak, corners and edges worn, covers scuffed).

£2,000

The important Estienne edition of the collected plays of Sophocles, accompanied by scholia, and followed by the commentary of Joachim Camerarius (Kammermeister; 1500-74), Melanchthon's best pupil and one of Germany's finest Greek scholars of the century, whose Latin versions of Ajax and Electra are also printed. This edition has the scholia, including those of the Byzantine scholar Triclinius (found in this Paris manuscript). It is this edition that Estienne in his *Thesaurus graecae linguae* cites, as he mentions in the preface to this volume.

The *editio princeps* of the tragedies was the Aldine edition of 1502; (for which the printer's copy is in St. Petersburg (gr. 741)); this edition of 1557 was seen to be an improvement upon those printed in the interim, most notably Turnèbe's (Paris, 1552-3), based upon a manuscript in Paris. On Turnèbe's nevertheless this Estienne edition is based. It is printed in varying sizes of the Estienne celebrated *Grecs du roi*. In the same year Estienne also published his commentary on Sophocles and Euripides.

Provenance: **1.** Ownership inscription of Charles Skene on title page, below that of **2.** John Brown; note in Brown's nineteenth-century hand appears on recto of flyleaf, citing J. W. Moss' *Manual of Classical Bibliography* (1825). **3.** Nineteenth-century bookplate of the Library of the United Presbyterian College, Edinburgh, with their shelfmark inscribed at head of title. Occasional pencil markings throughout.

Very occasional worming of lower blank margins, minor staining throughout.

A. Grafton et al. *The Classical Tradition* (Harvard, 2010), 897. Renouard (Estiennes) I, 131 no. 3. Hoffman III, 414. BMSTC (French), Supplement, 69. Adams, S1448.

IN HOC VOLUMINE HAEC
CONTINENTVR.

C. Suetonij Tranquilli XII Caesares.

Sexti Aurelij Victoris a' D. Cesare Augusto usq; ad
Theodosium excerpta.

Eutropij de gestis Romanorum. Lib. X.

Pauli Diaconi libri VIII ad Eutropij historiam
additi.



FIRST ALDINE EDITION

27 SUETONIUS In hoc volumine haec continentur. C. Suetonii Tranquilli XII Caesares [.] Sextus Aurelius Victor. De Caesare Augusto usque ad Theodosium Excerpta [.] Eutropius. De gestis romanorum. Lib. X [.] Paulus Diaconus. Libri VIII ad Eutropii historiam additi (ed. Giovanni Battista Egnazio). Venice, In aedibus Aldi et Andreae Soceri, August, 1516.

Aldine device on title page and verso of final page. 30 lines per page, 6-line initial spaces, all with guide letters.

8vo (162 x 95mm). [31] (of 32, lacking blank ††8), 320 ff. Roman and Greek type, italic letter. Eighteenth-century speckled calf over pasteboard, with rich gilt tooling on the spine and label, lettered in gilt in second compartment, stippled edge (worming and wear of upper hinge, hinges fairly weak, head and tail of spine bumped and chipped, corners and edges bumped).

£1,500

The first Aldine edition of Suetonius' works (followed by a reprint in 1521). Following the dedication of Aldine Academician and editor Giovanni Battista Cipelli (Egnazio), an index, and Latin translations of Greek terms, Suetonius' twelve lives of the Caesars are collected here along with related writings by other historians of imperial Rome. Renouard attributes the scarcity, and often rather worn state of surviving editions of this title as the result of its status as an 'indispensable manual for those wishing to study Roman history.' Alongside Suetonius, this volume features the writing of other historians of Rome Sextus Aurelius Victor, Eutropius, and Paulus Diaconus.

Sparse marginal notes throughout in brown ink, touched by trimming. Slight discoloration of title page, and occasional worming with little contact with text.

Renouard, p.77, 5. BMSTC (Italian), p.651. Adams, S2031. UCLA Ahmanson-Murphy, no.147. CNCE 53872.

28 [DE VIRIS ILLUSTRIBUS]

Suetonii Tranquilli liber illustrium

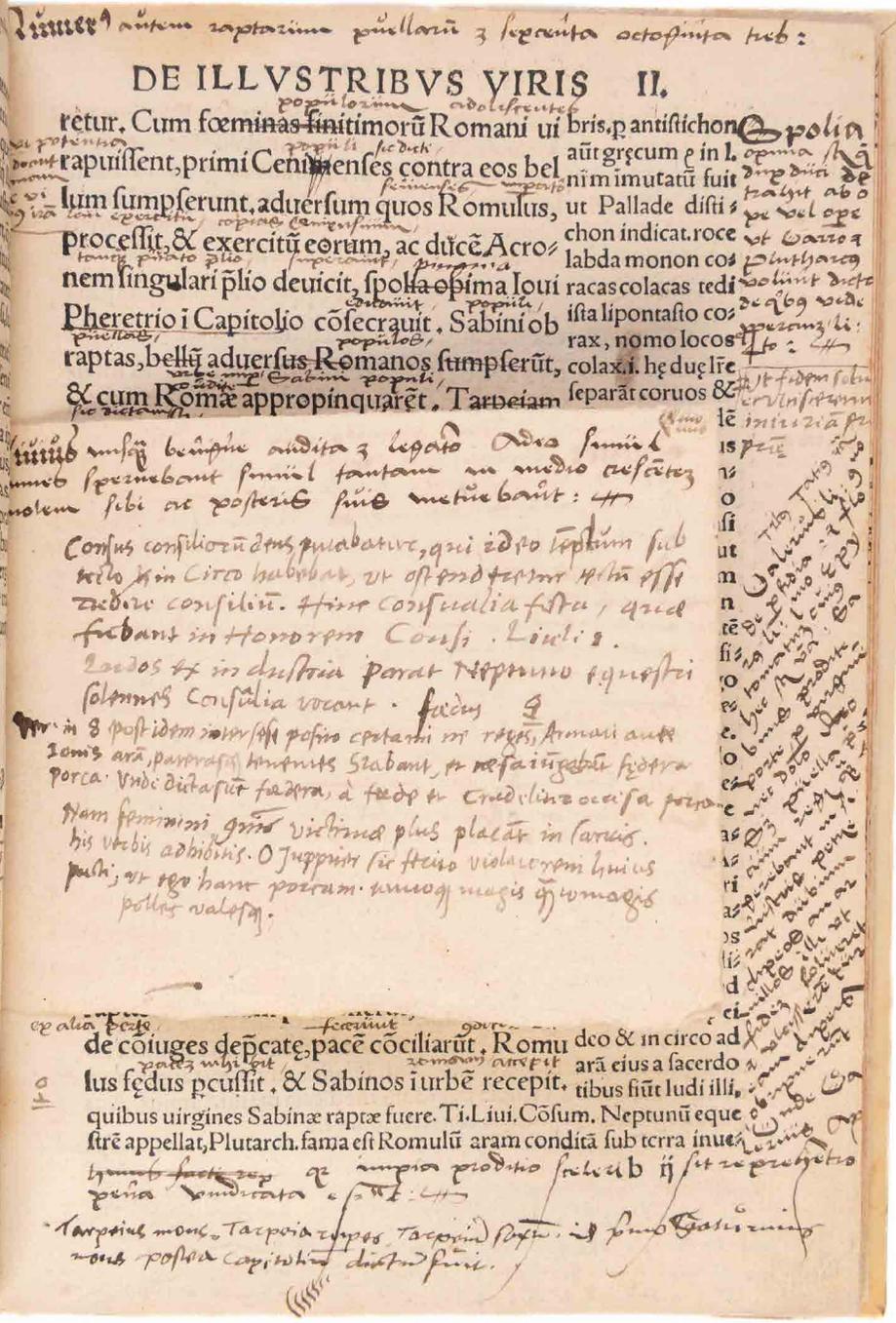
virorum. Accipite studiosi de viris illustribus opusculum, quod alij Plinio, nonnulli Suetonio tribuunt, utrique (ut Erasmus ait) reclamante stilo, multo pulchrius, multo emendatius...Et in illud ipsum Machanei commentaria, quae...correximus, etc. Strasbourg, Matthias Schurer, 1517.

4to (195 x 135mm.) ff. [4], xlv, [1] (lacking final leaf (with device on recto)). Modern parchment over pasteboard, title blind-stamped on spine. £3,000

An extensively annotated copy of Schurer's edition of *De viris illustribus*, the authorship of which is contested. The title page attributes the work variously to Suetonius and Pliny, while the commentary mentions Cornelius Nepos. Though Livy has also been posited, 'enough of Livy survives to acquit him of being either the author or the sole source, and... the unadorned style and mechanical approach suggest instead a scholastic product of later Antiquity' (see R. J. Rarrant & M.D. Reeve in L.D. Reynolds, ed., *Texts and transmissions*, p. 150.)

After the title and preceding the index are the dedication by the editor Domenico Macagno to Amadeo Romagnano, Bishop of Monregale (d. 1509) and chancellor of Savoy. Little seems to be known of Macagno, though he is known to have contributed verses to a volume by Gaspare Visconti published in Milan in 1493 (Oxford Inc V144.) After the text there is a letter from Joannes Thomas Sertorius, Macagno's pupil in Turin, dated 1 October 1508, and addressed to the apostolic pronothary Michael Pallavicino. It was in Turin, only two weeks after Sertorius' letter is dated, that the edition was first printed by Francesco Silva (Censimento 16 CNCE 48992). There were various reprints of the Turin edition printed in Paris, Strasbourg and Leipzig in the first two decades of the sixteenth century.

The extensive annotations are on ff. i-xi, xiii-xxi, xxiiiv-xxxvrecto. They fall into three classes: the first, classroom annotations, that is, a substantial series of interlinear glosses and explanations extending even to the lengthy title and the dedication on a2-3, word by word, which suggest that the book was used for relatively elementary explanations of the text, probably dictated



DE ILLUSTRIBUS VIRIS II.

retur. Cum foeminas finitimorum Romani uir
rapuissent, primi Centumenses contra eos bel
lum sumpserunt, aduersum quos Romulus,
processit, & exercitum eorum, ac ducem Acro
nem singulari prole deuicit, spolia opima Ioui
Pheretrio in Capitolio consecrauit. Sabini ob
raptas, bellum aduersus Romanos sumpserunt,
& cum Romae appropinquaret. Tarpeiam

bris, p. antistichon
aut grecum e in l
nim imutatu fuit
ut Pallade disti
chon indicat. roce
labda monon cos
racas colacas tedi
ista lipontasio coz
rax, nomo locos
colaxi. he duelfe
separat coruos &

Spolia
opima
de
trahit abo
pe vel ope
et dicitur
plutarcho
solunt dicit
de q. b. vide
p. 2. 4. 4

unusq; beuphe audita & legato adia sumit
unusq; spernebant finit tantum in medio caesare
solum sibi ac posteris suis metuebant: 47

Consul consilioz dms quidam ut, qui idro tppim sub
telo in Circo habebat, ut ostendit terram uita effi
tudoz consiliu. Hinc consualia fira, quae
fiebant in honorem Consi. L. i. 2.

Ludos et in dultoria parat neppimo equestri
solennib; consualia vocant. f. dms 9
in 8 post idem m. u. s. i. p. o. s. i. o. c. e. t. a. n. i. m. i. r. e. g. e. s. t. i. a. m. a. n. t. e.
Iem's ara, parafra; hntuntis Stabant, et resaiugabū fira
porca. Vnde dicitur fira d. fira d. Crudelinz occisa porca
nam feminini gno uictima plus placat in caruis.
his uerbis adhibitis. O Juppiter sic fira uictimam huius
puli; ut ego hanc porcam unioq; magis q; uomagis
pollis ualeat.

de coniuges deprecate, pace conciliant. Romu
lus sedus percussit, & Sabinos i urbe recepit.

quibus uirgines Sabinæ raptæ fuere. Ti. Liui. Cōsum, Neptunū eque
stre appellat, Plutarch. fama est Romulū aram conditā sub terra inue
nitā, quae dicitur de impia prodigio salub; h; sit reprobis
pena vindicta q. 2. 4. 4

Tarpeius mons. Tarpeia uxor Tarquinii Prisci. id pmo Gallicis
nonis postea Capitoliū dicitur fuisse.

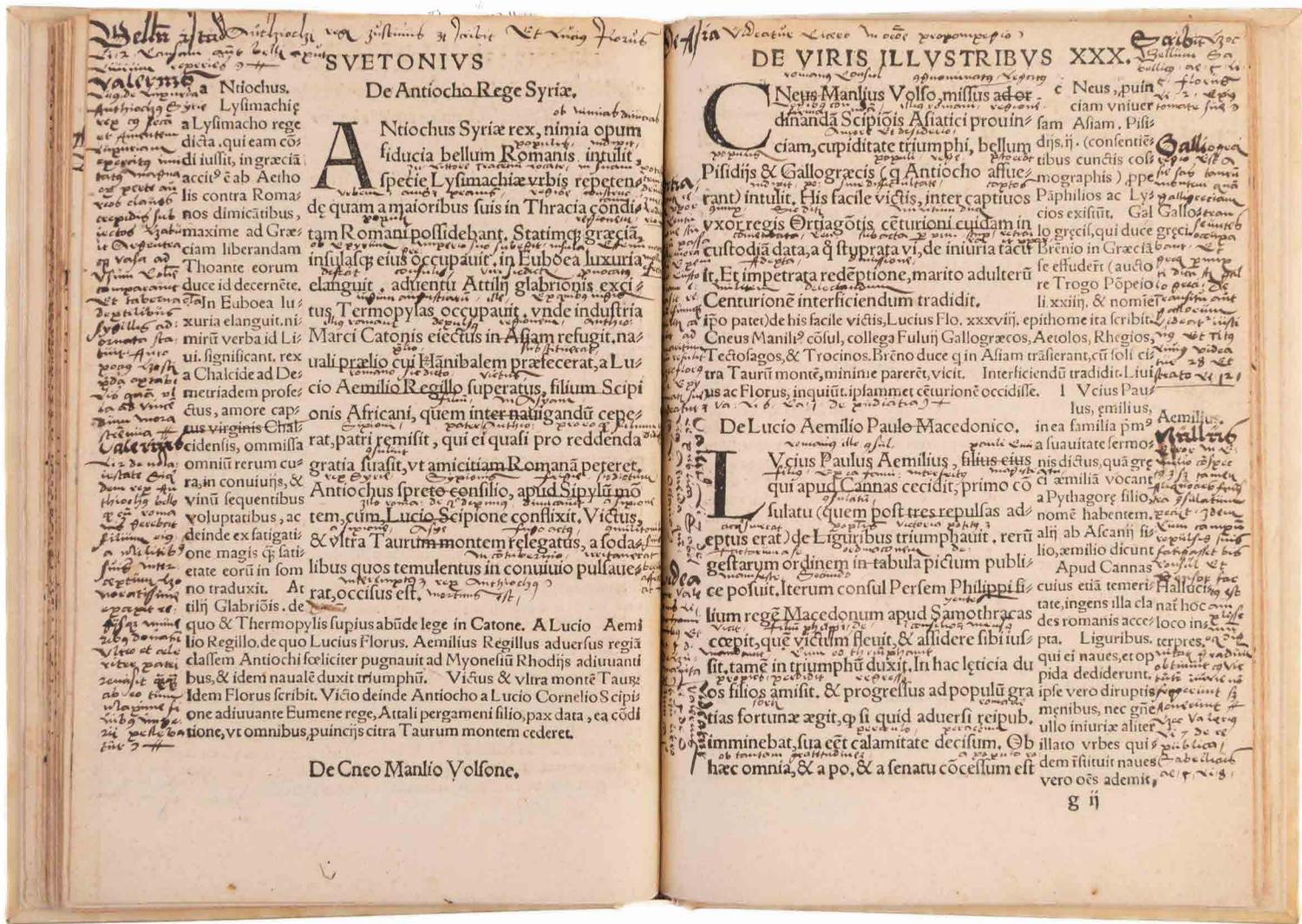
by a schoolmaster. Second are the – frequently quite impressive, and certainly elaborate – doodles of faces and figures adorning the lead initials of each new Life, which also points to the volume being used in an instructive setting by – not necessarily engaged – students.

The third, and by far the largest category of annotation consists of extensive explanatory extracts from Livy (the largest number), Florus, Valerius Maximus (very many references), Cicero's *Tusculan Disputations* (f. 15), Plutarch's *Life of Romulus* (31v), and Ulpian (f. Vv, 'Precarium'). It is also clear that Perottus' *Cornucopiae* has been used, and there is a specific reference on f. IIIv at the chapter headed 'De Tullo Hostilio' to the dictionary of Calepinus. Inserted at f. II is a small piece of paper with some notes in the same hand as is found in the other annotations, e.g. the extract from Livy I, 13, *Tunc [recte 'tum'] Sabinae mulieres, quarum ex iniuria bellum ortum erat, crinibus passis scissaque vestivicto malis muliebri pavore, ausae se inter tela volantia inferre, ex transverso impetu facto dirimere 2 infestas acies, dirimere iras, hinc patres hinc viros orantes ne se sanguine nefando soceri generique respergerent, ne parricidio macularent partus suos, nepotum illi, hi liberum progeniem.*

There are some additional notes in a different (?later) hand, one of which is about the god Consus, an agrarian god, associated with the festival of Consualia (the false connection with 'consilium' is also mentioned.)

Title stained and dusty, very slight loss to extremities of marginal notes due to trimming.

VD16 P3513. Not in Adams. Not in BMSTC.



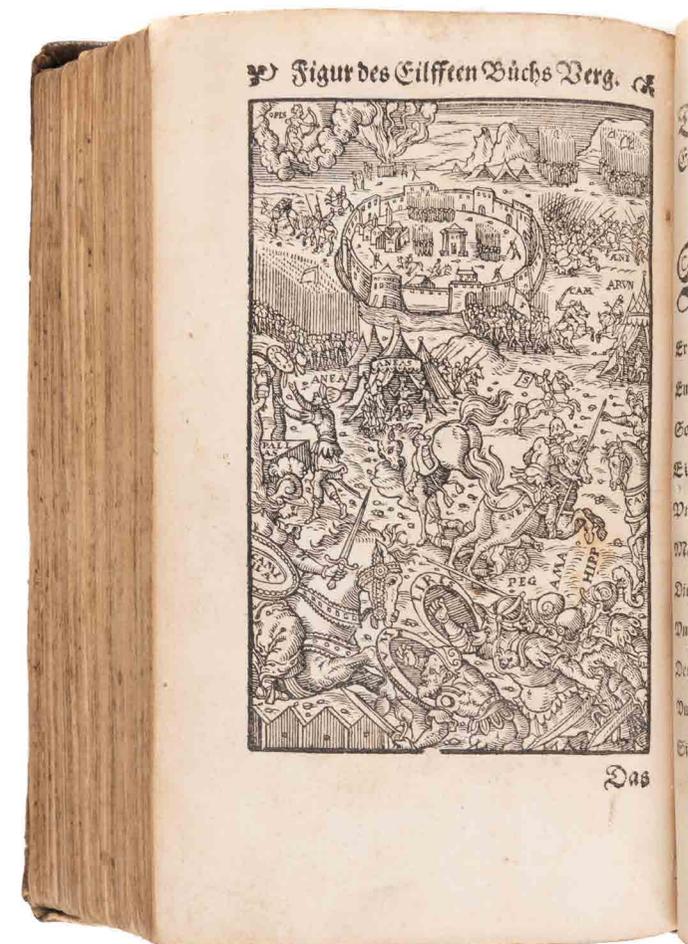
ILLUSTRATED, GERMAN EDITION OF THE AENEID

29 VERGILIUS MARO Dreyzehen Bücher von dem tewren Helden Enea, was der Wasser und Land bestanden. Jetzund von newem widerumb uberschen, mit fleiss corrigiert, und schoenen figuren geziert. Frankfurt, (durch David Zoepffeln), 1559.

Title within one-piece mannerist woodcut border incorporating bust of Virgil at foot, 13 full-page woodcuts (the one for book II coloured by an early hand, partial colouring to a few others); title in red and black.

8vo (170 x 105mm). [344]ff. Contemporary German blind-tooled pigskin over paste boards, covers panelled by fillets and medallion roll, acorn and rosette tools (later ink lettering on spine, ties missing, foot of spine and edges worn). **£2,000**

A new edition of Thomas Murner's (1475-1537) translation of the twelve books of the *Aeneid*, with a new series of woodcuts. Murner's was the first German translation, printed in 1515 by Grüninger at Strassburg, and here with marginal notes in Latin. As might be expected at this date, the supplementary thirteenth book by Maffeo Vegio is also present here.



The first edition of Murner's translation in 1515 contained a selection of the woodcuts from Sebastian Brant's 1502 edition; the cycle present here is new to this edition. All the woodcuts are unsigned aside from the title border, with the monogram 'S.F.' above the bust of Virgil, identified as Sigmund Feierabend (1528-1590; Nagler IV, 4082); a printer & publisher of illustrated books, and himself a printmaker, perhaps the original blocks were his.

The full-page woodcut prefacing each book illustrates multiple scenes simultaneously. Such illustrations have been seen not only for the entertainment or assistance of the reader, but as a means for publishers, editors and translators - like Brant, and Murner, who was familiar with Brant's edition as he composed his own translation - to demonstrate their specialist knowledge of the text (Frick, p.267).

Title-page with repair to lower blank corner, some staining to title and occasional staining and soiling throughout, last leaf strengthened at fore-margin.

Provenance: Inscriptions at head and foot of title page; that at head 'Guolfangus Jacob(?) P.zler(?)', that at foot partially lacking ('dieser buch....162?'), library stamp on verso of title.

J. Frick, 'Visual Narrative: The Aeneid Woodcuts from Sebastian Brant's edition of Virgil (Strasbourg 1502) in Thomas Murner's *Translation of the Aeneid* (Strasbourg 1515)', in *Early Printed Narrative Literature in Western Europe* (De Gruyter, 2020).

JS Morgan (Princeton) G1559. VD16 V 1430. BMSTC (German), p.896.

PLANTIN'S HANDSOME, EXTRA-ILLUSTRATED EDITION OF VIRGIL

30 VERGILIUS MARO P. Virgilius Maro, et in eum commentationes, & paralipomena Germani Valentis Guellii, pp. Eiusdem Virgilij appendix, cum Josephi Scaligeri commentariis & castigationibus. Antwerp: C. Plantin (15 Calendas Iulii), 1575.

Historiated initials (Q dated 1563).

Folio (317 x 213mm.) [12], 630, [2], [14]; 98, [4]pp. Later 18th-century English polished calf, gilt border on covers, spine gilt, 5 raised bands (joints a little weak). **£4,000**

A splendid extra illustrated copy. The 56 plates (almost all illustrating the *Aeneid*) are taken from 'Iconicae figurae quae in vetustissimo codice Virgiliano bibliothecae Vaticanae annum supra millesimum scripto et depicto visuntur', the Vatican manuscript Vat. Cod. Lat. 3225, an engraved impression of the title-page of which is bound stuck to the verso of the title-leaf. All the illustrations are lettered in ink as to where in the text of Virgil they should be inserted, and many have 'captions' tucked into the gutter. This may well have been done in about 1760, in common with a few other books from the Macclesfield Library similarly 'grangerized'.

These illustrations of the Vatican manuscript were commissioned by cardinal Massimi and engraved by Pietro Santi Bartoli (1635-1700), one of a whole series of such engravings produced by Bartoli. They were first published (56 plates) in ca. 1677, were later subsumed into various of Santi Bartoli's works and published in 1725, 1741 (with text by Bottari), and later. The only copy of the original edition in the UK is in Balliol College, Oxford. In Eton College Library is the volume of original watercolours by Santi Bartoli of the manuscript bound with the arms of Massimi.

The editor of this beautifully printed and eminently useable edition of Virgil ('the first modern Virgil commentary') is Germain Vaillant de Guélis (1516-87) who was bishop of Orleans 1585-87. From his pen are the liminary verses of



A. 2. 1. 26. 31. 57. 146.

Conf. D. M. ...

R Bentley
P. VIRGILIVS
M A R O,

Et in eum Commentationes, &
Paralipomena GERMANI
VALENTIS GVELLII, PP.

*Eiusdem Virgilij Appendix, cum Josephi Scaligeri
Commentariis & castigationibus.*



ANTVERPIÆ,
Ex officina Christophori Plantini,
Architypographi Regii.
M. D. LXXV.

dedication addressed to Elisabeth of Austria (1554-92), wife of Charles IX of France (November 1570), on her arrival into France. Vaillant de Guéllis, referring to himself in the dedication as hailing from Paimpont, in Brittany, belonged to a circle of poets which included Ronsard, Baif, Grevin and Dorat, Turnebus, and is referred to in some verses by François de Thoor de Bailleul (Franciscus Thorius) as 'et singulièrement/ Ce Paimpont, colonel de la roche jumelle'(i.e. Parnassus).

The text of the *Eclogues*, *Georgics* and the *Aeneid* is broken into manageable 'gobbets' of between a dozen and twenty lines, and the commentary is printed following, beginning below but sometimes carrying on to the top of the next page. Occasionally the editor shows himself aware of contemporary events: thus, when discussing Aen. ii 234 'Dividimus muros, & moenia pandimus urbis' he refers to book I of Vitruvius, a reference given by his great friend Tadius Gisius; he also makes reference to the reconstruction of the walls of Orleans 'post civile bellum' at the order of the king, and quotes his own Greek verses addressed 'ad equum Durateum' ('to the wooden horse'). Reference is also made to 'noster Thorius' who has been mentioned already (see Geneviève Demerson, 'L'expression poétique de la foi. Le cas de Franciscus Thorius Bellio' in Gros, G, editor. *La Bible et ses raisons: diffusion et distortions du discours religieux* pp. 113-126).

Provenance: 1. **Richard Bentley (1662-1742)** classical scholar, philologist, theologian and Master of Trinity College, Cambridge, with his signature on title-page; 2. From the library of the **Earls of Macclesfield**, their blindstamp and library label dated 1860, from the North Library, with pressmark 74.H.2.

Title-leaf a little dusty, otherwise lovely condition.

C. Kallendorf, *A catalogue of the Junius Spencer Morgan collection of Virgil in the Princeton University Library*: Delaware: Oak Knoll, 2009, no. L1575.3. BMSTC (Dutch), 206. Schweiger (Latin), 1164.