



Antiquariaat
Fragmenta Selecta

Catalogue 128
Antiquity & Humanism
Books from 1501 to 1804

1. **ANACREON & SAPPHO.** Les poesies d'Anacreon et de Sapho, traduites en François, avec des remarques, par Madame Dacier. Nouvelle édition, augmentée des notes latines de Mr. Le Fevre & la traduction en vers François de Mr. De la Fosse. Amsterdam, Chez la Veuve de Paul Marret, 1716. 8vo. 2 parts in 1: (IV, frontispiece & title),(XXVIII),300,(4);XXIV,104,(2) p. 19th century half calf 17 cm (**Ref:** Brunet 1,254; Hoffmann 1,133; Moss 1,54/55; Graesse 1,110; Ebert 578) (**Details:** Back gilt, and with 5 raised bands. Marbled boards. Edges dyed red. Engraved frontispiece, depicting a bacchic scene, bacchus carried by a thiasos. The book has two titles, bound immediately after each other, the first one is printed in red and black, and shows an engraving which depicts a male portrait on a shield, the shield being flanked by 2 winged angels that blow a trumpet (Famae?). The second title omits the mentioning of the the translation 'en vers françois' by 'Mr. De la Fosse'. The second part of the volume contains this verse translation. The second title bears the woodcut printer's mark of Marret, a soaring Fama, blowing her trumpet) (**Condition:** Some wear to the extremes of the binding; paper faintly yellowing) (**Note:** The poems of the Greek lyric poet Anacreon, born ca. 570 B.C., are concerned mostly with the pleasures of life. A few dozen fragments of his poetry survive. Also survive about 60 poems, the so-called Carmina Anacreontea, written in the next 6 centuries, once ascribed to Anacreon, that gave voice to the Anacreontic way of life, sensual longing and alcoholic festivity, wine, women and song. He enjoyed widespread popularity during antiquity. The 'Editio Princeps' was published by Henry Estienne in 1554. The poems were highly valued for their literary quality. The editio princeps' 'established 'Anacreontic' as a popular category for lyric poetry in several European vernaculars over the next two centuries'. (The classical tradition, Cambridge Mass., 2010, p. 43) Anacreon and Anacreontics were translated by Ronsard, Goethe, Belleau, and the famous 'foeminarum doctissima' Madame Dacier, 1654-1720, also known for her translation of Homer, Plautus, Terence, 2 plays of Aristophanes, and her editions of Callimachus, and of Florus, Dictys and Dares, Aurelius Victor, and Eutropius. Her father and teacher, the classical scholar Tanneguy Le Fèvre (Mr. Le Fevre on the title), latinized as Tanaquil(lus) Faber, 1615 - 1672, had published earlier, in 1660, an edition of Anacreon and Sappho. His daughter Anne, who married the classicist André Dacier, followed him in his footsteps, and produced several new Anacreon editions, accompanied with a translation. The first one appeared in Paris in 1681. Despite its popularity the scholarly world lost interest in the collection in the course of the 19th century as it became obvious that the Carmina Anacreontea were not composed by Anacreon himself. As a consequence scholarship ever since has been very limited, and focuses upon questions of dialect, dating and the niceties of textual criticism. There does not exist a modern full-scale commentary of the poems. The fate of the other early Greek lyric poet, Sappho, figuring also in this 1716 edition, was the opposite. There are numerous editions, with or without notes and commentary, and translations. Monographs and articles on her and her poetry are plentiful) (**Collation:** pi2, V8, **6; A-T8, a-h8, i1) ([Photographs](#)) €180



2. **AUSONIUS.** D. Magni Ausonii Burdig. viri consularis opera. A Iosepho Scaligero, & Elia Vineto denuo recognita, disposita, & variorum notis illustrata (...) Adiectis variis & locupletissimis indicibus. (Geneve), Typis Iacobi Stoer, 1588. 16mo. 2 volumes in 1: (XXXII), 350;247,(1 blank),(14 indices) p. 18th century calf, back recently and decently restored. 13 cm (**Ref:** GLN-3290; Schweiger 21; Graesse I,259; Smitskamp p. 118) (**Details:** Back with 4 raised bands, recently and expertly restored. Morocco shield with gilt lettering in second compartment. Boards with blind triple fillet borders. Elaborately blind tooled rectangles on both boards. Edges of the boards gilt, edges of the bookblock dyed red. Title within woodcut borders, right edge of the title slightly cut short. The second volume has a title of its own, it contains

'Iosephi Scaligeri Iul. Caes. F. Ausonianarum lectionum libri duo', to which have been added notes of A. Turnebus, Hardianus Junius, G. Canter, J. Lipsius & E. Vinetus) (**Condition:** Endpapers renewed. First title slightly soiled and having a name on it) (**Note:** Decimus Magnus Ausonius of Burdigala (Bordeaux), ca. 310-394, was according to H.J. Rose an example of the senile degeneration of 4th century Latin literature, and the first glimmer heralding the full day of French literature. He wrote trifles, sometimes pretty or clever, often tiresome. (H.J. Rose, 'A History of Latin Literature', London 1967, p. 527/29). H.G. Evelyn White, the editor of the Loeb edition, is even more negative: 'As poetry (...) the great mass of his verse is negligible'. The chief value of Ausonius' work is according to him historical. (Loeb Classical Library, Ausonius, Cambr. Mass., 1919. p. VII) The 'Neue Pauly' is more positive: 'Ausonius repräsentiert eine Kultur der Bewahrung und des Erbes. Allenthalben greift er auf die griech. und lat. Lit. zurück, über die er souverän verfügt, und gestaltet anspielungs- und voraussetzungsreiche pretiöse Gebilde von formalem Raffinement'. (Der Neue Pauly, 2,334) Alexander Souter is in the Oxford Classical Dictionary full of praise: 'His numerous poems, written in various metres (...) are of considerable interest, in both subject-matter and style. There are over a hundred epigrams, some of which are in Greek and others translated from Greek. There are 25 letters. His correspondence with Paulinus of Nola is the most notable part of these. The *Ephemeris* includes many poems in various metres, dealing with daily life. The *Parentalia* is a collection of short poems in memory of deceased relatives of the poet. The *Commemoratio Professorum Burdigalensium* is of interest for the history of education. (...) This account by no means exhausts the list of minor poems, throughout which the author's minute knowledge of Virgil is apparant and his Christian faith is not obtruded. His most important poem is the *Mosella* which still attracts readers. It is a rhetorically fashioned laudatio in 483 hexameters and describes in considerable detail the various fish to be found in the river as well as some of the fine buildings on the banks and other features, the whole constituting a series of episodes, composed, like the rest of Ausonius' verse, according to rule'. (OCD 2nd ed. p. 154) § The 2 French scholars mentioned on the title, Joseph Juste Scaliger, 1540-1609, and Elie Vinet, or Elias Vinetus, 1509-1587, had probably nothing to do with the editing of this new Ausonius edition of 1588. It was produced, according to the very short preface, by the jurist P.B. Cestius I.C, or Petrus Baudoza Cestius, 1557-1627. It is further explained that it is based on the earlier edition of Scaliger, Antwerp 1575, with corrections of typographical errors. Vinetus had published an edition with his commentary in 1580) (**Provenance:** Name on title: 'Jacobus Levinus'. At the end of volume one is written: 'John Rocherus, 1794') (**Collation:** ¶-¶¶8 a-y8 (minus blank leaf y8); A-Q8, R4 (minus last blank leaf R4) ([More Photographs](#))

€920

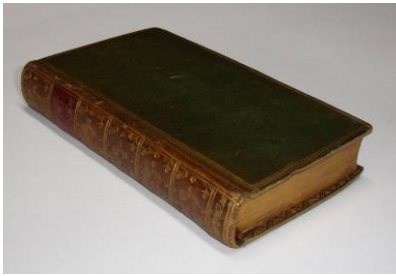
3. **BARTHOLINUS, Casp.** Casp. Bartholini Thom. Fil. De tibiis veterum, et earum antiquo usu libri tres. Editio altera, figuris auctior. (Bound with:) Casp. Bartholini Thom. Fil. De Ovariis mulierum et Generationis historia epistola anatomica, antea Romae edita. Cui jam accessit alia ejusdem argumenti. Ad 1: Amsterdam (Amstelaedami), Apud JHenr. Wetstenium, 1679. Ad 2: Amsterdam (Amstelaedami), Sumptibus JHenr. Wetstenii, 1678. 12mo. 2 volumes in 1. Ad 1: (XXIV), 415;(5), 22 full page engravings in the text, 5 smaller text engravings, and 5 folding plates; a frontispiece and a portrait of Casparus Bartholinus at the age of 22. Ad 2: 69,(2),(1 blank) p. Calf 14 cm (**Ref:** Ad 1: Brunet no. 29042. Ad 2: Bibliotheca Osleriana no. 1922) (**Details:** Back gilt and with 5 raised bands. Frontispiece, depicting a seated satyr, surrounded by pipes, flutes, horns, trumpets, and other wood-wind instruments. Woodcut printer's mark of J.H. Wetstein on the title, depicting a bearded scholar who is surrounded by symbols of wisdom and scholarship; the motto is: 'Consultoribus istis', 'With them as advisors'. The engraved portrait is of a 22 year old Casparus Bartholinus. On the plates statues, reliefs etc. of instruments and people with instruments) (**Condition:** Binding scuffed; head and tail of the back chafed; front joint starting to crack; 2 small and almost invisible wormholes at the head of the spine; a bump in the

outer edge of the lower board. Some pencil annotations on the front pastedown. Paper yellowing) (**Note:** Ad 1: The Danish anatomist and physician Caspar Bartholin, or Bartholinus (the Younger, or Secundus), 1655-1738, was the last of the famous Bartholin dynasty of scholars and physicians. In 1674, at the age of 19, he was appointed professor of philosophy. Following this appointment he travelled for his studies through Europe for three years. On his return to Copenhagen he began to teach physics. He also lectured on anatomy. Bartholin mainly published on anatomy and medicin. This book on the pipes and



flutes of the ancients, which was first published in Rome in 1677 was a work of his youth. § The second far slimmer volume of 'De Ovariis', bound after 'De tibiis', is of far greater importance for the history of science, to be precise, medical science. In 1677, at that age of 22, Caspar Bartholin was the first to describe the Bartholin's glands in 'De ovariis mulierum' (Rome 1677). This Amsterdam edition of 1678 is the first reissue of that ground breaking treatise. See for the details and the importance of 'Bartholin's glands' Wikipedia. The book about musical instruments is rather common, but Bartholin's book on ovaries is rare. In Rare Book Hub we found only one copy, in 1979) (**Collation:** *12, A-R12, S6; A-C12, 5 folding plates, frontispiece, portrait on leaf *12 verso; 27 engraved text illustrations (of which 22 full page)) ([More Photographs](#)) €1150

4. **BEZA, MURETUS, JANUS SECUNDUS** Theodori Bezae Vezelii Poemata. (Bound with:) Marci Antonii Mureti Juvenilia. (And:) Johannis Secundi Hagiensis Juvenilia. Leiden (Lugduni Batavorum), 1757. 12mo in 8 & 4 sheets. 3 volumes in 1: (IV),IV,124 p., a portrait of Beza; X,106 p., a portrait of Muretus; IV,3-156 p. Green morocco 16 cm (**Ref:** Brunet 1,239; Graesse cf 1,359, where we find the imprint Paris 1757) (**Details:** Green morocco; red morocco shield on the back; gilt floral decoration on the back; boards with gilt triple fillet borders; inside dentelles gilt; marbled endpapers; edges of the bookblock gilt; woodcut printers' mark of Joseph Gérard Barbou on all three titles, depicting an old man who stands in the shade of a vine-entwined elmtree. The motto is 'Non solus'. The 2 portraits have been etched by Fiquet) (**Condition:** Some wear to the extremes. 2 tiny and almost invisible wormholes in the front joint) (**Note:** All three titles in this book have a false imprint, 'Lugduni Batavorum', i.e. Leiden, in the Dutch Republic. It was according to Brunet actually published in Paris by Barbou. He does not explain, but the printer's mark, paper, printing and layout looks indeed very Barbou. The Short Title Catalogue Netherlands (STCN) is not sure either about Leiden, it adds 'printed in France?' § In Latin elegiac and epigrammatic poetry, from Roman times to the Renaissance, there is constant reference to the 'poetry of youth', as 'standing in contrast to a kind of poetry suitable to be written in old age. The poets characterize the latter poetry as serious, moral, and austere, touching on wars and politics and patriotism. The former is filled with passion and exuberance, concerned not with weighty national issues, but with jokes and laughter and erotic affaires'. (K.M. Summers, 'The Juvenilia of Marc-Antoine Muret', Columbus, 2006, p. XXV-XXVI) § The first edition of 'poemata juvenilia' of the young Calvinist theologian Theodore de Bèze, or Theodorus Beza, 1519-1605, was published in Paris in 1548. 'It had certain rather free pieces printed, which were afterwards made a matter of bitter reproach against him. He therefore suppressed them in the following editions'. (Ebert) This first edition, including the erotic love poems which Beza later regretted having ever published, was clandestinely reprinted. Beza was considered to be among the best Neo-Latin poets of his time. He is however best known for his Latin translation of the New Testament, his critical Greek edition of the New Testament, and for being the founder of the University of Geneva. § The Frenchman Marc Antoine Muret, latinized as Marcus Antonius Muretus, 1526-1585, 'exemplifies the essence of French Renaissance humanism. A master of Latin and student of



Classical Antiquity, he not only engaged in the recovery and exposition of ancient texts, he also actively employed the old genres and skills in the contemporary ecclesiastical and public spheres. He wrote Latin poetry, both sacred and profane, delivered public orations in Latin and lectured in various schools throughout France and Italy on authors as diverse as Catullus and Tacitus and on topics as varied as Greek philosophy and Roman law'. (K.M. Summers, 'The Iuvenilia of Marc-Antoine Muret',

Columbus, 2006, p. XIII) His 'Iuvenilia' were first published in 1552. § The Dutch neolatin poet Janus Secundus Nicolai Hagiensis, was born on the 15th of november 1511, the day of the martyr Secundus, in The Hague. He died very young in 1536. In 1528 he moved to Mechelen, the residence of the Austrian vicequeen Margaretha of Parma. The southern part of the Netherlands was in this time the center of a flourishing urban civilization. In May 1530 Secundus met a young prostitute from Mechelen, called Julia, and fell in love with her. Julia became the subject of his first book of elegies, his 'Julia Monobiblos', in which he tells how he won and lost his love. During his studies in Bourges under the famous jurist Alciati he wrote his first 'Basia'. Alciati introduced Secundus there also to the newest Italian poetry. A humanist poet often started his career with erotic poetry, like Piccolomini and Beza. Secundus' 'kiss-poems' are a variation on two 'kiss-poems' of the Latin poet Catullus (ca. 84-54 B.C), who became during the Renaissance a model for love-poetry. Secundus wrote in his short life 6835 lines of poetry, of which only 425 lines were printed during his lifetime. He wrote 'with equal fluency all kinds of lyrical, heroic, and elegiac verse. Down to the present day Secundus lives in literary history as the kissing poet' (...) 'Until far in the 18th century Secundus is mentioned as one of the classics of love poetry' (IJsewijn, Companion to Neo-Latin studies I, Leuven, 1990, p. 152) The first edition of his collected works was posthumely published in 1541 in Utrecht, and was edited by Secundus brother Marius. § After the poems of Janus Secundus we find 46 pages with the 'Pancharis Joan. Bonefonii Averni ad Jacobum Guellium (p. 111-156)) (**Provenance:** On the verso of the front flyleaf: 'John Wordsworth, Edinburgh, 1827'. This is the English classical scholar John Wordsworth, 1805-1839, nephew of the Romantic poet William Wordsworth. 'In October 1824 he entered Trinity College, Cambridge. His university career was distinguished. In 1825 he obtained the Bell scholarship, in 1826 a scholarship at his own college, and was second for the Porson prize; in 1827 he obtained it. In 1828 he proceeded to the B.A. degree, but was disqualified for classical honours through distaste for mathematics. In 1830 he was elected fellow of his college. (...) In 1834 he was appointed a classical lecturer in Trinity College, and undertook to edit Richard Bentley's Correspondence (afterwards completed by his brother Christopher Wordsworth'. (Source Wikipedia)) (**Collation:** pi4 (plus portrait); A8, B4, C8, D4 etc., K4, L2; Portrait, A8 B4, etc. X8, Y4) ([More Photographs](#)) €280

5. **CASAUBON, I.** Isaaci Casauboni De Satyrica Graecorum Poesi, & Romanorum Satira libri duo. In quibus etiam poetae recensentur, qui in utraque poesi floruerunt. (Accedit: Cyclops Euripidae latinitate donata, a Q. Septimo Florente Christiano) Paris (Parisiis), Apud Ambrosium & Hieronymum Drouart, 1605. 8vo. (XVI), 356, (2 addenda), (2 blank), 38, (2 blank) p., 1 text engraving. Restored full calf 17 'Casaubon produced the first critical survey of literary history in his 'De Satyra Graecorum Poesi & Romanorum Satira', which has gone through many editions and can fairly be called a model of its kind'. (Wilamowitz) (**Ref:** Brunet 1,1613/14; Ebert 3628) (**Details:** Binding tastefully and expertly restored, antique style. Back with 4 raised bands. The remains of the original gilt back skillfully attached to the spine. An engraving of an ancient gem on p. 67) (**Condition:** Title slightly spotted; paper slightly yellowing) (**Note:** The French scholar Isaac Casaubon, latinized as Casaubonus, 1559-1614, was of Huguenot parents. He studied in Geneva, where he succeeded the Cretan Franciscus Portus as professor in 1582. In 1596 he left

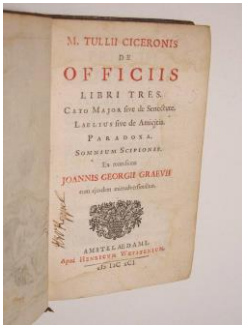
for Montpellier to teach. In 1599 the king of France invited him to come to Paris, to aid in a proposed 'restoration' of the university. 'At Paris he had the title 'Lecteur du Roi', but owing doubtless to his remaining true to his protestant principles, he was not appointed to an actual professorship'. (Sandys 2,207) After the murder of Henry IV he had to leave France, and accepted an invitation to come to England, where he was given a pension. He produced many important and often still unsurpassed editions and commentaries, such as Diogenes Laertius (1583), Aristotle (1590), Athenaeus (1596-1600), *Historiae Augustae* (1603) and Persius (1605). § Isaac Casaubon's 'De Satyrica Graecorum Poesi et Romanorum Satira libri duo' is the central text in the Renaissance theory of satire, and still is from a modern point of view. Its importance for modern scholarship lies in the decisive disentanglement of the Greek and the Roman satiric traditions. Casaubon proved with massive learning that the literary genre of the satire had nothing to do what so ever with Greek Satyrs, as was believed by great scholars as J. Scaliger and D. Heinsius, who insisted that Greek and Roman satire formed a single tradition, and that this genre was essentially a dramatic form, descended from Satyr plays. Casaubon's view that the satire derives from 'satura' or 'satira', meaning 'full', as in 'satira/satura lanx', has been accepted by modern scholarship as accurate. A 'satura lanx' was a plate full of all kinds of first fruits, i.e. religious offerings of the first agricultural produce to the gods. ('De Satyrica', liber II, p. 318) Such plates (lances) were simply called 'saturas', medleys full of different things. (Idem p. 319) 'Sic apud Latinos quaelibet mixtura specierum diversarum 'satura' sit dicta'. (Idem p. 321) Laws with interpolations were also called 'saturas'. The 2nd century Roman linguist Sextus Pompeius Festus Pompeius, Casaubon adds, observed: 'Satura est lex multis aliis legibus conferta'. (Idem p. 321) So 'simillime igitur & poëmatia quo breviter multi perstringebantur, SATURAE, vel, ut posterius coeptum pronuntiar, SATIRAE dictae sunt'. (p. 323) § At the end has been added a Latin translation of the Cyclops of Euripides, made by Q. Septimus Florens Christianus. The translation is preceded by a short praefatio, which is dedicated to Claudius Christianus, son of Florens. Casaubon praises the father, and tells that he has proven (in caput VI of liber I, p. 207/29) that the Cyclops is a Greek Satyr play, the only one that survived completely. § Florens Christianus, Florent Chrétien, was a French poet, born in 1541, who was the author of satires against Ronsard. He translated also several classical authors) (**Collation:** a8, A-Y8, Z4 (leaf Z4 blank), A-B8, C4 (leaf C4 blank))

[\(Photographs\)](#)

€700

6. CATULLUS, TIBULLUS, PROPERTIUS. Catullus, Tibullus, Propertius. Paris (Parisiis), Ex officina Simonis Colinaei, 1543. 16mo. 160 leaves. Calf 11.5 cm (**Ref:** Schweiger 2,79; Moss 1,259: 'very rare work' & 'neatly printed'; Brunet 1,1678; Ebert 3757: 'after the first Aldine' of 1502; Fabricius/Ernesti 1,93) (**Details:** Binding skillfully repaired; back with 3 raised bands; boards with double fillet borders; title mounted and with architectural borders) (**Condition:** Binding somewhat scuffed, back rubbed; the title has been mounted, thus repairing a small hole in the center where a name has been cut out. Two small pinpoint wormholes in outer margin of the first 42 leaves. Some small ink annotations. A small and faint waterstain at the right lower corner of the first 40 pages) (**Note:** This triumvirate of Latin erotic poets was already united in one edition in 1472, published in Venice by Vindelinius de Spira. Editions of the three poets together remained immensely popular through the ages. Schweiger dedicates ten pages, with numerous titles, to combined editions of these three poets. This Colinaeus edition of 1543, which repeats an earlier Colinaeus edition of 1529, is based on the first Aldus edition of 1502. This is stated by the German scholar Chr.G. Heyne in the 4th edition of his Tibullus edition, Leipzig 1817, p. XLVIII: 'ex prima Aldina expressa, ut ipsi comparatione facta cognovimus'. Heyne adds the following point in favour of the Colinaeus editions: 'Emendata in his sunt vitia nonnulla graviora'. The Parisian publisher Colinaeus produced at least 3 editions of this triumvirate, in 1529 and 1533, both in octavo, and this one of 1543 in 16mo) (**Collation:** a-v8) [\(Photographs\)](#)

€360



7. **CICERO.** M. Tullii Ciceronis De officiis libri tres. Cato Major sive de senectute, Laelius sive de amicitia, Paradoxa, Somnium Scipionis. Ex recensione Joannis Georgii Graevii cum ejusdem animadversionibus. Amsterdam (Amstelaedami), Apud Henricum Wetstenium, 1691. 12mo. (XX including frontispiece), 470, (17, index), (1 blank) p. Calf 16.5 cm (**Ref:** Schweiger 2,203; Dibdin 1,415; Moss 1,308; Graesse 2,176; Ebert 4575) (**Details:** Back gilt, red morocco letterpiece. The frontispiece depicts a Roman *matrona* teaching two boys mathematics. The first 232 pages contain the Latin text, the rest of the book contains the *notae* by Graevius)

(**Condition:** Binding rubbed and worn at the extremities. Boards scratched. Small paper label on the back. Name on the title. Some inkstains and old ink marks and underlinings. Small numbers have been added in the margins at the beginning of sentences or paragraphs. In old ink on the last blank page an inscription: 'Quint. 12 September, hic incoeptus est liber') (**Note:** This collection of five philosophical works of the Roman politician and orator Marcus Tullius Cicero, 106-43 B.C., the *De Officiis*, *Cato Major*, *Laelius*, *Paradoxa* and the *Somnium* has seen, ever since it first appeared in 1469, hundreds of editions. Of these texts the first one, *On the Offices*, was the most important and the most popular. § The Roman author Plinius Minor, born a century after Cicero's death, speaks of *De Officiis* in a letter to the emperor Vespasianus as 'Volumina ista ediscenda, non modo in manibus habenda quotidie, nosti'. In late antiquity Christian and pagan thinkers alike shared a passionate interest in Cicero. The early Christian author Lactantius, born ca. 250 A.D., produced an exhaustive commentary on *De Officiis*. And Saint Ambrosius of Milan, 4th cent. A.D., took Cicero's treatise *De officiis* as the model for his own treatise *De officiis ministrorum*. In the 13th century Vincent of Beauvais realized that Cicero promoted in his *De officiis* a 'civic, activist morality that fundamentally contradicted the ascetic teachings of medieval Christianity. (...) Some maintained that Cicero's testimony proved the independent value of the civic life, whereas other authorities - above all Thomas Aquinas - insisted that the Christian contemplative life excelled all others'. (The Classical Tradition, Cambridge Massachusetts 2010, p. 194/197) Early in the Renaissance it was Petrarca who helped to give Cicero an intellectual dominance that would last for centuries. Cicero, the hero of a new brand of philosophy, became a best seller, in manuscript and later in print. The period of Cicero's greatest glory came with the Renaissance, when he became the object of a literary cult called Ciceronianism. Many humanists took him as an absolute model for pure Latin and an elegant style. In 1501 Erasmus published a pocket edition of *De Officiis*, his first annotated classical edition. In its preface he speaks of the book as a divine source of virtue. For the next centuries Cicero retained a central position as a school author and a model for good writing and good morals on protestant schools and in Jesuit colleges in Europe. In 1681 Roger L'Estrange wrote in the preface to his English translation that *De Officiis* was *the commonest school book that we have*. Before 1600 Hoffmann records ca. 200 editions of *De Officiis*, in most cases in combination with *Cato Major*, *Laelius*, *Paradoxa* and the *Somnium*. § The Dutch classical scholar of German descent Johann Georg Greffe, or Graeve, better known als Graevius, 1632-1703, professor of Latin at the University of Utrecht, published between 1684 and 1699 an *Opera Omnia* edition of Cicero *cum notis Variorum*. He published also separate editions of Cicero's Letters, his Speeches, and of the *De Officiis*, *Cato*, *Laelius*, *Paradoxa* & *Somnium Scipionis*. This last work was published in 1688 and contained Graevius' notes and the notes of many earlier scholars. The edition of 1691 contains the Latin text and the revised and augmented notes of Graevius only. Hoffmann calls this edition a 'Kleinere Handausgabe' and Dibdin observes that it was printed more correctly than the 1688 edition) (**Provenance:** On the title in ink 'H.E. V(an) Keppel') (**Collation:** *10, A-T12, V10, X6) ([More Photographs](#)) €125

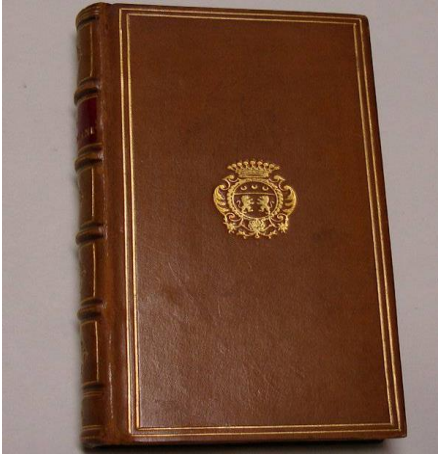
8. **CICERO.** Les livres de Cicéron de la vieillesse, de l'amitié, les paradoxes, le songe de Scipion, lettre politique à Quintus. Avec le latin revu sur les textes les plus corrects par M. de Barrett. 5e.

édition, revue avec soin. Paris, Chez les Frères Barbou, An III (1794-1795) 12mo. XII,13-335,(1) p. Calf 17.5 cm (**Ref:** cf. Schweiger 2,242; cf. Ebert 4668, for an earlier edition, of 1754) (**Details:** Back ruled gilt, boards with gilt borders. Marbled endpapers. Woodcut printer's mark of the Barbou brothers on the title, it depicts two herons fighting (or sharing?) under a tree over a caught snake or eel; the motto is: 'Et fructu et foliis') (**Condition:** Binding scuffed, back very rubbed, corners bumped. Stamp on the verso of the front flyleaf) (**Note:** This title, containing a collection of popular philosophical works of the Roman politician, rhetor and philosopher Cicero, 106-43 A.D., was apparently a success. It was previously published by Barbou in 1754. In 1794 the firm reached with this book the 5th edition. It offers a Latin text with a facing French translation of 'Cato Major, seu De senectute dialogus', Laelius, sive Dialogus de amicitia', 'Paradoxa Ciceronis ad Brutum', 'Somnium Scipionis', and 'Ciceronis epistola ad Q. fratrem'. On the title of the 1754 edition we read also 'sur l'édition de Grævius', i.e that it was based on the 'opera omnia' of 1684/99 of Cicero, edited by Graevius, and published in Amsterdam by the Elzeviers. This 1754 edition was the work of the French scholar and translator Jean-Jacques de Barret, 1717-1792. He was the son of an Englishman who followed King James II to France. He entered the 'École militaire de Paris' where he taught latin from 1762 till 1765, after that he was appointed 'inspecteur général des études'. He was a prolific translator. Of Cicero he translated also 'Les Offices' (1758), of Ovid 'Les Métamorphoses' (1778), of Vergil 'Les Œuvres' (1787), of Erasmus 'L'Éloge de la folie' (1789), of Machiavelli 'Histoire de Florence' (1789), and of Tacitus 'Mœurs des Germains et Vie d'Agricola' (1810, posthumely). He published also on ancient history, 'Histoire des deux règnes de Nerva et de Trajan' (1790). (See for Jean-Jacques de Barret Wikipedia) (**Provenance:** On the verso of the front flyleaf the withdrawal stamp of 'Koninklijk Huis-Archief', which is the archive of the the Dutch Royal Family) (**Collation:** A-O12) ([Photographs](#))

€90

9. **CICERO.** Pensées de Cicéron, traduites pour servir à l'éducation de la Jeunesse; par M. l'Abbé d'Olivet. Nouvelle édition, revue et corrigée avec soin. Lyon, Chez Tournachon-Molin, 1804. 12mo. 317,(1) p. Calf 17.5 cm (**Details:** Back ruled gilt, boards with gilt borders. Marbled endpapers) (**Condition:** Binding scuffed, back rubbed, corners slightly bumped. Stamp on the verso of the front flyleaf. Paper slightly yellowing) (**Note:** This is a thematically organized anthology of texts of the Roman politician, rhetor and philosopher Cicero, 106-43 A.D, mostly taken from his philosophical works. It has 12 chapters: I, 'Sur la religion; II, Sur l'homme; III, Sur la conscience; IV, Sur les passions; V, Sur la sagesse; VI, Sur la probité; VII, Sur l'éloquence; VIII, Sur l'amitié; IX, Sur la vieillesse; X, Sur la mort; XI, Songe de Scipion; XII, Pensées diverses'. Opposite of d'Olivets French translation is the Latin text. The 'Pensées de Cicéron traduites pour servir à l'éducation de la jeunesse' was produced by the French scholar, grammarian and translator Pierre-Joseph Thoulhier d'Olivet, also known as the 'abbé d'Olivet', 1682-1768. He wrote about French grammar and prosody, and translated speeches of Cicero (1726/27), his *De Nature Deorum* (1731) and *Tusculanae Disputationes* (1732). The 'Pensées de Cicéron', were first published in 1744. Voltaire observed about d'Olivet: 'Nous lui devons les traductions les plus élégantes et les plus fidèles des ouvrages philosophiques de Cicéron, enrichies de remarques judicieuses. Toutes les œuvres de Cicéron imprimées par ses soins et ornées de ses remarques, sont un beau monument qui prouve que la lecture des anciens n'est point abandonnée dans ce siècle. Il a parlé sa langue avec la même pureté que Cicéron parlait la sienne, et il a rendu service à la grammaire française par les observations les plus fines et les plus exactes'. (See for d'Olivet Wikipedia) (**Provenance:** On the verso of the front flyleaf the withdrawal stamp of 'Koninklijk Huis-Archief', which is the archive of the the Dutch Royal Family) (**Collation:** A-N12, O4 (minus blank leaf O4) ([Photographs](#))

€75



10. **CLAUDIANUS.** Cl. Claudiani Quae exstant: ex emendatione Nicolai Heinsy Dan. F. Amsterdam (Amstelodami), Typis Ludovici Elzevirii, 1650. 24mo. 260 p., Engraved title. 19th century calf. 12 cm *Fresh copy, very nice binding* (**Ref:** Willems 1102; Rahir 1113; Berghman 2034; Brunet 2,88; Dibdin 1,471; not in Schweiger, nor in Graesse, Moss and Ebert) (**Details:** Back gilt and with 4 raised bands; red morocco letterpiece. Boards with gilt double fillet borders. Marbled endpapers)(**Condition:** Some wear to the extremes) (**Note:** 1650 was a happy year for the last important Roman poet Claudius Claudianus (ca. 400 A.D.). That year saw four editions. First an almost 2 kg heavy edition of the German scholar Caspar von Barth, or

Barthius, 1587-1658, whose speciality seems to have been hoarding material. Second an edition 'ex emendatione virorum doctorum' by the Elzevier brothers in Amsterdam. Third a two volume edition, published by the Leiden branch of the Elzeviers, volume one containing the text, and volume two with the notes of Nicolaas Heinsius. (Willems 675) Fourth this slim and elegant text edition of 89 gram edited by the same Nicolaas Heinsius, and published in Amsterdam by the same Elzevier brothers, who published also the second Claudianus edition just mentioned. This last edition repeats the first volume of the Leiden edition, and offers only the Latin text of the poems. It has the same preliminary 'Lectori', 'Claudiani vita', 'Index operum Cl. Claudiani'. It omits however the dedication to Christina, queen of Sweden. § Claudianus 'war ein sehr fruchtbarer, temperamentvoller Dichter und bietet reichen historischen Stoff in rhetorischem Stil'. (Buchwald, Tusculum-Lexikon, 3rd ed. p. 171/2) As 'tribunus et notarius' he acted as court poet for the emperor Theodosius, his general Stilicho, and the emperor's sons Honorius and Arcadius. In 400 he was honoured with a bronze statue on the Forum Trajanum in Rome. His work was widely read in the Middle Ages. The humanists also placed him on the center stage. In the beginning of the 20th century philologists lost interest, but since the rise of interest in late antiquity in the sixties, he is again recognized as one of the great Roman poets. (Neue Pauly, s.v. Claudianus) This 1650 edition is the first of the Dutch classical scholar Nicolaas Heinsius, 1620-1681, the only son of the Leiden professor Daniel Heinsius. Nicolaas Heinsius never held any academic post. Sandys thinks very high of him in his 'A history of classical scholarship': 'His practice in versification, his wide reading in classical and post-classical Latin, and his knowledge of Greek literature made him an accomplished scholar. As a textual critic he had acquired an extensive knowledge of various readings by his study of MSS'. And: 'In making his selection from the vast mass of variants, he was guided by a fine taste and a sound judgement acquired by long experience'. And: 'His editions of the Latin poets laid the foundation of the textual criticism of those authors, and he has thus obtained the title of 'sospitator poetarum Latinorum.' (Sandys 2, 323/327) He consulted, young Heinsius tells us in the praefatio, for his edition some 28 manuscripts. Among these were two manuscripts from the University Library of Leiden, and two from the Bodleian. Also two that were in the possession of the successor of Plantin, the publisher Balthasar Moretus, manuscripts that were originally used for the Plantin edition of Claudian by Pulman (Antwerp, 1571). Heinsius consulted also three manuscripts which the French librarian and collector of manuscripts Alexander Petavius sent him, one of the Royal library, one of his own, and one owned by J.A. de Thou) (**Provenance:** On the boards the gilt coat of arms of Joseph-Guilhem, comte de Lagondie, 1809-1879. He was a bibliophile and an Elzevier collector. His collection was dispersed after his death. § On the front pastedown an armorial bookplate: 'Ex libris bibliothecae de Don Joannes Baptista Moens, natus 1833') (**Collation:** A-Q8, R2) ([More Photographs](#))

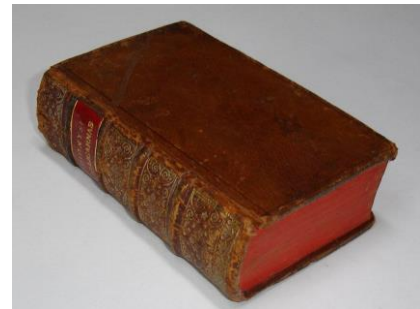
11. **COMENIUS J.A.** Comenii Janua linguarum reserata, cum graeca versione Theodori Simonii Holsati. Innumeris locis emendatae a Stephano Curcellaeo, qui etiam gallicam novam adiunxit. Amsterdam (Amstelodami), Apud Ludovicum Elzevirium, 1649. 8vo. 2 parts in 1: (XXIV), 266, 238 p. Calf 16 cm *One of the most famous school-books of its day* (**Ref:** Willems 1080; Rahr 703: 'Elle est fort rare'; Berghman 1091; Brunet 2, 181/82) (**Details:** Back with 4 raised bands. Boards with double fillet borders. Title in red and black. Woodcut printer's mark on the title, depicting the goddess Athena under an olive tree; she holds a banner with the motto: 'Ne extra oleas', to be understood as 'Stay within the bounds of wisdom'. Printed in 3 columns, Latin, Greek & French) (**Condition:** Binding scuffed. Front joint cracked, but strong. Corners bumped. Both pastedowns loose. Title slightly soiled) (**Note:** In 1631 the Moravian paedagogue Jan Amos Komenský, latinized as Comenius, 1592-1670, published the first edition of his 'Janua linguarum reserata', or 'The gate of languages unlocked', a book which promised a new method of language acquisition. The book is a 'pansophic description of common objects of every kind, which is set forth in Latin and thus affords at the same time opportunity for learning the grammar of this language'. (H.C. Barnard, 'The little schools of Port-Royal', Cambridge 1913, p. 111) The work achieved an immediate and widespread success; it was reissued many times in many European cities and translated into at least 14 languages, and became one of the most famous school books of its day. The first Elzevier edition is of 1643, and without the Greek. In 1661 Elzevier published an edition in 5 languages, Latin, French, Italian, Spanish and German. In other countries publishers made other combinations of languages, with e.g. English, Swedish, Polish and Russian. Comenius is considered to be the father of modern education. He 'developed innovative methods of teaching, introducing them in his textbooks. (...) He stressed the importance of teaching modern languages because he believed them to be more important than Latin. As he saw it, a modern language program had four parts (Vestibulum, Janua, Atrium, Thesaurus) and should be taught over four years and in a manner compatible with the intellectual abilities of the students. Comenius was an opponent of rote learning. (Rote learning is a memorization technique based on repetition) In his view, the introduction of new words in the process of teaching a language should be correlated with the objects already known to a learner. (...) Stressing the pragmatic side of learning languages, he wrote: 'We educate people and not parrots'. (H. Stammerjohann, 'Lexicon Grammaticorum: A bio-bibliographical companion to the history of linguistics', Tübingen 2009, p. 315) (**Collation:** *8, 2*4; A-2H8, 2I4) ([Photographs](#)) €360

12. **DAMM, Ch.T.** Inleiding in de fabelkunde der oude Grieken en Romeinen, door Christiaan Tobias Damm, rector van het Koninklyk Gymnasium te Berlin. Naar den vyfden druk uit het Hoogduitsch vertaald. Leiden (Leyden), By W.H. Gryp, 1786. 8vo. (II), VIII, 348, (XX) p. Half calf 16 cm (**Details:** Back ruled gilt. Marbled endpapers) (**Condition:** Binding scuffed, back rubbed, corners bumped. Stamp on front flyleaf, 3 stamps on the title) (**Note:** Christian Tobias Damm, 1699-1778, 'Rector am köllnischen Gymnasium zu Berlin', 'im grauen Kloster' in the 'Klosterstrasse' was a solid classicist, and one of the first German scholars who stressed the excellence of Greek literature and its language compared to Roman literature and language. He also stressed the necessity of imitating the Greek examples for the improvement of national education. He wanted to make the masterpieces of Greek poetry accessible for a general public with literal and trusty translations. He produced a *Lexicon Pindaricum*, and *Novem lexicon Graecum etymologicum et reale, cui pro basi substratae sunt concordantiae et elucidationes homericae et Pindaricae*. (Berlin, 1765) He also made a much criticized translation of Homer. One critic accused him of having murdered Homer. He had more success with his manual of Greek and Roman mythology: 'Einleitung in die Götterlehre und Fabelgeschichte der ältesten griechischen und römischen Welt'. (Berlin 1763) (*Allgemeine Deutsche Biographie* 4 (1876), p. 718) This manual remained in use in Germany well into the 19th century, and was translated into Dutch and Norwegian. The manual was reissued several times in Holland. The Dutch publisher of

this 1786 edition misunderstood 'Köllnisches Gymnasium' and had 'Koninglyk' (Royal), printed on the title page) (**Collation:** pi1, *4, A-Z8, 2A2) ([Photographs](#))

€100

13. **DIONYSIUS HALICARNASSENSIS.** Dionysii Halicarnassei Antiquitatum, sive Originum Romanarum libri decem, Sigismundo Gelenio interprete. Adiecimus Undecimum ex versione Lapi: ac indicem rerum notatu dignarum locupletissimum. Lyon (Lugduni), Apud Antonium Vincentium, 1561. (Colophon at the end: 'Lugduni excudebat Symphorianus Barbierus) 16mo. 854,66 p. Calf 12.5 cm (**Ref:** Hoffmann 1,586; Graesse 2,400) (**Details:** Back gilt, and with 4 raised bands, red morocco shield in the second compartment.



Endpapers marbled. Edges of the bookblock dyed red. Latin translation only.) (**Condition:** Binding somewhat scuffed, corners bumped. Waterstain on the title. Paper slightly yellowing) (**Note:** The 'Antiquitates Romanae' of the Greek rhetor and historian Dionysius Halicarnassensis, who came to Rome ca. 30 B.C. to teach rhetoric, and who spent there at least 22 years or longer, are little known and little read nowadays. His work on literary criticism still is of importance, for it shows that he was an excellent critic with good taste, great knowledge and a subtle judgement. As historian however he is almost forgotten. H.J. Rose's summary of the 'Antiquitates Romanae' explains its weakness: 'He writes as might be expected, in the rhetorical tradition, and as a result his book is nearly worthless as history, devoting much space to elaborate retelling to the late and artificial mythology of Rome. For this very reason, however, it is of some service to students of Roman antiquities, for it preserves a good many interesting facts concerning the earliest civil and religious institutions. We have 11 books left, with excerpts from 9 more, carrying the narrative down to 271 B.C.' (H.J. Rose, 'A handbook of Greek literature', London 1965, p. 399) The historian Dionysius of Halicarnassus enjoyed great authority until the 18th century. He was thought to be superior to the other Roman historians who wrote about the early history of Rome. His influence on the 'artes historicae' of the Renaissance is great. He was admired by Bodin, Vossius and Scaliger. Then the spirit of the Enlightenment made his poetic conception of history obsolete. Scholars like the Dutch ancient historian Perizonius made mincemeat of him, and buried him in the dust of oblivion. The 'Altertumswissenschaft' of the 19th century held him also in low esteem, and he was degraded to 'Graeculus', an insignificant Greek. The last decades seem to be friendlier for Dionysius. (Bowersock, Gabba). He now has simply become a witness whom scholars start to ask other questions. § The Bohemian classical scholar Sigismund Gelenius, or Zikmund Hrubý, 1497-1554, produced editions of Callimachus, Aristophanes, the Planudean Anthology, Origenes, and the 'editio princeps' of several minor Greek geographers. Circa 1524 he ended up in Basel where he worked as 'lector', translator and critic in the famous Publishing House of Frobenius. (Neue Deutsche Biographie 6 (1964), p. 173) He declined lucrative professorships. In Basel he published in 1549 his Latin translation of the 'Antiquitates Romanae' of Dionysius Halicarnassensis for the first time. It was reissued by Froben in 1555 and 1561. The Lyon printer Sebastianus Gryphus repeated the edition also in 1555, and in 1561 the Lyon printer Antonius Vincentius saw room for yet another edition) (**Provenance:** On the verso of the front flyleaf in ink: 'Bibliothecae Publicae S(ancti) Vincent, Bisunt, lotte 177'. Bisunt is Bisuntium, the Latin name of the French city Besançon. The French Abbé Jean-Baptiste Boisot, 1638-1694, was a historian and a bibliophile. He was appointed abbot of the Benedict abbey of Saint Vincent in Besançon by King Louis XIV. The abbot left his manuscripts and books to the abbey of Saint Vincent, on condition that the library should be open to the public. (à charge et condition qu'ils mettront le tout dans une salle qui sera ouverte deux fois la semaine à tous ceux qui voudront y entrer ; lesquels pourront y lire et étudier autant de temps qu'ils souhaiteront pendant les deux jours, sans que pourtant il leur soit permis d'en distraire aucun livre). This library forms the kernel

of Municipal Library of Besançon. (See for this man, his library and the abbey his lemma in Wikipédia) § On the flyleaf also in a more recent hand: 'ex libris ecore ? Dénans, 1727'. § Still more recent a small ownership label pasted on the verso of the marbled front endpaper: 'Dr. Charles Groffier'. § On the same spot in pencil: 'Brussel 27 sept. 1963', written by the Flemish linguist Walter Couvreur, 1914-1996, who was an Orientalist, and professor of Indoeuropean linguistics at the University of Gent. It indicates the date of aquisition) (**Collation:** a-z8; A-2L8, 2M4) ([More Photographs](#)) €600

14. **EPICTETUS.** Le manuel d'Epictete, et les commentaires de Simplicius, traduits en François, avec des remarques; par M. Dacier, de l'Académie Royale des Inscriptions, Secretaire perpetuel de l'Académie, & Garde des Livres du Cabinet du Roy.(And:) Nouveau manuel d'Epictete, avec cinq traitez de Simplicius, sur des sujets importants pour les moeurs & pour la religion, traduits en François, avec des remarques; par M. Dacier, de l'Académie Royale des Inscriptions, Secretaire perpetuel de l'Académie, & Garde des Livres du Cabinet du Roy. Paris, Chez Jean-Baptiste Coignard, 1715. 12mo. 2 volumes: (XIV),LXVI,422; LXXVII,(II),410,(50 index) p. Contemporary calf 17 cm (**Ref:** Oldfather 421; Hoffmann 2,19, with a slightly different wording of the title; Graesse 2,485; Brunet 2,1014; Ebert 6794) (**Details:** Backs elaborately gilt, and with 5 raised bands. Baroque woodcut printer's mark on both titles, depicting within a big floral garland an opened book with the text 'Alpha et Omega, Principium et Finis' (from Revelation 1,8). Intertwined in the garland are the royal crown and the coat of arms of the Bourbons. French translation only) (**Condition:** Leather at the heads of both spines worn away. Front hinge of volume 1 cracked, but strong) (**Note:** The Greek Neoplatonic philosopher and commentator Simplicius, ca. 490-560 A.D., was one of the last great philosophers of pagan antiquity. He is best known for his useful commentaries on the Enchiridium of Epictetus and on Aristotle's Categoriae, Physica, De Caelo and De Anima. He had to flee Athens, to escape anti-pagan measures taken by the Roman emperor Justinian I, who closed down the Platonist school. His commentary on the Enchiridium is propaedeutic. § The Enchiridium, in English Manual or Handbook, of the Greek Stoic philosopher Epictetus, ca. 50-130 A.D., is in fact a later summary, or epitome, of his collected lectures, also called diatribes, which had been published by his pupil Arrianus. Like the Stoics Epictetus wanted to make man free and independent of the vicissitudes of fortune. 'We must not, he said, let our happiness depend on things which are not in our power. The only thing which is always in one's power is one's own self and one's will. This we must keep unblemished. We must be indifferent to death, pain and illness, and even the loss of our dearest relatives must not touch us. For all this not only belongs to the external world, but also happens through Divine Providence, which is always good' (OCD, 2nd ed. p. 390) The practical exercises for a moral life of the pagan Epictetus found many Christian admirers, and he continued to be read in Byzantine times. The Renaissance brought Epictetus new readers. In 1479 a Latin translation of the Manual by Poliziano was published. It was even adapted by the 16th century Jesuit Matteo Ricci for a Chinese public, for, he argued, Stoicism was close in spirit to Confucianism. The classical scholar and neostoic Justus Lipsius, 1547-1606, thought that the Stoicism of Epictetus could profitably be combined with Christianity. A host of editions and translations was published before the 19th century. After that, interest in Epictetus declined, 'although Nietzsche acknowledged him as one of the great moralists of antiquity, whose quiet slave nobility compared favorably with Christian slave morality'. More recently Epictetus has benefited from a renewed scholarly interest in Hellenistic philosophy'. (The Classical Tradition, Cambr. Mass., 2010, p. 319/20) § The French classical scholar and translator André Dacier, latinized as Dacerius, 1651-1722, was, as is mentioned on the title of this work, member of the Royal Academy (1695), and Librarian of the king (1708). He was a protestant, and married in 1683 the young widow Anne TanneGuy-Lefèvre, who was to become the famous hellenist Madame Dacier. In 1685 both abjured their protestant religion. This is the first edition of André Dacier's translation. It was reissued many times, well

into the 20th century) (**Provenance:** From the library of Andrew Fletcher of Saltoun, 1653-1716, a Scottish author and politician. He was leading the opposition against the 1707 Act of Union between Scotland and England. He also was a passionate book collector) (**Collation:** , Volume 1: *8 (minus leaf *8), â12 (minus leaf â1), ê12, î8, ô2, A-R12, S8 (minus leaf S8); volume 2: â12, ê12, î12, ô4, A-T12, V2) ([Photographs](#)) €375



15. **ERASMUS.** Desiderii Erasmi Roterodami Liber utilissimus de conscribendis epistolis, continens artificium & praecepta in earum compositione observanda. Editio nova, diligenter ab erratis expurgata. Amsterdam, Apud Henricum & Theodorum Boom, 1670. 12mo. 470,(33),(1 blank) p., frontispiece. Calf 13 cm *The definitive work on the subject* (**Ref:** Spoelder p. 644; Middelburg 5;) (**Details:** Prize copy, but without the prize. Back ruled gilt, with a red morocco letterpiece. The boards have gilt borders. In the center of both boards the gilt coat of arms of Middelburg. The frontispiece depicts Erasmus in his study, writing a letter. On the title a woodcut printer's mark, depicting Hercules, club at hand, and the Nemean lion under a tree, the motto reads: 'Virtus nescia vinci', 'Virtue doesnot know defeat') (**Condition:** Some wear to the extremes. Front flyleaf removed. The blank upper margin of the frontispiece slightly cut short) (**Note:** The genesis of the treatise 'De conscribendis epistolis' of the Dutch humanist and scholar Desiderius Erasmus, 1566/69-1536, is rather complicated. The genuine edition, authorized by Erasmus, was first published in Basel by Froben in 1522. In the short preface to this work, repeated also in this edition of 1670, Erasmus explains that he feels obliged to publish this work, because a kind of pirate edition had been published in England recently (i.e. 'Libellus de conscribendis epistolis', published in 1521 by John Siberch, in Cambridge) without his knowledge and consent. It was pirated from a copy of an old manuscript work of him on the art of writing letters, which he wrote, he continues, about 30 years ago (annis abhinc ferme triginta, ca. 1492) in Paris at the request of a friend. Erasmus is very unhappy with this English edition, because it is 'non solum rude, sed & truncum et mutilum'. And now he offers the reader a completely revised and expanded treatment. The emphasis in the treatment remains clearly pedagogical. Erasmus gives an elaborate lesson on the presentation of the subject matter, illustrating how the teacher should give an outline of the subject to be treated, define it in some detail, provide material from the classical authors, and his own work) (**Collation:** A-X12 (leaf X12 verso blank)) ([More Photographs](#)) €375

16. **ERASMUS.** Samenspraken van Desiderius Erasmus, Rotterdammer. Nieuwelijks uit het Latijn vertaalt, met noodige aantekeningen door Pieter Rabus. Hiervoor gaat, De Vermomde Hofjonker, uit Erasmus schriften berijmt. Met byvoegsel van een Samenspraak van Erasmus, die tot dezen tijd toe verduistert, en nu voor d'eerstemaal in 't Latijn gedrukt is, vertaalt door den zelve. Rotterdam, By Johannes Borstius, Boekverkooper op den hoek van de groote Markt, 1684. 8vo. 2 parts in 1 volume: 18,665,(5),(2 blank); 25,(3 blank) p. Frontispiece. Vellum 16.5 cm *Rare first edition of this translation* (**Ref:** Vanderhaegen I, p.41) (**Details:** Frontispiece engraved by P. Peuteman, it depicts Erasmus sitting amidst his conversation partners; in the foreground a satyr bullying Pope Julius II and kicking another cleric; a naked woman (naked truth?) tramples under her feet some scrolls, while removing the mask from a man's face; under this theologian the name *Scotus*, the scrolls are entitled *Bullen*. These last 2 figures refer to Erasmus' sneers at the late medieval theologian Duns Scotus, who was the principal butt of his anti-scholastic blows. Scotus' doctinal authority is symbolised by the papal bulls) (**Condition:** Vellum age-tanned and slightly soiled. Frontispiece cut short at the upper margin. Some small and old ink spots. Front flyleaf loosening) (**Note:** 'The Colloquia, like the Adagia, were written over a

period of years and constantly enlarged as edition succeeded edition. From their earliest form of short models of Latin conversation and formulae of etiquette (composed at Paris in 1497 for the use of some pupils and first printed in 1518) they grew into 'a rich and motley collection of dialogues, each a master piece of literary form, well-knit, spontaneous, convincing, unsurpassed in lightness, vivacity and fluent Latin, each one a finished one-act play' (Huizinga). The Colloquia, full of witty and penetrating observations on ordinary day-to-day happenings as well as on the basic weakness of Church and society, are an invaluable mine of information about 16th century customs, institutions and social problems. Besides, their success as a schoolbook was unrivalled and the stream of editions and translations flowed almost uninterruptedly down to modern times'. (Gilhofer & Ranschburg GmbH, Catalogue 50, Erasmus, published on the 500th anniversary of his birth', Luzern, ca. 1967, p. 34) § This is the rare first edition of this translation. The second part (of 28 pages) consists of *Conflictus Thaliae et Barbariei authore D. Erasmo, dat is Strijd tussen Thalie (eene der Zang-godinnen) en Barbaries (de Woestheid, of Bastaardy) Door D. Erasmus. Een geschrift dat nooit voor dezen is gedrukt*. The translator Pieter Rabus, 1660-1702, was a famous man of letters in his days. As an enlightened author and journalist he wrote against superstition and intolerance. In 1686 he became Praeceptor of the Erasmianum in Rotterdam. Rabus tells in the preface to the second part that he was allowed to use a manuscript in possession of the Rotterdam preacher Johannes Schalkius, which contained this hitherto unknown dialogue of Erasmus. The dialogue, written in 1489, is about a quarrel between the Muse Thalia and Mrs. Barbarism, i.e the barbaric medieval use of Latin. The aim of the *Conflictus* is to ridicule the scholastic teachers of the Schola Latina of Zwolle, one of the most important and largest schools of that time in the Netherlands, because of the barbaric Latin they spoke. Erasmus also pokes fun of their poetic outpourings. In the following *Ad lectorem* Rabus argues further that the authenticity of the dialogue is proven, first by its title in the manuscript, which bears Erasmus' name. Secondly the style indicates that its author must be Erasmus. Rabus finds proof that Erasmus was the real author in a letter that Erasmus wrote to Kornelis van Gouda, in which he flogs certain teachers for their lack of knowledge of Latin, and expresses the fear that that kind of ignoramuses (*illiteratissimi*) will ruin our Thalia (*nostram Thalam*). § This is the first edition of the translation of Rabus. The Dutch translation of the *Conflictus* is accompanied by the Latin text. The *Conflictus* was long time considered spurious. The Liege professor René Hoven, who produced its most recent scholarly edition, demonstrated, after Rabus, that Erasmus certainly is the author. (Opera Omnia Desiderii Erasmi, I-8, Ordinis primi tomus octavus, Leiden 2013))
(Collation: *8, 2*2 (minus leaf 2*2); A-2T8 (leaf 2T8 blank); 3A8, 3B6 (leaf 3B6 blank)
[\(Photographs\)](#)

€525

17. **ERASMUS.** Desiderii Erasmi Roterodami Colloquia, nunc emendatiora. Amsterdam (Amstelodami), Ex officina Henrici et Viduae Theodori Boom, 1698. 12mo. (XVI), 608 p. Calf 14 cm (**Details:** Back with 4 raised bands. Engraved title, depicted are three discussing scholars; one of them, Erasmus, is making notes; in the background a garden and some peripatetic figures) (**Condition:** Binding rubbed. Corners bumped. Name on the title. Old ink annotations on circa 15 pages. Old ink underlinings on a few pages) (**Note:** 'The Colloquia, like the Adagia, were written over a period of years and constantly enlarged as edition succeeded edition. From their earliest form of short models of Latin conversation and formulae of etiquette (composed at Paris in 1497 for the use of some pupils and first printed in 1518) they grew into 'a rich and motley collection of dialogues, each a master piece of literary form, well-knit, spontaneous, convincing, unsurpassed in lightness, vivacity and fluent Latin, each one a finished one-act play' (Huizinga). The Colloquia, full of witty and penetrating observations on ordinary day-to-day happenings as well as on the basic weakness of Church and society, are an invaluable mine of information about 16th century customs, institutions and social problems. Besides, their success as a schoolbook was unrivalled and the stream of editions and translations flowed almost uninterruptedly down to

modern times'. (Gilhofer & Ranschburg GmbH, Catalogue 50, Erasmus, published on the 500th anniversary of his birth', Luzern, ca. 1967, p. 34) § This edition of 1698 is a reissue of the Colloquia edition of 1636, produced by the Dutch scholar Petrus Scriverius, 1576-1660, which was published by Elzevier in Leiden. (Boom omitted a 2 page dedication to Hieronymus de Backere, member of the Leiden elite, written by Abraham and Bonaventura Elzevier) Scriverius was an independent scholar and is best known as an editor of Martial, Apuleius, Disticha Catonis, and the tragedies of Seneca. At the end of the Colloquia is appended: 'Coronis apologetica, pro colloquiis Erasmi, ex ipsius scriptis, quantum per otium licuit, fideliter collecta a P.S. (= Petrus Scriverius). Accedit ejusdem 'De colloquiorum utilitate dissertatio'. This last treatise on 'The usefulness of the Colloquies' was included at or near the end of most editions of the Colloquia. In the Coronis Apologetica Erasmus defends his colloquies against malicious censors)

(Provenance: On the title: 'in servio studiis A.J. Groenman AD 1746'. § On the front flyleaf:

'L.M. Brouwer, 1804'. This is very probably the reverend Laurentius Meijer Brouwer, 1786-1872, who played an important role in the Schism (Afscheiding) of the Dutch protestant church in 1834, which led to the existence of 'Christelijk Gereformeerde Kerk' (CGK), later called the 'Gereformeerde Kerken in Nederland' (GKN). The schism was led by the orthodox Calvinist ds. Hendrik de Cock, who preferred to read Calvin. Ds. Brouwer preferred Erasmus. De Cock placed his opponent Brouwer maliciously between the 'Wolven en Phariseën', i.e. 'wolves and pharisees')

(Collation: *8, A-2B12, 2C4) ([Photographs](#))

€150

18. **FOURCROY, Abbé de.** Méthode pour apprendre facilement l'histoire romaine. Avec une chronologie du regne des Empereurs, & un abrégé des coutumes des romains par Monsieur D***. Édition nouvelle corrigée & augmentée. Brussels (Brusselle), Chez François Foppens, 1701.

12mo. 320,(4) p., frontispiece. Calf 14 cm *A popular schoolbook* (**Details:** On the frontispiece, made by J. Harrewijn, are a number of Roman symbols, the she-wolf and the twins, a Roman warrior with S.P.Q.R. on his shield, a lictor with his fasces, and a triumphal arch) (**Condition:** Binding rubbed & scuffed; head of spine chafed; front joint split for about 4 cm; small paper label near the foot of the spine) (**Note:** Quérard (833d) attributes this very popular schoolbook to l'Abbé de Fourcroy. It was first published in 1694, and was reissued many times, up to 1785. It was also translated into English, appearing for the first time in 1695, and many times later. A Dutch translation appeared in 1734, 1784 & 1810. The book is a specimen of the 2500 years old platonic teaching method, the 'Question and Answer Method') (**Collation:** A-N12, O6)

([Photographs](#))

€150

19. **FRIZON, L.** Leonardi Frizon e Societate Iesu, Lectorum poematum editio nova. E variis carminibus, antea ineditis aut seorsum excusis, concinnata. Lyon (Lugduni), Sumpt.

Bartholomaei Riviere, 1666. 12mo. (IV),211,(1 blank) p. Calf 14 cm (**Condition:** Cover very scuffed, rubbed & partly damaged. Flyleaves in front and at the end removed. Wormhole in the gutter near the upper margin of 130 pages, not affecting the text) (**Note:** The French Jesuit Leonard Frizon, 1628-1700, was a 17th century neolatin poet of some repute. He produced much occasional poetry. In 1653 he was professor Greek and Holy Scripture at the Jesuit-college at Angoulême)

(**Collation:** a2, A-R6, S4) ([Photographs](#))

€90

20. **GELLIUS.** Auli Gellii Noctium Atticarum libri undeviginti. Venice (Venetiis, In aedibus Aldi et Andreae soceri, mense Septembri, 1515) 8vo. (LXIV) p.; 289 ff; (102) p. Mottled calf. 16 cm

A favorite author of the Renaissance (**Ref:** Renouard, Annales p. 73; Schweiger 2,376; Brunet 2,1523; Dibdin 1,339; Moss 1,202; Graesse 3,45; Ebert 8276) (**Details:** Back with 5 raised bands. Aldus' printer's mark on the title and on the last page. Printed completely in italics. The

edition has no notes, but the last 102 pages contain a double index, one of them with an explanation of the Greek passages in Gellius. § There are two slightly different editions of this date, 1515, copies with a printing error in the colophon of the last page (duerniorem), and copies with the correct reading (duernionem). Our copy has the error) (**Condition:** Cover very scuffed, and worn at the extremities. Corners bumped. Back very rubbed. Upper board loose. Lower hinge cracking, but strong. Shield and gilt on the back gone) (**Note:** The Roman author Aulus Gellius, ca. 125-180 AD, was never counted as a major author in antiquity, nor later. His only work 'Noctes Atticae' or 'Attic Nights', is a miscellany that 'ranges from literature to law, from wondrous tales to moral philosophy; one of his favorite topics is the Latin language'. (...) The exposition, in a mildly archaizing but never difficult Latin, often takes the form of dialogues with or between culturally eminent persons whom Gellius had known'. It derives its name from the fact of its having been written during the long nights of a winter which the author spent in Attica as a young itinerant student. The Noctes Atticae were exploited by pagans and Christians alike in late antiquity. In medieval florilegia he is much quoted for piquant tales and moral sentiments. 'From Petrarch onward Gellius became a favorite author of the Renaissance'. 'More than 100 manuscripts were copied'. He was used as a valuable source of information on the Latin language, and had preserved numerous quotations from lost authors, which were presented with grace and elegance. Gellius became a model for the 'Miscellanea' of the Italian humanist Angelo Poliziano. 'In the 18th century, however, new canons of elegance caused his style to seem less attractive, and compilation sank to minor merit' (Quotations from 'The Classical Tradition, Cambr. Mass., 2010, p. 386/7) § This Aldus edition was produced by the Italian humanist Giovanni Battista Egnazio, also known as Giovanni Battista Cipelli, 1473-1553, born in Venice, who was a pupil of Angelo Poliziano. He became a member of the famous Aldine Academy for 50 years. There he entered into the centre of Venetian intellectual life, and met a host of scholars, among whom Erasmus, who came to Venice to assist in the publishing of classical texts, or to publish work of their own, and there he could develop an attentive spirit and critical acumen. 1515 was a busy year for Egnazio, for he stood as executor to Aldus Manutius' will, edited the text of Lactantius' 'Divine Institutions', and Aulus Gellius' Attic Nights. Egnazio befriended Erasmus, who made an individual mention of him in 'Festina Lente' of the Adagia) (**Collation:** 2A-2D8; a-z8; A-T8, V4) ([Photographs](#))

€1750



21. **GEOPONICA.** Constantini Caesaris selectarum praeceptionum de agricultura libri viginti. Iano Cornario Medico interprete. Lyon, (Lugduni), Apud Seb. Gryphium, 1541. 8vo. 349;(15 index),(2 blank) p. 18th century calf 16 cm (**Ref:** Hoffmann 1,422; Graesse 3,53; Ebert 8337; Not in Brunet) (**Details:** Back gilt, and with 3 raised bands. Boards with tripple fillet borders, and gilt floral ornaments at the corners. Woodcut printer's mark of Sebastianus Gryphius on the title, depicting a griffin, which mythological animal symbolizes courage, diligence, watchfulness, and rapidity of execution, used as a pun of his family name Gryph or Greif. From the claws

of this creature hangs a big rectangular stone, symbolizing Constancy, beneath which hangs a winged globe, symbolizing Fortune. The motto is 'Virtute duce / comite fortuna', 'Virtue thy leader, fortune thy comrade', is a quote from a letter of Cicero to Plancus (Epistulae ad Familiares, liber X,3). Printed completely in italics) (**Condition:** Binding worn at the extremes. Boards slightly and superficially damaged. The right upper corner of the first 27 and the last 12 leaves repaired. A tear in the margin of the second leaf has been repaired skilfully and almost invisibly. Stains at the upper margin in the beginning, right margin slightly waterstained throughout. Name on the title) (**Note:** Famine (with the plague) was a great problem in France during the first half of the 16th century. There were serious food shortages and outbreaks of disease in the early 1520th. This scourge reached its peak in the crisis of 1545/46 which was

perhaps the most terrible year in the history of 16th century Paris. Many thousands died of hunger. This period is marked by a dramatic fall in living standards. The gravity of the situation began to be reflected in the medical and agricultural literature of that time: how to avoid disease and preserve health in times of dearth on a poor diet of gruel, bread, broth and beer. The French humanist schoolmaster Robert Breton, whose ideas were heavily coloured by classical influences, published in 1539 his 'Agriculturae encomium', in which he emphasized the need to combine theoretical and practical learning in agriculture. 'The food produced in the countryside, he pointed out, was absolutely essential to the existence of the towns and the state itself'. (H. Heller, Labour, science and technology in France, Cambr. 1996, p. 66) Food, especially grain, was not only scarce because of the ignorance and poverty of the peasantry, but also because of warfare. Towards the middle of this century the provision of an adequate food supply became urgent. 'Beyond assuring the subsistence of the population, it was critical to maintaining the momentum of the burgeoning manufacturing sector of the economy. Sustaining profit margins in industry depended on controlling wages. Relatively low wages were only possible if the costs of grain (...) could be contained. As a result, one notes a growing preoccupation with agriculture among humanist authors'. (H. Heller, p. 65) § The basis for the reform of European agriculture was laid by the works of three Roman gentlemen-farmers and landowners Cato, Varro and Columella, and Constantinus Caesar's Geoponica. Between 1529 and 1550 eight Latin editions of the works of Cato, Varro, Columella and Palladius were published in Paris and Lyon. Palladius (1551) and Columella (1551, 1558) were also translated into French. The first Latin translation of the Geoponica was published in Basel by Froben & Episcopius in 1538, one year before the Greek 'editio princeps'. Hoffmann records between 1538 and 1550 six issues of the Latin translation, four or more of French translations, and three of Italian translations. The first Latin translation of the Geoponica was made from the same manuscript as the Greek 'editio princeps' by the German 'medicus physicus' Janus Cornar(i)us, or 'Johann Haynpol', 'Hagenbut' or 'Hanbut', 1500-1558. In the 'Praefatio' Cornarius remarks concerning the importance of his translation that it helps to understand and restore innumerable passages in Cato, Varro, Columella, Palladius, and even Pliny Maior, that are obscure or incomprehensible. (innumerabiles loci aut omnino luxati reponi possunt, aut obscurati intellegi'. (Praefatio p. 7) He also stresses that it is shameful and harmful for medicins to be ignorant of agriculture. (Idem p. 5) The study of agriculture (studium agriculturae) is most useful (utilissimum) and most necessary (necessarium). (Idem p. 3) § After completing his medical studies in Wittenberg he travelled through Europe to gain possession of the original works of the ancient Greek physicians. He stayed for a long time in Basel, where he became an intimate friend of Erasmus. In 1542 he was appointed professor of medicine in Marburg, in 1557 he followed a call to Jena, but died there the following year. He published works of several Greek medical authors, as well as Latin translations, works that contributed substantially to the spiritual enlightenment of his age. He was admired for the reliability and exactness of his translations, and his pure Latinity. These translations are now considered to be Cornarius' most valued works. (Allgemeine Deutsche Biographie 4 (1876), p. 481) (See for the editions of 1538 and 1539, 'Griechischer Geist aus Basler Pressen', no's 364 and 365) The result of this abundance of editions and translations was a flood of other publications on food and crops, and suggestions for the development of agriculture on a more rational basis. § The Geoponica or Geoponika, (agricultural pursuits), a collection of 20 books filled with agricultural information, was commissioned by the Byzantine emperor Constantine VII Porphyrogenitus, who reigned from 913 to 959. His aim was to bring Byzantine farming on a higher level. This '10th century collection is sometimes (wrongly) ascribed to the 7th century author Cassianus Bassus, whose collection, also titled Geoponica, was integrated into the extant work. Bassus drew heavily on the work of another agricultural compiler, Vindonius Anatolius (4th century). The ultimate sources of the Geoponica include Pliny, various lost Hellenistic and Roman-period Greek agriculture and veterinary authors.(...) 1, Of the atmosphere, and of the rising and setting of the stars. 2, Of general matters appertaining to agriculture, and of the different kinds of corn. 3, Of the various

agricultural duties suitable to each month. 4-5, Of the cultivation of the vine. 6-8, Of the making of wine. 9, Of the cultivation of the olive and the making of oil. 10-12, Of horticulture. 13, Of the animals and insects injurious to plants. 14, Of pigeons and other birds. 15, Of natural sympathies and antipathies, and of the management of bees. 16, Of horses, donkeys and camels. 17, Of the breeding of cattle. 18, Of the breeding of sheep. 19, Of dogs, hares, deer, pigs, and of salting meat. 20, Of fishes'. (Source for the contents of the books: Wikipedia, s.v. Geoponica) §

Constantine VII was an excellent Emperor according to John J. Norwich in his 'A Short History of Byzantium'. He calls him 'a competent, conscientious and hard-working administrator and an inspired picker of men, whose appointments to military, naval, ecclesiastical, civil and academic posts were both imaginative and successful'. Not only did he much to develop higher education, but he improved also the economic and military strength of the weakening Byzantine Empire. An important step was made, when Constantine ordered in 947 the immediate restitution, without compensation, of all peasant lands) (**Provenance:** On the title page is written the name of: 'De la Croiserie Grimaudet, 1596') (**Collation:** a-y8, z8 (leaf z7 blank, minus leaf z8) ([More](#)

[Photographs](#))

€1100

22. **HEINSIUS, D.** Laus asini. Tertia parte auctior, cum aliis festivis opusculis, quorum seriem pagella sequens indicat. Leiden (Lugd. Batavorum), Ex Officina Elzeviriana, 1629. 24mo. (XX),438,(2 blank) p. Contemporary calf 10.5 cm (**Ref:** Willems 315; Berghman 1247; Rahir 286; Brunet 3,84; Graesse 3,233) (**Details:** Binding ruled blind. Engraved title, depicting 2 learned gentlemen, perhaps Ewaldus Schrevelius, to whom the book is dedicated, and Heinsius' friend Adolph Vorstius, who both doff their hats for an ass) (**Condition:** Binding scuffed and with a few scratches, corners bumped. Small piece of leather gone at the foot of the spine. Both pastedowns detached) (**Note:** The 'Laus asini' (ad Senatam Populumque eorum, qui ignari omnium, scientias hoc tempore contemnunt) was published anonymously for the first time in 1623. An augmented edition appeared in 1629. The author is according to all critics the Dutch classical scholar and neolatin poet Daniel Heinsius, 1580-1655. It makes fun of people in an Erasmian spirit, and seems to have lost none of its topicality. The aim is, Heinsius tells in the 'ad lectorem', to vindicate men of letters and those who love to learn, from the contempt of ignorant people, who not only heartily ridicule (liberrime... illudunt) them, but also culture (eruditioni) and the sciences. (leaf *6 recto & verso) This eulogy is a satire on ignorance and voluntary servitude of the ass. It is hard to fathom, because of the complexity of its style, and the overabundance of erudition, (or put more positively, the veritable fireworks of learned allusions) which often obscures matters. The first edition of 1623, which contained the 'Laus Asini' only, is augmented in this second edition with 6 other pieces, 1: an Menippean satire 'Cras credo, hodie nihil', 2: 'Epistola, qua agitur an, & qualis viro literato sit ducenda uxor', 3: 'Laus pediculi, ad Conscriptos Mendicorum Patres', 4: 'Epistola de poetarum ineptiis & saeculi vitio', 5: 'Argumentum Batrachomyomachiae', 6: 'Viro Nobilissimo Ioanni Milandro, Domino de Poederoye, Principi a Secretis: de Graeculis, quos illi commendaverat'. At the end Heinsius added a short letter to H. Grotius, and a consolation poem for his friend Baudius, on the occasion of the death of his wife) (**Collation:** *6, 2*4, A-2N6, 2O4 (leaf 2O4 blank) ([Photographs](#))

€280

23. **HEINSIUS, D.** Danielis Heinsii Orationum editio nova, prioribus auctior. Accedunt dissertationes aliquot, cum nonnullis praefationibus, editore Nicolao Heinsio, Dan. F. Amsterdam (Amstelodami), Ex officina Elzeviriana, 1657. 12mo. (XX),576 (recte 578),(1),(1 blank) p. 19th century half calf.13 cm (**Ref:** Willems 1215, last edition after the editions of 1642 and 1652. Berghman 773: '6e et dernière édition elzevirienne, moins belle, mais plus complète que celle de 1642'; Rahir 1243; Graesse 3,232) (**Details:** Back ruled gilt, and with a red morocco shield. Title in red and black. Woodcut printer's mark on the title, depicting the goddess Athena/Minerva

under an olive tree, holding a banner with the motto 'Ne extra oleas', to be understood as 'Stay within the bounds of wisdom') (**Condition:** Some wear at the extremes. Small 19th century paper label on the upper board. Right margin of the front flyleaf chipping) (**Note:** The Dutch classical scholar of Flemish origin Daniel Heinsius, 1580-1655, who enjoyed an international reputation as an editor of classical texts, theorist of literary criticism, historian and neolatin poet, was professor of Poetics at the University of Leiden since 1603. As the successor of J.J. Scaliger he held the chair of Greek, from 1609 till 1647. His activities have been obscured to later generations by the very bulk and variety of his activities. He is still remembered for his neolatin poetry, and for his edition of Aristotle's treatise on poetry (1610), which he studied in connection with the 'Ars Poetica' of Horace. This edition is 'the only considerable contribution to the criticism and elucidation of the work that was ever produced in the Netherlands. (...) In his pamphlet 'De tragoediae Constitutione', published in 1611, he deals with all the essential points in Aristotle's treatise, giving proof that he has thoroughly imbibed the author's spirit'. (J.E. Sandys, 'A history of classical scholarship, N.Y., 1964, vol. 2, p. 314) Heinsius was an inspiring teacher and a talented speaker. 'His courses in the University were so impressive that his colleagues attended his lectures, (...). As an ornament in which the University took especial pride, his eloquence graced many public functions. Heinsius composed not only the funeral orations for Philip Cluverius, and for Reinerus Bontius, Professor of Medicin, in 1623, but delivered on 19 September 1625 a 'stupenda oratio', on the death of Prince Maurice, for which he received an award of 200 guilders'. (Sellin, P.R., 'Daniel Heinsius and Stuart England', Leiden 1968, p. 36) The first edition of collected orations, 12 of them, was published in 1612. The second augmented edition came in 1615. Demand for more orations arose, and 1620 saw another augmented edition, augmented further in 1627. Still more augmented editions of the 'Orationes' were published in 1642, 1652 and 1657. This edition naturally opens with the stupendous oration on the death of Prince Maurice, followed of course by that other oratorical firework, his funeral speech for his beloved master, the French scholar Joseph Justus Scaliger, a still glowing jewel of the University of Leiden, who died in Leiden in 1609. At the end have been added 105 pages with all kinds of dissertations of Heinsius, and prefaces that he wrote for editions of others) (Provenance: At the rim of the upper margin of the title we read the lower half of a name: 'Jani Broukhusii'. This margin was cut short when this book was rebound. We compared this mutilated inscription with another similar and intact ownership entry, and recognize the name the Dutch scholar/soldier Joan van Broekhuizen (Janus Broukhusius), 1649-1707, who during an adventurous life pursued his classical studies and poetry at leisure. He published his Carmina, a collection of his Neolatin poetry, in 1684. His editions of Propertius (1702) and Tibullus (1707) laid the foundation for his reputation as a classical scholar. He was admired as a latinist, for his taste and for his erudition. (NNBW 4,309/12) § The small label on the frontcover: 'Bibliotheek J. de Bosch Kemper, no. 6190'. Jonkheer mr. Jeronimo de Bosch Kemper, Amsterdam 1808 - 1876, was een Dutch jurist, historian, sociologist, economist and a moderate conservative member of parliament. (See his lemma in Wikipedia, A better source is: <http://bwsa.socialhistory.org/biografie/kemper>) (Collation: *12 (minus the blank leaves *11 & *12), A-2A12, 2B2 (verso of leaf 2B2 blank))

[\(Photographs\)](#)

€300

24. **HEINSIUS, D.** Dan. Heinsii De tragoediae constitutione liber, in quo inter caetera tota de hac Aristotelis sententia dilucide explicatur. Editio auctior multo, cui & Aristotelis De poëtica libellus, cum ejusdem notis & interpretatione, accedit. Leiden (Lugd. Batav.), Ex officinâ Elsevirianâ, 1643. 12mo. (XII), 368 p. 19th century calf 13.5 cm '*De tragoediae constitutione*' established the reputation of Heinsius as an Aristotelian literary critic (**Ref:** Willems 554; Berghman 964; Rahir 548; Brunet 3,83; Graesse 3,232; Ebert 9377) (**Details:** Back ruled gilt, with a letterpiece. Boards with blind stamped borders & gilt dentelles on the turn-overs. Marbled endpapers. Elsevier's woodcut printer's mark on the title, featuring an old man who stands in the

shade of a vine-entwined elmtree, symbolising the symbiotic relationship between scholar and publisher. The motto is: 'Non solus'. The first part of the book consists of the 'De tragoediae constitutione', the pages 221-321 contain Aristotle's Poetics, edited and translated into Latin by Daniel Heinsius, the pages 322-368 are filled with Heinsius' notes on that text) (**Condition:** Binding used, and worn at the extremities. Head of the spine gone for 1 cm, foot of the spine chafed. Joint cracked, but strong. Small bookplate on the front pastedown. Paper yellowing) (**Note:** 'De tragoediae constitutione' established the reputation of the Dutch classical scholar of Flemish origin Daniel Heinsius, 1580-1655, as an Aristotelian critic of reknown. He enjoyed also 'international fame as an editor of classical texts, theorist of literary criticism, historian and neolatin poet, was professor of Poetics at the University of Leiden since 1603, extraordinarius Greek since 1605. After the death of J.J. Scaliger, to whose inner circle he belonged, he held the chair of Greek, from 1609 till 1647. He is best known for his edition of Aristotle's treatise on poetry, (...) which he studied in connection with the 'Ars Poetica' of Horace. This edition is 'the only considerable contribution to the criticism and elucidation of the work that was ever produced in the Netherlands. (...) In his pamphlet 'De tragoediae constitutione', (...), he deals with all the essential points in Aristotle's treatise, giving proof that he has thoroughly imbibed the author's spirit. (...) It was through this work that he became a centre of Aristotelian influence in Holland. His influence extended, in France, to Chaplain, and Balzac, to Racine and Corneille; in Germany to Opitz; and in England to Ben Jonson (...)' (J.E. Sandys, 'A history of classical scholarship, N.Y., 1964, vol. 2, p. 314) Heinsius' edition and Latin translation of Aristotle's 'De poetica liber' was first published by Elsevier in 1610, a year later this was repeated, and expanded with 'De tragoediae constitutione' (1611). Heinsius produced of both works a second and augmented edition, published by Elzevier in 1643. Heinsius' treatise 'De tragoediae constitutione' addresses itself explicitly to the task of presenting a simple and intelligible exposition of tragedy and the tragic plot 'ex mente atque opinione Aristotelis'. Accordingly, the work is based on the Aristotelian definition of tragedy, which is incorporated verbatim in the opening of Heinsius' discussion, and Aristotle's qualitative parts of tragedy (fabula, mores, sententiae, dictio, melodia and apparatus) provide the topics around which the argument is built up. Heinsius' treatise has consequently sometimes been viewed as rendering the 'milk of the Aristotelian word' more or less unwatered'. (P.R. Selin, 'Daniel Heinsius and Stuart England', Leiden/Oxford, 1968, p. 124/25) Nevertheless, 'Heinsius moves away from the Aristotelian concern with the essence of an artistic product to the search for appropriate means of securing what are basically rhetorical effects, ultimately directed to the ethical benefit of the audience'. (Idem p. 145) The treatise did not contribute completely fresh ideas or methods to the Renaissance tradition of the poetic theory. Heinsius' importance lies in the pruning away of complex and elaborate rhetorical Renaissance approaches) (**Provenance:** Bookplate, probably beginning 20th century: 'Ex libris Emile Brugnon') (**Collation:** *6, A12-P12, Q4) ([Photographs](#)) €320

25. **HIERONYMUS.** D. Hieronymi Stridonensis Epistolae selectae, et in libros tres distributae opera D. Petri Canisii Theologi. Nunc denuo ad exemplar Mariani Victorii Reatini, episcopi Amerini, emendatae, argumentisque illustratae. Epistolarum, atque aliorum opusculorum, quae tribus hisce libris continentur, ordo & numerus adiectus est. Cum rerum & verborum indice locupletissimo. Novissime in hac ultima editione a quampluribus mendis quibus scatebant, castigatae. Paris (Parisiis), Apud Fredericum Leonard, 1666. 12mo. (VIII),565,(43 index) p. Calf 15.5 cm (**Ref:** Not in Brunet, Graesse, Ebert, Schoemann, cf. however Schoemann 2,459 & 505/06 for the edition of Marianus Victorius Reatinus of 1566) (**Details:** Back with 5 raised bands. Boards with gilt double fillet borders. Oval gilt coat of arms in the centre of both boards) (**Condition:** Back severely damaged. Binding very scuffed and spotted, corners bumped. Front flyleaf removed. Name on the title erased. Paper yellowing. Tear in the outer margin of 1 leaf) (**Note:** 'Scholarship on Jerome is thriving like never before. Critical editions now exist for nearly

all of the works in his mammoth literary corpus, and monographs, translations, commentaries, and articles in several languages continue to proliferate, taking aim at every conceivable aspect of his life and writings. This unprecedented flurry of research activity, especially in the past two decades, has produced scores of dramatic new insights that have revolutionized the way in which we approach Jerome in his late antique milieu'. Thus the opening paragraph in 'Jerome of Stridon: His Life, Writings and Legacy', edited by A. Cain & J. Lössl, Farnham/Burlington, 2009. § Hieronymus of Stridon, better known as Saint Jerome, ca. 347-420 A.D., is one of the four Latin Church Fathers. Though he is not the most important, his influence is nevertheless immense. His literary production is without comparison, and serves as the main source of his time and life. As a translator and commentator he acts as mediator between Greek and Latin Christianity. His most important feat is the revision of older Latin translations of the New Testament with the help of Greek manuscripts. This was followed by his own translation, from original Hebrew, Greek and Arameic texts, of the Old Testament. This Bible-text, called the Vulgata, remained canonical in the Catholic Church until the middle of the 20th century. Hieronymus was one of the most copied authors in the Middle Ages. During the Renaissance he remained widely read. Hieronymus was one of the favourites of Erasmus, whose complete 'Hieronymi Opera' edition of 1515 is preceded by a biography of the Saint from the hand of Erasmus himself. The 'Opera Hieronymi' edition of 1515 was revised in accordance with the taste of the Catholic Church with the help of many Italian manuscripts by the Italian bishop and scholar Marianus Victorius, in Italian Mariano Vittori, born in Rieti ca. 1485, bishop of Amelia and Rieti, died 1572. It appeared between 1565 and 1572. Victorius published the Letters of Hieronymus separately in 1566, accompanied by a biography of Hieronymus. Victorius produced a second revised edition in 1578. His Hieronymus saw several reissues in Paris and Cologne. (Schoemann p. 459) The learned Dutch Jesuit Petrus Canisius, 1521-1597, produced an anthology from Victorius' edition of the Letters, with corrections of his own and short introductory argumenta. Canisius himself was sometimes called the Hieronymus of his time. Canisius edition, first published in 1588 in Paris, saw many reissues from Catholic presses) (**Provenance:** The coat of arms is ecclesiastical; beneath a cardinal's hat is a shield, adorned with 3 hunting horns; on top of the shield rests a bishop's mitre, next to the mitre the upper part of a bishop's staff; the shield rests upon two palm branches) (**Collation:** pi4, A-2B12, 2C4) ([Photographs](#))

€160



26. **HOMERUS.** Homeri poetae clariss. Ilias. Interprete Lauren. Valla. N.pl. (Cologne), Eucharius Cervicornus excudebat, 1527. 495,(1 woodcut),32 (index) p. 20th century calf 16 cm (**Ref:** VD16 H 4663; Hoffmann 2,334; Not in Brunet, Graesse, Ebert & Moss) (**Details:** Very tasteful new binding in antique 16th century style, with 4 raised bands on the back, and a red shield in the second compartment. Title with woodcut borders, depicting in the lower part the adoration of Christ by the three Magi; the text of the title is flanked by 2 pillars; on the upper part two winged putti that flank a coat of arms; on the shield of it a kind of thornbush (thorns - antlers?); above the shield are the three crowns of the arms of the city Cologne. The woodcut at the end of the Ilias depicts Saint George killing the dragon) (**Condition:** The title is slightly soiled and its right margin and that of the last leaf are thumbed. A tiny and almost invisible hole in the title) (**Note:**

'Despite the faltering knowledge of Greek in the early Middle Ages, stories of the battle of Troy and the wanderings of Odysseus never lost their appeal in the European imagination. Christian intellectuals read and reread these tales in late antique Latin paraphrases that communicated most of the content but little of the poetic virtuosity of Homer's Iliad and Odyssey. Some, like the Ilias latina, which condensed Homer's poem into 1070 lines of Latin hexameter, were crude distillations of long familiar stories. Others, like the 'Ephemeris belli Troiani' of Dictys Cretensis and the 'Historia de excidio Troiae' of Dares Phrygius, were presented as Latin translations of lost

Greek accounts of the fall of Troy allegedly composed by individuals who had taken part in the battle. In the absence of the Greek originals, these Latin texts mediated the tale of Troy's fall to medieval readers for almost a millenium. (...) It was only in the 14th century that early humanists sought out Homer's poems in Greek and rendered them into Latin for a learned audience eager to devour the poet's words, even if they were mediated in another language. By the end of the 15th century, 17 Latin translations of the works of Homer had appeared. (G.S. Scott's review of B. Schneider and Chr. Meckelnborg, 'Odyssea Homeri a Francisco Griffolino Aretino in Latinum translata' in 'The Medieval Review' of 13-03-06) The most influential one was the prose translation of The Italian humanist Lorenzo Valla, latinized as Laurentius Valla, 1407-1457, famous student of the humanist scholar Giovanni Aurispa, promoter of the revival of Greek studies in Renaissance Italy. In 1450 Valla was appointed professor of Rhetoric in Rome. He is one of the founders of historical criticism. On the basis of textual analysis he proved that the so-called 'Donation of Constantine' in the decree of Gratian, was a forgery, being an interpolated passage. 'In the domain of pure scholarship Valla's reputation mainly rests on his widely diffused work 'On the Elegancies of the Latin language', the result of many years of labour. He here attacks the barbarous Latin of the Middle Ages and of his own times.' (Sandys, 2,68) As a Greek scholar Valla translated Thucydides, Herodotus, and the 'De Corona' of Demosthenes. In the service of the king of Naples he translated between 1442 and 1444 the first 16 books of the Ilias of Homer. This translation, left incomplete, was completed by Valla's pupil Francesco Griffolini sometime before 1461, and was first published in 1474) (**Provenance:** On the front pastedown a small bookseller's label: 'Matthäus Truppe, Buchhandlung u. Antiquariat, Graz, Stubenberggasse 7') (**Collation:** A-2H8, 2a-2b8, woodcut on 2H8 verso) ([Photographs](#)) €1200

27. **HORATIUS.** Q. Horatii Flacci Odarum sive Carminum libri quatuor. Epodon liber unus, cum annotatiunculis quam antea auctoribus in margine adiectis, quae brevis commentarii vice esse possint. Nicolai Perotti libellus non infrugifer de metris Odarum Horatianarum. (Bound with:) Q. Horatii Flacci Epistolarum libri duo. Sermonum sive satyrarum libri duo, ad Mecaenamem. Ars poetica, ad Pisonem. cum annotatiunculis quam antea auctoribus in margine adiectis, quae brevis commentarii vice esse possint. (And:) Iunii Iuvenalis Aquinatis Satyrae decem et sex. Cum annotatiunculis in margine adiectis, quae brevis commentarii vice esse possint. (And:) Auli Persii Flacci Satyrae sex. Cum annotatiunculis in margine adiectis, quae brevis commentarii vice esse possint. Paris (Parisiis), Apud Simonem Colinaeum, 1535 - 1541. (Ad 1 & 2: 1539. Ad 3: 1535. Ad 4: 1541) 8vo. 4 volumes in 1: 96,75,64 & 12 leaves. 20th century red morocco. 8vo. 17.5 cm (**Ref: Ad 1:** Schweiger 2,420, reissue of the edition of 1533. Brunet 3,314: 'Texte d'Alde, édition correcte'. Dibdin 2,93. Moss 2,12. Graesse 3,350. Ebert 10154) **Ad 2:** Schweiger 2,426. Brunet 3,314. Dibdin 2,93. Moss 2,12. Graesse 3,350. Ebert 10154. **Ad 3:** Schweiger 2,503 & 508, reissue edition of 1528, Brunet 3,630. Dibdin 2,153. Graesse 3,519. Ebert 11224. **Ad 4:** Schweiger 2,709. cf. Moss 2,259. Dibdin 2,153. Graesse 5,212) (**Details:** Back ruled gilt, and with a black morocco shield. Each of the four titles shows Colinaeus' woodcut printer's mark: the Great Reaper, Tempus, swaying his scythe; 'Father Time', in the shape of a winged Satyr, moves on a broad pedestal, above which are shown flowers and grass cut down; behind this figure we read word 'Tempus'; upon the pedestal is the motto: 'Virtus sola aciem retundit istam'. All 4 copies printed completely in Italics. Dibdin on this Italic letter: 'To the curious, this will be an additional incitement to purchase the work, as Colinaeus is thought, perhaps not very justly, to have surpassed Aldus himself in the Italic type'. Woodcut initials) (**Condition:** Wear to the extremities. Back slightly rubbed. 3 small & old inscriptions on the first title, which is somewhat soiled; one of the names has been erased. Small wormhole in the first four leaves. Occasional old ink underlings and annotations) (**Note:** This convolute contains 4 titles which were published by Simon de Colines, who was one of the greatest typographers, printers and publishers of Renaissance Paris. He was active in Paris between 1520 and 1546, and cut lucid and elegant

roman and italic types and a beautiful Greek type, superior to its predecessors. Colines was associated with the elder Henri Estienne I, and continued his work after his death in 1520. He married the widow of Henri Estienne, and was in charge of the press until Estienne's son Robert I entered the business in 1526, by which time Colines had set up his own shop nearby. In 1528 he began to use italic type. Colines published many Greek and Latin classics. In 2012 K. Amert published a monograph: 'The Scythe and the Rabbit: Simon de Colines and the Culture of the Book in Renaissance Paris'. § All four titles in this binding form more or less a unity, not only with respect to content, the best of Latin poetry, but also in appearance. Colines chose for all four good quality paper, the same type, and the same layout. Even the appearance and the wording of the title pages show similarity. Colines did not only have taste, but he had also a sharp eye for good scholarship. He chose to reissue editions of the Venetian printer Aldus Manutius, whose books were amongst the best of his age, sometimes for centuries to come. The Horace volumes were first published by Colines in 1528. At the end Colines placed a short metrical treatise of the Italian humanist Nicolaus Perrotti, 1429-1480, his 'libellus de metris Odarum Horatiarum'. In the margins of his Juvenal Colines repeated the marginal notes that were printed in the Horace/Juvenal edition of 1524, published by the Basle publisher Valentin Curio. (In aedibus Valentini Curionis) In Blackwell's Companion to the ancient world, 'A Companion to Persius and Juvenal' edited by S. Braund & J. Osgood, Oxford 2012, chapter 'Renaissance scholarship on Juvenal and Persius', these marginal notes in the edition of Valentin Curio are erroneously attributed to the Italian humanist Celio Secondo Curione, in Latin Caelius Secundus Curio, 1503-1569. This misunderstanding probably arises from the fact that Caelius Secundus Curio published a folio edition of the satires with commentary of Juvenal & Persius in Basel (Froben/Episcopius) in 1551. (See Schweiger 2,509) (**Provenance:** At the upper edge of the title: 'phi ign: pagart, no. 193'. We found a Philippe Ignace Pagart in 'Coutumes locales tant anciennes que nouvelles des bailliages, ville et echevinage de Saint-Omer', Paris 1744, p. 16. He is referred to as one of the 'Officiers du Roi au Bailliage de Saint-Omer'. On the internet we found further: 'messire Philippe-Ignace Pagart, sieur du Buis, 1669-1760, nommé conseiller au bailliage de Saint-Omer, 1723') (**Collation:** a-m8; a-i8, k3 (leaf k3 blank); a-h8; a8, b4) ([Photographs](#)) €1125

28. **HORATIUS.** In Quinti Horatii Flacci Venusini, poetae lyrici, poemata omnia, rerum ac verborum locupletissimus index. Studio & labore Thomae Treteri Posnaniensis collectus & ad communem studiosorum utilitatem nunc primum editus. Antwerpen (Antverpiae), Ex officina Christophori Plantini, Architypographi Regii, 1575. (At the end: 'Antverpiae. Excudebat Christophorus Plantinus Architypographus Regius anno 1576, Idibus Martii') 8vo. 230,(2 errata) p. 19th cent. tasteless boards. 16.5 cm (**Ref:** Voet 2343; Speeckaert 253; Schweiger 2,397; Brunet 3,315: 'Recherché à cause de l'index'; Didbin 2,95; Graesse 352; Ebert 10166) (**Details:** Plantin's woodcut printer's mark on the title, Speeckaert no. 16) (**Condition:** Boards scratched, and worn at the extremes. Paper on the back cracking. Some margins slightly soiled) (**Note:** This book offers an very elaborate index to the poems of the Roman poet Horace. It is in fact a supplementary volume to the 'Poemata omnia' edition of Horace published by the Antwerp printer Plantin in 1576. The index was so convenient that it is often found separate from the original edition. The index was to accompany Plantin's third Horatius edition. Plantin produced before 1600 7 different Horace editions. His first edition dates from 1557, and the second, produced by the Dutch scholar Theodorus Pulmannus, from 1566. The third edition, to which this index belongs, was an unchanged reissue of the Horace edition of the Lyonaise publisher Sebastianus Gryphius of 1545. In the preface 'Thomas Treterus candido lectori', Treterus, tells us that he compiled the index two years ago (ante biennium) without thinking that it would ever be published. Nor did he have any scholarly pretensions. He was more a student of 'Sacred Scriptures' (Divinarum Litterarum studium), than a philologist eager to restore Horace with the help of old manuscripts. All he hopes for, is that his work, 'in quo ingenii & eruditionis nihil, diligentiae permultum est positum', will

reap the gratitude of the educated public (*studiosorum gratiam*). Treterus, 1547-1610, a scholar of Polish origin, tells us that he made his index on the basis of the Horace edition of Sebastien Gryphe of 1545, numbering the verses (*ratio numerorum*) as printed on the pages of that edition. He warns the reader that differences might occur in readings (*si quae diversitas, quod ad variam lectionem attinet*) between his index and a Horace edition that Plantin is about to publish. His advice in that case is: *'utram lectionem retinere malis'*, to please retain both readings. The next year, 1576, Plantin published indeed the announced edition. The new edition is, according to Speeckaert, in fact a literal and unchanged reissue of the Horace edition of Gryphius of 1545. So there was evidently no problem concerning different readings and different numbering)

(Provenance: On the front flyleaf a round stamp: 'Coll . St . Dominici Neomagi'. The 'Dominicus College' at Nijmegen, founded in 1856, still exists. It is a catholic school) **(Collation:** A-O8, P2) [\(Photographs\)](#) €170



29. **HORATIUS.** Q. Horatii Flacci Carmina expurgata. Accuratis notis ac appendice de Diis & Heroibus Poëticis illustravit Josephus Juvencius. Editio prioribus auctior & emendatior. Iuxta exemplar Romae. Cum privilegio Regis. Rouen (Rothomagi), Ex typographia privilegio distincta, 1790. (XVIII),XXX,407,(12I = index),(1 blank) p. Half calf. 17 cm **(Ref:** cf Schweiger 2,405 for the first edition) **(Details:** Back gilt, endpapers and boards marbled) **(Condition:** Some wear to the extremes of the binding. Occasional ink & pencil marginalia.

A few very pinpoint wormholes, almost invisible, in the blank lower margin, from p. 145 till the end) **(Note:** This school edition of Horace is the work of the French Jesuit scholar, poet and paedagogue Joseph de Jouvancy, or Jouvency, in Latin Josephus Juvencius, 1643-1719. Jouvancy entered the Society of Jesus when he was sixteen, 'and after completing his studies he taught grammar at the college at Compiègne, and rhetoric at Caen and the College of La Flèche. He made his profession in the latter place in 1677 and was afterwards appointed professor at the Lycee Louis-le-Grand in Paris. In 1699 he was called by his superiors to Rome to continue the history of the Society of Jesus begun by Niccolo Orlandini, and was engaged in this work until his death. (...) Jouvancy edited a large number of school editions of Latin authors, including Terence, Horace, Juvenal, Persius, Martial, the Metamorphoses of Ovid and the philosophical writings of Cicero, such as De Officiis, Cato Major and Laelius'. The texts were revised and purged for school use, and supplied with footnotes in Latin. 'These expurgated editions were frequently reissued well into the 19th century, both in France and other countries'. (Source for Jouvancy Wikipedia) The first Horace edition of Jouvancy mentioned by Schweiger dates from 1697 (Paris). In the stream of many hundreds of 18th century (school) editions of Horace we counted 13 made by Jouvancy: 1706, 1708, 1714, 1717, 1722 (?), 1728, 1736, 1737, 1754, 1754, 1794, 1790 and 1814. Seven of them were published in Rouen. There may of course be more editions, for Schweiger does not mention our 1790 edition) **(Collation:** *6, a-c6; A-2M6) [\(More Photographs\)](#) €120

30. **JUVENALIS & PERSIUS.** Iuvenalis, Persius. (Venice, (Venetiis), Aldus, 1501) (Colophon at the end: 'In aedibus Aldi, Mense Augusto 1501') Small 8vo. 78 unnumbered leaves. Early 19th century calf. 16 cm *An early Aldus edition* **(Ref:** Renouard p. 29 no. 6; Schweiger 2,507; Brunet 3,629/30; Dibdin 2,150; Moss 2,151/156; Graesse 3,518; Ebert 11215) **(Details:** Back ruled gilt, boards blindstamped. A piece of calf of a slightly different hue laid in on the upper board. This is an early example of a book completely printed in italics) **(Condition:** Binding slightly worn. The leather on the center panel of the upper board has been skillfully replaced by another, probably

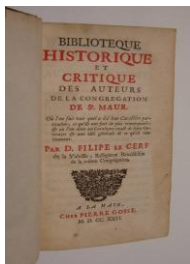
older piece of leather. One small wormhole in the back. Bookplate on the front pastedown. Three very small old paper repairs in the first and last leaf. One small old inscription on the verso of the title. First 1, then 2, 3 and later 4 small wormholes in the right blank margin of the last 29 leaves, some of which have been skillfully repaired. Occasionally slightly foxed. A few small old ink annotations and underlinings) (**Note:** The Roman poet Juvenalis, ca. 55-140 AD, was the last and most influential of the Roman satirists. He 'uses names and examples from the past as protective covers for his exposés of contemporary vice and folly'. (The Classical Tradition, Cambr. Mass., 2010, p. 501) His main theme is the dissolution of the social fabric. He had a lasting influence on neolatin and vernacular writers of the Renaissance and later centuries. The other representative of the imperial Latin satire is the stoic poet Aulus Persius Flaccus, 34-62 AD. His stoic satires form one 'libellus' of 6 satires, together 650 hexameters. 'They are well described as Horatian diatribes transformed by Stoic rhetoric'. 'He wrote in a bizarre mixture of cryptic allusions, brash colloquialisms, and forced imagery'. (OCD, 2nd ed. p. 805) § Of the 2 editions by Aldus bearing the date 1501, this is the first and only real one. This edition can be distinguished by: the colophon, which is printed in italics, there is no printer's mark, and no page numbering. On the other hand, the second Aldus edition has numbered leaves, and the colophon at the end is in Roman capitals and has the addition: 'ET ANDREAE SOCERI.' Renouard has already proved that this second Aldus must be predated, because the cooperation between Aldus and his son-in-law started only in 1508. To complicate matters, Moss identifies also two counterfeits, printed in Lyon. They are easy to distinguish, by the differences in type, the many mistakes, and the absence of Greek type in verse 194 of the sixth satire of Juvenal. § The Italian publisher Aldus Manutius, 1549-1515, began publishing Greek books in 1494. In 1501 he began a series of 'pocket editions' of Latin and Greek classics, 'which did more than anything else towards popularising the classics in Italy. The slanting type then first adopted for printing the Latin (...) classics, and since known as the 'Aldine' or 'Italic' type, was founded on the handwriting of Petrarch (...) and it was first used in 1501 in the Aldine editions of Virgil, Horace, Juvenal and Persius'. (Sandys 2,99) Vergil was printed by Aldus in April, Horace in May, and our Juvenal/Persius in August that year. In the introduction in our edition Aldus recognizes the importance of a small book at a reasonable price. He explains that he publishes Juvenal and Persius 'ut commodius teneri manibus, et edisci, nedum legi ab omnibus queant, minima forma excusas publicamus', he is publishing the satires, he says, in a very small format so that they may more conveniently be held in the hand, and learned by heart, or even be read by everyone. The small pocket editions were a tremendous success from the beginning, and gave, as we have seen, rise to a host of imitators and forgeries. Among the printers who imitated small Aldines are in Lyon the Giunti, and Sebastianus Gryphius, and in Paris Simon de Colines (Colinaeus). (**Provenance:** Bookplate on the pastedown: 'D.O.M. Ex libris selectis Bibliothecae De Cingaris (1798). Parva, sed apta mihi, parta sed aere meo'. The text of the bookplate seems a variation of the inscription above the door of Ariosto's house in Ferrara: 'Parva, sed apta mihi, sed nulli obnoxia, sed non sordida, parta meo, sed tamen aere domus (See Wikipedia 'Casa di Ludovico Ariosto') (**Collation:** a-g8, h10; a-b4 (leaf b4 verso blank) [\(Photographs\)](#) €3400

31. **JUVENCIUS, J.** Candidatus Rhetoricae a P. Josepho Juvencio auctus, emendatus et perpolitus, ad usum Collegiorum Societatis Jesu. Louvain (Leodii), Apud Guilielmum Barnabé, S.S.C.E. Typ. ad Insigne Cancellorum in platea vulgo Neuvise, 1715. Small 8vo. (IV), 360, (12 index) p. Calf 15 cm (**Details:** Back with 5 raised bands) (**Condition:** Back rubbed and slightly damaged. An old ownership entry on the frontflyleaf, and a bookplate on the inside of the frontcover) (**Note:** This is a revised and updated edition of the 'Candidatus Rhetoricae', a rhetorical manual which was first published in Paris in 1661 by the French Jesuit schoolmaster François Antoine Pomey, 1618-1673, who taught humanities and rhetoric at several Jesuit colleges. The manual is on the theory of rhetoric, and offers definitions and exempla. It was

reprinted and reissued many times. Pomey is the author of a number of schoolbooks and dictionaries. His *Pantheum Mythicum*, a manual on Greek and Roman mythology, is his best known work. This revised and updated edition of 1715 was the work of the French Jesuit scholar, poet and paedagogue Joseph de Jouvancy, or Jouvency, in Latin Josephus Juvencius, 1643-1719. His revision was first published in Rome in 1710. Jouvancy entered the Society of Jesus when he was sixteen, and after completing his studies he taught grammar at the college at Compiègne, and rhetoric at Caen and the College of La Flèche. He made his profession in the latter place in 1677 and was afterwards appointed professor at the Lycee Louis-le-Grand in Paris. In 1699 he was called by his superiors to Rome to continue the history of the Society of Jesus begun by Niccolo Orlandini, and was engaged in this work until his death. (...) Jouvancy edited a large number of school editions of Latin authors, including Terence, Horace, Juvenal, Persius, Martial, the *Metamorphoses* of Ovid and the philosophical writings of Cicero, such as *De Officiis*, Cato Major and Laelius. The text was revised for school use, supplied with footnotes and sometimes a paraphrase, all in Latin. These expurgated editions were frequently reissued well into the 19th century, both in France and other countries'. (Source for Jouvancy Wikipedia) (**Provenance:** Modern bookplate on the front pastedown. On the front flyleaf in old ink the name of 'Joannes Aegidius', and in another hand 'Desmelle (?), Leodius') (**Collation:** pi2, A-Z8, 2A2)

[\(Photographs\)](#)

€125



32. **LE CERF, F.** *Bibliothèque historique et critique des auteurs de la Congrégation de St. Maur. Où l'on voit quel a été leur caractère particulier, ce qu'ils ont fait de plus remarquable, & où l'on donne (sic) un catalogue exact de leurs ouvrages & une idée générale de ce qu'ils contiennent.* Par S. Filipe Le Cerf, de la Viéville, religieux Bénédictin de la même Congrégation. The Hague (A La Haye), Chez Pierre Gosse, 1726. 12mo. (XII),492,(10 index),(2 blank) p. Calf 17 cm (**Ref:** Cioranescu 38253) (**Details:** Back gilt and with a red morocco letterpiece. Endpapers marbled. Title in red & black. Edges dyed red)

(**Condition:** Back & boards rubbed. Corner slightly bumped. Leather at the right lower corner of the upper board partly grazed. Lower part of the back slightly damaged. Bookplate on the front pastedown) (**Note:** Jean-Philippe Le Cerf de la Viéville, 1677-1748, was a French cleric, who became a monk of the Congregation of St. Maur in 1697. He did not receive permission of his superiors to print his *Bibliothèque Historique* because of some satirical traits. He sent the manuscript to The Netherlands where it was printed in The Hague in 1726 with the help of the famous Jean Le Clerc (Clericus), 1657-1736. (Source: Wikipédia, 'Jean-Philippe Le Cerf de La Viéville') The Maurists are dealt with in alphabetical order; 80 p. are consecrated to Mabillon. At the end is a 'catalogue des ouvrages des Pères de l'église imprimez par les soins des Bénédictins de la Congrégation de St. Maur' and a 'Table des auteurs mentionnez dans cette Bibliothèque'. This is still an indispensable reference work for Maurists. 'The Congregation of St. Maur, often known as the Maurists, were a congregation of French Benedictines, established in 1621, and known for their high level of scholarship. The congregation and its members were called after Saint Maurus (died 565), a disciple of Saint Benedict credited with introducing the Benedictine rule and life into Gaul'. (Wikipedia: 'Congregation of Saint Maur'). The word *bibliothèque* is spelled throughout *bibliothèque*) (**Provenance:** On the pastedown a woodcut bookplate: 'Ex libris Hans P. Eenens', designed by Pam Georg Rueter. (See: <http://art-exlibris.net/person/14745?query=>)) (**Collation:** *6, A-V12, X6, Y6 (leaf Y6 blank)) ([More Photographs](#))

€290

33. **LUCANUS.** *Lucan's Pharsalia.* Translated into English verse by Nicholas Rowe, Esq. In two volumes. The third edition. London, Printed for J. and R. Tonson & S. Draper, 1353 (recte 1753) 12mo. 2 volumes: (VIII),LXIV,287,(1 blank);310,(2) p., folding map. Calf 17 cm (**Ref:**

Schweiger 2,567; Brunet 4,1203: 'traduction estimée'; Moss 2,249; Graesse 4,274/75; Ebert 12364) (**Details:** Backs with 5 raised bands and with 2 shields with gold lettering on each back. Gilt stamp of the Signet Library on the boards. The frontispiece in volume 1 is an allegoric scene, depicting the horrors of civil war. The folding map in volume 2 is depicts the Imperium Romanum) (**Condition:** Bindings scuffed: head & tail of the spines chafed off, corners bumped, hinges split, but still strong. Slightly foxed. Paper yellowing. Small hole in the leaf with the pages 239/40 of volume 2, resulting in the loss of a few words in the notes below the text) (**Note:** When the first three books of the only surviving work of the Roman poet Marcus Annaeus Lucanus, 39-65 A.D., the epic 'Bellum Civile' or 'Pharsalia', were published in 62 or 63, the emperor Nero was not amused, because it was great poetry, and because it contained eloquent denunciations of tyranny. The epic was on the civil war between Caesar and Pompeius, a war that ended the Roman republic. Lucan soon joined the conspiracy of Piso against Nero, and was forced to commit suicide on its disclosure, spring 65. The remaining books of the Pharsalia, the last, book X being unfinished, were published posthumously after the death of Nero. 'Beginning with the causes of the war between Caesar and Pompey, it carries the story beyond the death of Pompey until it breaks off with Caesar's occupation of Pharos in Egypt. The battle of Pharsalus is related in book 7. (...) All the resources of rhetoric are enlisted to impress the reader; vehement declamation and brilliant epigrammatic utterances (sententiae) are everywhere in evidence. There are numerous digressions, many of them making a display of curious learning'. (OCD 2nd ed. p. 620) Lucan made Pompey a tragic figure and evoked sympathy for him and his lost republican cause. The climax of the story is the battle at Pharsalos. According to Rose, the Pharsalia contains some of the finest rhetoric ever written in verse. (H.J. Rose, A handbook of Latin literature, London 1967, p. 380) § Lucan was during the Middle Ages a popular school-author, he survives in ca. 300 manuscripts. His afterlife is interesting. At the beginning of the Renaissance he was placed by Dante alongside Homer, Horace and Ovid. 'For the Renaissance, Lucan provided an important precedent for composing epics about comparatively recent historical events, and more remarkably (...) for epics whose sympathies favor the losing side', e.g. Alonso de Ercilla's 'Araucana', or Agrippa d'Aubigné's 'Tragiques', about the persecution of the Huguenots. § Moss quotes from Johnson's 'Lives of the Poets' about this translation of Rowe: 'This version of Lucan is one of the greatest productions of English poetry; for there is perhaps none that so completely exhibits the genius and spirit of the original. Lucan is distinguished by a kind of dictatorial or philosophick dignity, rather, as Quintilian observes, declamatory than poetical; full of ambitious morality and pointed sentences, comprised in vigorous and animated lines. This character Rowe has very diligently and successfully preserved'. The translation of Nicolas Rowe, 1674-1718, made a deep impression at its first publication (posthumous) in 1718, the year of his death. A year later king George I granted his widow Anne Rowe an annual pension of 40 pounds 'during our pleasure, (...) in consideration of the translation of Lucan's Pharsalia, made by her late husband Nicholas Rowe, Esq., late Poet Laureate, and dedicated to Us by the said Anne Rowe'. (The Gentleman's Magazine, 34 (NS), London 1850, p. 17/18, quoting from 'Audit Office Enrolments' L. p. 630) The translation was reissued many times in the 18th century, the last one in 1807) (**Provenance:** On the front the coat of arms of Thomas James Hatfield, Manchester'. Beneath the shield a motto on a banner: 'Metuo sed timidus non sum'. He seems to be the only user of this motto ever. In the digitized version of the 'Annals of Manchester, a chronological record from the earliest times to the end of 1885' we found one Thomas James Hatfield who died in 1819, aged 31. He had collected, it is said, a valuable library, which was sold by auction in 1820'. § Gilt coat of arms of the Scottish 'Society of the writers to the Signet' on all 4 boards) (**Collation:** A12, a-b12, B-N12; A-N12; map after leaf A2 of volume 2) ([Photographs](#)) €140

34. **MABLY, G.B. DE.** Observations sur les Romains. Par M. l'Abbé de Mably. Seconde édition revue & corrigée. Geneva (Genève), Par la Compagnie des Libraires, 1767. 12mo.

VIII,(IV),426,(2 advertisements, errata) p. Contemporary mottled calf. 17 cm (**Ref:** Cioranescu 41169; Brunet vol. 6, 22934) (**Details:** Back tooled gilt with floral motives, and with a red morocco shield in the second compartment. Endpapers marbled) (**Condition:** Binding slightly worn at the extremes. Corners grazed. Paper yellowing) (**Note:** The Frenchman Gabriel Bonnot de Mably, 1709-1785, also known as Abbé de Mably, was a philosopher and historian of great repute in the 18th century, and a pioneer of the French Revolution. After a short career in diplomacy, he dedicated himself to literary and scholarly studies. He was a lifelong friend of the philosopher Rousseau, who tutored from 1740 to 1741 the two sons of his brother Jean, a not very successful experience. He was an exponent of the Enlightenment and sharply condemned the 'ancien régime'. His writings are characterized by his pursuit to build society on a more moral basis, and to return to the original state of the civic society as it was in the time of the Athenian Lycurgus. He opposed inherited wealth and the privileges of nobility. Some of his works were published posthumously because their content was too subversive. His work was a source of inspiration for the revolutionaries of the French revolution. § In 1740 De Mably published 'Parallèle des Romains et des François par rapport au gouvernement', in which he drew comparisons between the history, structures and accomplishments of the Roman state and those of France. He associated Rome with grandeur, with France and with imperial civilizing missions. The book was received favourably, but, so he tells in the preface to this 'Observations sur les Romains', which was first published in Geneva in 1751, and is repeated in this second revised edition of 1767, that he had come to the conclusion that his 'Parallèle des Romains et des François par rapport au gouvernement' of 1740 had overshot its mark, he calls the book even a 'faute'. (Preface p. VIII) He is very harsh about his own book: 'Ouvrage de sang froid, je trouvai qu'un plan que j'avois jugé très-judicieux, n'étoit en aucune façon raisonnable. Nul ordre, nulle liaison dans les idées, des répétitions sans nombre, des objets présentés sous un faux jour; ce n'étoient pas là les seuls défauts, ou m'avoit fait tomber la manie du Parallele'. (p. VI) He had seen similarities where there were none. And in stead of publishing a second revised edition of this failed work (Au lieu de vouloir corriger mon Parallele incorrigible, pour en faire une nouvelle édition) he decided to compose a complete new study on the rise and fall of Rome) (**Collation:** *6, A-R12, S10) ([Photographs](#))

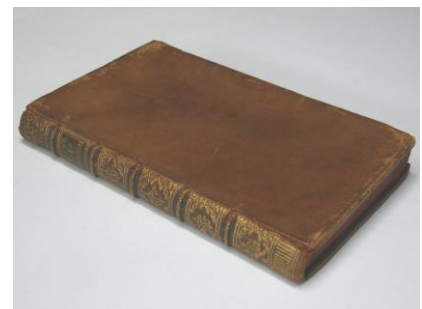
€275

35. **MARTIALIS.** M. Val. Martialis. Ex museo Petri Scriverii. Sumptibus Societatis. Amsterdam (Amstelodami), Typis Danielis Elzevirii, 1664. 24mo. 310,(2 blank) p. Calf 12 cm (**Ref:** Willems 1344, & 1448; Berghman 2096 & 2092; Rahir 1392 & 1535) *In october 2013 it was reported in the 'Daily Mail online' that in a book just published, 'Mad about the boy' of Helen Fielding, 40 pages had been swapped with another title that was printed on the same day, Sir David Jason's autobiography. The Mail observes: 'The printers have had a Bridget moment. Only early editions of this new novel contain chunks of Sir David's book. A kind of error that would have left Bridget Jones herself feeling very embarrassed and resolving to try harder. Readers of the latest instalment of the hapless singleton's diary were astonished to discover Bridget's reflections on life and lover interrupted by 40 pages of Sir David Jason's memoirs'* (**Details:** Binder's error. When the binder of this Martialis of 1664 took the plano 24mo sheets in order to cut and fold the gatherings, he had his 'Bridget Jones moment', and erroneously picked parts of a Lucan edition of 1671 which he was working on at the same time. Both books were published by the Amsterdam printer Daniel Elsevier, and have the same format and typeface, lay-out and paper. As the sheets of these small formats were cut before folding, mistakes could occur. This lapse happened two times, in gathering I and in M, both consisting of 16 pages, as they should. In these gatherings the leaves signed I1 and I8, and M1 and M8 are from the Martialis pile, the remaining leaves, signed I2 to I7 and M2 to M7, came from Lucanus' pile. So these gatherings begin with 2 pages Martialis, followed by 12 pages Lucanus, and end with 2 pages Martial. (See for the cutting and folding of 24mo: Ph. Gaskell, 'A new introduction to bibliography', Oxford 1974, p. 86 &

107) Owners of this Martial must have been astonished to discover that the author's saucy and witty epigrams were interrupted two times by 12 pages of Lucan's dull reflections on the Civil War. § Back with 4 raised bands and with a red shield in the second compartment. Marbled endpapers. Engraved title: in the centre a pedestal with on it a winged putto riding a dolphin, a well known motif in Renaissance art. The pedestal is flanked by 4 actors, who hold a mask before their face. One of them is a naked women. The naked truth?) (**Condition:** Binding scuffed. Head of the spine slightly damaged. The right margin of the frontispiece has been infilled expertly with fibered paper. Three leaves of the first gathering, which once were torn out, have been expertly repaired with a strip of paper in the gutter, with on the tear some loss of letters at the beginning of a few words. Owing to the above mentioned binder's error this Martial edition lacks 24 pages, p. 131/142 (VI,44-VII,26) and p. 179/190 (IX,3-57)). These leaves were swapped with part of the books VII & IX of Lucan's Civil War, picked by mistake from 'M. Annaei Lucani Pharsalia, sive de bello civili Caesaris et Pompeii libri X. Ex emendatione V.C. Hug. Grotii, cum eiusdem notis'. Amstelodami, Typis Danielis Elsevirii, 1671) (**Provenance:** On the front flyleaf: 'K.E. Geoges, 1857'. Every classical scholar knows the German lexikographer and classical philologist Karl Ernst Georges, 1806-1895. He is the compiler of a huge Latin-German lexicon: 'Ausführliches Lateinisch-deutsches Handwörterbuch', an indispensable standard work until this day. (Neue Deutsche Biographie 6 (1964), p. 241)) (**Collation:** A-T8, V4 (leaf V4 blank) (See above for the construction of the gatherings) ([Photographs](#))

€175

36. **MELA POMPONIUS.** Pomponii Melae De situ orbis libri tres. Ex recensione Jacobi Gronovii. Glasgow (Glasgae), In aedibus Academicis excudebant Robertus et Andreas Foulis, Academiae typographi, 1752. 8vo. (II),131,(recte 147), (1 blank),(22 index) p. Calf 16.5 cm (**Ref:** Gaskell 241; Schweiger 2,611; Graesse 5,403; Ebert 13633; Brunet 4,801) (**Details:** Gilt back with five raised bands. Marbled endpapers) (**Condition:** Binding worn at the extremes. Head of the spine chafed.



Corners bumped. Boards somewhat scratched. Remains of a paper label on the lower board. Paper yellowing, and some foxing) (**Note:** Pomponius Mela, a geographer from the South of Spain, wrote in 43/44 AD. under Claudius the first surviving work on geography in Latin. Pomponius is foremost a writer: distances, directions and other useful information for sailors or travellers is lacking. His work was meant for an educated and curious Roman public. It was known in the Middle Ages, and in the following centuries he was read at school. § The Dutch scholar Jacobus Gronovius, 1645-1716, lived in the shadow of his famous father Johannes Fredericus Gronovius, professor Greek of the University of Leiden till his death in 1671. His son was appointed professor of History and Greek in 1679. He is best known for the 13 volume set 'Thesaurus Antiquitatum Graecarum' which he edited (1697-1702). This industrious scholar produced editions of Tacitus, Gellius, Herodotus, Polybius, Livius, Ammianus, Harpocration and Stephanus Byzantinus, and the 'editio princeps' of Manetho. Gronovius' first edition of Mela Pomponius is of 1685. He published a revised edition with commentary in 1696. This Mela edition of 1752 offers a Latin text only, and an index)

(**Provenance:** In ink on the front flyleaf: 'J.H. Muller') (**Collation:** pi1, A-X4, Y1) ([More Photographs](#))

€150

37. **NOVO EPITOME DA GRAMMATICA GREGA DE PORTO-REAL**, composto na lingoa portugueza, para uzo das novas escolas de Portugal e dedicado ao illustrissimo e reverendissimo senhor Pedro da Costa de Almeida Salema (...). Paris, Na Officina de Franc. Ambr. Didot, 1760. XVI,382,(2 blank) p. Calf 17.5 cm (**Details:** Back gilt with floral elements,

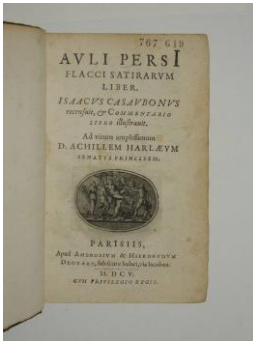
boards with triple fillet gilt borders and gilt corner pieces, the edges of the bookblock also gilt. Endpaper marbled) (**Condition:** Some faint wear to the binding. Bookplate on the front pastedown. Front pastedown slightly damaged by the removal of an older bookplate. Library stamp on the front flyleaf) (**Note:** Port-Royal was a cistercian monastery for women, in Magny-les-Hameaux, south-west of Paris. Several schools were founded there at the beginning of the 17th century, the so-called 'Petites-Écoles de Port-Royal'. The 'Little-Schools' were famous for the exceptional quality of the education that was provided there. The masters of Port Royal recognized that Latin had lost its utilitarian value, for it was no longer the only language of the learned. As Comenius had recommended, they adopted the vernacular as the ordinary medium of instruction. Their ingenuity to find the easiest and best teaching methods is preserved in the schoolbooks of the Port-Royalists. The masters of Port-Royal tried to remove difficulties from the path of the learner, and wanted to render instruction as pleasant as possible. Teachers therefore should not speak Latin, but speak the same vernacular as the pupil, and all explanations, and every grammar and lexicon should be adapted to the mother-tongue. The Port-Royalists found that children must especially be practised in the art of translation from Latin and Greek 'because the concentration needed for weighing all the phrases, and discovering the meaning of a Latin (or Greek) author, exercises both their intellect and their judgment at the same time, and makes them appreciate the beauty of the French as much as that of the Latin'. (H.C. Barnard, 'The little schools of Port-Royal', Cambridge 1913, p. 122) A good French style was considered of equal value with a polished Latin style. The Greek grammar of Port-Royal also sought to reduce the difficulties involved in the acquiring of a thorough knowledge of Greek grammar. It was produced by the French Jansenist monk and grammarian Claude Lancelot, ca. 1615-1695, who was involved in the foundation of the 'Petites-Écoles de Port-Royal' in 1638. His 'Nouvelle méthode pour apprendre la langue grecque' was first published in 1655. 'Greek at Port-Royal has a special interest to us because it gave birth to the two most important of all their school-books, Lancelot's 'Méthode grecque' and his 'Jardin de racines grecques'; (...) but its claim to originality lay in the fact that it was written in French and not in Latin. It also contained several simplifications designed to aid the student; for instance the declensions were reduced in number from ten, as had previously been customary, to two 'parisyllables' which are declined throughout with an equal number of syllables, and 'imparisyllables' which increase in the oblique cases; the conjunctions were also reduced to two: verbs ending in -ô and those ending in -mi. The 'Méthode' achieved an immediate success; in 40 years it went through nine editions and was translated into several foreign languages'. (Idem, p. 144) The monastery was demolished by the French state in 1710. In 1760, the Portuguese scholar João Jacinto de Magalhães, born in 1722, produced during his stay in Paris around 1760, as an act of patriotism for the 'utilidade publica', in order to restore Greek studies in Portugal, the Portuguese version of the Greek grammar of Lancelot. (p. a2 recto) That it met some success is proven by its second edition of 1814, 24 years after the death of Magalhães. The book was printed in Paris, probably because there were no printers in Portugal who could print Greek type. Didot printed also copies with the imprint Lisboa, and without the printer's name. C. Morais dedicated an essay to this grammar in an article 'A gramática de Grego de João Jacinto de Magalhães no contexto da Reforma Pombalina' in 'Ágora. Estudos Clássicos em Debate', 1 (1999) p. 75-103) § Rare. In KVK we found only a few copies of this book) (**Provenance:** On the front pastedown the bookplate of 'Bibliotheca Hagaveldensis'. On the front flyleaf a library stamp: 'Bibl. Hageveld, Plank 3, Kast 13'. The Seminary of Hageveld was founded by the diocese of Haarlem in 1817 in Heemstede, and transformed into 'Collegium Hageveld' in 1967) (**Collation:** a8, A4,*2, B6 - F6, G4, *2, H6-2H6, I4, 2K2 (leaf 2K2 blank) ([Photographs](#)) €350

38. **OMEISIUS, M.D.** Magni Danielis Omeisii, Comitum Pal. Caes. & Professoris Altdorfini Compendium Ethicum, methodo synthetica Aretologiam & Eudaemonologiam, perspicuis praeceptis & exemplis proponens inque usum florentissimi Gymnasii Norimberg. concinnatum.

Accedit prolusio oratoria de Insula Fortunata, ab Aretophilo quaesita & inventa. Nec non epitome jurisprudentiae naturalis in gratiam auditorum academicorum adjecta. Nuremberg (Norimbergae), Apud W.M. Endteri, Filiam Mayeriam, Typis Bielingii Jun., 1737 12mo. (XXII), 372 p. Modern half calf. 13.5 cm (**Ref:** Not yet in VD18) (**Details:** Nice binding antique style, bound by 'Strure Fransson Bokbindare', probably ca. 1900. Back ruled gilt, with gilt daisylike ornaments in the compartments. Black shield with gilt short title. Boards marbled. Excellent paper for a 18th century German book) (**Condition:** Some slight wear to the binding) (**Note:** Magnus Daniel Omeis (Omeisius), 1646-1708, was a German polyhistor, moral philosopher and poet of some once wellknown church songs. He was appointed professor of Rhetoric at the university of Altdorf in 1674, professor of moral philosophy in 1677 and of 'Poesis' in 1699. He published on German poetry, but the major part of his works deals with philosophic themata, moral philosophy, and the platonic and stoic doctrines. His 'Ethica Platonica', dates from 1696. Celebrated in his time, still, 'above the bleak mediocrity and scholarly pedantry that prevailed everywhere in Germany after a long war, none of the writings of Altdorfer University professor excels', according ADB. (ADB, Allgemeine Deutsche Biographie, 24 (1886), p. 347/349) In the preface Omeisius states that not only the study of 'eloquentia', but also the study of the other sciences at universities and gymnasia is worthless without the 'doctrina morum', the teaching of moral principles. He quotes Horace: 'Quid leges sine moribus vanae proficiunt?' Therefore, he continues, the wise curators of the University and Gymnasium of Altdorf have decided that moral philosophy (principia ethica, sive praecepta morum) should be studied together with rhetoric, logic, mathematics and the other professions, to sharpen the intellect of their students and at the same time initiate them into virtue. Now, the ethical compendia in use at schools, warns Omeisius, deter students, as they are full of 'otiosae quaestiones & inutiles controversiae'. These oldfashioned compendia are based on the rigid prescripts of Aristotle only, or on a mixture of Aristotle and scholastic philosophy. Omeisius opposes the strict interpretations of Aristotelian dogmata. He wants to save what is right, and correct what needs correction, this on the basis of the Holy Script. For Aristotle rather often was wrong when discussing physics and morals, he argues. 'Nempe enim Aristotelem hominem fuisse quis ignorat?' That is why, he proudly tells, the curators commissioned him to produce a purged and updated 'compendium ethicum', which should be a 'librum parvum, portatilem, & tironibus Philosophiae practicae idoneum'. § Omeis adds to the compedium a 'Prolusio Academica de Insula Fortunata ab Aretophilo quaesita et inventa, universae morum philosophiae summam complectens', which he once wrote during his holidays. As seen from the title he aims at young students. This allegorical story, written in a florid style, is meant to implant among young readers what the Romans called 'virtus', (morality, goodness, purity), and is part of a centuries old tradition of schoolbooks on morals, and of the long tradition of Utopian travels. As Omeisius was a classical scholar he used material from classical antiquity. The hero of the story, Aretophilus, an 'Ethices ac Virtutis studiosus' (p. 201), makes a thorny journey to the Island of Bliss, the abode of Virtue. 'Per Fortunatam Insulam intellego veram his in terris Felicitatem'. (ibidem) Aretophilus is accompanied by his friends Eugenia (bona naturae indoles) Palladius (doctrina), and Hercules (exercitatio). In a temple on the island they find images painted by Zeuxis of Pietas, Fortitudo, Temperantia, Liberalitas, Magnificentia, Magnamitas, Modestia, Mansuetudo, Humanitas, Veracitas, Urbanitas, Justitia, Clementia, Sufficientia, Taciturnitas, Sedulitas, Charitas, Concordia, Hospitalitas and Gratitude. Finally they see Eudaimonia. § At the end has been added Omeisius' treatise 'Iurisprudentiae naturalis epitome, sive doctrina brevis de officiis hominis erga Deum, seipsum & alios homines'. The compedium was first published in Nurnberg in 1701, and reissued by the publisher Endt in 1710, 1725, 1730 and 1737) (**Provenance:** On the front flyleaf in ballpoint: 'Lennart Hakanson', 1939-1987, professor of Latin at the university of Uppsala) (**Collation:** *12 (minus blank leaf *12), A-P12 (leaf L8, a half title, bound after L4))

[\(Photographs\)](#)

€190



39. **PERSIUS.** Auli Persii Flacci Satirarum liber. Isaacus Casaubonus recensuit & Commentario libro illustravit. Ad virum amplissimum D. Achillem Harlaeum senatus principem. Paris (Parisiis), Apud Ambrosium & Hieronymum Drouart, 1605. 8vo. 2 volumes in 1: (XVI),43,(4);(32),558,(2 blank),26,(1 errata),(1 blank) p. Half calf. 17 cm *According to Casaubon the best of the Roman satirists* (**Ref:** Schweiger 2,710; Graesse 5,212; Ebert 16282; cf. Smitskamp, 'The Scaliger collection', no. 116; Fabricius/Ernesti 2,165/66: 'eruditissimus atque divinus commentarius') (**Details:** Back gilt and with 5 raised bands; red morocco shield in the second compartment.

The first title shows an engraving of a 'thiasos': a drunk Bacchus being carried by a bunch of satyrs, and accompanied by some revellers. The second title has an oval woodcut printer's mark; it depicts a thistle flanked by the initials A and D. of Ambrosius (Ambroise) Drouart; there are 2 appropriate mottoes: 'Nul ne s'y frote', (let no one meddle) and 'patere aut abstinere' (bear of forebear). The first volume contains a preface, the Latin text of the Satires and 18 pages with 'Glossae veteres in Persium'. The second volume contains the commentary of Casaubon) (**Condition:** Binding scuffed, especially at the extremes. Head and tail of the spine chafed. Corners bumped. Front joint starting to split. Library stamp and withdrawal stamp on the verso of the title) (**Note:** The well-born and well-to-do Roman poet Aulus Persius Flaccus, 34-62 A.D., produced during his short life one book (libellus) with 6 satires, together 650 hexameters. 'They are well described as Horatian diatribes transformed by Stoic rhetoric'. (OCD 2nd ed. p. 805) The first is 'on the decay of literary taste in his own time and the neglect of the manly Republican authors, the second on vanity of wealth and luxury, the third on idleness, the fourth on self-knowledge, the fifth on true liberty, the sixth on the proper use of riches'. (H.J. Rose, 'A History of Latin Literature', London, 1967, p. 377) The style is obscure, contorted and crammed with allusions to Horace and Lucilius. He was much read in antiquity and admired as a moralist in the Middle Ages, but now he is found dull, too difficult, cryptic, too far fetched, and too complicated. 'So fühlte sich zumal das 19. Jh. von seinem vielschichtigen Stil abgestossen, während sich erst neuerdings eine gerechtere Würdigung durchsetzen beginnt'. (Neue Pauly 9, 619) A specimen of this new appraisal is the following quote: 'The elements of composition in Persius' satires - words and ideas, images, steps in the argument, registers of speech and literary style, speeches in dramatic dialogue- are abruptly or peculiarly, even bizarrely, combined. One is faced by an unpredictable, surprising series of conceptions; continuous attention is necessary if one is to understand. However, the surprises and incongruities are often observably intelligent, apt and curiously artistic. From a literary point of view, the quality of continual surprise in Persius' style makes the Satires amusing to read'. (J.R. Bond, 'Persius, the Satires', Warminster 1980, p. 5) § The year 1605 saw the start of modern Persian philology, with Isaac Casaubon's edition of the Satires, his 'Prolegomena in Persium', and his commentary. The Latin text of this edition was based on that which was edited by the French scholar Pithou in Paris in 1585. The edition and its extensive commentary were produced by the French protestant scholar Isaac Casaubon, 1559-1614, who is the first critical commentator of Persius. He deemed Persius the best of the Roman satirists. His preface is a vigorous defense of Persius' Stoic earnestness and philosophic constancy. 'The ethical interest is strong in his Persius (1605), on which he had lectured at Geneva and Montpellier, and his commentary on the Stoic satirist, of which Scaliger said that the sauce was better than the meat, was reprinted in Germany as late as 1833, and has been ultimately merged in Conington's edition' (of 1872) (Sandys 2,209)) (**Provenance:** Rectangular stamp on the verso of the title: 'Koninklijke Bibliotheek te 's-Hage'. Underneath this a small round withdrawal stamp of this library, the Royal Library at The Hague) (**Collation:** a8, A-C8 (leaf C8 verso blank), â8, ê8, A-2N8, 2O6 (leaves 2C2 & 2L5 signed incorrectly; leaf 2M8 blank, leaf 2O6 verso blank)) ([More Photographs](#))

40. **PETAVIUS, D. D.** Petavii Aurelianensis e Societate Iesu Rationarium Temporum in partes duas, libros tredecim distributum. In quo aetatum omnium sacra profanaque historia chronologicis probationibus munita summatim traditur. Editio ultima, nonnullis accessionibus auctior facta, & ab Auctore recognita. Paris (Parisiis), Apud Sebastianum Cramoisy, Regis & Reginae Architypographum, 1662 - 1663. 12mo. 2 volumes in 1: (XX), 526 (recte 516), (76 index), (2 blank); 241, (7 index), (2 blank) p. Calf. 15 cm (**Details:** Back gilt, and with 5 raised bands; red morocco letterpiece in the second compartment. Marbled endpapers) (**Condition:** Binding worn at the extremities. Corners bumped. Owner's entry on the title. Small label on the front pastedown partly removed) (**Note:** This 'Rationarium Temporum' of the French Jesuit classical scholar, historian and theologian Denis Pétau, latinized as Dionysius Petavius, 1583-1652, is a summary, made for a greater public and for the use at schools, of his great work on chronology 'De Doctrina Temporum', which he published in 1627. The summarized version 'Rationarium Temporum' first appeared in 1633, and was reissued/revised/augmented many times. It was also translated into French, English and Italian. In KVK we counted till 1745 22 Latin editions, of which 8 were published by Cramoisy in Paris between 1633 and 1673. Petavius devoted a large part of this 'Doctrina Temporum' to the vehement criticism of 'De Emendatione Temporum' of the great protestant French scholar J.J. Scaliger, 1540-1609, who is considered to be the first serious modern student of chronology. The Jesuits however considered Scaliger, who lost no opportunity to attack them, an heretic and a great danger to the catholic church. Their opinion on his 'De Emendatione Temporum' (1593) was that it was worthless (frivolum) and a pack of lies (commentitum). Especially Scaliger's denial of the authenticity of the works of Dionysius Areopagita raised their anger. The Jesuits believed that Scaliger undermined the authority of the church, for in the work of Dionysius Areopagita the Jesuits found proof of the 'transubstantiation', the belief that the substance of the bread and wine used in the sacrament in the Eucharist changed into that of the body and blood of Christ. (J. Bernays, 'Joseph Justus Scaliger', Berlin 1855, p. 81) Dionysius Petavius, a member of the Jesuits, an order called colloquially 'God's Soldiers', took up the fight against Scaliger with the publication of his 'Doctrina Temporum' of 1627. Petavius was a brilliant scholar, and he succeeded in correcting and improving the chronological labours of Scaliger on many points, even though his criticism directed against the protestant scholar was unfair and mean. The science of locating historical events in the ancient world in time is ultimately based on the work of Scaliger and Petavius) (**Provenance:** Name on the title of 'Hebert Le Jeune, 1720', lightly crossed out. The remains of the small bookplate on the front pastedown are of a Jesuit library) (**Collation:** a8, e2; A-2A12, 2B8, 2C2 (leaf 2C2 blank); A-K8, L2, M2 (2M2 blank) ([Photographs](#)) €320

41. **PHAEDRUS & PUBLILIUS SYRUS.** Phaedri fabulae, et Publii Syri sententiae. Paris (Parisiis), Ex typographia regia, 1729. 18mo, or 24mo, or 32mo. Frontispiece, (IV), 86, (2 blank) p. Contemporary calf. 11.2 cm (**Ref:** Schweiger 2,736: 'Seltene Ausg. Sie wurde in wenigen Exx. gedr. u. verschenkt. Mit sehr kleiner Schrift, aber sehr sauber gedr. Enige Exx. sollen auf gr. Pap. gedruckt sein'; Brunet 4,588/89; Dibdin 2,280; Moss 2,395: 'A very beautiful little edition'; Graesse 5,253: 'Édition très rare, imprimée avec des caractères minces aux dépenses du roi de France et destinée uniquement à des cadeaux; mais il en faut distinguer deux tirages sous la même date, dont le second est moins joli, quoiqu'il ait été fait uniquement sur gr. papier'; Ebert 16598; Bernard, A., 'Histoire de l'Imprimerie royale du Louvre', p. 91 and 171) (**Details:** Back gilt and with a black morocco shield in the 'second compartment'. Boards with gilt borders. The edges and turn-ins of the boards also gilt. Edges of the book-block gilt. Book marker of red silk. Marbled endpapers. Frontispiece engraved by Ph. Simonneau. Probably a large paper copy: 10.6 x 6.5 cm) (**Condition:** Binding slightly scuffed. Upper board shows the shade of a small stain. Corners grazed & bumped. Joints rubbed. Lower part of the back slightly grazed. Some faint foxing) (**Note:** In the preface of this book it is stated that the text of Phaedrus and Publius (or Publilius)

Syrus is based on the popular text that was edited by the French scholar Tanaquillus Faber (1615-1672). It is also stated in the preface that this book is a specimen of what the 'Imprimerie Royale' was capable of, i.e. printing a pocket edition (portatu facilior) in a new and very small-sized and readably type. (Ut autem minutissimorum hujusmodi characterum quoddam velut specimen daremus...) Faber was a diligent editor of Greek and Latin texts, but best known for being the father of the famous classical scholar Madame Dacier. Faber published his first edition of Phaedrus in Saumur in 1657, it was reissued many times. § Graesse states that there are two issues of this title, of which one is 'moins joli'. Schweiger adds that only a few copies were printed. Bernard says nothing at all. A number of works of reference say that there are copies on large paper, and some copies printed on vellum. It is not clear if our copy is on large paper, we encountered copies 0.5 cm higher and broader. We compared our copy with two digitized copies of the Koninklijke Bibliotheek (Royal Library) in The Hague, KW 2113 D 32 and KW 488 K 41, and quickly noticed in both copies a number of differences in type and lay-out. On page 1 there is a difference in the woodcut headpiece, one has a band of 10 stars (KW 488 K 41) the other (KW 2113 D 32) 10.5 stars. The number of the fable (FABULA I.) and its name (LUPUS ET AGNUS.) on the same page clearly do not fill the same space. The header of the second fable (FABULA II. RANAE REGEM PETENTES.) on page two is also not justified in the same way. The type of the KB copy KW 2113 D 32 seems more blurred and with minute irregularities. Our copy is similar to the digitized copy KW 488 K 41. We think that our copy is more 'joli', and belongs to the limited number of copies that were given by king Louis XV to 'Seigneurs de la Cour'. The gilt binding also might indicate in the direction of 'a joli cadeau'. § The Roman poet Phaedrus, 15 B.C. - ca. 50 A.D., occupies in the history of the fable a very important role. He composed 5 books (probably incomplete) of verse fables. His beast-tales are adaptations of the fables of the Greek poet and archfabulist Aesopus, or Aisopos (6th century B.C), and inventions of his own. Phaedrus prides himself to have elevated the fable into an independent genre of literature. Sometimes he satirizes contemporary conditions, and he is always fond of emphasizing the moral of the story. 'The presentation is, in general, animated and marked by a brevity of which Phaedrus is rightly proud, but which sometimes leads to obscurity' (OCD 2nd ed. p. 809). Nevertheless, his style is clear, pure and simple, this in contrast to the swollen rhetoric of his time. He was widely read in the Middle Ages. During the 17th & 18th century he was also very much en vogue, for gentlemen and schoolboys. Schweiger lists hundreds of editions. § Publilius Syrus, first century BC, wrote mimes, a genre which almost monopolized the stage during the Principate. The mimes were 'favoured by the emperors, beloved by the rabble, still topical, farcical, and indecent'. (OCD 2nd ed. p. 688) 'In the first century A.D. it was realized that, whatever the harm wrought by the immorality of the mimes, the apophthegms uttered by various dramatic personages might well be selected and alphabetically arranged to inculcate in schoolboys a proverbial wisdom founded on human experience'. (OCD 2nd ed. p. 899) Such a collection of maxims or apophthegms form the collected 'sententiae' of Publilius Syrus) (**Collation:** pi2, a-f6, g8 (leaf g8 blank)) ([Photographs](#)) €350

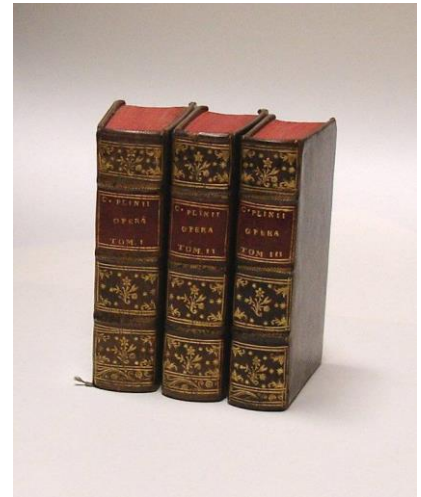


42. **PINDARUS.** PANTA TA PINDAROU SÔZOMENA. OLYMPIA, PYTHIA, NEMEA, ISTHMIA. Omnia Pindari quae extant. Olympia, Pythia, Nemea, Isthmia. Cum interpretatione latina. Glasgow (Glasgae), In Aedibus Academicis excudebat Robertus Foulis, Academiae Typographus, 1744. 12mo. (IV),X,(2 advertisements); 389,(1 blank) p. Mottled calf 18 cm (**Ref:** Gaskell no. 54, the 12mo variant issue; Hoffmann 2,99; Ebert 16866; Graesse 5,295; Brunet 4,660; Dibdin 2,290; Moss 2,411; not in Gerber; Rico p. 14; Fogelmark, 'Pindaric bibliography', *Eranos* 74, 1976, p. 77; English Short Title Catalog, ESTCT135984) (**Details:** Back ruled gilt and with a yellow

letter label. Edges of the boards gilt. The binder erroneously bound the title page of the second

volume immediately after the Olympian Odes. Beneath the Greek text is a Latin prose translation) (**Condition:** Some wear to the binding, especially to the corners. Small stamp on the front flyleaf. Title very slightly spotted. The paper of the preliminary pages and of the pages 217-389 is of excellent quality, the paper of the pages 1-216 is of poorer quality) (**Note:** A quarter of the works of the Greek poet Pindar, ca. 518-438 B.C., his four books of 'epinicia', named after the Great Games, the Olympian, Pythian, Nemean and Isthmian, survive. Pindar wrote eulogistic hymns to celebrate a victory in athletics, boxing and horse racing. Praised in a magnificent way are the victor, his family, the native city. 'Each ode draws from a variety of historical, cultural, and mythological sources. The highly allusive manner by which this material is presented is complemented by an equally rich repertoire of metrical patterns from epic, Doric, and Aeolic systems'. (The Classical tradition, Cambridge Mass., 2010, p. 729) 'Extended similes and difficult metaphors, intricate syntax and rapid narration, far-reaching digressions and bold disruptions' result in grandiose, but also obscure, enigmatic and sometimes seemingly awkward poetry. Already in antiquity the comic playwright Aristophanes presented in the 'Aves' Pindaric poetry as foolish, pretentious and embarrassing. The Hellenistic poets Callimachus and Theocritus wrote poetry under his influence. The Roman poet Horace thought him grandiose and sublime. § Pindar's influence on European literature is great. The great number of Greek editions and Latin translations of Pindar's odes that were printed in the 16th century are an indication of a continuous and widespread humanist interest. Many of Pindar's gnomic maxims and punctuated statements, containing elements of traditional wisdom, were collected in Renaissance anthologies of 'sententiae', for example in Erasmus's Adagia. Already the first full Latin translation of Pindar (1528) indexed all the gnomes according to moral lessons. 'The sententious Pindar (...) provided the Humanists of the Reformation with pithy statements of moral instruction and wordly advice, which ensured the poet's place in pedagogical circles'. 'The sheer variety of Pindarically influenced traditions -the political ode and the personal, the religious hymn and the song of genius, the freely aimless and the rigorously concise- all serve as a testament not only to Pindar's versatility, but also to his rich potential to inspire'. (Op. cit. p. 730) For Filelfo, Pontano, Cowley and Dryden Pindar was a model for political encomium, and there are quite a number of imitators of Pindar in European literature. Ronsard wanted to be the French Pindar, introducing the Pindaric ode into the vernacular literature of France. The French author Voltaire made the witty remark that Pindar wrote verses that no one understood, and everyone had to admire. § Pindarics, a kind of pindaric verse, or rather what poets thought what pindaric verse was like, is a term to indicate a genre of amorph and irregular odes which was much en vogue in England at the end of the 17th and the beginning of the 18th century. This Pindaric tradition in English poetry began with Abraham Cowley (1656), the most famous Pindar imitator. Pindarics were composed by, amongst others, John Dryden, Ben Jonson, Alexander Pope and John Milton. § This Pindar edition of 1744 is based, says Hoffmann on the Oxford edition of 1697, and is, according to Dibdin, 'one of the most accurate of the Glasgow editions of the Greek classics'. The Pindar edition of 1697 was edited by two young Oxford scholars, Richard West and Robert Welsted. Richard West, 1670?-1716, was Fellow of Magdalen College from 1697 to 1708. In 1699 he published an edition of Theocritus. (See for him Wikipedia) Robert Welsted, 1671-1735, was elected in 1689 to a demyship at the same College, which he held till 1698. He chose for a career in medical science. His translation of Longinus was published in 1712. (See for him also Wikipedia)) (Provenance: On the front flyleaf the stamp of the Dutch teacher 'Drs H.J. de Vaan') (**Collation:** pi2, double-cross6 (leaf double-cross6 is an advertisement); A-I6 (leaf I6 verso blank), chi1, K- 2I6, 2K2,(2L1) (Leaf chi1 is the title of volume two, and inserted on the wrong place by the binder. In the formula of Gaskell the title leaf of the second volume is in the right place. The double-cross gathering is in the formula of Gaskell placed at the end. Our copy has the same gathering at the beginning between the title and the text. The digitized copy of the UB Gent has the same collation as our copy, with de double-cross gathering in the beginning) ([More Photographs](#))

43. **PLINIUS MAIOR.** C. Plinii Secundi Historiae Naturalis libri XXXVII. Leiden (Lugduni Batavorum), Ex officina Elzeviriana, 1635. 12mo. 3 volumes: (XXIV),654,(18 index); 631,(16 index),(1 blank); 582,(17 index),(1 blank) p. Calf 13 cm (**Ref:** Willems 428; Berghman 2116; Rahir 420; Schweiger 2,790; Brunet 4,716: 'Très jolie edition'; Graesse 5,341; Ebert 17291: 'Neue schätzbare Recognition' and 'Meisterstück'; Fabricius/Ernesti 2,197: 'ceteris longe melior' and 'emendatissima'; Dibdin 2,323/24: 'its beauty is a theme of extraordinary commendation by the French bibliographers; Moss 2,480) (**Details:** Nice copy. Backs gilt and with 3 raised bands. Red gilt shield in the second compartment. Edges of the boards gilt. Marbled endpapers. Title of the first volume engraved by Cor.Cl. Duysent; it depicts all kinds of animals,



plants, fish, birds and celestial phaenomena. The other 2 volumes have Elsevier's woodcut printer's mark on the title, featuring an old man who stands in the shade of a vine-entwined elmtree. The motto is: 'Non solus'. Edges dyed red. Woodcut portrait of Pliny on the verso of page *12 of volume 1) (**Condition:** Bindings slightly worn, especially at the extremes. Some corners somewhat bumped. Tiny wormhole in the blank left upper corner of the first 310 pages of the first volume. The lower margin of some gatherings of the first volume slightly waterstained. Some pencil marks. Some marginal ink notes. Old long and learned note on leaf *12 of the preliminary pages of volume 1) (**Note:** The Roman polymath Gaius Plinius Secundus, or Pliny the Elder, died, overcome by fumes, while observing from the neighbourhood of Stabiae the eruption of the Vesuvius on the 24th of Aug. 79 A.D. His curiosity and energy were inexhaustible. His encyclopedic 'Naturalis Historia' in 37 books is his only surviving work. It 'encapsulated for later ages the accumulated knowledge of antiquity'. ('The Classical Tradition', Cambr. Mass. 2010, p.744). The 'Historia' consists of a preface and an index of topics and authors discussed in book 1, book 2 describes the Universe, 3-6 are on geography, 7 man, 8-11 other animals, 12-19 botany, 20-27 botany in medicine, 28-32 zoology in medicine, 33-37 metals and stone, including their use in medicine, art and architecture. This unique compilation has also its vices, e.g. lack of discrimination, and there are plenty absurdities. But 'it is all too easy to criticize Pliny for failing to exercise scientific methods for which he had neither training nor time'. (OCD 2nd ed. p. 846) This encyclopedia was widely read and used in late antiquity and the Middle Ages. Humanism was critical to the reputation and influence of Pliny's work. 'It was the curiositas of Renaissance scholars in the field of natural science, together with greater appreciation of rediscovered Greek texts, that led to increasing calls for works such as the Historia Naturalis' ('The Classical Tradition', p. 745). Pliny's classification of material into a universal system foreshadowed the great classification of the 18th century naturalists such as Linnaeus. § This Pliny edition of 1635 was edited by the Dutch scholar Joannes de Laet, who tells in the preface that the Elzevier brothers (Typographi nostri) asked him to produce for them a new edition of Pliny, as correct as possible. Notwithstanding all the efforts of all previous learned editors, there were 'non pauca loca' which needed mending. (p. *2 recto). He consulted, he tells, previous editions and weighed the observations of many Latin scholars, and especially relied on the Plinian observations of the French scholar Claudius Salmasius, of whom he adopted a great number of notes, which he incorporated in the section (of 24,14 & 13 pages) of 'Variae lectiones observationesque' at the end of each of the three volumes. § Claude de Saumaise, latinized as Claudius Salmasius, 1588-1653, accepted in 1632 the chair formerly held by Scaliger at the university of Leiden, where he remained till 1650. He was an expert on Plinius Maior, for in 1629 he published his most remarkable work the 'Plinianae Emendationes', 900 pages filled with elucidations of the 'Historia Naturalis' of Pliny. § The Dutch scholar and geographer Johannes de Laet, 1582-1649, was of Flemish origin. He was a resident of Leiden all his life, studied there under Scaliger, and later he

befriended Salmasius. In 1621 he became Director of the newly established 'Dutch West India Company', in Dutch 'Geoctroyeerde Westindische Compagnie'. At Leiden he was also acquainted with the Elseviers, for whom he produced eleven (of the 48) volumes of the 'Respublicae' series. In 1649 De Laet published an edition of Vitruvius. He is however remembered for his descriptions of the West Indies and America. In 1625 he published in Leiden his 'Nieuwe Wereldt ofte beschrijvinghe van West-Indien', of which work a Latin translation appeared in 1633, 'Novus Orbis seu descriptio Indiae Occidentalis', 'arguably the finest description of the Americas published in the seventeenth century'. (Wikipedia) (NNBW 8,991/92) (**Provenance:** The note at page *12 of the first volume seems scholarly. The same hand wrote on a few places in the book in Greek letters 'sêbanilla'. The name of a city?) (**Collation:** vol. 1: *12,A-2E12; vol. 2: A-2D12 (leaf 2D12 verso blank); vol. 3: A-2B12 (leaf 2B12 verso blank)) ([More Photographs](#)) €1100

44. **PLUTARCHUS.** Traité de la superstition, composé par Plutarque, & traduit par Mr. Le Fevre. Avec un Entretien sur la vie de Romulus. Saumur, Par Jean Lesnier Marchand Libraire, 1666. 12mo. 52,117,(3) p. Calf 15 cm (**Ref:** Hoffmann 3,217; Graesse 5,369) (**Details:** Back with 4 raised bands; back and borders of the boards ruled blind. Woodcut printer's mark on the title of Jean Lesnier, it depicts an eagle that soars above a city; in its beak a banner with the motto 'movendo'. Woodcut headpieces and initials. Paper of excellent quality) (**Condition:** Binding a bit chafed, and slightly worn at the extremities. Tear in leaf A4) (**Note:** The Greek philosopher, historian and educator Plutarchus of Chaeroneia was born before 50 A.D., and died after A.D. 120. He is our most important witness of the spiritual climate of the first and second century A.D. He wrote numerous short treatises of popular moral philosophy, which go under the general name of the *Moralia*. They include debating themes, works in the form of question and answer, and serious discussions of philosophical topics. His warm and sympathetic personality can be traced in many treatises, which contain also a great deal of antiquarian knowledge picked up by Plutarchus in the course of his wide reading. (H.J. Rose, *A Handbook of Greek literature*, London 1965, p. 408). The *Moralia* were very influential in the Renaissance. 'It is no exaggeration to say that Renaissance and early modern Europe discovered Greece and Rome through Plutarch's eyes'. (The Classical Tradition, Cambr. Mass., 2010, p. 748). § Since the Plutarch edition of 1572 of Henri Estienne (Henricus Stephanus) the 76 treatises of the *Moralia* are divided into 14 books, and the Latin titles he gave to the treatises are still in use today. Our book is a translation into French of the 14th treatise, Plutarch's essay on Superstition, 'De Superstitione', Περὶ δεισιδαιμονίας' (*Moralia*, Book 2, 164E-171F). It is an attempt to prove that superstition is a dangerous venom, and far worse than atheism. Plutarch argues that the 'atheist, when he is ill, takes into account and calls to mind the times when he has eaten too much or drunk too much wine, also irregularities in his daily life, or instances of over-fatigue or unaccustomed changes of air or locality; and again when he has given offence in administering office, and has encountered disrepute with the masses or calumny with a ruler, he looks to find the reason in himself and his own surroundings: Where did I err, and what have I done? What duty of mine was neglected? But in the estimation of the superstitious man, every indisposition of his body, loss of property, deaths of children, or mishaps and failures in public life are classed as 'afflictions of God' or 'attacks of an evil spirit'. For this reason he has no heart to relieve the situation or undo its effects, or to find some remedy for it or to take a strong stand against it, lest he seem to fight against God and to rebel at his punishment; but when he is ill the physician is ejected from the house, and when he is in grief the door is shut on the philosopher who would advise and comfort him'. (Babbit's translation of 168B-C in the Loeb Classical Library edition of the *Moralia*, 1928) § The treatise, which Faber calls 'un des plus excellens traittés qui'ait iamais fait Plutarque', (Préface p. 22) was translated by the French scholar Tanneguy Le Fèvre, latinized as Tanaquil Faber, 1615-1672, who was from 1665 'professeur de grec de l'Académie protestante de Saumur'. Faber was a diligent editor of Greek and Latin texts. He opposed contemporary superstition, which he calls 'une

maladie de l'ame'. (Préface p. 19) He considered atheists 'irreligieux' (...) gens sans religion'. (Idem p. 35). Faber is famous because of his daughter Anne, who married in 1664 the learned printer Jean (de) Lesnier, 1639-1675, when she was seventeen years old. So De Lesnier, who was printer for the protestant academy of Saumur, printed and published this translation for his father in law. After the publisher's early death in 1675, Anne, widowed at the age of 28, married in 1683 André Dacier, pupil of her father, and became a respected classical philologist herself under the name of 'Madame Dacier'. The work seems to be rare; we found in KVK only a few copies) (Collation: *-2*12, 3*2, A-E12) ([Photographs](#)) €340

45. **POLYBIUS.** The general history of Polybius in five books. Translated from the Greek by Mr. Hampton. In two volumes. The third edition. London, Printed in the year 1766. 12mo. 2 volumes: (III-XXIX,(1 blank), 31-402; (II),274 (recte 264),(12 index) p. Contemporary calf. 17.5 cm *The English translator has preserved the admirable sense, and improved the coarse style of his Arcadian original (Gibbon)* (**Ref:** ESTC no. N7444. cf. Hoffmann 3,276/77; cf. Graesse 5,397; cf. Ebert 17717; cf. Brunet 4,792; cf. Moss 2,530, has an informative note; cf. The Project Gutenberg Ebook of English translations from the Greek by Finley Melville Kendall Foster. All these reference works mention the first edition of 1756, the second of 1761, and the third of 1772, but they apparently donot know this 'third edition' of 1766) (**Details:** Spines gilt and with 5 raised bands. Gilt shield in the second compartment. The binder bound the half title: 'The general history of Polybius' by mistake at the beginning of the second volume. He should have bound this leaf before the title of the first volume. This would then have resulted in a regular pagination of volume 1) (**Condition:** Bindings scuffed, joints beginning to crack. Some wear to the head and foot of the spines and the extremities. The outer edges of the first and last few leaves browning. Small paper label on the first title) (**Note:** The Greek author Polybius, ca. 200 - 118 B.C., born at Megalopolis, is the historian of the rise of Rome to world power. After the lost battle at Pydna in 168, where Greece lost its independence, young Polybius was, among 1000 other eminent Achaeans, deported to Rome, and held hostage there. In Rome he became a member of the circle of the Roman magistrate Scipio Aemilianus, whom he accompanied on his campaigns through Spain and Africa. There he developed a warm admiration for the Romans. Of Polybius' 'Histories', consisting of 42 books, only the first 5 books are extant, the rest is lost, except excerpts which survived. 'His original purpose was to narrate the history of the 53 years (220-168), from the Hannibalic War to Pydna, which left Rome mistress of the world' (OCD 2nd ed. p. 853). He did so from a Roman point of view. Later in life he extended his work to the year 120. Polybius aim was didactic, he wanted to inform the statesman and to teach 'the general reader how to face disaster' (OCD). He narrated and analysed political and military events to bring out their causes. The rise of Rome to her deserved and destined supremacy over the civilized world was according to him the work of Destiny. He was the last Greek historian who may claim high rank. Polybius was widely read in Byzantine times, and after his 'rediscovery' in the West, the Florentine statesman Macchiavelli used him as a political thinker. He was edited and analysed by great philologists like Poliziano and Casaubon. § The first edition of this English translation of the first five books of the 'Historiae' of Polybius by James Hampton, 1721-1778, was published in London by Dodsley, so were the second of 1761 and the third of 1772. Hampton's translation of the rest of the work, the remains of the books 6/17, were published a year later, in 1773, by another London publisher, Davies. The format, lay-out and type is more or less the same. § This so-called 'third' edition of 1766, without the name of its publisher on the title, is in reality a pirate-edition of the second edition of 1761, which was published by Dodsley. Dodsley published, as we saw, a real third edition in 1772. This 1766 edition is extremely rare, for there are of this edition only three copies in English libraries and three in the U.S.A. The number of copies printed or sold of this pirate-edition cannot have been great. § Hampton's translation was much appreciated. It found a fourth and fifth edition at the beginning of the 19th century. The English historian of ancient

Rome Edward Gibbon remarks as follows on Hampton's translation of Polybius: 'The English translator has preserved the admirable sense, and improved the coarse style of his Arcadian original'. ('Miscellaneous Works of Edward Gibbon, Esq', London 1815, p. vol. 3 p. 583) Nowadays it is considered the 'most readable of the early translations of Polybius (...). Remarking the obscurity and inelegance of Polybius' Greek, the translator frankly admits that he has sought to polish him up. He aims 'to spread one simple, grave and sober colouring over the whole work, to render the diction strong, expressive even and correct, and to give to the periods a roundness, a stability and varied cadence'. Insofar he succeeds, his version is a great improvement on earlier translations (...) even if it will not quite satisfy the modern reader's likely demand for accuracy in translation of historical texts.' ('The Oxford Guide to Literature in English Translation', edited by P. Frances, Oxford 2000, p. 385) This modern editor seems to agree with the laudable review in Moss, where we read: 'With respect to the translation itself, whoever will be at the pains to compare it with the original will doubtless, as must be unavoidable in such undertakings, be able to detect some mistakes; but none, it may be asserted, of very material importance. The body of the style is firm and compact, full of sinews and muscles, and with such evident marks of talents as must impress the reader with the most exalted ideas of Hampton's erudition, as well as judgment'. § The English cleric James Hampton dedicated the second edition of 1761 to the Lord High Chancellor of England Robert Henley. The next year, Henley presented Hampton the rectory of Monkton-Moor, a small village in Yorkshire.) (**Provenance:** Tiny printed ownership label at head of title: 'Dr. Andrew Carrick'. We found a Dr. Andrew Carrick, pastor of the Old Scotch Church, from 1909 until his retirement in 1937. And also a scottish proprietor of an estate in the county of Perth at the beginning of the 19th century. And a Dr. Andrew Carrick 1767-1837, born and educated in Scotland, who served as physician to the Bristol Infirmary from 1810-34, and was some time president of the British Medical Association) (**Collation:** pi3 (leaf pi1, the half title, missing), A-2K6; pi2, A-Z6 (minus blank leaf Z6)) ([Photographs](#)) €380

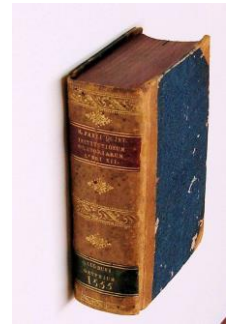
46. **PRIAPEIA.** Priapeia, sive diversorum poetarum in Priapum lusus; illustrati commentariis Gasperis Schoppi, Franci. L. Apuleii Madaurensis ANECHOMENOS, ab eodem illustratus. Heraclii Imperatoris, Sophoclis Sophistae, C. Antonii, Q. Sorani & Cleopatrae Reginae Epistolae, de propudiosa Cleopatrae Reginae libidine. Huic editioni accedunt Josephi Scaligeri in Priapeia commentarii, ac Frederici Linden-Bruch in eadem notae. Amsterdam (Patavii), Apud Gerardum Nicolaum, 1664. (In reality: Leipzig, 1731. See note below) 8vo. (XVI), 175, (1 blank) p. Contemporary boards. 18 cm *A dirty book in more than one respect* (**Ref:** Schweiger 2,821; Brunet 4,869; Graesse 5,441; Ebert 17919; Smitskamp, 'The Scaliger Collection', no. 130; Not yet in VD18) (**Details:** The first 96 pages contain the Latin text of the 87 poems of the Priapeia, accompanied by commentary. Pages 97-116 form the index. Follow 17 pages with 6 (forged) letters of the Byzantine emperor Heraclius to Sophocles Sophista on a book found in the grave of Cleopatra, the answer of Sophocles Sophista, a letter of the consul C. Antonius to Q. Soranus 'de incontinentia libidinis Cleopatrae Reginae', the answer of Soranus, 'De modo medendi ardorem libidinis Cleopatrae Reginae', a letter of Cleopatra addressed to Q. Soranus, and his answer to Cleopatra 'de medendo ardore libidinis'. The pages 135-168 contain the commentary on the Priapeia by Josephus Scaliger, the last seven pages contain notes of F. Linden-Bruch) (**Condition:** Binding worn at the extremities, and stained. Paper on both joints and the back chafed. Faint and small stamp on the title; also two small library stamps on the verso of the title. Paper yellowing) (**Note:** This Priapeia title is a fraudulent imitation, including the place and year of printing, of a Priapeia edition of 1664. It is, what Graesse calls a 'contrefaçon'. It was in fact published in Leipzig in 1731. Quite a number of libraries and bibliographers did not notice the scam, and erroneously described the book as really published in 1664. § The Priapeia, or Priapea, is a collection of 85/90 erotic Latin poems composed to honour the ithyphallic Roman god of fertility and sexuality Priapus. The poems were composed by one or more anonymous poets, and

collected in the first century A.D. They show a close relationship with Ovid and Martial. Erotic in content and witty in tone the poems are brilliant in style, versification and composition. The subject matter of the poems may be limited, the poets however make ingenious variations on the symbol of Priapus, his huge phallus, the thieves chastised with this rod, and the offerings for this god. The elegance of the seemingly effortless versification stirs the imagination of the reader, in spite of the limitations, the vulgar language, and the colloquialisms. The opinion of the English historian of Roman literature J.W. Duff, 1866-1944, in the second edition of the Oxford Classical Dictionary (1970) concerning this collection of erotic poetry, seems very old fashioned. 'The subjects are mainly the shameful chastisements awaiting thieves, the phallus of the god (Priapus), the offerings presented to him. Clever in versification, lively and sometimes witty in style, they are, with rare exceptions marked by extreme obscenity'. (OCD 2nd ed. p. 875/76) § The title of this book does us want to believe that the commentary on these saucy poems was produced by the German scholar Kaspar Schoppe, or Gaspar Scioppius, or Schoppius, 1576-1649. Schoppe was a scholar of critical acumen and wide reading, but also shamelessly dishonest and vane. He converted to catholicism and 'distinguished himself by the virulence of his writings against the Protestants'. (Wikipedia, s.v. Caspar Schoppe) He had loads of enemies, among who the French classical scholar Joseph Justus Scaliger, formerly his intimate friend. 'His literary feuds earned him the title of the snarling scholar, the 'canis grammaticus'. (Sandys, 2,363) Another formerly intimate friend of Schoppe, the philologist and jurist Melchior Goldast, 1578-1635, played a dirty trick on him by publishing this Priapeia in 1606 in Frankfurt under his name. Schoppe and Goldast had been friends during their study at the protestant university of Altdorf. Schoppe was of course compromised by the book, for 'Europe's learned readers would now believe that he had really been poring over racy ancient poetry, gazing out his window at mating sparrows, his mind thoroughly occupied with pagan bawdry rather than Christian piety. (...) It was a thoroughly effective way to brand Schoppe as an eager consumer of pornography'. It is further assumed that the six letters concerning Cleopatra are also a product of Goldast's overheated imagination and humor. On the section title to the forged letters, page 117, Goldast reveals his name, where we read: 'in lucem prolatae ex Bibliotheca Melchioris Haiminsfeldii Goldasti'. Schoppe retaliated viciously upon this personal attack by his former friend in his 'Scaliger Hypobolimaueus' (Suppositious Scaliger) of 1607, where he reported 'that Goldast was dead, broken on the wheel as a convicted murderer. And this story struck uncomfortably close to home, for Goldast's brother Sebastian had indeed been executed by this horrific means in Strasbourg in 1603, for killing a local woman. Informed that he had mistaken one Goldast brother for another (which he must have known all along), Schoppe seized the opportunity to add insult to injury by 'not giving up hope that one day (Melchior) would experience the same fate as his brother, and rot on high rather than underground'. ('Cleopatra: A Sphinx Revisited', edited by M.M. Miles, Berkeley 2011, p. 135/37. In this book a long discussion on the forged Cleopatra letters) Goldast was of course embarrassed, but he got his revenge, for the Priapeia and the name of the devote Schoppe have stuck together ever since, and did brand the Catholic apologist as a hypocrite and Pharisee for ever) (**Provenance:** The oval stamp on the verso of the title; 'Sächsische Landes Bibliothek Dresden', over this stamp another rectangular stamp: 'Gelöscht LB Dresden'. § On the front flyleaf in ballpoint: 'Lennart Hakanson', 1939-1987, professor of Latin at the university of Uppsala) (**Collation:** *8, A-L8 (leaf L8 verso blank)) ([Photographs](#))

€280

47. **QUINTILIANUS.** M. Fabii Quintiliani Institutionum oratoriarum libri duodecim. Summa diligentia ad fidem vetustissimorum codicum recogniti, ac restituti. Cum rerum verborumque indice locupletissimo. (Bound with:) M. Fabii Quintiliani oratoris eloquentissimi Declamationes undeviginti. Lyon (Lugduni), Apud Seb. Gryphium, 1555. 8vo. 2 volumes in 1: 741,(88 index),(1),(2 blank); 269,(2),(1) p. Half calf 17 cm (**Ref:** Schweiger 2,838; cf Moss 535/36 Paris 1538; Fabricius/Ernesti 2,271/72; Graesse 5,527; Ebert 18445) (**Details:** Binding probably 18th

century. Back gilt, and with a gilt red and green morocco shield. Printed completely in italics. Woodcut printer's mark on the title, depicting a griffin, which mythological animal symbolizes courage, diligence, watchfulness, and rapidity of execution, used as a pun of the family name Gryph or Greif (of German origin). The motto is 'Virtute duce / comite fortuna', 'Virtue thy leader, fortune thy comrade', a quote from a letter of Cicero to Plancus. (Epist. ad Familiares, X,3). Both volumes have a woodcut griffin on the last page.



Woodcut initials. Edges dyed red. The second volume contains the 19 'Declamationes Maiores' (**Condition:** Binding scuffed. Four tiny wormholes in the back. One lower corner bumped. Paper on the boards chafed. Paper occasionally foxed and yellowing) (**Note:** The Roman orator Marcus Fabius Quintilianus, ca. 35 - ca. 100 A.D., was under emperor Vespasian probably the first holder of the chair of Latin rhetoric in Rome paid by the fiscus (salarium e fisco accepit, Suetonius, Vesp. 17-19). His most celebrated work is the 'Institutio Oratoria', in 12 books. It 'covers the complete training of the orator from the earliest preparation by the grammarian to his most mature aspirations for oratorical preeminence'. (The Classical Tradition, Cambr. Mass., 2010, p. 827) The ideal was a public speaker who was skilled not only in eloquence, but who was also a good man. This is summarized in the famous maxim that an orator is a 'vir bonus dicendi peritus'. Quintilian still makes all that has been written on education from Rousseau to the latest pseudo-psychologist rather worthless. (H.J. Rose, A handbook of Latin literature, London, 1967, p. 399) 'Book 1 discusses childhood education. (...) In book 2 the boy enters the school of rhetoric'. In book 3 follows an account of the art of rhetoric, 'its origin, its parts, and its functions. Book 4-6 deal with the detailed structure of a speech, (...) Book 7 is concerned with arrangement (dispositio) and status-lore. Book 8 discusses style (...) while in book 9 figures of thought and speech are illustrated'. Book 10 contains a critique of Greek and Latin writers. 'Book 11 discusses memory, delivery, gesture and dress(...) The concluding book shows the complete Orator in action, a man of highest character and ideals, (...). Roman gravitas at its noblest'. (OCD 2nd ed., p. 907) The 19 'Declamationes maiores' which have come down to us under the name of Quintilian are certainly not his work. The 'Declamationes minores', a corpus of 145 smaller rhetorical exercises are probably the work of a contemporary rhetorician. § The 'Institutio Oratoria' of Quintilian was known throughout the Middle Ages, especially in the summarizing works of the encyclopedists like Cassiodorus and Isidorus of Sevilla. In 1416 the Italian humanist Poggio Bracciolini discovered in Sankt Gallen a complete text, after which Quintilian came 'to exert a deep and lasting influence on rhetorical theory and practice'. (The Classical Tradition, p. 829) The treatise influenced authors like Erasmus and Vives. The humanist Poliziano lectured on him, and Lorenzo Valla preferred him to Cicero. His ideas were absorbed by Piccolomini, Agricola, Erasmus (De pueris instituendis), and Melancthon. He was also used by Ben Jonson (Discoveries), Alexander Pope (Essay on criticism), Du Bos, and Goethe. 'Seine Wirkung geht mit der Verfehlung der Rhetorik im 19. Jh. zurück, doch bleibt Quintilian eine respektierte Grösse bis heute'. (Neue Pauly, 10,719) § Sebastianus Gryphius published in Lyon at least 8 Quintilian editions, in 1534, 1535, 1536, 1538, 1540, 1544, 1549 and 1555. This last edition of 1555 is a reissue of the folio edition of 1538 that was edited by Pierre Galland, or Petrus Gal(l)andius, 1510-1559, and was published by the Parisian printer Gervasius Chevallonius. Galandius divided here for the first time the books in smaller sections, prefixed 'argumenta' to each division, and added some small marginal notes. Gryphius acknowledges the reissue by printing the introductory letter of Galland. (p. 10/20) Galland was a fierce defender of Cicero and Quintilian, and from 1545 professor of Eloquence at the Collège Royal. He was a friend of Guillaume Budé, and Turnebus was one of his pupils. Gryphius' earlier editions of 1538, 1540, 1544 and 1549 were not based on the edition of Galland. § The Italian publisher Aldus Manutius, 1549-1515, began publishing Greek books in 1494. In 1501 he began a series of 'pocket editions' of Latin and Greek classics, which did much to popularize the classics. They were printed in Italic type, founded on the handwriting of Petrarch.

The small pocket editions were a tremendous success from the beginning, and gave rise to a host of imitators. Among the printers who imitated small Aldines are in Lyon the Giunti and Sebastianus Gryphius, and in Paris Simon de Colines. Pirating expensive folio editions and publishing them in small format cheaply, proved a profitable policy for generations of printers) (**Provenance:** In pencil on the front flyleaf: '7 jan. 1961', written by the Flemish linguist Walter Couvreur, 1914-1996, who was an Orientalist, and professor of Indoeuropean linguistics at the University of Gent. It indicates the date of acquisition. On the flyleaf at the end he wrote the place where he bought the book: 'Turiijn, Bottega d'Erasmus') (**Collation:** a-z8, A-Z8, 2a-2f8 (leaf 2F8 blank); a - r-8 (leaf r7 verso and r8 recto blank)) ([More Photographs](#)) €440

48. **SENECA. L. & M.** *Annaei Senecae atque aliorum Tragoediae. Animadversionibus et notis marginalibus fideliter emendatae atque illustratae. Cum indice locupletissimo. Cura et industria Thomae Farnabii. Cum gratia & privilegio Sac. Caesar. Majest. Frankfurt (Francfurti), Impensis Ioannis Stoeckle, Librarii ibid., 1625. 8vo. (XVI),481,(3),(58 index) p. Modern hardback 17 cm (Ref: VD17 23:284078M; Schweiger 2, 939/40; Graesse 6/1, 358/59; Ebert 20934; cf. Brunet 5,286) (**Details:** Second half 20th century binding. Woodcut printer's mark on the title, depicting a man climbing a steep rock, on top of which sits an eagle on a nest; the motto: 'Nulla est via in via virtuti') (**Condition:** Title slightly soiled. Small name on the title. The blank upper margin of the title has been cut off and repaired with a strip of paper. Paper yellowing) (**Note:** The English classical scholar Thomas Farnaby, latinized as Thomas Farnabius, ca. 1575-1647, explains in the short preface to this edition that he attributes, following Lipsius, Delrio, J. Scaliger and D. Heinsius, the *Medea*, *Troades* and the *Phaedra* to the Roman author/philosopher Lucius Annaeus Seneca Philosophus, the *Hercules Oetaeus* to *quispiam poetaster*, and the *Octavia* to a *nec felicior artifex*. The other plays, the *Hercules Furens*, *Phoenissae*, *Oedipus*, *Agamemnon* and the *Thyestes* he attributes to one Marcus Seneca Tragicus. Nowadays these plays are attributed to Lucius Annaeus Seneca; the *Octavia* is certainly spurious, and of the *Hercules Oetaeus* it is acknowledged that the language and metre resemble Seneca's. There is 'widespread agreement that Seneca's tragedies are important dramas and that the question whether they were composed for recitation or for performance is largely irrelevant. (...) Modern opinion is divided over the extent of Stoic doctrine in them; the majority incline toward judging them solely as dramas. Knowledge of the tragedies was spotty in late antiquity; (...). The earliest complete manuscript is the Codex Etruscus from Italy in the 11th century. It was read by Poliziano and was the basis of the edition of J.F. Gronovius (Amsterdam 1661), the first reliable printed text. (...) Seneca was by far the most important classical model for Renaissance tragedy, at a time when Greek tragedy was hardly known. (...) There is philosophical reflection, especially in the choruses, but that is not their main purpose, and there is psychological subtlety, despite the rhetoric. (...) Julius Caesar Scaliger in his *Poetices* maintained that Seneca surpassed the Greek tragedians in dignity (*maiestas*) and had greater polish and brilliance (*cultus ac nitor*) than Euripides. (The Classical Tradition, Cambridge Mass., 2010, p. 876) § The greatest scholarly achievement of Thomas Farnaby were his editions of classical Roman poets and playwrights, accompanied by thorough Latin notes, such as Juvenal (1612), the tragedies of Seneca (1613), Martialis (1615), Lucanus (1618), Vergil (1634), Ovid's *Metamorphoses* (1636), Terentius (1651) 'As a school teacher, a rhetorical theorist and an editor of classical texts, Farnaby was one of the most influential scholars of the early seventeenth century. His schoolbooks on rhetoric were highly popular in the schoolroom, he collaborated and corresponded with some of the most distinguished continental scholars of his day, and his editions contributed greatly to the development of early modern textual criticism'. (DBC 1,308/9) (**Provenance:** On the title the name: 'Portz, 1713'. On the front flyleaf the name of 'Lennart Hakanson', 1939-1987, professor of Latin at the university of Uppsala) (**Collation:**):(8, A-2L8 (minus blank leaf 2L8)) ([Photographs](#)) €325*

49. **SOPHOCLES.- TRICLINIUS.** Scholia palatia tōn panu dokimōn, meta kai tōn tou Trikliniou eis Sophokleous hepta tragōidias. Cambridge (En tēi Kantabrigiai), Exetupōthē par' Iōannou Phieldou, tōu tēs Akadēmias tupographou, 1668 (Etei apo tēs Theogonias, a chi ksi, ê) 8vo. (II),236,(2 blank) p. Overlapping vellum 17 cm (**Ref:** Schweiger 1,291; Hoffmann 3,415; Graesse 6/1, 440; Ebert 21466; Brunet 5,447; ESTC R219710) (**Details:** Title-page includes Cambridge University, 'Alma Mater Cantabrigia', woodcut device: 'Hinc lucem et pocula sacra.' Printed entirely in Greek, including the title-page) (**Condition:** Vellum age-tanned, spotted and worn. Back slightly damaged. Endpapers worn and partly damaged. Margins of the title thumbed. Some pinpoint wormholes in lower margin not affecting the text. Bookplate pasted on the front pastedown) (**Note:** The tragic heroes of the Greek tragedian Sophocles, ca. 496-406/05 B.C., Oedipus, Antigone, Electra, Heracles, Ajax, have 'inspired artists, thinkers, and performers both ancient and modern to refashion them and their stories again and again'. (The Classical Tradition, Cambr. Mass., 2010, p. 897). Especially through his three Theban plays, *Antigone*, *Oedipus Rex* and *Oedipus Coloneus* Sophocles has had his greatest influence on Western culture. 'Aristotle prized *Oedipus the King* as the model for all tragic drama, and from the Renaissance onward the influence of his *Poetics* established this as conventional wisdom. An alternative preference arose ca. 1800 for *Antigone* (...). Antigone has provided a continuing focus for debates about politics, idealism, psychology, gender, sexuality, mourning, and death. (Op. cit., idem) § While the West was ignorant of the works of the tragic poets during the Middle Ages, the surviving tragedies of Aeschylus, Sophocles and Euripides were edited during the Palaeologean Renaissance, the last phase of Byzantine art and scholarship, by the philologists Maximos Planudes (ca. 1250-1310), Thomas Magister (ca. 1270-1325), Manuel Moschopoulos (ca. 1265-1315) and his pupil Demetrios Triklinios (ca. 1280-1340), who was without doubt the most important classical scholar and text critic of his age. Their editions were the source for the printed editions of the 15th century. Triclinius produced editions and commentaries, with numerous abstracts from the *scholia vetera*, and many *scholia recentiora* from his own fertile intellect of Hesiod, Pindar, Aeschylus, Sophocles, Euripides and Aristophanes. What we know of ancient metrics, its technical vocabulary and methods to analyse the metrical structure of lyric parts, was handed down to us by these Byzantine grammarians and commentators, and especially by Triclinus. § This edition of the scholia of Triclinius is a reissue of the scholia edition of the French printer/scholar Henri Estienne, Henricus Stephanus, of 1568. It forms the second part of a Sophocles edition of 1665, which was produced by John Field. We repeat part of an informative note on this 1665 edition and its history from a catalogue of the Oxford antiquarian bookseller Blackwell: 'Field had been planning on the steady demand for this standard author: at the time of his death in 1668 some 300 reams (nearly 3000 copies) of the Sophocles, already printed in 1665, remained in his warehouse (...) The stock of sheets was finally exhausted in 1673'. The part with the Greek scholia, which was also printed by Field, was 'issued in much smaller numbers and only once, in 1668'. (Blackwell's Rare Books, Greek and Latin Classics IV, p. 45) (**Provenance:** Engraved bookplate of 'Jhr. Henri de Brauw', with his coat of arms, motto: 'Panta en agapēi'. Esquire (Jonkheer) Henri de Brauw (1879-1941), was a Dutch insurance broker and bibliophile. (Wikipedia: 'De Brauw') The motto is probably short for 'panta humōn en agapēi ginesthō', 'Let all that you do be done in love', verse 14 in Paulus' letter 'Ad Corinthios' 1,16. § On the front flyleaf in pencil: 'Den Haag, 20 dec. 1960', written by Walter Couvreur, 1914-1996, who was an Orientalist and professor of Indoeuropean linguistics at the University of Gent. It indicates the date of acquisition. The place of acquisition he wrote on the flyleaf at the end: the Dutch antiquarian bookseller 'Loose' in the Hague) (**Collation:** A-2G4 (leaf G4 blank)) ([Photographs](#)) €250

50. **STRADA,F.** R.F. Famiani Stradae (...) Eloquentia bipartita. Pars prior, Prolusiones Academicas, sive prolixiores exhibet orationes, ad facultatem oratoriam, poeticam, historicamque spectantes. Altera, paradigmata eloquentiae brevioris proponit, usui futura imitaturis ad dicendam

breviter quacunq; de re sententiam, non solum rhetorices studiosis sed & Principibus Belli Ducibus, Legatis atque Consiliariis in consessu Magnatum apte, breviter & nervose efferendi. Excerpta ex Decade prima & secunda Historiae de Bello Belgico ejusdem auctoris. Venice (Venetiis), Sumptibus Combi & Lanovii, 1684. 12mo. 2 parts in 1: (XII),454,(32 index); 118,(5 index),(1 blank) p. Calf 14.5 cm (**Details:** On both boards a gilt scene: within an oval laurel wreath sits Athena; she holds a small wreath of laurels over an owl, symbol of wisdom; the text 'MERENTI' hovers above



the wreath. Athena leans with her left hand on her shield. Woodcut printer's mark on the title, depicting a resting Athena, with the text 'La Minerva'. Edges dyed red) (**Condition:** Binding scuffed at the extremes. Front joint splitting at the foot, lower joint partly abraded and splitting. Back damaged, head & tail of the spine chafed. Library label at foot of the spine) (**Note:** 'The most significant influence on the history of rhetoric in the 17th century was that exercised by the Society of Jesus, the Jesuits'. (Th. Conley, 'Rhetoric in the European Tradition', Chicago, London, 1990, p. 152) The Society's mission was to teach the young and to convert the protestants, and it 'quickly became the vanguard of the Counterreformation as well as the leading educational force in Europe'. (Idem, ibidem) Ca. 1625 there were 372 Jesuit colleges, where 13000 students were taught, more than almost all such institutions in the rest of Europe. All those students were to be trained in eloquence, for Rhetoric, which was primarily based on Cicero and Quintilian, was a central element in the curriculum of those schools. 'The rapid growth in the number of students created a heavy demand for both elementary texts and handbooks for teachers that would supply (...) a uniform perspective'. (p. 153) § Famianus Strada, 1572-1649, was a Jesuit and a teacher at the Collegium Romanum in Rome, where he taught rhetoric and Latin. He is best known for 'De Bello Belgico decades duae', published in 1632, a pro-Spanish account of the 80-years war, the Dutch war of independence against the Spaniards. In 1617 he published his 'Prolusiones Academicae', which offer a wealth of observations, anecdotes, stories and exercises on style and rhetoric. It's users were advanced students and teachers. The second part of this book, the last 118 pages, contain rethorical fireworks from Strada's 'De Bello Belgico decades duae'. The book is very rare outside Italy. KVK records only a few copies in other libraries.) (**Provenance:** On the front flyleaf the name of 'Franciscus Baldini, Anno 1784'. To whom the 'bene' or 'optime' 'merenti' was awarded is unknown. A lot of medals have been struck bearing such a Athena/Minerva scene, accompanied by such a 'merenti' text) (**Collation:** *6; A-2B12, 2C6 (minus blank leaf 2C6, 2C5 verso also blank) ([More Photographs](#))

€240

51. **TACITUS.** C. Cornelius Tacitus, accurante Matthia Berneggero. Strassburg, (Argentorati), Ediderunt Haeredes Lazari Zezneri, 1638. 8vo. (XVIII,1123,(1 blank)) p. Vellum 17.5 cm (**Ref:** VD17 23:249104Z; Schweiger 2,1002; Dibdin 2,452; Moss 2,643; Graesse 6/2 9; Fabricius/Ernesti 2,398) (**Details:** Fine contemporary vellum. 6 thongs laced through the joints. Engraved title, depicting an altar, left of which stands a Roman emperor, right a German warrior; on the surface of the altar the text 'Aeternitati', for Eternity; just above the altar hangs the globe, upon which stands an eagle with spread wings. This scene seems a combination of two Roman coins. It was perhaps made after the verso side of a coin struck by Constantine the Great in Trier in 321 A.D.; on this coin there is however no eagle; a scene consisting of a globe on which an eagle stands, is to be seen on a denarius of Caracalla, struck after 217 A.D.; this old eagle-and-globe symbol adorns since 1883 the escutcheon of the United States Marine Corps. This frontispiece is purely propagandistic in its presentation. It depicts not so much the struggle between the Romans and the German tribes, that Tacitus tells about. It rather symbolizes the claim of the Holy Roman

Empire (Sacrum Romanum Imperium, Heiliges Römisches Reich), that it was the legitimate successor 'for eternity' of the Roman Empire. The imperial banner of the Holy Roman Empire depicted a black eagle) (**Condition:** A bookplate has been pasted on the front pastedown. A small piece of the blank margin of preliminary leaf a8 has been torn off, without loss of text, and was not successfully repaired. The lower margin of some gatherings is faintly waterstained) (**Note:** The Roman historian Publius Cornelius Tacitus offered ammunition for many intellectual and political battles in 16th and 17th century Europe. The turmoil caused by the emerging new monarchies in England, France en Spain, civil and religious wars in Italy and Germany, and the plague, made Tacitus' account of the state of the early Roman Empire increasingly topical and relevant. The debate Tacitus provoked in intellectual circles was of course on Roman history, but also on literary style, in Latin and the vernacular, but more so on historical and political thought. Tacitus ideas were not original, but he brought them in a forceful lapidary way, oneliners ready for the use in debate. Tacitus became in a corrupted world 'the one true guide for those involved in the awful revolution of modern times: he "teaches well the mode of life under tyrants, just as he teaches tyrants how to establish tyranny" '. (The Classical Tradition, Cambr. Mass., 2010, p. 921) The French humanist scholar Muretus (Marc Antoine Muret, 1526-1585) declared that 'Tacitus' descriptions of lost liberty, failed revolutions, vicious civil wars, and mad emperors amounted to a theater of our time'. (Op. cit., ibid.) § The editor of this Tacitus edition, the German classical scholar Matthias Bernegger, 1582-1640, was the founder of the School of Roman history at Strassburg, where a protestant university was founded in 1621. The model of this school was the Flemish editor of Tacitus, Justus Lipsius, 1547-1606, who was one of the most learned men of his day. His great Tacitus editions placed and still places him in the front rank of classical scholarship. This Tacitus edition of Bernegger includes 'many excellent notes and emendations due to his pupil and son-in-law Johannes Casper Freinsheim (1608-1660), the foremost representative of this school'. (Sandys,J.E., 'A History of Classical Scholarship', N.Y., 1964, p. 367) The edition offers also a 144 page treatise 'Ioannis Freinshemii expositio locorum cornelianorum intactorum interpretibus, aut secus acceptorum' and an elaborate and exemplary 272 page 'Index in Tacitum confectus industria et labore Melchiore Freinshemii'. § Lipsius praised Tacitus as a teacher of vital political lessons. In his *Politica (Politicorum sive Civilis doctrinae libri sex*, 1589) 'a brilliant textbook in mosaic form, composed of passages from the ancients, far more of them taken from Tacitus than from any other source- Lipsius showed how to make a version of Tacitus' analysis of empire fit the practical needs of the modern governing classes'. (The Classical Tradition, Cambr. Mass., 2010, p. 921) Bernegger, professor of History from 1613 till his death in 1640, produced a revised and augmented edition of Lipsius' *Politica*, which was published posthumously in Strassburg in 1642. It saw several reissues in that city and in Frankfurt. Bernegger was from his appointment in Strassburg in 1613 the starting point of the so-called Lipsian tradition, an historic-political school of thought in late humanist philology, which exercised well into the 18th century influence on the German protestant universities of Jena, Altorf, Marburg and Strassburg ('Justus Lipsius, *Politica: Six Books of Politics Or Political Instruction*', Edited with translation and introduction by J. Waszink, Assen 2004, p. 194/95) Bernegger lectured on Lipsius' *Politica*, and like Lipsius he considered Tacitus' view on politics the best guiding principle leading to 'prudencia' in the turmoil of his time) (**Provenance:** On the front pastedown a bookplate: 'Ex libris Bibliothecarii Paul Scherrer - Bylund', with the text: 'Vita fluit pilumque ferit rapidum, tamen astra lucent in tenebris clarius atque manent' and also its translation: 'Unser Leben verrint und Pfeile verwunden doch immer, leuchten je dunkler es wird, heller die Sterne für uns'. The Swiss librarian and author Paul Scherrer-Bylund, 1908-1992, was 'Direktor der Zentralbibliothek Zürich (Universitätsbibliothek) und ... Direktor der Bibliothek der Eidgenössischen Technischen Hochschule (ETH) Zürich. Schrieb u.a.: "Von der Macht und der Sendung des Buchdrucks" (1961), "Die Stellung des Bibliothekars in der modernen Gesellschaft" (1967), "Gottfried Keller - Wildling des Glaubens" (1969). (See: whoswho.de) (**Collation:** a8, b2 (minus b2); A-4A8, 4B2) ([Photographs](#))



52. **THEOCRITUS. THEOKRITOU TOU SURAKOUSIOU EIDULLIA, KAI EPIGRAMMATA. MOSCHOU** Syrakosiou, **BIÓNOS** Smurnaïou, **SIMMIU** Rhodiou, ta zôzomena. Omnia cum interpretatione Latina. Accedunt notae & emendationes Josephi Scaligeri, Isaaci Casauboni, Danielis Heinsii in Theocritum. (Bound with:) **SCHOLIA HEURISKOMENA EIS TA THEOKRITOU EIDULLIA, EK DIAPHORÔN ANTIGRAPHÔN** epimelôs eis koinên ôpheleian sullechthenta, para **ZACHARIOU KALLIERGOU** tou Krêtos. Ad volume I: N.pl. (Heidelberg), in Bibliopolio Commeliniano, 1596 - 1603. Ad volume II: N.pl. (Heidelberg), Ex officina Commeliniana, 1601.

8vo. 2 volumes in 1: (XVI),319,(1 blank); 30,(2 blank); 150; (VIII),152,(3 omissa),(1 blank) p.; (XVI) p.,260 columns. 19th century half calf. 17 cm (**Ref:** (VD16 ZV 14910; Hoffmann 3,478 and 479: 'Eine sehr correcte Ausgabe, zu der die griechischen Scholien gehören'; Brunet 5,782: 'édition peu commune, et qui mérite d'être mieux connue (...) en France'; Dibdin 2,486/7: 'a very excellent edition. (...) Heinsius's readings are learned, sagacious, and ingenious'; Graesse 6/2,114; Ebert 22764 & 22765; Cf. Smitskamp's 'The Scaliger Collection', Leiden, 1993, no.186. The composition of this Smitskamp item is different, it has a different general title; there is also a discrepancy in date between some parts; one of the parts, the Heinsius-part, does not seem to have the 3 p. *Omissa* which we find in our edition) (**Details:** (The composition of this convolute is explained at the beginning of our note below) 2 volumes in 1 binding. All parts belonging to the first volume have their own title. All title pages have a different printer's mark and a different layout. The general title of the first volume announces the text and Latin translation, and the contributions by Scaliger, Casaubon and Heinsius. A woodcut printer's mark of Commelinus heirs adorns this first general title, it depicts a woman, Veritas, sitting on a heap of defeated warriors, the legend is in Greek: *HÊ ARETÊ NIKA TÊN DUNAMIN*. The first 2 title pages of volume I,2 show 2 different versions of the printer's mark of Hieronymus Commelinus, one small, one big, both depicting a woman (Veritas), the naked truth, seated on a cubus, holding a radiant sun in her right hand. In her left hand she holds an opened book and a palm leaf. Her feet rest on the globe; the garland of fruit which surrounds her shows a ribbon with the text in Greek: *Alêtheia Pandamatôr* (Allmighty Truth) The second volume, containing the scholia, is adorned with a nice woodcut architectural border, and has no printer's mark) (**Condition:** Dull 19th century binding. Cover scuffed, front joint broken along the front side; paper slightly yellowing; small stamp on the first title; some old ink underlinings and annotations) (**Note:** This convolute is a combination of 2 Theocritus editions, the first of which was published by Hieronymus Commelinus in 1596, and the second by Johannes Commelinus in 1601 and in 1603. Volume 1 consist of 3 parts, the second of which in its turn consists of 2 parts. The composition is as follows: volume I: part 1, 2,1 & 2,2, and 3, and volume II. The first part of the 3 parts of volume I (vol. I,part 1) bears the general title, dated 1603, and it contains the Greek text, accompanied by a facing Latin translation. It numbers (XVI),319 p. The second part in its turn, (vol. I, part 2) consists of 2 parts, and has as general title for parts 2,1 and 2,2: *Iosephi Scaligeri Iuli Caesaris F. emendationes ad Theocriti, Moschi & Bionis Idyllia. Isaaci Casauboni Theocriticarum lectionum libellus*. It is dated 1596, and it numbers 30 p. It (I,2,1) contains the emendations of Scaliger only; then follows part I,2,2 containing the *lectiones* or observations made by Casaubon. It's title is: *Isaaci Casauboni Theocriticarum libellus. Editio altera, uberior & melior*. It is dated 1596, and numbers 150 p. Follows the last part of this first volume (I,3), the part with the emendations and observations of D. Heinsius: *Danielis Heinsii emendationes et notae in Theocriti Idyllia bucolica. Accesserunt Epigrammata eiusdem, & Idyllia quaedam ab eodem & Hugone Grotio ita translata ut versus versui respondeat*. It is dated 1603, and numbers (VIII),152,(3) p. The second volume (volume II) contains the Scholia edited by Zacharias Kalliergês: *SCHOLIA HEURISKOMENA EIS TOU THEOKRITOU EIDULLIA, EK DIAPHORÔN ANTIGRAPHôn* etc. Its date is 1601, and it numbers (XVI) p. and 260 columns. The complicated structure of this convolute mirrors events within the printer's family of the Commelins. In 1597 Hieronymus, ca 47 years old, died in

Heidelberg, probably victim to the plague. After his death his affairs were looked after by his less famous Amsterdam cousin Jan Commelin (Johannes Commelinus), who lived there since 1578. Jan was a publisher in Amsterdam since 1594. From the correspondence of Scaliger and the Flemish scholar Janus Gruterus, who taught in Heidelberg since 1592, it is clear that Jan Commelin was often in Heidelberg for business. He managed to keep on publishing in that city a great number of Commelinus editions till 1604. It seems that Jan Commelin found in the Heidelberg stock the Theocritus edition of 1596, and decided to improve the saleability of it by adding important material produced by Daniel Heinsius, and by adding the scholia/commentary of Kalliergês, called by Heinsius *Graecus interpres*. (See p.): (3 recto, of the preface to Heinsius' part). This augmented edition called of course for the replacement of the old title of 1596 for a new title, with the name of Heinsius on it, dated 1603. The above mentioned Smitskamp copy, containing the contribution of Heinsius and scholia of Kalliergês, however preserves the original title of 1596. (See for Johannes Commelinus and the Heidelberg connection NNBW 10,199/200)

§ The Greek poet Theocritus, ca. 300 - ca. 260 BC, was a native of Syracuse. He is called the father or inventor of bucolic and pastoral poetry, and the reviver of the mime. His fame chiefly rests on his Idylls, written in hexameter verse and in the Doric dialect. His outstanding dramatic, descriptive and lyric qualities are best displayed in his bucolic poetry. Moschus, ca. 150 BC and also from Syracuse, is according to Suidas the next after Theocritus to write pastoral poetry. He was an imitator, like Bion. The style of Simmias of Rhodes, ca. 300 BC, shows affinity to Theocritus. § The French/Flemish publisher Hieronymus Commelinus, (Jérôme Commelin) 1560 - 1597, who established himself in Heidelberg in 1587, brought together for this Theocritus edition works of the best classical scholars of his day. In the preface to the contribution of Josephus Justus Scaliger (1540-1609) dated 1596, Hieronymus Commelinus tells that he received from Scaliger, when he visited him in Leiden, a valuable book and an emended version of a poem of Simmias, called 'Ovum'. To thank him for this magnificent gifts he promised his host to publish it, together with his notes on Theocritus and other bucolic poets. (Vol. I,1 p. 3/4) Commelinus added to the collection also a revised and augmented edition of an early work of the French scholar Isaac Casaubon, 1559-1614. (M. Pattison, 'Isaac Casaubon', London 1875, p. 534) This work of Casaubon was first published in 1584 in Geneva by Vignon as an appendix/commentary to an edition of bucolic, georgic and gnomic poetry, as 'Isaaci Hortiboni Theocriticarum lectionum libellus'. (See for this 1584 edition: H. Parenty, 'Isaac Casaubon, Helléniste', Geneva, 2009, p. 53/55) In the preface to his part of the book (I,2,3) the young Dutch classical scholar Daniel Heinsius, 1580-1655, tells us that Johannes Commelinus (the successor of Hieronymus Commelinus) asked him to send him his notes and emendations to Theocritus. Heinsius did so, he says, with the consent and help of both Scaliger and Casaubon. Heinsius, who was the favourite student of Scaliger in Leiden, adds also the Latin translation of a number of Idyllia of his own hand and of his friend Hugo Grotius. Added is also a philological tour de force, a translation into Doric Greek of the 10th eclogue of Vergil, produced by his revered teacher Scaliger. The second volume of this book contains the scholia to Theocritus published by the Greek printer and wandering scholar Zacharias Kalliergês (Calliergis), 1473-1524, who copied manuscripts in the 'officina' of Aldus Manutius. In 1515 he produced a Pindarus edition which was to last 3 centuries. His Theocritus edition, the first which included scholia, dates from 1516. (Sandys, 2,107) (**Provenance:** On the title a small oval stamp with the Gothic capital initials 'G.C.L.') (**Collation:** I,1: *8, A-V8 (leaf V8 verso blank); I,2: A-B8 (leaf B8 blank); I,3: A-I8, K4 (minus blank leaf K4); I,4:): (4, A-I8, K4, L2 (leaf L2 verso blank); II: A8, A8, B8, Gamma8, Delta8, Eta8, Zeta8, èta8, Theta8, Iota2 (minus blank leaf Iota2) ([More Photographs](#)) €550

53. **VARRO.** M. Terentii Varronis, Pars librorum quattuor et viginti de lingua latina. Ex Bibliotheca Antonii Augustini. Rome (Romae), Apud Vincentium Luchinum, 1557. (Colophon at the end: Romae, Apud Antonium Bladium impressorem Cameralem, 1557) 8vo. (XXIV),211,(1

blank),(43 index),(1 blank),(99 index),(1 blank) p. Modern cloth 17 cm (**Ref:** EDIT16 CNCE 35852; Schweiger 2,1118; Brunet 5,1092; Graesse 6/2, 263; Ebert 23393) (**Details:** A vellum look-a-like cloth binding from ca. 1900. See for this date the provenance below) (**Condition:** Binding somewhat soiled. Both flyleaves browning. Title and last page dust-soiled. Small piece of the right upper corner of the first 2 leaves worn away. Blank right upper corner of 88 pages, somewhere in the middle of the book, cut off. Some foxing. A few almost invisible pinpoint wormholes at the right edge of the first half. Some wormholes in the margin of 50 pages of the index, sometimes nibbling at a few letters) (**Note:** The Roman Encyclopaedist Marcus Terentius Varro, 116-27 B.C., was a landowner on a large scale, and member of the senatorial class. Though the bulk of his works are lost, he is considered to be the greatest scholar ancient Rome produced. His writings cover nearly every domain of science, except mathematics. 'A remarkable fact is that he was not a dry pedant, but one whose works included witty and lively sketches of life, side by side with long and very erudite treatises'. (H.J. Rose, 'A handbook of Latin Literature', London 1967 p. 220) The 'de re rustica' is his only complete work that is preserved. Of the 'de lingua latina' (on the latin language), Varro's principle work in 24 books on language, only 6 books remain fairly complete, the books 5 to 10. Book 1 was the introduction, 2/4 were on etymology in general, 5/7 on the etymologies of particular classes of words. 'It hardly need be said that Varro does not group them as a modern philologist would, and has no idea of the immutable or nearly immutable phonetic laws which govern the development of speech'. (Op. cit. p. 222) Books 8/12, are on declension (declinatio), including the additions of suffixes and the like. Books 12/24 were on syntax. The style is plain, but with 'all its faults and its incompleteness, however, the work is of much importance in the history of linguistic study'. (Op.cit., ibid.) 'De lingua latina' is a work of great importance in the history of linguistic studies. § During the Renaissance a renewal of interest in Latin grammar occurred. Medieval vocabulary and terminology, and sloppy grammar were rejected, and the primary of the Latin of the classical period was reasserted. This process was stimulated by the gradual rediscovery of previously unknown texts of classical authors, among which Varro's de lingua Latina was one of the most important. The printed text of de lingua latina is based on an 11th century manuscript Florentinus F, and was first published in 1471. The Spanish humanist Antonio Agustín Albanell, 1517 - 1586, latinized as Antonius Augustinus, is now remembered as the first canon law historian, and not as a classical scholar. This edition of 1557 of 'de lingua latina' of Varro is a reissue of an edition which was first published in Rome in 1554. In it Agustín followed 'the interpolated manuscripts and banished every archaism from the text, a process that met with protest from Turnebus and Scaliger'. (E.J. Sandys, A history of Classical Scholarship, N.Y., 1964, 2,160) This edition, notwithstanding the criticism of both great scholars, remained the standard text till that of Spengel of 1826. Agustín lists on p. 1 the names of the scholars who contributed 'emendationes' to his edition: Pomponius Laetus, Angelus Tifernas, Fran. Rolandellus, Aldus Manutius, Michael Bentinus, Angelus Colotius, Octavius Pantagathus, Petrus Victorius, Ant. Augustinus, Gabriel Faernus) (**Provenance:** Small green booklabel pasted on the front pastedown of 'George Gregory, Bookseller to H.M. Queen Alexandra, Bath'. George Gregory lives on in the name of the antique prints department, the George Gregory Gallery, of the British antiquarian bookseller George Bayntun. Bayntun tells on his website that George Gregory established his bookshop in Bath in 1846 and proudly proclaimed it to be 'The World's Book Store'. He held the Royal Warrant as Bookseller to Queen Alexandra, and was President of the Antiquarian Booksellers' Association from 1915 to 1918. George Bayntun and W.J. Crudgington bought the business in 1924 and moved into new premises in Green Street, Bath. § This book was sold by Gregory, so its binding must be older than 1924, or more probable 1918. § This edition must be rare, the last recorded copy in 'Rare Books Hub, formerly the Americana Exchange' dates from 1964) (**Collation:** *-2*8, A-M8, N6; O-P8, Q6 (leaf Q6 verso blank); Aa-Ff8, Gg2 (leaf Gg2 verso blank) ([Photographs](#))

€1100



54. **VERGILIUS.** Les Géorgiques de Virgile. Traduction nouvelle en vers françois, avec des notes par M. Delille. Paris, Chez Claude Bleuët, 1771. 333,(3 privilège) p. Half calf 14 cm (**Ref:** Not one of the usual works of reference mentions this 1771 edition of Bleuët. They all do mention his octavo translation of 1770. Cf. Schweiger 2,1221/22; cf. Cioranesu 22589; cf. Brunet 5,1303, who calls it 'une excellente traduction'; cf. Graesse 6/2,359, who records that this translation saw many reprints) (**Details:** Back gilt, and with a red shield. Introduction, Latin text with facing French translation, and with notes in French) (**Condition:** Corners bumped; paper on the upper board slightly scratched) (**Collation:** a-2e6) ([More Photographs](#)) €75

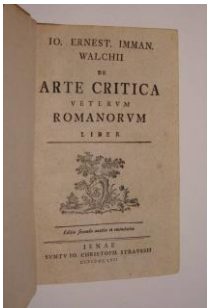
55. **VIGERUS,F.** De praecipuis Graecae dictionis idiotismis. Auctore Francisco Vigerō Rotomagensi. Leiden (Lugd. Batav.), Apud Danielem à Gaesbeeck, 1680. 12mo. (XVI),492;28,(88 index),(4 blank) p. Overlapping vellum 13 cm (**Ref:** Brunet 5,1216) (**Details:** 5 thongs laced through the joints. Manuscript title on the back. Woodcut printer's mark on the title, depicting the entrance of a safe harbour; in the foreground a big wooden semaphore, the entrance is between 2 rocks on which 2 columns stand (the columns of Hercules?); in the distance 2 ships, ready to enter; the motto reads: 'Intelligentibus') (**Condition:** Vellum age-toned, and slightly soiled. Name on the front pastedown. A few old ink underlinings and 1 ink annotation by the first owner) (**Note:** The French Jesuit scholar and hellenist François Viger or Vigier, latinized as Franciscus Vigerus, was born in Rouen (Rothomagus) in 1590. He died there in 1647. Vigerus is best known for his linguistic treatise *De Idiotismis praecipuis linguae graecae*, which was first published in Paris in 1632. It enjoyed for two centuries throughout Europe many revised and augmented editions. It is due to significant increases made by the Hellenists Hoogeveen, Zeune and Hermann that this work continued to be used in schools in Germany, Holland and England well into the nineteenth century, till it was made obsolete by a new linguistic approach. Vigerus is known among patricists for his translation into Latin with accompanying commentary of Eusebius *Præparatio Evangelica*, a three volume set in folio, Paris, 1628) (**Provenance:** : On the pastedown: 'Julius Micrander, Holm, 1680'. Julius Eric Micrander Uplandiensis, 1640-1702, was a Swedish professor, rector of Uppsala University, member of parliament. At the age of 10 he entered the university of Uppsala. In 1676 he was appointed there extraordinary professor of Greek, a year later he became ordinarius. In 1685 he was also appointed professor of theology. As a professor of theology, he ended up in the eye of the storm of the Cartesian battle which raged at the University. Micrander was influenced by the German theologian Johann Adam Osiander and published his strongly anti-Cartesian *Collegium theologicum in praecipuas Controversias theologiae habitum Olim* in Sweden in 1690. The opinion of Micrander was that Descartes' philosophy threatened the purity of the evangelical faith. (Source Wikipedia 'Julius Micrander', English & Swedish) (**Collation:** *8, A-V12, X6, Y12, Z6; 2A-2G6 (leaf 2G5 & 2G6 blank)) ([Photographs](#)) €150

56. **VONDEL,J. VAN DEN.** J. v. Vondels Palamedes, of vermoorde Onnozelheit. Treurspel, met aantekeningen uit 's Digtens mondt opgeschreven. Den tweeden druk merkelyk vermeerderd (Bound with:) J. van Vondels Hekeldigten, met aantekeningen, uit 's Digtens mont op geschreven, nooit voor dezen gedrukt. (Added:) Vertrouwing voor de onnosele en bedroefde ingezetenen van Hollandt, over de doodt van zyn Hoogheit Prins Wilhem den II. Amersfoort, ('t Amersfoort), By Pieter Brakman, 1707 8vo. 2 volumes in 1: (16),82; (2),154,14,(4) p., frontispiece and 4 & 8 engraved plates. 19th century half calf 17 cm (**Ref:** Schuytvlot 35,468; Unger 16,140) (**Details:** 'Pieter Brakman' was a pseudonym of the bookseller Pieter van der Veer in Rotterdam. (See: Ton Jongenelen. 'De Keurdigten. Het levenswerk van Pieter van der Goes, boekverkooper.' In:

Mededelingen van de Stichting Jacob Campo Weyerman. 27 (2004), p. 57-67. Online at the site of DBNL). Volume 1 opens with a frontispiece & has 4 plates (of which 2 folding); Volume. 2 has 8 plates. Ad volume 1: the frontispiece, signed 'F. Ble' (possibly Frans van Bleyswyck), depicts the stoning of Palamedes by the Greek before the walls of Troy, as told by the Greek poet Apollodorus. Portrait of the poet J. van den Vondel engraved by P. van Gunst. An allegoric triumph scene of prince Frederik Hendrik of Orange, the protector of the Dutch republic; 2 folding plates, both depicting the Binnenhof in The Hague on the day of the beheading of Johan van Oldenbarnevelt in 1619. The first of them lacks the 2 small moveable overlays, a slip of paper, both depicting part of a building. The absent overlays should have hidden a small portrait of Van Oldenbarnevelt and the arrest of Van Oldenbarnevelt. One of the absent overlays, meant to cover the scene with the arrest, has erroneously been pasted on the second of the folding plates, which shows a slightly different version of the beheading scene; the second plate was not designed for overlays. Ad volume 2: plate 1 shows a laureate poet amidst wild beasts. Plate 2 shows the famous scale scene, where prince Maurits puts his sword on the scale in favour of Gomarus. Plate 3, a portrait of J. van Oldenbarnevelt, engraved by P. van Gunst. Plate 4, a portrait of Hugo de Groot, engraved by P. van Gunst. Plate 5, a portrait of prince William II, who Vondel attacked for his infamous attack on Amsterdam. Plate 6, a portrait of Cornelis de Wit, engraved by P. van Gunst. Plate 7, portrait of his brother Johan de Wit, engraved by P. van Gunst. Plate 8, the famous Rotterdam statue of Erasmus) (**Condition:** Binding worn. Two small pieces of paper on the lower board gone. Small and not disturbing wormhole in the inner margin of the last 120 p., not affecting any text. The folds of the folding plates are somewhat worn, one outer margin of a folding plate has a paper repair. Lacking 1 folding plate, depicting the burial of Tyter, the dog of Schout Bont) (**Collation:** *8 (including the frontispiece, a portrait van Vondel, followed by the triumph scene), A-E8, 2F2 (minus leaf 2F2)(after p. 58 2 folding plates); pi2 (title and frontispiece); A-K8, L6, (plate of the 'Waag' after p. 4, portraits of Van Oldenbarnevelt after p. 40, Hugo de Groot after p. 114, Willem II after p. 145, Cornelis de Wit after 152, Johan de Wit after 154, and the statue of Erasmus after p. 14 at the end) ([Photographs](#)) €80

57. **VORSTIUS, J.** De latinitate merito suspecta, Deque vitiis sermonis latini, quae vulgo fere non animadvertuntur, liber; quem alter, de latinitate falso suspecta, antecessit, auctore Johanne Vorstio. Editio nova auctior & cum indice. (Bound with volume 2:) De latinitate falso suspecta, deque Latinae Linguae cum Germanica convenientia liber, auctore Johanne Vorstio. Adjecti sunt plenissimi indices. Editio tertia priori correctior. Ad 1: Berlin (Berlini), Impensis Danielis Reichelii, bibliop. Typis Christophori Fleischeri, 1682. Ad 2: Berlin, (Berolini), Sumptibus Joh. Fried. Gleditschii, 1690. 8vo. 2 volumes in 1: (VIII), 282 (recte 272); (8 index); (XII); 298; (26 index) p. Vellum 17 cm (**Ref:** Ad 1: VD17 12:130206A; Ad 2: VD17 3:314302R) (**Details:** 5 thongs laced through the joints. Manuscript title on the back. Title in red and black) (**Condition:** Vellum soiled and spotted. Front flyleaf removed. Small name on the first title. Blank lower corner of the first title cut off. Paper browning, as usual with German books of that period) (**Note:** The German philologist and theologian Johann Vorst, or Johannes Vorstius, 1623-1676, became after his studies master at several gymnasia (Flensburg, Berlin), meanwhile increasing his fame by producing learned books and editions of various Latin authors. The *Philologia Sacra* being the center of his work, he was also in his time one of the most distinguished experts on Hebrew. These works, his classical work, and his schoolbooks are now forgotten. He lives however on in the history of German linguistics, through a small booklet: 'Observationum in linguam vernaculam specimen' (Coloniae Brandenburg, 1669). Vorstius was inspired by the Roman linguist Varro, and as a sample of his intensive study of his mother tongue and its history, he offers in 19 chapters as many etymological monographies. Not one of his etymological studies is completely wrong, most of them actually are proofs of his admirable linguistic insight. Vorstius knew everything that was printed in Germany, the Netherlands, England and Scandinavia on the

remains of older germanic languages. His arrangement of forms and meanings is chronologically generally correct, and he refrained from the irrelevant etymological riddles, that were so popular in his time. He did not juggle with Hebrew, and showed his knowledge of Latin and Greek only in instructive parallels and analogies. (ADB 40,308/09) Traces of his linguistic and etymological interest can be found in the second part of *De latinitate merito* and *falso suspecta*, where Vorstius offers analogies between the Greek, Latin and German languages. *De latinitate merito* and *falso suspecta* is a study in Latin style, how to speak and write pure Latin. The correct use of Latin was in the 17th and 18th century still considered to be of importance. The use of exemplary Latin was for some scholars of that period the same as practising pure science. *De latinitate merito* and *falso suspecta* was first published in Berlin in 1669. Revised and augmented 2nd, 3rd and 4th editions appeared in 1674, 1669, 1682, 1698, 1703 and 1722) (**Provenance:** On the title in old ink 'C. Stemel') (**Collation:** Ad 1:):(8, A-R8, S4. Ad 2:)(6, A-U8. X2) ([Photographs](#)) €190

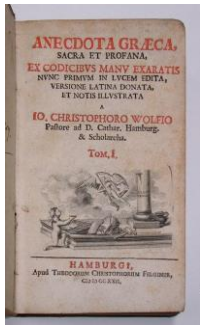


58. **WALCH, J.E.I.** Io. Ernest. Imman. Walchii De arte critica veterum Romanorum liber. Editio secunda auctior et emendatior. Jena (Ienae), Sumtu Io. Christoph. Straussii, 1757. 8vo. (VIII),236,(11 index),(1 blank) p. Vellum 17.5 cm (**Ref:** VD18 10328696) (**Details:** 5 thongs laced through the joints. Manuscript title on the back. Woodcut printer's mark on the title, with the initials J.C.S. on a baroque escutcheon that leans against a bush) (**Condition:** Vellum age-tanned. Small name on the front flyleaf. Paper yellowing) (**Note:** Johannes Ernst Immanuel Walch, 1725-1778, studied classical and semitic languages at the University of Jena, and also natural science and mathematics.

In 1750 he was appointed professor extraordinarius of theology, and in 1755 he became professor ordinarius of logic and metaphysics. In 1759 he exchanged this chair for a professorship of rhetoric and poetry. His main interest as a classical scholar was the exegese of the New Testament. As was the custom of his time the professor Eloquentiae published a number of short 'programmata'. Noteworthy are his 3 volume 'In Acta Apostolorum Dissertationes' (1756, 1759, 1761), and his posthumously published *Observationes in Matthaeum ex Graecis inscriptionibus* (1779) In these works he tries to determine the meaning of the Greek of the New Testament, using profane sources and above all inscriptions. To promote the study of Greek philology he published in 1763 an *Introductio in linguam graecam*, a useful encyclopedia of Greek philology, which offered a survey of the sources of the Greek language and an outline of the history of Greek literature. § The book here on offer is announced on the title as second edition. Walch himself tells about the history of the 'first edition' in the preface. This first edition consisted, he tells, in reality of 3 dissertations on the 'ars critica', published between 1747 and 1750. The dissertations were defended by his students 'more academico', but were in reality written by himself. The first dissertation of 1747 *Dissertatio de ortu et progressu artis criticae apud veteres romanos* was defended by one Johannes Gottlieb Oleario. When Walch noticed that this dissertation met with some success he wrote in 1749 another dissertation on this subject, *Diatribes de arte critica veterum romanorum*, which was defended 'praeside M. Io. Ernesto Immanueli Walchio' by one Fridericus Fürchtenicht, and in 1750 one Johannes Fridericus Thauer defended Walch's *Diatribes posterior de arte critica veterum romanorum*. The second edition of 1757 is, he says, an updated adaptation and revision of these three dissertations. (Praefatio p. *4 recto & verso) In *Lebensgeschichte des Joh. Ernst Immanuel Walch*, Jena 1780, these 3 treatises are numbered among his own 'Akademische Disputationen'. Walch's *De arte critica* has been examined recently at an online platform of scholarly German publications, 'Fachpublikation.de' by Prof. Dr. Fee-Alexandra Haase: 'Kunst der Kritik' (ars critica) ist in der Aufklärung eine Bezeichnung für eine Methode der Textbearbeitung in der Philologie und Grammatik. Der Begriff wird für die Bezeichnung der antiken Rhetorik bei der Darstellung von Quintilian und zur Beschreibung von Methoden und Formen von Texten zur Umschreibung des praktischen

Anwendungsbereichs der Rhetorik in der Kritik von Kunst und Literatur in Staatsschriften eingesetzt. In diesen Schriften wird von Autoren nach den Disziplinen Philologie und Geschichtsschreibung ein Ideal von Kritikern dargestellt, die als Vertreter einer Kunst der Kritik (ars critica) Anteil an verschiedenen Disziplinen haben. Das Bild ist noch in Johann Ernst Immanuel Walchs Schrift *De arte critica veterum Romanorum* aus dem 17. Jahrhunderts durch die Übernahme von dessen Anweisungen zur Rednerausbildung in der *Institutio Oratoria* geprägt. Quintilian repräsentiert für Walch die Personalunion von Rhetoriker, Kritiker und Grammatiker und wird neben anderen Vertretern als ein Gewährsmann für Lehren in den Fächern Rhetorik, Dichtung und Kunst der Kritik (ars critica) herangezogen. Eine Gliederung dieser 'Kunst der Kritik' (ars critica) in drei Disziplinen legt Walch zugrunde. So verwendet Walch die Dreiteilung von Kritik in die Bereiche der Anwendung in der Philosophie, Geschichte und Grammatik. Als Vertreter der Disziplinen aus der antiken Kunst der Kritik (ars critica) dienen ihm Homer, Aristoteles und die in platonischen Schriften dargestellten Personen Kratylos, Gorgias, Ion und Sokrates. Neben dieser Definition des Gegenstands für den Bereich der Kritik bestimmt er als philologische Aufgaben der Kunst der Kritik die Verbesserung (emendatio) von falschen Textstellen und die Auslegung (interpretatio) eines Textes. Als Bestandteile der Literaturkritik führt Walch das Wissen, richtig zu sprechen (recte loquendi scientia) und die dichterische Erzählung (narratio poetarum) an. Eine Aufgabe der Kritik (critica) ist die Deutung der Dichter (interpretatio poetarum). So bemerkt Walch, daß die Kritik zu den Aufgaben der Rhetorik gehört und Rhetoriker wie Dionysius Halicarnassus und Isokrates für die Leistungen der angewandten Methoden der Kritik beispielhaft sind. Für die Methode des rechtmäßigen Schreibens mit dem Begriff Verfahren des rechten Schreibens (recte scribendi ratio) beruft er sich auf Quintilian, der diese Fähigkeit als Quelle des Urteils mit dem Begriff Urteil (iudicium) betrachtet. Walch weist mittels des historischen Beispiels Quintilians darauf hin, daß der Kritiker (criticus) und der Grammatiker (grammaticus) identisch sein können. Als Beispiel dieser Personalunion dient ihm Quintilian, der nicht nur die Vorschriften für das gute Reden (bene dicendi), sondern auch die Methoden der Erregung von Affekten (ratio concitandorum affectuum) beherrschte. Als Arten und Gebrauch von Sentenzen (genera et usus sententiarum) werden die Erfindung (inventio propositionum) und die Art und Weise des Lesens und Nachahmens von Literatur (legendi atque imitandi modus) vermittelt. Ein Beispiel für die Anwendung einer Kunst der Kritik (ars critica) als philologische Kritik an Texten im 18. Jahrhundert ist Johannes Ernst Immanuel Walch. Einen Bereich der Anwendung von Kritik repräsentiert im Jahre 1757 ein Werk von Ernst Immanuel Walch, das mit der Terminologie der Kritik für Kunst und Literaturgeschichtsschreibung als ein historisch-kritischer Kommentar zu den Quellen konzipiert ist'. (fachpublikationen.de/dokumente/01/1a/03001.html) § In chapter 38 of his *Prolegomena ad Homerum* (1795), Friedrich August Wolf numbers Walch in a note on the history of grammar and criticism among the scholars who 'historiam grammaticae et criticae docte persequuntur'. (*Prolegomena*, p. CLXXI). A third edition was published in 1771. This third edition is however exactly the same as the second edition. We compared both editions and must conclude that only the title and the date of the last leaf of the praefatio were changed. So the edition of 1757 was not really a success.) **(Provenance:** On the front flyleaf the name: 'M. Boas, Apr. 1904'. This is Marcus Boas, 19 Juni 1879, Amsterdam, 6 Mei 1942. One of his teachers at the Stedelijk Gymnasium of Amsterdam was the Latinist IJ.H. Rogge, who stimulated him to study classics. His professors in Amsterdam were Naber, later Kuiper and Karsten. He obtained in 1905 his doctorate with a cum laude dissertation *De Epigrammatis Simonideis*. He continued his studies in Bonn under Solmsen, Brinkmann and Loeschke. In 1906 he met Prof. Vollmer, who advised him, 'Machen Sie den Cato', to concentrate on the *Disticha Catonis*. The study of this Latin collection of proverbial wisdom and morality by an unknown late antique, 3rd or 4th century, author called Dionysius Cato, which was the most popular medieval schoolbook for teaching Latin, became his lifelong fascination. ('Jaarboek van de Maatschappij der Nederlandse Letterkunde te Leiden, 1946-1947', Leiden 1948, p. 21/23) *Disticha Catonis, recensuit et apparatu critico instruxit Marcus Boas* 1952. *Bijdrage tot de*

kennis van den middel-nederlandschen Cato 1904; *Het Egmondsche Cato-handschrift* 1913; *Een Latijnsche metrische Cato-paraphrase met parodie in een onbekenden Italiaanschen druk van 1539*, 1927; *De Cato van Adam de Suel* Leiden 1935; *De Cato-edities van Otto Arntzenius en haar reплиeken* 1937) (**Collation:** *4, A-P8, Q4) ([More Photographs](#)) €240



59. **WOLF, J.C.** *Anecdota Graeca, sacra et profana, ex codicibus manu exaratis. Nunc primum in lucem edita, versione latina donata, et notis illustrata a Io. Christophoro Wolfio, Pastore ad D. Cathar. Hamburg. & Scholarcha. Hamburg (Hamburgi), Apud Theodorum Christophorum Felginer, 1722 - 1724. 8vo. 4 volumes in 2: (XXII),298,(8 index); (XVI),354,(1 errata),(1 blank); (XVI),299 (recte 297),(7 index); (XVI),271 (recte 371),(5 index) p. Contemporary hardback 17.5 cm (**Ref:** Hoffmann 1,159 and Hoffmann 2, 522; Brunet 5,1472; Graesse 6/2, 469; Ebert 24030; not yet in VD18) (**Details:** Greek texts with Latin translation. Gilt shield on the backs. A printer's mark on all 4 titlepages. The 4 marks show 3 different versions of Felginer's printer's mark, which depict the same scene: a winged putto busy before a type case, holding a composing stick in his right hand; before him some symbols of science; in the center of the scene a flying Father Time, scythe at hand; he points at a broken pillar on which has been inscribed the motto: 'Temp. Felici', a text already found on Roman coins. This refers to Tempus and to Felicitas. Or it might be something like: 'tempus felici breve, misero longo'. Edges dyed red) (**Condition:** Bindings scuffed, especially at the extremities. Ownership inscription on the front pastedowns. Paper slightly yellowing, but of excellent quality) (**Note:** The German theologian, classical scholar and orientalist, and also famous bibliophile and collector of manuscripts, Johann Christoph Wolf, latinized as Johannes Christophorus Wolfius, 1683-1739, published a great number of scholarly works, of which some are still of great importance. '1695-1703 Schulbesuch in Hamburg; Studium in Wittenberg (1703), 1704 Magister, Sommer 1706 Assessor der Phil. Fak. der Univ. Wittenberg; Herbst 1706 in Hamburg; 1707 Konrektor in Flensburg; 1708 Studienreise nach England, Holland und Dänemark; 1710 Professor der Philosophie in Wittenberg; 1712 Professor der orientalischen Sprachen am Gymnasium in Hamburg ab 1716 Pastor zu St. Katharinen in Hamburg'. Still of great importance is his *Bibliotheca Hebraea*, Hamburg 1715-1732, which offers in 4 fat volumes an astonishing and complete survey of Hebrew literature. After many years of work Wolf published in 1738 in Amsterdam a folio edition of the letters of the Greek author Libanius. In his important collection of *Anecdota graeca, sacra et profana*, Wolf published previously unknown Greek works of early christian and Byzantine authors. § Volume **I**: contains Photius' *Contra Manichaeos*, liber I & II, *Notae & emendationes viri docti nescio cujus ad exemplum Dionis Chrysostomi edit. Paris. an. 1623, fol. adscriptae, quod exstat in Biblioth. Bodlejana*. Volume **II**: contains Photius' *Contra Manichaeos*, liber III & IV, and at the end *De resurrectione* of Gregorius Nyssenus and some letters of Libanius. Volumes **III & IV**: contain a *Continuatio collationis* of *De resurrectione* of 2 other manuscripts. Also a collation of 2 manuscripts of the New Testament, and *Excerptae ex Catena MS in Acta Apostolorum*, more letters of Libanius, *Notae et emendationes* to the lexicon of Hesychius, and fragments of Plutarchus' *Pro nobilitate*. Wolf left his huge library of 25000 valuable books and manuscripts to the city of Hamburg. (Allgemeine Deutsche Biographie 44, p. 545-548)) (**Provenance:** On the front pastedown: 'Signet Library'. This must be the famous library in Edinburgh. We quote from their site: 'Steeped in history, The Signet Library is an impressive building (...) finished in 1822 to a design by the architect Robert Reid, famous also for designing the Bank of Scotland building in Edinburgh as well as for being the last King's architect in Scotland in 1840. As then, The Signet Library is still owned by The Society of Writers to Her Majesty's Signet (known as the WS Society) - a society of solicitors who, like their predecessors, cherish and guard the building for future generations') (**Collation:** I: *8, 2*4 (minus leaf 2*4), A-T8, U2 (minus leaf U2); II: *8, A-Y8, Z2; III: *8, A-T (some irregular*

pagination, page numbers 122/23 & 124/25 were skipped, 291/292 numbered doubly); IV: *8, A-Z8, 2A4 (pagination jumps at page 272 back to 173)) ([More Photographs](#)) €190



60. **XII PANEGYRICI VETERES.** Ad antiquam qua editionem, qua scripturam infinitis locis emendati, aucti. Johannes Livineius Belga, Gandensis, recensebat, ac notis illustrabat. Antwerpen, (Antverpiae), Ex officina Platiniana, apud Ioannem Moretum, 1599. 8vo. 397,(2),(1 blank) p. Calf 18 cm *A standard text, still indispensable for modern editors* (**Ref:** Schweiger 2,1311; Graesse 5,119; Ebert 15749; Brunet 4,341) (**Details:** Back with 4 raised bands. Morocco backlabel. Plantin's woodcut printer's mark on the title, motto: 'Labore et Constantia'. On p. 1-384 Latin text, p. 285-397 Livineius' notes) (**Condition:** Binding very scuffed, and chafed at the

extremes. Half of the leather in the middle compartment of the back gone. Front hinge cracked, but strong. Wormhole in the blank lower corner of the 6 first gatherings. Wormhole against the blank lower edge of the last 7 gatherings. Front pastedown slightly damaged. Name on front flyleaf. Flyleaf in the rear removed. Paper somewhat yellowing) (**Note:** The origins of Latin panegyric lies in the ancient institution of the 'laudatio funebris', and developed into eulogy in relation both to deceased (laudatio) and to living persons (gratiarum actio). 'In the imperial age the 'gratiarum actio', formerly addressed to Senate and People was delivered in honour of the Emperor. (...) A collection of such speeches was found by Aurispa, 1433, in a Mainz manuscript (now lost) under the title 'XII Panegyrici Latini', in which emperors are eulogized with ingenious and fantastic artificiality. The collection is of considerable historical interest, and throws much light on 4th-century Gaul. It contained (I) Pliny's 'gratiarum actio' to Trajan on Pliny's elevation to the consulship. This speech is the earliest and the most influential, and seems to be prefaced to the collection as the model of later panegyric. The following eleven speeches were delivered between 289 and 389 A.D., and were probably all composed in Gaul. (II) Pacatus Drepanius' panegyric to Theodosius to congratulate him on his victory over Maximus III; (III) Claudius Marmertinus 'gratiarum actio' to the emperor Julian on his elevation to the consulship; (IV) Nazarius' panegyric to Constantine; (V) an anonymous 'gratiarum actio' to Constantine at Treves, for benefits conferred on Autun; (VI) an anonymous 'gratiarum actio' to Constantine at Treves; (VII) an anonymous panegyric in celebration of Constantine's marriage to Fausta; (VIII) an anonymous panegyric to Constantius after the recovery of Britain; (IX) Eumenius' 'Pro instaurandis scholis Oratio'; (X) a panegyric to Maximian on Rome's birthday; (XI) the 'Panegyricus Genethliacus' to Maximian; (XII) a panegyric to Constantine after the defeat of Maxentius.' (OCD 2nd edition p. 774) § The classical scholar Jan Lievens, latinized as Johannes Livineius, was born in 1546 in Dendermonde near Ghent, died in 1599. He published during his lifetime the 'editiones principes' of 'De virginitate' of Gregory of Nyssa (1574), and of 'De virginitate' of John Chrysostom (1575), and this edition of the Panegyrici Latini (1599). For his uncle Torrentius he prepared a second edition of his commentary on Suetonius (1592). Translations of Byzantine authors and many of his critical notes were published posthumously. Livineius was influenced by the French school of textual criticism, with its fashion for conjectural emendation to restore corrupt passages, but was also exposed to the Italian philological tradition, which emphasized the study of manuscripts and the importance of a careful collating, and recording of scribal mistakes for establishing the true reading. His textual criticism insisted on the importance of accurate collations and mistrusting conjectural emendation. Nevertheless, he has many successful emendations to his credit. The 'Panegyrici veteres' (also known as 'XII Panegyrici Latini') of 1599 is considered Livineius most important work. He 'had new manuscript evidence for this edition. Torrentius owned a manuscript of the work, as well as a copy of Beatus Rhenanus' edition with collation made by Carolus Langius. Livineius also refers to a collation made by Franciscus Modius of a manuscript now lost. The manuscript evidence used by Livineius and his conjectures made this edition a standard text,

still indispensable for modern editors'. (See: L. Battezzato, 'Renaissance philology: Johannes Livineus (1549-1599) and the birth of the 'Apparatus Criticus', in 'History of scholarship', edited by Chr. Ligota & J.-L. Quantin, Oxford, 2006, p. 75/111) (**Provenance:** On the front flyleaf: 'Ex dono patris John Knyvett, 1640'. The Knyvett family is of very old English nobility. The line starts in 1040. The best provenance candidate is John Knyvett, born 1560, died 1640, who had 6 children, 5 daughters and 1 son, also called John, who died in 1665) (See for this family tudorplace.com.ar) The first owner might also have been Sir John Knyvett of Ashwellthorpe, who died in 1673, and had one female child) (**Collation:** A-Z8, a-b8) ([More Photographs](#)) €380

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