



Antiquariaat  
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Catalogue 130  
Classical Antiquity  
& Middle Ages

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2. **ADRADOS,F.R.** History of the Graeco-Latin fable. Volume 3: inventory and documentation of the Graeco-Latin fable. Supplemented and edited by the author & G.J. Van Dijk. Leiden, Boston, Brill, 2003. XLVII,1168 p. Cloth. 24 cm (Mnem. Suppl. 236, including dustjacket) (Heavy book, may require extra shipping costs) €140
3. **AESOPUS.** Fabulae Aesopicae collectae. Ex recognitione Caroli Halmii. (Bound with:) Babrii Fabulae Aesopeae. Edidit F.G. Schneidewin. Leipzig, B.G. Teubner, 1865 - 1889. 2 volumes in 1: XIV,215; XX,66 p. Half cloth. 18 cm (BT, Bibliotheca Teubneriana) (Rebound. Paper of the second volume, Babrius, yellowing) €18
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6. **AMPELIUS.** Lucii Ampelii Liber memorialis. Edidit Erwin Assmann. Leipzig, B.G. Teubner, 1935. XXXII,96 p. Cloth. 17.5 cm (BT, Bibliotheca Teubneriana) (Some foxing) €20
7. **ANACREON.** Odes d'Anacréon, traduites en François, avec le texte grec, la version latine, des notes critiques, et un discours sur la musique grecque par J.B. Gail, professeur de littérature grecque au Collège de France. Nouvelle édition, ornée d'estampes, et d'odes grecques mises en musique par Méhul et Chérubini. Paris, de l'Imprimerie de Didot l'Ainé, n.d. (ca. 1799/1800) 18mo. 4 volumes in 1: (IV),107;120;130;90 p., frontispiece. Half calf. 13.5 cm (Binding scuffed, back strip gone. Lacking 4 engravings, and the 27 p. at the end of the 4th volume with the score of Étienne-Nicola Méhul and Luigi Cherubini to some poems of Anacreon) (Volume 1 & 2 contain the Greek text and Gail's French translation, including also a Latin translation. Volume 3 contains 'Notes critiques sur les Odes d'Anacréon'. Volume 4 contains Gail's treatise 'Sur les Thiasés des Anciens', and 'Observations sur les grandes parties de la musique et de la poésie chantée'.) €40
8. **ANTHOLOGIA GRAECA.** Further Greek epigrams. Epigrams before A.D. 50 from the Greek Anthology and other sources. Edited by D.L. PAGE. Revised and prepared by R.D. DAWE & J. DIGGLE. Cambridge etc., CUP, 1981. XIV,598 p. Cloth. 24 cm (Including dustjacket) €130
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350. **VERHOEVEN,C.** Voorbij het begin. De Griekse filosofie en haar spiegel. 2: Termen en thema's. Baarn, Ambo, (1984). 232 p. Paperback. 20 cm (Back faded) €7

351. **VERNHES,J.-V.** "Hermaion". Initiation au Grec ancien. Édition complète. Paris, Ophrys, 2003. 421 p. Paperback. 24 cm (Fold in frontcover. Slightly used) €10

352. **VESTDIJK,S.** Narcissus op vrijersvoeten. Rotterdam, Nijgh & Van Ditmar, 1987. 247 p.

- Cloth. 20.5 cm (Facsimile reprint of the first edition of 1938, with an afterword by Kees Fens) €8
353. **VLEK,H.R.** De Kylix van Liber. Amsterdam, Em. Querido's Uitgeverij, 1991. 48 p. Paperback. 20 cm (Poetry) €8
354. **VOLLGRAFF,C.W.- KAMERBEEK,J.C.** Herdenking van C.W. Vollgraff (5 juni 1876 - 20 oktober 1967). N.pl., 1968. 9 p., portrait. Wrappers. 22.5 cm (Offprint Jaarboek der KNAW, 1967-1968) €7
355. **VOLLGRAFF,W.** Remarques sur une épitaphe latine de Philippe en Macédoine. Bruxelles, 1949. 20 p. Wrappers. 24 cm (Including the Latin text of the epigram 'mal lisible et d'un type particulier' of 22 lines) €9
356. **VOLLGRAFF,W.** Zum Bonner Grabstein eines Thrakischen Soldaten. Darmstadt, 1933. 8 p., 1 plate. Wrappers. 27 cm (Offprint 'Bonner Jahrbücher, Heft 138) €6
357. **WEEMOEDT,L.** De ziekte van Lodesteijn. (2e druk) Amsterdam, Uitgeverij Contact, 1987. 128 p. Paperback 20 cm (Funny novel by Levi Weemoedt about a teacher of classics, his quarrels with the board of his school, his discharge and his experiences with the medical profession) €12
358. **WENDELINUS,G.- WELKENHUYSEN,A.** Wendelinus versifex: the Latin poetry of a 17th-century polyhistor. Leuven, Leuven University Press, 2000. 20 p. Wrappers. 24 cm (Offprint 'Myrica, Essays on Neo-Latin literature in memory of Jozef IJsewijn, Leuven 2000, p. 443/462) €6
359. **WILAMOWITZ-MOELLENDORFF,U. VON.- FLASHAR,H.** Aufführungen von griechischen Dramen in der Übersetzung von Wilamowitz. Darmstadt, Wissenschaftliche Buchgesellschaft, 1985. 50 p. Wrappers. 22 cm (Offprint from 'Wilamowitz nach 50 Jahren') €7
360. **WILHELM,A.** Zur Übergabe der 'hiera chrêmata' der Athena. N.pl., 1941. 6 p., Wrappers. 28.5 cm (Offprint 'Wiener Jahrhefte', Band 33, 1941) €7
361. **XENOPHON.** Opera omnia. Tomus III: Expeditio Cyri. Recognovit brevique adnotatione critica instruxit E.C. Marchant. Oxford, Clarendon Press, n.d. (after 1988). Hardbound. 19 cm (OCT) (Including dustjacket) €12
362. **XENOPHON. XENOPHÔN. KUROU ANABASIS. EISAGÔGÊ, METAPHRASÊ, SCHOLIA, PHILOLOGIKÊ OMADA KAKTOU.** Athens, Kaktos Editions, 1993. 2 volumes: 323,432 p. Stiff wrappers. 21 cm (Introduction, Greek text, New Greek translation, notes & bibliography) (Xenophôn hapanta tomos hektos & hebdomos) €18
363. **XENOPHON.** Anabase. Tome I: livres I-III. Texte établi et traduit par Paul Masqueray. Paris, Les Belles Lettres, 1959. 20 cm Wrappers. 20 cm (Budé) (Remains of 2 small paper labels on the back. Stamp on the title and verso of the title) €8

## OLD AND RARE BOOKS

364. **ACUTE DICTA OMNIUM VETERUM POETARUM LATINORUM.** Opus editum ad usum Serenissimi Ducis Guisii, cui praefixum Philippi Brietii ab Abbavillae Soc. Iesu sacerdotis, de omnibus iisdem poëtis syntagma. Paris (Parisiis), Apud F. Muguet, Regis ac D.D. Archiepiscopi Paris. typogr., 1664. 12mo. (XVI),588,(7 index),(1 privilegium) p. Calf 15 cm (**Ref:** Not in Ebert, Brunet, Graesse) (**Details:** Back gilt and with 5 raised bands, short title in second compartment) (**Condition:** Binding scuffed and scratched. Corners bumped. Front flyleaf gone. Two pinpoint wormholes at the outer edge of the first two leaves) (**Note:** Collections of commonplaces formed during the Renaissance part of the intellectual initiation of every schoolboy. Learning to read and write Latin he applied himself to the composition of a collection of commonplaces. This notebook system influenced the student's manner of thinking and his approach to language. Collections of this kind provided the student with remarkable passages or striking citations as the basis or frame for an argument. This practice was recommended by Erasmus in his schoolbook *De duplici copia verborum ac rerum commentarii duo* (Paris 1512), and also by Juan Luis Vives in his *De ratio studii puerilis* (1523), and by Melanchthon in his *De locis communis ratio* (1531). § This collection of commonplaces of striking sayings ('acute dicta') excerpted from the best of Latin poets, from Naeivius to the 6th century eligiac poet Maximianus, was first published in 1664 by the French Jesuit historian and cartographer, but above all paedagogue Philippe Briet, latinized as Philippus Brietus, 1601-1668, who was born in Abbeville. Briet joined the Jesuits in 1619, and appeared to have a great talent to teach the young. The collection is preceded by a kind of history of Latin literature of 72 p., from Ennius till the 9th century A.D. At the end is an index of 7 p. § Briet published this work, as the title explains, for the instruction of the 14 year old pupil Louis Joseph de Lorraine Duke of Guise (and Duke of Angoulême). Briet taught rhetoric and Latin at the Collège de Clermont. His pupil was born in 1650, and was the only son of Louis, Duke of Joyeuse and Marie Françoise de Valois. Upon the death of his uncle Henry II, Duke of Guise, young Louis Joseph succeeded him in June 1664 as head of the House of Guise. (His own father had died earlier) In the dedication, dated June 1664, Briet explains that the collection was assembled during his 22 years career at several Jesuit Gymnasia, where he taught rhetoric and Latin to more than 2000 pupils. (page â2 recto & verso) He is proud that he can dedicate it to the Duke, and he hopes and prays that the Duke, in whom is collected the blood of so many Heroes, will be a great Hero too. The young Duke soon met the expectations of his teacher, for he won the approval of King Louis XIV and was given the honor of being at his side in military reviews. But alas, disaster struck. In July 1671, 21 years old, he was infected by small pox, then a very deadly disease, and died within 12 days. § Briet offers in his collection numerous verses in Latin. The verses are concluded by a short explanation, also in Latin. An example from the first Elegy upon the death of Maecenas: '*Illa rapit juvenes primâ florente juventâ; Non oblita rapit sed tamen ipsa senes*', explanation of Briet: '*Mors nemini parcit.*' (p. 187) § The work was apparantly not a great success, it was repeated only once, in 1691. It was probably considered too difficult for pupils.) (**Collation:** â8, A-AA12, BB6, CC4)  
[PHOTOGRAPHS](#) €130

365. **ANACREON & SAPPHO.** TA TOU ANAKREONTOS KAI SAPPHOUS MELÊ, Anacreontis et Sapphonis carmina latine, italiceque conversa. Notas, & animadversiones addidit Tanaquillus Faber; quibus multa veterum emendantur. Recens omnia correctâ uti nunquam prius, cum italica traductione Bartolomiae (sic) Corsini in calce appositâ. Naples (Neapoli), In nova typographia Dominici-Antonii Parrino, 1700. 12°. 2 parts in 1 volume: (XVI),286 (recte 288);56 p. Vellum 15 cm <Was the editor paid twice for his work?> (**Ref:** Hoffmann 1,132; Schweiger 1,24; Graesse 1,110; Ebert 550) (**Details:** Greek text with opposing Latin translation. There are two Italian translations, the first one is printed on the lower third of the page. The last 56 pages of the book contain the second translation; it has a title of its own: *Traduzione di Anacreonte Poeta*

*Greco in Verso Toscano di Bartolomeo Corsini nobile Fiorentino*. Back with 3 raised bands. Title in red and black. The engraved coat of arms of Francesco Pignatelli at the beginning of the dedication) (**Condition:** Vellum age-tanned and spotted. Vellum on the upper part of the lower board gone. Both pastedowns detached. The tip of the right lower corner of the second title-page torn off, with the loss of a few letters) (**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' that was published in 1554 '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 by the famous Madame Dacier. Her father and teacher, the classical scholar Tanneguy Le Fèvre, latinized as Tanaquil(lus) Faber, 1615-1672, published an edition of Anacreon and Sappho in 1660. § Despite its popularity the scholarly world lost interest in the Anacreontic 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. The fate of the other early Greek lyric poet, Sappho, figuring also in this 1700 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. § This edition of 1700 is, for the Greek text, the Latin translation and the notes, a reissue of Tanaquil Faber's edition, Saumur 1660. The Latin translation was made by the French scholar/printer Henri Estienne, and first published in 1566. At the end we find the Greek text and Latin translation of two poems of Sappho, *Poikilothron* etc. and *Phainetai* etc. The Tuscan translation at the end of the book is of the Italian poet Bartolomeo Corsini, 1606-1673. It was first published in Paris in 1672. The *Dizionario Biografico degli Italiani* (Volume 29 (1983) is rather harsh about this translation, it is called *pretentioza*, and the *Dizionario* furthermore observes that Corsini lacked the taste and culture for this difficult task, *ché il C. non aveva certo cultura e gusto adeguati a un compito così arduo*. § The dedication, in Italian, is dated *Napoli 5 Marzo 1700*, and signed *D.V.E.* The dedicatee is the archbishop of Taranto Francesco Pignatelli, 1652-1734. This nobleman was created cardinal of Naples in 1703. (See Wikipedia) § After the dedication we found a loosely inserted four page leaf (a conjugate pair), containing the dedication of this same book, and also in Italian. The dedicatee is now the very rich English gentleman Samuel Thorold, second and last Baronet of Harmston, Lincolnshire. (See Wikipedia: *George Thorold*) Not much is known about this Englishman, who led a retired life. The epitaph of his grave, he died in 1738 at the age of 65, records *inter alia* that *He was never more delighted, then when proper opportunities presented, for his shewing his benevolence to mankind, by endeavouring to make others as happy as he himself desired to be*'. He had *a studious disposition & a disapprobation of all vain ostantation in publick life*. This second dedication is dated *Nap. 20. Marzo 1700*, and signed *D.V.S.* § It is obvious that the editor wanted to stimulate the benevolence of young mr. Thorold, who probably visited Naples in 1700 on his grand tour, with his flattering dedication (*la sublimità del suo ingegno* etc.) and that he wanted to profit for a second time financially with the presenting of a dedication copy. This book is very rare and seems to be only available in a number of Italian libraries. All three copies described in the OPAC SBN (IT\ICCU\BVEE\037721, IT\ICCU\NAPE\055283 & IT\ICCU\PISE\001437) only have the first dedication, and do not have the dedication to Thorold. The digitized copy of the *Biblioteca Nazionale Centrale di Roma* (BNCR) also lacks this second dedication. It is likely that only one copy, or perhaps there were a few, was printed for the occasion of stinging an English visitor for a certain amount of money) (**Provenance:** An old English shelf-mark on the front pastedown: *Case A, shelf 1*. § On the same pastedown in pencil: *P.A. Kasteel*. Petrus Albertus Kasteel, 1901-2003, was a wellknown Dutch journalist, civil servant and diplomat.) (**Collation:** pi1, a6, A-M12; A-B12, C4 (after leaf a6 we

found a loosely inserted four page leaf (a conjugate pair, unsigned)) [PHOTOGRAPHS](#) €250

366. **ANTHOLOGIA LATINA.**- Epigrammata et poemata vetera. Quorum pleraque nunc primum ex antiquis codicibus & lapidibus, alia sparsim antehac errantia, iam undecunque collecta emendatiora eduntur. Paris (Parisiis), Apud Nicolaum Gillium, sub trium Coronarum signo, 1590. (Colophon at the end: Parisiis, Excudebat Dionysius Duvallius typographus, 1589, mense Septembri) 12mo. (VIII), 191, (1 blank); 491, (1 blank) p. Calf 13 cm. *The first edition which bears any resemblance to what is now the Anthologia Latina* (**Ref:** Schweiger 2,6 (under *Anthologia Latina*); Graesse 2,486; Ebert 6804: 'very scarce and interesting'; Brunet 2,1017: 'recherché et assez rare') (**Details:** Back gilt elaborately, and with 5 raised bands. Red morocco shield in the second compartment. Woodcut printer's mark on title, depicting within a wreath a scepter and three crowns, the motto is *hic labor*. Edges dyed red. At the end, between 2K and 2L, a gathering has been inserted with signature 2K7-2K14, adding a panegyric of Porphyrius, a letter of Porphyrius to the emperor Constantine, a letter from Constantine to Porphyrius, and '*Phoenix incerti auctoris*', from a codex owned by the French scholar and collector of manuscripts Franciscus Iuretus, or in French François Juret) (**Condition:** Wear to the extremities of the binding. Front joint slightly cracking, corners grazed. Some faint foxing. Small ownership inscription in ink on the verso of the first flyleaf) (**Note:** In 1590 the French scholar and jurist Pierre Pithou, latinized as Petrus Pithoeus, 1539-1596, published this *Epigrammata et poemata vetera*, which includes much material from the *Codex Thuaneus*, (B). Many epigrams and poems were published here for the first time. Pithou's edition is the first which bears any resemblance to what is now called the *Anthologia Latina*, an anthology or *libellus* of epigrams compiled around 500 A.D., probably in Vandal North Africa. There are four main manuscripts which form the basis of what is known as the *Anthologia Latina*. One of them, now indicated as B (Paris lat. 8071), was written in central France in the ninth century, and was once owned by Jacques de Thou, whence its usual name of the *Codex Thuaneus*. It was used by Pithou for this present 1590 edition. The existence of the most important manuscript for the *Anthologia Latina*, the *Codex Salmasianus*, was unknown in Pithou's time. The term *Anthologia Latina* is a 'modern designation, and derives from P. Burman the Younger's edition and specially his treatise which preceded it, the *Specimen novae editionis Anthologiae Latinae*. These works were published in Amsterdam between 1747 and 1773 (...). *Anthologia Latina* was then the title Alexander Riese gave to his two-volume Teubner edition of 1869/70'. (*Epigrams from the Anthologia Latina: Text, Translation and Commentary* (by) N.M. Kay, London 2006. p. 20) Pithou arranged his selection in four books, *Ad sacra et mores pertinent*, *Elegia*, *Epitaphia* and *Miscellanea et amissa*. 'His anthology nicely illustrates the major dilemma which (...) forces itself upon editors of this corpus (...) namely that of arrangement: confronted with diverse types of poetry originating from different mss., written by different authors (often anonymous) at different dates, should an editor try to impose order by subject matter (as Pithou chose), by date of composition, by author, by manuscript, or in some other way?' (Idem, p. 21) The edition of Pithou was reissued in 1596 (Lyon) and 1619 (Geneva). § Pithou, who owned a fine library, including an important collection of manuscripts, furthermore 'produced the first important text of Juvenal and Persius (1585) (...) and the *editio princeps* of Phaedrus (1596), the *Pervigilium Veneris* (1577), Salvianus (1580), and the Edict of Theodoric (1579) (...) He narrowly escaped death in the massacre of St. Bartholomew (1572) and became a Catholic in the following year'. (Sandys, 2,192)) (**Provenance:** Inscription on the verso of the front flyleaf: 'Précieux recueil pub. par Pithou. Je l'ai trouvé le 29 fevrier 1840, rare et précieux. Voyez La Biblioth. de Colomies ed. de 1731, p. 265, et le Dict. bibliogr. de Brunet'. Alas, no name) (**Collation:** \*4; A-H12 (leaf H12 verso blank); 2A-2T12, 2V6. 2X12 (leaf 2X12 verso blank) (Between 2K and 2L a gathering has been inserted bearing the signature 2K7-2K14)) [PHOTOGRAPHS](#) €750

367. **ANTONINUS, MARCUS AURELIUS.** MARKOU ANTÔNINOU TOU AUTOKRATOROS TÔN EIS HEAUTON BIBLIA 12. Marci Antonini Imperatoris de rebus suis, sive de eis qae (sic!) ad se pertinere censebat, libri XII. Locis haud paucis repurgati, suppleti, restituti, versione insuper latina novâ, lectionibus item variis, locisque parallelis ad marginem

adjectis; ac commentario perpetuo, explicati atque (sic!) illustrati; studio operâque (sic!) Thomae Gatakeri Londinatis. Cambridge (Cantabrigiae), Excudebat Thomas Buck, celeberrimae Academiae Typographus, 1652. 4to. (XXXVI)(2 blank),123,(1 blank),(XVI),439,(21 indexes) p., portrait of Marcus Aurelius. Vellum 24 cm (**Ref:** ESTC Citation No. R212589; Hoffmann 1,186; Dibdin 1,269; Moss 1,58: 'the best edition which has yet been published'; Brunet 1,328; Graesse 1,152; Ebert 736) (**Details:** Printed in 2 columns: Greek text with facing Latin translation. Full page portrait of Marcus Aurelius engraved by W. Faithorne. The Cambridge University 'Alma Mater Cantabrigia' woodcut printer's device on the recto of the last leaf, with the University's motto: 'Hinc lucem et pocula sacra', meaning something like 'From this place, we gain enlightenment and precious knowledge'. The omittance of the u after the letter q in the title (atque/que instead of atque/quae etc.) is repeated throughout in the text) (**Condition:** Vellum aged-toned. Back slightly spotted. Both pastdowns detached. 2 small ink notes on the verso of the front flyleaf. Name on the title) (**Note:** The Roman emperor Marcus Aurelius Antoninus, 121-180 A.D., is one of the saints of Stoicism. During his military campaigns he wrote in solitude a kind of philosophic diary for his private guidance. It came into circulation only after his death, and gave him eternal fame. 'With the exception of the first book, in which he records his gratitude to his family, to his teachers, and to the gods, these aphorisms and reflections are arranged in no systematic order, and are often concise to the point of obscurity'. (OCD 2nd ed. p. 153). The collection is called 'Mediationes', or 'Ad se ipsum'. It was a kind of philosophic breviary throughout the centuries, even for contemplative Christians. The fact that Marcus had much in common with a religion he despised 'shows how the atmosphere of the world was changing. Classical thought was departing and giving place to what was to be the medieval mind' observes H.J. Rose rather gloomily. (H.J. Rose, Handbook of Greek literature, Londen, 1965, p. 411). § The reputation of the modest English cleric and great classical scholar Thomas Gataker, 1574-1654, who never aspired an academic post, rests on this edition of the Meditations of Marcus Aurelius, published in 1652. It contains the Greek text, a juxtaposed Latin translation, and a very substantial commentary, filling 439 pages. The edition was praised by later editors (of the Meditations) as a 'judicious and masculine performance (about which) it is difficult to speak with sober moderation' (Farquharson p. XLIV) and as an 'édition monumental' (Hadot, p. CC). Ingram Bywater described it as a 'book of unquestioned value and authority' (...). Brink comments that 'There are not many works of exegesis so penetrating and sustained; as an explanatory work the book stands almost alone for more than 2 centuries'. (DBC 2,359/361) Gataker added to his commentary also erudite discussions concerning Stoic and Epicurean philosophy.) (**Provenance:** At the upper margin of the title in ink 'Jani Broukhusii'. The owner of this book once was the Dutch scholar/soldier Joan van Broekhuizen (Janus Broukhusius), 1649-1707, who during an adventurous life pursued his classical studies and poetry at leisure. In 1684 he published his 'Carmina', a collection of his Neolatin poetry. (Utrecht 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) Broukhusius wrote on the verso of the front flyleaf: 'C. Ritterhusius in animo quondam habuit novam recensionem huius libri, una cum commentario de Imp. Marco Antonino; uti testatur in Epist. ad Goldast p. 466'. The addressee of this letter is the German polyhistor Melchior Goldast, 1578-1635. Broukhusius here refers to letter 402 in the collection of letters 'Virorum clarorum et doctorum ad Melchiorem Goldastum (...) ex bibliotheca Henrici Güntheri Thülemarii editae Epistolae', Frankfurt 1688, p. 417/17, where Ritterhusius (Konrad Rittershausen, 1560-1613) writes in a letter dated September 4, 1611, to his friend Goldast that he had been busy preparing an edition and commentary during the past summer vacation: 'Ad Marci Imp. libb. de sua vita quos scripsit editionem, si quid opis consilii velit, afferre mihi queas, gratissimam mihi rem feceris. Fui in illis recensendis Justitio nostro Academico nupero, & eadem opera, commentariolum quendam confeci de eodem imperatore'. As far as we know, nothing came of a publication) (**Collation:** \*-4\*4, A2, B-S4, T2, A-2D8, 2E-2G4, 2H2) (Photographs on request) €450

368. **APHTHONIUS.** Aphthonii Progymnasmata, partim a Rodolpho Agricola, partim a Iohanne

Maria Catanaeo, latinitate donata. Cum scholiis R. Lorichii. Novissima editio, superioribus emendatior & concinnior. Adjecto indice utilissimo. (Including: Auctarium continens variationem tractationis fabularum et chreiarum). Amsterdam (Amsterodami), Apud Ludovicum & Danielem Elzevirios, 1655. 12mo. 441,(14 index).(1 blank) p., frontispiece, dated 1649. Overlapping vellum. 14 cm (**Ref:** Willems 1182; Berghman 757; Rahir 1202; Hoffmann 1,197; Brunet 1,341; cf Ebert 782) (**Details:** Five thongs laced through the joints. Gilt supralibros on both boards: a warrior carrying a spear and (probably) an arquebus. Short title in ink on the back. This edition is according to Berghman the last and best of the four Elzevier editions. Berghman measures the bookblock 127 mm, Rahir 126 mm, our copy measures 130 mm. On the frontispiece is depicted a scholar at work, probably the Greek god Hermes, the herald of the gods, who was also the god of rhetoric. On the desk lies his caduceus and the flute with which he lulled Argus, and on the wall hangs his lyre. We see also on the frontispiece the bees from the Homeric hymn to Hermes. Hermes is lighted by an oil lamp, and at his feet strides a rooster. (For this rooster see the note below) Woodcut printer's device of the Elzevier brothers on the title, depicting Minerva under an olive tree. She holds a banner with the motto: *Ne extra oleas*, to be understood as *Stay within the bounds of wisdom*. The Amsterdam Elseviers Louis and Daniel Elsevier produced more than 600 editions, and 256 of them have this motto) (**Condition:** Back somewhat dustsoiled; all four ties gone; tiny wormhole in the upper inner corner through the first 36 pages, nibbling at some letters) (**Note:** Aphthonius was a Greek rhetor from Antiochia, who lived in the 4th and 5th century. His *Progymnasmata* is a textbook on the elements of rhetoric, and consists of 14 definitions of the rhetorical fundamentals necessary for the study of rhetoric. His style is pure and simple, and ancient critics praise his Atticism. These exercises remained in use during the Middle Ages, and were also fundamental for education in rhetoric in modern times. (See NP I p. 845). Aphthonius' *Progymnasmata* were translated into Latin in the first half of the 16th century by Rodolphus Agricola and Johannes Maria Catanaeus, and are accompanied here by the extensive notes of the Marburg schoolmaster Reinhard Lorichius, ca. 1500-1564. § Willems, Berghman and Rahir first mention copies without the *Auctarium continens variationem tractationis fabularum et chreiarum*, which seems to have been added later; our copy has this rarely found addition: it contains 9 style exercises with 9 different versions of the famous Aesopian fable of the *Gallus Gallinaceus*, the story of the rooster who found a jewel in the manure. It has also 4 style exercises (*chreiai*) for praising the Roman poet Virgil) (**Provenance:** On the first flyleaf an inscription: illegible name, then: 'S.D., L. Reeder, Emi hunc librum sex obolis; apud Leffen; erit usui maximo in conficiendi Chreias ; Vale'. § On the second flyleaf in ink: 'J.W. Schuylenburg, 3-10-1800'. In september 1801 the 'Maandelyke uittreksels, of Boekzaal der geleerde waerelt', Deel 173, p. 356, records that one J.W. Schuylenburg, pupil of the Schola Latina of The Hague received again a prize, a *praemium diligentiae ornatius*, for his continuous industry and the progress in his classical studies. (There existed also an ordinary *praemium diligentiae*). The 'Staatsalmanak voor het jaar 1822', The Hague/Amsterdam 1822, p. 242, mentions a 'J.W. Schuylenburg'. He was an infantry officer in the Dutch army. In the *Leydse Courant* of 12 febr. 1835, p. 4, we found an announcement for possible creditors of the deceased Jan Willem Schuylenburg, who was 'in leven eerste luitenant kwartiermeester bij de vijfde afdeeling infanterie'. His dates were 22 Oct 1786 - 27 May 1834) So he was fourteen years old when he acquired this book) (**Collation:** A-T12)

#### PHOTOGRAPHS

€160

369. **ARISTOPHANES.** ARISTOPHANOUS KÔMÔiDIAI íá. Aristophanis comoediae undecim, graece & latine, cum indice paroemiarum selectiorum, et emendationibus virorum doctorum praecipue Josephi Scaligeri. Accesserunt praetera Fragmenta ejusdem ineditarum comoediarum Aristophanis. Leiden (Lugduni Batavorum), Ex officina Joannis Maire, 1624. 12mo. (XXIV),935,(1),56 (recte 60) p. Contemporary boards 14 cm (**Ref:** Breugelmans 1624,2, with a note on the date, he suggests a date after 1626; Hoffmann 1,254, a very elaborate description; Dibdin 1,299; Smitskamp, The Scaliger Collection 5; Brunet 1,453; Moss 1,94: 'a beautiful edition'; Graesse 1,207; Ebert 1090) (**Details:** Greek text and Latin translation. Binding: marbled paper over boards. Back ruled gilt, and with a red letter label. Edges dyed red. Printer's

device on the title: a shoveling farmer, above his head the motto 'fac & spera'. 6 woodcut initials) (**Condition:** Binding worn at the extremities. Paper on both joints split. Back rubbed. Front flyleaf gone. Inner hinge a bit weak. The title leaf shows two small tears in the gutter) (**Note:** This edition has been praised by some critics; it contains a few short but useful notes by the famous French scholar Joseph Scaliger, 1540-1609. § Of the Greek comic playwright Aristophanes, ca. 455-385 BC, born in the radical democracy of Athens, survive 11 plays. In a less free society his genre became obsolete in his own time, and was later replaced by the harmless plays of Menander. 'Aristophanes' comic mode- a dramatic free form with an almost improvisational feel, great poetic and linguistic inventiveness, highly topical satire (public figures being named and personated on stage), and obscenity, beyond almost any subsequent standard of acceptability'- never again became a major theatrical tradition'. (The classical tradition, Cambridge Mass., 2010, p. 69) This opinion seems outdated. Aristophanes sounds very much like modern satyric comedy. He seems to be the creator of his own genre. The 2nd edition of the OCD, 40 years older, sounds more sympathetic. 'He had a keen eye and ear for the absurd, and the pompous; his favoured media are parody, satire, and exaggeration to the point of phantasy, and his favourite targets are men prominent in politics, contemporary poets, musicians, scientists and philosophers, and (...) for a wide public'. (OCD 2nd ed. p. 113) § Serious scholarly work on the text of Aristophanes begins in the 16th century, with Petrus Victorius, J.J. Scaliger and his friend Willem Canter. A new edition with Scaliger's notes was published posthumously in 1624 by Maire in Leiden, this edition. That Scaliger, a man with a sharp tongue, who had loads of enemies, was an admirer of the comic playwright is no wonder. The following epigram can be read in the introduction to Scaliger's text of 1624: *Ut templum Charites quod non labatur, haberent,/ invenere tuum pectus Aristophanes* (The Graces have found for themselves a temple that would not fall down, your breast, Aristophanes). (p. \*8 verso) The notes of Scaliger originate from two printed editions once owned by the great man himself, and furnished for publication by the Dutch scholar G.J. Vossius, 1577-1649 § The Latin verse translations of the *Plutus*, *Nubes*, *Ranae*, *Equites* and *Archanenses* were made by Nicodemus Frischlinus, that of the *Vespae*, *Pax* and *Lysistrata* by Q. Septimius Florens Christianus, and a prose translation of the *Aves*, *Ecclesiazusae* and *Thesmophoriae* by Andreas Divus. (Typographus lectori p. \*2 recto). After the Greek text of Aristophanes' plays starts at page 898 a 16 page section 'Index vocum et versuum proverbialium', followed by 18 pages with 'Notae excerptae ex variis lectionibus, emendationibus, et coniecturis virorum doctorum, ac potissimum duobus exemplaribus manu Josephi Scaligeri emendatis, e Bibliotheca Gerardi Vossii.' At the end we find the 56 (recte 60) page Fragments section, which was once edited by the Dutch scholar Willem Canter, or Gulielmus Canterus, with a preface of Andreas Schottus and now produced by the Dutch theologian Willem van der Codde, or Gulielmus Coddaeus, 1574- after 1625) (**Collation:** \*12, A-2Q12, A-B12, C6 (Pagination irregular in the fragments part at the end, between the gatherings A and B. The page numbers jump back from 24 at the end of A to 21 at the beginning of B, else all correct) [PHOTOGRAPHS](#) €430

370. **ARISTOTELES.** Aristotelis Stagiritae peripateticorum principis Ethicorum ad Nicomachum libri decem. Ioanne Argyropylo Byzantio interprete, nuper ad Graecum exemplar diligentissime recogniti. Cum Donati Acciaiuoli Florentini viri doctissimi commentariis, denuo in lucem editi (cura Antonii Francini). Lyon (Lugduni), Apud Ioan. Frellonium, 1554. (Colophon at the end: Lugduni, Excudebat Petrus Fradin, 1554) 8vo. (XXIV),919,(1) p. Vellum 17.5 cm 'The most influential Quattrocento commentary authored by Donato Acciaiuoli' (**Ref:** cf. Baudrier vol. 5, p. 194, where Baudrier describes Frellon's first edition of this work of 1544, he does not record our 1554 edition; cf. Hoffmann 1,338 & 339, where Hoffmann records Frellon's editions of 1544 and 1567; Pettegree/Walsby 54308; Not in Cranz, cf. Cranz 108.272: Cranz mentions an edition, same year, same place, same pagination, but as publisher Frellon's associate Ant. Vincentius) (**Details:** Printer's mark the on title, made after a design of Holbein, and depicting a crab that grabs with its claws a butterfly, the motto is 'Matura', or 'make haste'. Occasional woodcut initials. There is no Greek text) (**Condition:** Some small damage to the soiled and very wrinkled vellum. Remains of an old paper label on the spine. All four ties gone. Both pastedowns and flyleaves

gone. Front hinge cracked, but holding. Title soiled and its edges thumbed. Two ownership inscriptions made illegible with ink. Inscription on the title, another small inscription near the lower edge of the title. Ink stain at the upper margin of the first ten leaves. Occasional small and neat ink underlinings in the liber I. Right & lower margin of last 100 leaves slightly waterstained) (Note: The Greek scholar Aristotle, 384-322 B.C., is one of the foremost names in the history of thought, and perhaps the most influential of all who have ever written. His influence on Western science and culture is immense. Aristotle's treatise 'Nicomachean Ethics' is perhaps 'the greatest and most famous of all works on morals, certainly the most notable exposition of Greek ethics. The title is derived from the name on Aristotle's son Nikomachos (...). It falls into ten books, and its fundamental principle is the doctrine of the Mean, according to which every virtue is a proper blend of two opposed and non-moral tendencies (as courage, of fear and daring), and lies between two vices, resulting from the exaggeration of one tendency or the other'. (H.J. Rose, 'A history of Greek literature', London, 1965, p. 275/76) § The Latin translation of Aristotle's *Ethica Nicomachea* by Johannes Argyropylus and its accompanying commentary produced by Donatus Acciaiolus, was edited by the scholar Antonius Francinus (Varchinensis), in Italian Antonio Francino, whose name appears in the dedication. It was first published in Venice by Giunta in 1535. Francinus was born around 1480, and his name disappears after 1537. He worked as an editor and translator for the publishing firm of Filippo Giunta and his heirs. He produced for them important editions of Claudianus (1519), Hesychius (1520), Sophocles (1522), Thucydides (1526) Lucianus (1535) and Homer's *Ilias* (1537). In the dedication of the '*Ethicorum ad Nicomachum libri decem*', also printed in this Lyonnaise 1554 edition, Francinus explains that he acquired the autograph of Donatus Acciaiolus' commentary on the '*Ethica Nicomachea*', and that he compared it with the earlier printed editions. He found, he tells, that printers and editors had made many errors and inversions and produced a text that did not make much sense. Then he purged the commentary and restored it in its original purity. (Quibus conferendis, quot loca, quae adeo inversa erant ut nullus inde verus posset elici sensus, castigaverim, suaeque integritati & verae lectioni restituerim, quilibet facile cognoscat, qui nostrum hunc cum caeteris contulerit'. (Dedication p. alpha 2 recto & verso) § The Florentine humanist politician and scholar Donatus Acciaiolus, or Donato Acciaiuoli (or Acciajuoli, Acciajoli, Acciaolo), 1429-1478, studied Greek under Argyropylus, who was invited in 1456 by Cosimo de Medici to come to Florence and teach there. Argyropylus lectured to students and members of the local *Accademia* till 1471. Acciaiolus, one of its members, established friendly and scholarly relations with Argyropylus, discussing topics covered in the lectures. Of these lectures he became an intelligent annotator. His commentary on the *Ethica Nicomachea* was based on Argyropylus lectures, and was first published in 1478 as '*Expositio super libros Ethicorum*'. (Dizionario Biografico degli Italiani - Volume 1 (1960)) This work 'had a substantial diffusion both in manuscript and in print (the last of the 21 printed editions appeared in 1598). But the work issued from the pen of this distinguished humanist was not a remarkable innovation, even though the style was polished, some nods were made to developing Florentine interests in Plato, and the base text was a new translation (in this case, the far more accurate one provided by Argyropoulos). Luca Bianchi has shown how heavily Acciaiuoli drew on medieval commentators such as Albert the Great, Walter Burley, and Thomas Aquinas; indeed, the work was later praised for the way in which it so admirably distilled the essence of St Thomas. (...) So, although the work serves as a salutary reminder that Renaissance culture continued to retain strong ties to the medieval tradition, this is not really the place to look for a particularly fresh approach to the Stagirite'. (J. Miller (ed.), 'The Reception of Aristotle's Ethics', Cambridge 2012, p.186) § John Argyropoulos, or Ioannis Argyropoulos, Johannes Argyropylus, 1415-1487, was a Greek lecturer, philosopher and humanist, 'one of the émigré scholars who pioneered the revival of Classical learning in Western Europe in the 15th century. He played a prominent role in the revival of Greek philosophy in Italy and translated Greek philosophical and theological works into Latin besides producing rhetorical and theological works of his own. His principal works were translations of the following portions of Aristotle, '*Categoriae, De Interpretatione, Analytica Posteriora, Physica, De Caelo, De Anima,*

Metaphysica, Ethica Nicomachea, Politica'; and 'Expositio Ethicorum Aristotelis'. (Source for Argropylyus Wikipedia) § This 1554 edition seems to be rare. Baudrier does not know this edition and KVK yields only a few copies, most of them published by Vincentius) (**Provenance:** In old ink on the title: 'Donatus iste liber a Patre Tobia Windsor mihi P.J.J. G???'y') (**Collation:** alpha8, beta4, a-z8; A-Z8. 2A-2L8, 2M4) [PHOTOGRAPHS](#) €550

371. **ARISTOTELES**. ARISTOTELOUS PERI KOSMOU. Aristotelis De Mundo liber. Curavit editionem Io. Christianus Kappius. Altenburg (Altenburgi), Ex officina Richterica, 1792. 8vo. XVI,450;(69 index),(1 blank) p., 3 plates. Contemporary half calf. 18.5 cm (**Ref:** Hoffmann 1,280: 'Sehr sorgfältig gearbeitete Ausgabe'; Graesse 1,213; Ebert 1139; Brunet 1,464; Schwab no. 1516; not yet in VD18) (**Details:** Back gilt and with five raised bands, and a red morocco shield) (**Condition:** Binding scuffed. Small and old paper label at the head of the spine. Paper on both boards chafed at the outer edges. Small piece of paper gone near the right lower corner of the frontcover. Corners abraded and bumped) (**Note:** The treatise *De mundo (Peri Kosmou)*, or *On the Universe* is nowadays considered the work of a Pseudo-Aristotle. It still forms part of the Aristotelian Corpus, its Bekker page and line numbers are 391a-401b. The unknown author wrote *De Mundo* with the most careful attention to style and language, and in it he summarizes the results of a study of the cosmos. The theology and cosmology of it is, in general, peripatetic. 'This interesting little treatise has no claim to be regarded as a genuine work of Aristotle. In his careful examination of it (...) Wilhelm Capelle has traced most of its doctrines to Poseidonius, and comes to the conclusion that it is a popular philosophical treatise founded on two works of Poseidonius, *Meteôrologikê stoicheiôsis* and the *Peri kosmou*. The treatise is addressed to Alexander, who must either be Alexander the Great (in which case the author doubtless wished to have his work attributed to Aristotle, and therefore addressed it to Aristotle's most distinguished pupil), or else some other Alexander must be intended. From the fact that he is spoken of in 391b6 as *hêgemonôn aristos*, it has been supposed that Tiberius Claudius Alexander, nephew of Philo Judaeus and Procurator of Judaea, and in A.D. 67 Prefect of Egypt, is intended. In this case the treatise must be dated early in the second half of the first century A.D. Capelle however (...) dates it in the first half of the second century A.D. The description of the natural phenomena of the universe is the most Aristotelian portion of the work, and many close parallels are to be found in the *Meteorologica*.' (*De Mundo* (translated by) E.S. Foster, Oxford 1914, p. (III), first unnumbered page of the preface) Modern research has shown however that the closest parallels are in the Neo-Pythagorean writers. 'The paramount difficulty is that the author was an eclectic, living in an age when eclecticism was the fashion and there was a great deal of common ground between different schools; it is therefore sometimes impossible to say which author, or even which schools were chosen as sources'. ('On sophistical refutations, on coming-to-be and passing-away by E.S. Forster. On the cosmos, by D.J. Furley., Cambridge Mass. 1965. p. 335; Loeb Classical Library 400, Aristotle, volume III) The treatise seems to draw from elementary handbooks rather than from the detailed expositions of original authors. It is doubtless influenced by Stoic religious thought. The work was translated in the second century A.D. into Latin by the author Apuleius. § The German classical scholar Johann Christian Kapp, 1764-1793, studied in Erlangen under Theophilus Christophorus Harles from 1783 till 1786. It is to him, his *praeceptoris colendo* that he dedicates this edition, *ob multa ac praeclare in se merita*. In 1791 he was appointed 'Conrector am Gymnasium zu Hof'. He produced the editions, 'Cl. Rutilii Namatiani itinerarium sive de reditu', Erlangae 1786, 'Minucii Felicis Octavius', Plaviae 1794, and this 'Aristotelis De mundo', Altenburgi 1792. (Allgemeine Deutsche Biographie 15 (1882), p. 106) § The edition contains the Greek text accompanied by very ample commentary, which often includes the Latin translation of Apuleius, and *Varia Lectiones*. The last 115 pages contain four excursus: 1) 'de auctore libri Peri Kosmou', in which Kappius explains that Aristotle cannot be the author; 2) 'de aetheris eaternitate'; 3) 'de ventis, eorum apud Veteres distributione, numero variisque nominibus'; 4) 'de spelunca Hieropolitana', in which Kappius explains a passage in the fourth book.(Cap. IV,26, or in Bekker's edition 395b,26/29). 'Similarly, many vent-holes for wind open in every part of the earth; some of them cause those who draw near to them to become

frenzied, others cause them to waste away, others inspire them to utter oracles, as at Delphi and Lebadia, others utterly destroy them, as the one in Phrygia'. (Foster's 1914 translation). Kappius cites as sources Apuleius (*De mundo* 327), Strabo and Ammianus Marcellinus, who wrote about such deadly vapours from a vent-hole near the city of Hierapolis in Phrygia) (**Collation:** \*8, A-2I8, 2K4 (leaf 2K4 verso blank)) [PHOTOGRAPHS](#) €120

372. **ATHENAGORAS & HERMIAS PHILOSOPHUS.** Sancti Athenagorae Atheniensis Philosophi Deprecationem (vulgo Legationem) pro Christianis. Edidit M. Io. Gottlieb Lindner, rector Scholae Arnstadiensis. (Bound with:) HERMIU PHILOSOPHOU DIASURMOS TÔN EXÔ PHILOSOPHÔN. Hermiae Philosophi Gentilium Philosophorum Irrisio. Cum adnotationibus Hier. Wolfii, Thomae Galei, Wilh. Worthii suisque. Graece in usum praelectionum separatim edidit Jo. Christoph. Dommerich, dialect. et philosoph. primae professor P.O. in Academia Helmstadiensi. Langensalza (Longosalissae), Sumptibus Io. Chr. Martini, 1774. Ad 2: Halle (Halae), Apud Carolum Hermannum Hemmerde, 1764. 8vo. 2 volumes in 1: XXXIV, 238, (28 index); 108, (3), (1 blank) p. Late 19th century half cloth 17 cm (**Ref:** Ad 1: Hoffmann 1,400: 'Dem Text sind schätzbare Anmerkungen beigefügt'; Brunet 1,537; Graesse 1,245; Ebert 1322; **Ad 2:** Hoffmann 2,214; Brunet 3,117: 'Seule édition séparée de cet ouvrage'; Graesse 3,251; Ebert 9495) (**Details:** Some woodcut ornaments. **Ad 1:** After the introduction comes the Greek text, with at the lower part of the pages some critical notes and the commentary. **Ad 2:** After the introduction come 16 pages with the Greek text, followed by 70 pages commentary) (**Condition:** 19th century binding. Two small paper labels with shelf numbers on the frontcover. Two small stamps on the title. Title of first work slightly soiled. Paper of second work yellowing) (**Note:** Athenagoras of Athens, a converted pagan philosopher, was a Christian apologist who addressed between 176 and 180 AD an apology, called *presbeia* (*legatio*) to the emperor Marcus Aurelius Antoninus (died 180) and Commodus (appointed 176), in which he refuted traditional charges against the Christians, of atheism, cannibalism, and incest. Athenagoras is considered to be the most eloquent of the Greek apologists. His *Legatio*, in this 1774 edition called *Deprecatio*, is in the form of a speech composed according to the rules of Greek rhetoric. Through his wide reading in pagan literature he had a good grip of Greek philosophy and religion. He used technical philosophic terms that were current among educated pagans. His style is elegant, 'free from superfluous expressions, forcible and at times rising to great heights of descriptive power. His arrangements of material is always clear and his argument moves forward quietly and majestically. Even when apparent irrelevant mythological references are introduced they are made to serve Athenagoras' purpose of holding the hearer's and reader's attention and providing interesting information'. (L.W. Barnard, 'Athenagoras: A Study in Second Century Christian Apologetic', Paris, 1972, p. 32) § Johann Gottlieb Lindner, born in 1726, was appointed Prorector of the school in Langensalza through the agency of Ernesti. In 1765 he became Rector of this local Lyceum. He died in 1811. (Allgemeine Deutsche Biographie 18/705-706) His notes to Athenagoras deserve particular attention. **Ad 2:** Hermias Philosophus 'was an obscure Christian Apologist, presumed to have lived in 3rd century. Nothing is known of him, except his name. He wrote a Derision of heathen philosophers (διασυρμὸς τῶν ἔξω φιλοσόφων, in Latin *Gentilium Philosophorum Irrisio*), a short parody on Greek philosophy themes (the nature of the body, the soul, the world). From Paul's statement in the First Epistle to the Corinthians that 'all worldly knowledge is madness from God' he affirms that all philosophical doctrines come from the apostasy of the angels and are therefore wrong and laughable. Hermias relies rather on cynical and skeptical culture critique and on philosophical biographies and anecdotes than in their real writings if he had ever read them'. (Source Wikipedia's article *Hermias*, which offers also a link to the English translation by J.A. Giles, 1857. See also the site: [tertullian.org/fathers/hermias\\_0\\_epreface.htm](http://tertullian.org/fathers/hermias_0_epreface.htm)) § Johann Christoph Dommerich, 1723-1767, was since 1759 professor of 'Logik und Metaphysik' at the University of Helmstedt (Allgemeine Deutsche Biographie 5/326-327) (**Provenance:** On the title a stamp of 'Bibliotheca Conventus Woerdensis', and of 'Studiehuis Minderbroeders Nijmegen') (**Collation:** a-c8, A-R8 (minus the blank leaves R6, R7 & R8); A-G8 (leaf G8 verso blank)) [Photographs](#) €180

373. **BARTHOLINUS, Th.** *Dissertatio historico-philologica de Langobardis, quam Deo auspice, consensu Amplissimae Facultatis Philosophicae, placidae eruditorum censurae, subjicit Thomas Bartholinus Filius, respondente Petro Andreae Neoburgensi-Fiono in Auditorio Regentiano die 29. Julii hor. VIII. Copenhagen (Hafniae), Imprimebat Matthias Georgii Fil., 1676. 4to. 36 p.* Plain stiff paper wrappers. 18 cm (**Condition:** Boards slightly damaged and soiled. Paper somewhat browning) (**Note:** This dissertation on the Germanic tribe of the Lombards or Longobards, Langobardi in Latin, is the first fruit of the Danish jurist and antiquarian Thomas Bartholin, 1659-1690, who published mainly on Scandinavian and Danish antiquities and nobility. He had a lifelong interest in Scandinavian Germanic tribes in late antiquity and the beginning of the Middle Ages. From 1684 he was professor at the university of Copenhagen. He is best known for his 'Antiquitatum Danicarum de causis contemptae a Danis adhuc gentilibus mortis libri tres ex vetustis codicibus & monumentis hactenus ineditis congesti' from 1689. Bartholin wrote the dissertation here on offer at the age of 17. His professor of philology at the University of Copenhagen, Ole Borch, or Olaus Borrichius, praises the young man at the verso of the title: 'Quae praestantissimus Juvenis, Th. Bartholinus Junior de Langobardis disseruit, locuples ingenium, diligentiamque indefessam late ostendunt'. At the end young Bartholinus added 6 theses (Corollaria), of which the 3rd, 'Romulum prima Romae fundamenta jecisse, nego' and the 6th, 'Goropius Becanus ridicule statuit linguam Germanicam esse linguam primigeniam', are remarkable for his and that age. The last 2 pages contain short laudatory poems by Bartholin's friends Paulus Vindingius, Christianus Mulenius and Jan N. How. The second of the 6 theses is about the descent of Holger the Dane, in Danish Holger Danske. Holger also known as Ogier was a conspicuous character in medieval romance, who first appeared in an old French chanson de geste, the 'Chanson de Roland', dating from the 11th century. § About this Holger/Ogier Bartholinus published one year later a 200 page monography, 'De Holgero Dano, qui Caroli Magni tempore floruit, Dissertatio historica'. § The Germanic tribe of the Langobardi moved during the period of the migration of the Germanic peoples from Southern Scandinavia to the Italian peninsula, which was depopulated and devastated by the war between the Byzantine Empire and the Ostrogothic Kingdom. There they established in the latter part of the 6th century the Lombard kingdom (Regnum Langobardorum), which lasted until the mid 8th century) (**Collation:** A-D4, E2) (Photographs on request) €90

374. **BAUDIUS, D.** *Dominici Baudii Epistolae semicenturia auctae; lacunis aliquot suppletis. Accedunt eiusdem orationes et libellus de foenore. Leiden (Lugduni Batavorum), Typis Francisci Hackii, 1650. 12mo. (XXIV), 696 p., with an engraved title & engraved portrait of the author. Contemporary overlapping vellum 14.5 cm (Details: 5 thongs laced through the joints. Red morocco label with gilt lettering on the back. At the foot of the back a gilt stamp. Engraved title, depicting a scholar seated at a desk; he hands over a letter to a messenger; the Greek god Hermes is looking on; in the distance two running horses; above this scene Fama, who blows her horn. The portrait is engraved after the portrait of Jacob Matham of 1608 (Website Rijksmuseum Amsterdam, item no. RP-P-1883-A-7070) (Condition: Vellum age-toned and slightly soiled. Small oval stamp on the verso of the title. Paper yellowing, some faint foxing) (Note: The erudite Flemish humanist and cosmopolitan scholar Dominicus Baudius, 1561-1613, was one of the best Neolatin epistolary talents of his time. He excelled also in iambic poetry. In 1603 he was appointed professor Eloquentiae at the University of Leiden, where his friend J. Scaliger lectured also. Baudius lectured on Tacitus and Roman law. Booze and women brightened up his life, but brought him besides financial problems, also troubles with students and the officials of the University. In 1612 he succeeded in marrying a wealthy woman, but in August 1613 he went on a drinking binge for several days on end, and drank himself in no time, first to madness and than to death. Shortly after his death his friends, among who Petrus Scriverius and Hugo Grotius, intended to collect and publish a collection of his famous correspondence. The first collection of 200 letters, Epistolarium Centuriae duae, was published two years after his death in Leiden in 1615 by Godefridus Basson. The edition was a great success and there came a demand for more. Between 1615 and 1662 thirteen editions of the correspondence were published, in Leiden and*

Amsterdam, three of them in Leipzig (1625, 1631 and 1635). The success resulted in the search for still more letters. A new edition, augmented with another 100 letters, *Epistolarum Centuriae tres*, came in 1620. This 1650 edition offers the most complete collection of letters, augmented by another fifty. The letters were addressed to Janus Dousa, father and son, J. Scaliger, J.A. de Thou, J. Lipsius, Casaubon, Hugo Grotius and many others. Occasionally there are letters, e.g. by Lipsius, addressed to Badius. At the end have been added the collected speeches of Badius, and his treatise on interest, 'libellus de foenore'. (NNBW 6,81/82) (**Provenance:** On the back a gilt armorial stamp of 'Lincoln's Inn Library'. On the verso of the title a small oval withdrawal stamp of 'Lincoln's Inn Library'. This centuries old library of the Honourable Society of Lincoln's Inn still exists in London. It is nowadays 'principally a modern working legal reference library for use by any member of Lincoln's Inn and by the Bar as a whole. It is staffed by experienced and qualified law librarians, who are always willing to help members and barristers whether in person or by phone or email. As well as providing a full range of legal databases, it prides itself on the depth of its traditional printed collections. The Library also works in close collaboration with the libraries of the other Inns of Court, so that our collections and services complement each other. Through its collections of rare books and manuscripts it also serves the wider scholarly community'. (Quoted from the Library's website) § On the verso of the front flyleaf: 'Simon van Beaumont, 21/3/1665'. Van Beaumont, 1741-1726, was a wealthy Dutch diplomat and botanist. The hortus botanicus of Amsterdam acquired many plants from his garden. Van Beaumont is praised by Linnaeus for his many contributions to botany and for the introduction of foreign plants in Europe. (Van der Aa, 2/221) (**Collation:** \*12 (leaf \*12 is the portrait), A-2F12))

[Photographs](#)

€210

375. **BEAU, J.B. & P. CHACÓN & MARCUS VALERIUS PROBUS.** Ioann. Bapt. Belli Cavaris Salyi e Societate Iesu Diatribae duae. Prima De partibus templi auguralis, altera De mense & die victoriae Pharsalicae. In utraque multa philologica, gramatica, geographica, cosmographica, historica, chronologica, sacra prophanaque hactenus obscura illustrantur. (**Bound with:**) Petri Ciacconii Toletani, In columnae rostratae C. Duilii inscriptionem, a se coniectura suppletam commentarius. (**And:**) Marci Valerii Probi Grammatici Vetustissimi, De notis Romanorum interpretandis libellus. Magnonis, Diaconi aliorumque notarum veterum explicationes. Ex veteribus libris partim emendantur, partim nunc primum eduntur. Toulouse (Tolosae), Apud Arnaldum Colomerium, 1637. **Ad 2:** Leiden (Lugduni Batavorum), Ex officina Plantiniana, apud Franciscum Raphelengium, 1597. **Ad 3:** Leiden, (Lugduni Batavorum), Apud Andream Clouquium, 1599. 8vo. 3 volumes in 1: 249 (recte 247), (8 tables), (7 index), (1 privilegium), (1 blank); (1 privilegium), (1 blank) p. **Ad 2:** 35, (3), folding table, (2 blank) p. **Ad 3:** 207, (1 errata) p. Vellum 16.5 cm <De la bibliothèque de la famille Bigot, normande et originaire du Perche, célèbre dans toute l'Europe savante du xviiie siècle> (**Ref:** **Ad 2:** STCN PPN 840292457; cf. Brunet 2,2; cf. Graesse 2,155; cf. Ebert 4242, all three refer to an edition Rome 1608. **Ad 3:** Schweiger 2,829; Graesse 5,450; Ebert 17968, all 3 record erroneously that Fr. Tiliobroga (Lindenbrogius) is the editor. See the note below) (**Details:** Two thongs laced through the joints. Three short titles on the back. **Ad 2:** Woodcut printer's mark of Plantin on the title. At the end a folding plate, printed in red and black, of an inscription. See the note below) (**Condition:** Vellum age-tanned. Engraved bookplate on the front pastedown. Small ownership inscription on the pastedown of the lower board) (**Note:** **Ad 1:** The French Jesuit Jean-Baptiste Beau, latinized as Joannes Baptista Bellus, 1602-1670, was professor of humanities and rhetoric in Toulouse, and rector of the *Collège des Jésuites* at Rodez. He was from *Cavarum oppidum*, i.e. Avignon. The *Cavares* are in ancient geography a Gallic tribe, located in the lower Rhone valley. Close neighbours were the *Salyes*, or *Salyi*, a powerful military tribal confederation that occupied the plain of the Druentia (Durance) in southern Gaul. § The first treatise examines the sacred precinct of the 'templum augurale' in ancient authors. The second treatise is a dialogue on the date of the battle of Pharsalus in Central Greece, the decisive battle of Caesar's Civil War. On 9 August 48 BC Caesar and his allies lined up opposite the army of the republic under the command of Gnaeus Pompeius Magnus, Pompey the Great, and won. **Ad 2:** The Spanish archaeologist

Petrus Ciacconius Toletanus, or Pedro Chacon of Toledo, 1525/27-1581, was canon at Toledo, and is best known for his treatise on Roman dining 'De triclinio Romano', Rome 1588. He should be even more remembered for this important monograph on the inscription on the base of a rostral column (*columna rostrata*) which was discovered in 1565 in the neighbourhood of the arch of Septimius Severus in the Forum Romanum. (ILLRP 319, see also: [livius.org/articles/place/rome/rome-photos/rome-forum-romanum/rome-rostra](http://livius.org/articles/place/rome/rome-photos/rome-forum-romanum/rome-rostra)). This column, adorned with the rams, the 'rostra', of enemy ships, was erected to commemorate the victory in 260 of Consul Caius Duilius, who inflicted the first naval defeat on the Carthaginian Hannibal near Mylae in Sicily. The inscription, a kind of elogium, was inscribed on the base of the column. Duilius, a hero of the first Punic war, was the first Roman to gain a naval triumph. § The treatise was first published in 1586. The textual 'restorations proposed by scholars, while of course conjectural, are based on the testimony of Polybius and later historians, as well as on spatial requirements. Most of those accepted since Ritschl (1862) and Mommsen (1863, on CIL 1,1.195) go back to a much earlier Spanish editor P. Chacon (Rome 1586)' (A.E. Gordon, *Illustrated Introduction to Latin Epigraphy*, Berkeley etc., 1983, no. 48, p. 124/126, which offers an extensive description, commentary, text and translation) **Ad 3:** Marcus Valerius Probus, ca. 20/30-105 AD, was a Roman grammarian and critic, who flourished during Nero's reign. He devoted himself to the criticism and elucidation of the texts of classical authors (especially the most important Roman poets) by means of marginal notes or by signs, after the manner of the Alexandrine grammarians. In this way he treated Horace, Lucretius, Terence and Persius. His lectures were preserved in the notes taken by his pupils. We possess by him part of a treatise *De notis*, probably an excerpt from a larger work. It contains a list of abbreviations used in official and historical writings (especially proper names), in laws, legal pleadings and edicts. (Source on Probus Wikipedia) This Probus edition was produced by an anonymous editor, who was an older(?) friend (*iuvenis iam olim mihi amicus*) of Fridericus Tiliobroga (Lindenbrogius), 1573-1648. He thanks him in the introductory *Lectori* for his assistance and contributions. § The first 57 pages contain the text of Probus, p. 58/91 contain the *Notae iuris a Magno collectae*. Who this Magno was is not clear. This title first pops up at the end of an edition of the Codex Theodosianus, Lyon 1566, edited by Jacobus Cuiacius, where we read at the beginning of this section: *Haec iuris sêmeia libens Rex accipe, Carle,/ Offert devotus quae tibi Magno tuus*. In 1797 the editor Faustinus Arevalus suggested (in his Isidorus edition) to read *Offert devotus quae tibi, Magne, tuus*. Arevalus thinks that *Magne* was erroneously replaced by *Magno*, and that someone thought that this was the name of the author of the notes, *putans hoc esse auctoris nomen*. The pages 92 up to 151 contain the notes of Petrus Diaconus. p. 152-175: *Notarum veterum explanatio ex Papiæ glossario*; p. 176-191 *Notarum iuridicarum explanatio ex veteribus membranis*) (**Provenance:** 17th century armorial bookplate of *L.E. Bigot*. § French bookplates of the first half of the 17th century are extremely rare. 'Les ex-libris français sont encore assez rares durant cette période (1600-1650), pour que nous croyions devoir donner la liste de tous ceux que nous avons pu étudier, et la description de quelques-uns'. The Bigots were 'une famille de magistrats normands bibliophiles', of which family this Louis Emeric Bigot is the most famous. 'Emeric Bigot était né en 1626. Il fut le grand bibliophile de son temps, le plus curieux, le mieux informé. Il avait tous les auteurs grecs et latins très-bien conditionnés, quantité de petits livres rares sur des matières singulières, et des pièces fugitives qu'on aurait eu peine à rencontrer ailleurs. (...) Pour empêcher la dispersion de sa bibliothèque estimée à 40.000 livres, il la substitua dans sa famille. A sa mort, elle fut confiée à Robert Bigot, sieur de Montville, conseiller au Parlement de Paris, avec un fonds considérable pour l'augmenter annuellement. (...) Après le décès de Robert Bigot, tous les trésors littéraires amassés par cette famille furent acquis en bloc par les libraires, et se vendirent à Paris, le 1er juin 1706 et jours suivants, collège de Me Gervais, rue du Foin; on en a le catalogue in-12 en cinq parties'. (See [bmlisieux.com/curiosa/poulet02.htm](http://bmlisieux.com/curiosa/poulet02.htm)). More on Emeric Bigot in 'histoire-bibliophilie.blogspot.nl/2015\_10\_01\_archive.html') § On the pastedown of the lower board the manuscript name: *Demigieu, 1768*. The next owner of this book was the Marquis Anthelme-Michel-Laurent de

Migieu, 1723-1788, a wellknown French bibliophile and manuscript collector. His huge library was dispersed too) (**Collation:** Ad 1: A-Q8, R4 (leaf R4 verso blank), chi1 (leaf chi1 verso blank) (leaf chi1 is a cancel for leaf R4, they both contain *corrigenda* and the *privilegium*. Chi1 adds some corrections to the *corrigenda*. The binder forgot to remove leaf R4) **Ad 2:** A-B8, C4 (leaf C4 blank, a folding table inserted between leaf C3 and C4). **Ad 3:** A-N8) [Photographs](#) €450

376. **BRACHELIUS, A.** *Historia Nostri Temporis, dat is, Geschiedenis Onses Tijdts: Door Adolphus Brachelius, Jesuijt tot Keulen. Beginnende met het Jaer 1618, en vervolght tot het Jaer 1654. Uyt de Latijnsche in de Nederduytsche tael overgezet door L.v.B. Amsterdam, By Samuel Imbrecht, 1666. 8vo. (XVI), 648 p., 98 engraved portraits. Vellum 17 cm (Ref: STCN 4 copies) (Details: 5 thongs laced through both joints. 98 nice engraved portraits of kings, generals, bishops, admirals etc. One woman is depicted, Christina of Sweden, and one 'normal person', Tomasso Aniello, leader of the revolt of Naples; the portrait of King Charles II was made by another engraver, this portrait is much finer) (Condition: Frontcover slightly spotted. A number, probably a shelf mark, written in ink near the upper edge of the title. Oval library stamp in red on the title. Small ink stain on outer edge) (Note: The German historian Adolf Brahel, latinized as Adolphus Brachelius, who was a vicar of the *Stiftskirche von St. Cunibert* in Cologne, published his World history *Historia aut verius succincta epitome historiae annorum 34; nempe ab anno 1618 usque ad annum 1649*, in Cologne in 1650. He died young in 1652. His style is said to be elegant and clear. The *Historia* covers the Thirty Years' War, a series of wars which raged through Central Europe between 1618 and 1648. It was one of the longest, most destructive conflicts in European history. 'Initially a war between Protestant and Catholic states in the fragmenting Holy Roman Empire (Germany), it gradually developed into a more general conflict involving most of the great powers of Europe, becoming less about religion and more a continuation of the France-Habsburg rivalry for European political pre-eminence. (...) The Thirty Years' War saw the devastation of entire regions, with famine and disease significantly decreasing the population of the German and Italian states, the Kingdom of Bohemia, and the Low Countries. The war also bankrupted most of the combatant powers'. (Source for the Thirty Years' War, Wikipedia) § Brachelius' *Historia* was translated into Dutch by the schoolmaster Lambertus van den Bosch, ca. 1610- ca. 1700. It was first published, with a continuation till the year 1654, in Amsterdam in 1655. Our copy is the fourth edition of this translation. The second edition was published in 1656, the third in 1659. In 1654 Lambertus van den Bosch was appointed *Conrector* of the *Schola Latina* in Dordrecht, and in 1671 fired because of drinking problems and negligence. He wrote a great number of justly forgotten pamphlets, plays, poems, and published translations into Dutch of works written in Latin, English, French Italian and Spanish. (NNBW 4,231) Van den Bosch added a final chapter of his own, which he wrote after the same manner as Brachelius. It mostly concerns the First of the Anglo-Dutch Wars, which lasted from 1652 to 1654. The war was caused by disputes over trade. This continuation chapter of Van den Bosch offers portraits of Cromwell, and the Dutch naval heroes Michiel de Ruyter, Jan van Galen, Witte de With, and Jan Evertz. Van den Bosch probably used for his translation the second edition *Historiarum Nostri Temporis Authore Adolpho Brachelio Editio Secunda: In duas partes divisa. Priore emendatior, & continuata in annum 1652. diversis variorum Principum, & virorum illustrium figuris exornata*, Cologne 1652. § Brachelius is mistakenly called on the title page of this Dutch translation a member of the Jesuit order. The error probably occurred, De Backer assumes, because Brachelius' *Historia* is in fact a continuation of the immense popular *Romani, Historiarum ab origine mundi, usque ad annum (...) 1598, Epitomae libri decem* of the Italian historian Orazio Torsellino, who was indeed a Jesuit. (Augustin de Backer & Aloys de Backer, 'Bibliothèque des écrivains de la Compagnie de Jésus', Volume 5, Liege 1859, p. 94)) (**Provenance:** On the title the stamp of 'Bibliotheek Missiehuis, Stein') (**Collation:** \*8, A-2R8, 2S4) [Photographs](#) €300*

377. **BRUSONIUS, LUCIUS DOMITIUS.** *Speculum Mundi, in quo per serias facetasques narratiunculas tota humana vita graphice exprimitur. Collectore L. Dom. Brusonio, ex Basilicata Regni Neapolitani oriundo. Ad Romanam editionem renovata editio. Lyon (Lugduni), Apud*

Ioan. Ant. Huguetan & Marc. Ant. Ravaud, 1658. (Colophon at the end: 'Lugduni, Excudebat Symphorianus Barbierus') 8vo. (XVI), 499,(4 index),(1 blank) p. Modern marbled boards. 19 cm 'The aim of this commonplace-book: a general education in morals, together with the refining of rhetorical skills' (**Ref:** Worldcat 491739875) (**Details:** Engraved printer's mark on the title, depicting a zodiac sphere, that is held by a hand coming out of a cloud; the sphere is flanked by two winged putti, who uphold a banner with the motto: 'Universitas rerum ut pulvis in manu Jehovae'. Woodcut initials) (**Condition:** All four edges of the soiled title have been repaired with a strip of paper, the lettering is partly fading because of wear. The lower corner of the two following leaves have also repairs. A small hole in the title. Lower margin of the first 5 gatherings waterstained. Paper yellowing) (**Note:** 'To intrigue and entertain with sagacious observations, sophisticated humour, and the sheer pleasure of telling stories in the form of well-turned anecdotes was one intention of the earlier, and very influential, humanist *exempla* collections. It is well expressed in the title of a commonplace-book edited by Lucius Domitius Brusonius (Brusoni, dates unknown) and published in 1518: 'Witticisms and examples'. (*Facetiarum Exemplorumq. libri VII*) The rhetorical bias of this compilation of funny stories is explicit in the preface, with its insistence that *dicacitas*, *urbanitas* (pungent wit, humour, elegance of taste and refinement of speech) are essential components of persuasive discourse. The work itself assembles its material under loosely alphabetised heads, primarily moral in import, going from *avaritia* to *uxor*. Short paragraphs, usually starting with the name of the protagonist, narrate stories from history that illustrate the topic by positives and contraries, feeding into epideictic oratory examples of conduct to be praised or to be blamed. Other features are direct speech, in the manner of *apophthegmata*, *sententiae* imported from other authors, quotations from Martial to set the tone, and a cavalier attitude to attribution. Published at Rome, Brusonius belongs more to the tradition of Sabellicus than to the earnest environment of northern pedagogues. But they were to make him their own in the 1550s after Conradus Lycosthenes (Konrad Wolffhart, c. 1518-1561), who lived and worked in Protestant Basle, had published a corrected and much amplified edition of the work. (*L. Domitii Brusonii Contursini Lucani, viri clariss. Facetiarum Exemplorumq. Libri VII : Opus quidem eximium, ac mirabili cum rerum tum Sententiarum scitu dignissimarum atque iucundissimarum varietate refertissimum : nunc primum ab innumeris, quib. scatebat, errorum monstris repurgatum inq. lucem editum*, Basle 1559) Lycosthenes presents it to the municipality of Schaffhausen as a contribution to the restoration of 'true religion and piety' in that city and emphasises its value to civic society, as well as to moral formation. He allows wit its proper time and place in oratory, but his stress is all on the gravity of the historically well grounded moral advice that can be gleaved and cited. Lycosthenes retains the commonplace ordering of the original, he makes it more searchable by providing an index, and systematically inserts text references. He also adds many more heads and *exempla* to fulfil the promise of *copia* also made in the preface, simultaneously supplying a great deal of information about behaviour both curious and exotic'. ('(Un)masking the Realities of Power: Justus Lipsius and the Dynamics of Political writing in early Modern Europe', edited by E. Bom, M. Janssens & T. van Houdt, Leiden 2011, p. 104/05) The expanded version that Lycosthenes produced in 1559 was much in demand. It was reissued several times. Our copy of the edition of Lyon 1658 includes the *epistola dedicatoria* of Lycosthenes of 1559, and the *praefatio* of 1518 of L. Domitius Brusonius. § The compiler of this commonplace-book did as earlier and later compilers did, he built his collection more often quoting from other commonplace-collections than from ancient authors. 'The matter contained in commonplace-books was in constant circulation at least up to the middle of the 17th century, a common resource of which no one had ownership and all owned, to reproduce, paraphrase, alter, and manoeuvre as they pleased'. (Op. cit. p. 105)) (**Collation:** \*8, a-z8, A-H8, I4 (leaf I4 verso blank)) [Photographs](#)

€230

378. **CALLIMACHUS.** Callimachi Hymni et Epigrammata. Ex recensione Io. Aug. Ernesti. Curavit Christophorus Fridericus Loesnerus. Leipzig (Lipsiae), Sumptibus Caspari Fritsch, 1774. (Colophon: Lipsiae, Ex officina Breitkopfiorum, 1774) 8vo. (II, portrait of Callimachus), 6,112,(30 index) p. Contemporary boards. 18.5 cm (**Ref:** VD18 10534695; Hoffmann 1,430;

Dibdin 1,371; Moss 1,250; Graesse 2,18; Ebert 3347) (**Details:** Boards covered with marbled paper. Red shield on the back. Contains a *praefatio*, Greek text & a translation into Latin, and 6 p. of *Variae Lectiones* from a manuscript that Ernesti thought worthwhile, and an index of 30 pages. Nice portrait of Callimachus, engraved by Sysang, as frontispiece. The German engraver Johann Christoph Sysang, 1703-1757, made this portrait for the Callimachus edition of Leipzig 1741, published by Breitkopf in Leipzig. The copper plate for this portrait was used again in this 1774 edition, which was according to the colophon also printed on the presses of Breitkopf)

(**Condition:** Binding slightly worn at the extremities. Name cut from right upper corner of the front flyleaf. Small stamp on the front flyleaf and the title. Two book labels on the front pastedown. Small stain on back cover. Lower part of spine chafed) (**Note:** The Greek poet and scholar Callimachus of Cyrene, c. 305 - c. 240 B.C. who is one of the most important authors of later antiquity, was given employment at the famous Alexandrian library. He produced there the first scientific literary history. 'It is clear that Callimachus was a poet of great originality and extraordinary refinement. His amazing productivity (...) was accompanied by bold experimentation in his poetry, and a great versatility of style. The scholarly element, it is true, often adds a frigidity to his verse, but the lively personal and realistic touches which appear, never allow his writings to degenerate into arid selections of obscure myths'. (OCD 2nd ed. p. 195/6) The greater part of his works was already lost in late antiquity. The editio princeps of his surviving works, Hymns and epigrams, was published by J. Laskaris in 1495 in Florence. The first critical edition of the fragments (400) was made by Bentley (1697). With the discovery of 56 papyri the total rose to almost 900 fragments. (Neue Pauly, 6,188/194) § Dibdin observes concerning this 1774 edition: 'This is a useful compendium of Ernesti's edition (of 1761), exhibiting his text without the notes, and accompanied by an index of the more difficult words, and some various readings from a certain manuscript not before collated'. The Callimachus edition of Ernesti, to which Dibdin refers, was published in Leiden in 1761. § Johann August Ernesti, 1707-1781, was a German classical scholar, professor of classics at the University of Leipzig since 1742. As an editor of the Greek classics, Ernesti lagged far behind the Dutch professor of Greek Tiberius Hemsterhuis, the best Greek scholar of his time, and his pupils Lodewijk Caspar Valckenaer and David Ruhnken. The best parts of Ernesti's Callimachus of 1761 are the many corrections, and grammatical and critical observations of Hemsterhuis and Ruhnken. Ernesti not only proved with his edition of Callimachus that he was a mediocre Greek scholar, but also a measly scholar. The following account tells the story of this Callimachus edition. 'The following is the history of this publication given by Wyttenbach in *Vita Ruhnkenii*, p. 79. A design of reprinting the edition of Graevius (Utrecht 1697) being entertained by the Leyden booksellers (Luchtmans), Ruhnken was induced by his regard and partiality for Ernesti, with whom he had been acquainted at Wittenberg, to suggest to him a full and complete edition of Callimachus, as an undertaking for which he was qualified, at the same time offering him the assistance of the three most learned Grecians then in existence, Hemsterhuis, Valckenaer, and himself. It is to be remarked that he had already, in his second 'Epistola Critica' addressed to Ernesti and published in 1751, given a large and important collection of notes on Callimachus. Ernesti undertook the task, and soon after sent for the inspection of his friend at Leyden, the notes which he proposed to insert. Both Ruhnken and Hemsterhuis were surprised and disappointed at finding them poor and meagre; they were therefore returned to Ernesti, with the exhortation to improve and render them more worthy of a new edition; and the sources were pointed out, from which he might draw the requisite information. At the same time he was again advised to apply for the assistance of Valckenaer, who had accumulated valuable materials for explaining and emending the fragments. Accordingly the notes received additions and improvements, but not a word from Valckenaer, whose assistance Ernesti would not ask, for fear his own notes might be obscured by the superior merit of those of his coadjutors. The truth of this account, so little creditable to Ernesti, has been of late disputed; nor are we able to corroborate it; but from the examination of the book itself, we certainly suspect that the editor was fearful of enriching the work with those things which would have added to its intrinsic value, but would have eclipsed his own share of the performance'.

('Museum criticum or, Cambridge classical researches', volume II, Cambridge 1826, p. 151)

**(Provenance:** Four Jesuit provenances: Book label on the front pastedown: 'Biblioth. dom Prob. Monast. Soc. Jesu.' § Two small stamps on the front flyleaf: 'Ad us. Stud. Prov. Neerl. S.J., Litt. Class.', and a round stamp: 'Biblioth. Rhetor. Provinc. German. S.J.' § On the verso of the title an oval stamp: 'Bibl. Dom. S. Bonifatii 's Heerenberg I.H.S.' § On the front pastedown also the bookplate: 'Graf von Galen'sche Bibliothek'. To whom of the Von Galen family, of old Westphalian nobility, this book once belonged is hard to say. Biographie-portal.eu offers the following candidates: August Aloysius Graf von Galen, 1866-1912, Landrat. Clemens Graf von Galen, 1878-1946, Kardinal; Bischof von Münster. Ferdinand Graf von Galen, 1831-1906, Zentrumsolitiker, Fideikommißherr. Franz Graf von Galen, 1879-1960, Politiker; Mitglied des preußischen Landtags. Friedrich Graf von Galen, 1865-1918, Politiker. Maximilian Graf von Galen, 1832-1908, Weihbischof von Münster) **(Collation:** pi1, \*4 (minus leaf \*4); A-H8, I-K4 (leaf 4 blank)) [Photographs](#) €110

379. **CATO.** Dionysii Catonis Disticha de moribus ad filium, praeter sedulam variantis lectionis per omnia conlationem, lectissimis etiam adornata flosculis poeticis, una cum singulis adposita distichis, binorum quoque versuum, idiomatum vero diversorum, interpretatione quincuplice. Adjuncta sunt lemmata Catoniana, suis quaeque restituta distichis. (And:) Historia critica Catoniana, per singulorum seriem consuetam, Dionysii Catonis Distichorum ex ordine deducta. Cui praemittuntur Maximi Planudis Metaphrasis Graeca, cum castigationibus Josephi Scaligeri in eadem perpetuis: itemque Desiderii Erasmi concinna expositio. Adnexae sunt (...) Barthii, Opii, Daumii, Wachii, Boxhornii, Cannegieteri, Withofii & Arntzeniorum fratrum animadversiones selectae. Addita quoque ad calcem Distichorum cuique nova paraphrasis. Amsterdam (Amstelaedami), Apud Franciscum Houttuyn, 1759. 8vo. 2 volumes, in different bindings: Volume 1, vellum & 21 cm: XVI,348 p., 5 engraved plates, including the frontispiece. Volume 2 contemporary wrappers & 22 cm: X,640,(24 index) p., frontispiece. (**Ref:** Volume 1: STCN ppn 184816912; ; Spoelder p. 661, Rotterdam 1. Volume 2: STCN ppn 184816696. Volume 1 & 2: Schweiger 2,70/71; Brunet 1,1668; Graesse 2,82; Ebert 3737) (**Details:** Ad 1: a vellum bound prize copy, but without the prize. Boards with gilt double fillet borders, and the coat of arms of Rotterdam in the center. The frontispiece and one of the plates (no. 4) are skillfully handcoloured. The frontispiece depicts the presenting of a scroll with his 'morum praecepta' by Epictetus to Cato. STCN describes a copy that also has a handcoloured frontispiece. Ad 2: Margins uncut. The frontispiece depicts a scholar in his study; he wears a dressing gown. This volume contains the dedication leaf to the German jurist 'Gustavus Georgius Koenig a Koenigsthal', 1717-1771, which is lacking in most copies. Gustaf Georg König von Königsthal, was 'Ratskonsulent' at several German courts. Ad 1 & 2: Both title pages printed in red and black. The frontispieces and plates are engraved by S. Fokke) (**Condition:** Ad 1: Vellum age-toned. Gilt fading. All 4 textile fastening ties are gone. Name cut from the upper corner of the front flyleaf. Right upper corner of last 60 p. very slightly warped by moist. Ad 2: Binding worn and scuffed; paper on back partly gone. Stamp on the front flyleaf) (**Note:** 'The Distichs of Cato (Latin: Catonis Disticha), is a Latin collection of proverbial wisdom and morality by an unknown author commonly named Dionysius Cato, from the 3rd or 4th century AD. The 'Catonis Disticha' was the most popular medieval schoolbook for teaching Latin, prized not only as a Latin textbook, but also as a moral compass.' Cato was in use as a Latin teaching aid until the end of the 18th century (...). 'It was one of the best-known books in the Middle Ages and was translated into many languages'. (Wikipedia s.v. 'Distichs of Cato') § Together both volumes here on offer form an ambitious Cato edition, numbering ca. 1000 pages in total. It is produced by an anonymous editor. It is the editor's ambition to show that there is more in the 'Disticha Catonis' than meets the schoolboy's eye. He also wants to remove the school squalor of ages. Underneath the 'disticha' lies hidden, he tells us, much 'utilitas' and 'elegantia'. (Volume 1, preface p. VII) The first volume contains the Latin text, immediately followed by translations into Greek (Scaliger), English, German (Opitz), Dutch and French. The proverbs/maxims in English, Dutch and French are 'in versione (...) nova'. (Idem p. X) After these five translations follows a number of 'flosculi poetici',

on the same subject or in the same key as Cato's proverb/maxim, selected from ancient poets and Neolatin poets. § The second volume contains a voluminous commentary, a Greek translation of Planudes, and explanations and observations of the anonymous editor and of earlier leading commentators, among whom Erasmus and Scaliger. The anonymous editor is according to most bibliographers, among them Brunet, Ebert and Graesse, one König von Königsfeld. On what grounds is not clear. As it happens, one Gustavus Georgius Koenig von Koenigsthal is, as told above, the dedicatee of the second volume. In the 'Göttingische Anzeigen von gelehrten Sachen' (Volume 34) 1784, König von Königsfeld is already (erroneously) mentioned as the editor. However, no König von Königsfeld seems to have existed. So, this must be an error. In the 'Lexicon verstorbener bayerischer Schriftsteller des 18. und 19. Jahrhunderts' of Clemens-Alois Baader (Augsburg/Leipzig, 1824, p. 290/92) it is stated that one Christian Gottlieb König, 1711-1782, is the editor. That he was indeed the editor was convincingly proven by the Dutch 'Catonis Disticha'-specialist M. Boas in an interesting 'whodunit' article. ('Anonymus Amstelodamensis Catonianus', in 'Twee en dertigste Jaarboek van het Genootschap Amstelodamum', Amsterdam 1935, p. 147-203) Christian Gottlieb König was born in Altorf in 1711, was appointed in 1734 professor of philosophy at the university of Giessen, and became later 'Privatdozent' and Lutheran minister. In 1747 he moved to Amsterdam where he lectured privately Greek, Latin and Hebrew. In 1766 he accompanied as a mentor the 15 years old Immanuel Capadoce, of Portugese Jewish origin, who went to Leiden to study medicin. He died in Leiden in 1782. (The article on Koenig in NNBW 10, p. 476/78 is based on Boas) (**Provenance:** Ad 2: Stamp of 'Bibliotheca Seminarii Culemborgensis' on front flyleaf) (**Collation:** \*8 (pi1 = frontispiece after leaf \*1), A-X8, Y6). Asd 2: \*4 (after leaf \*1 leaf pi1 (= frontispiece); after leaf \*2 leaf 2pi1 (= dedication leaf)), A-28, 2T4. Frontispiece after leaf \*1)) [Photographs](#) €425

380. **CICERO.- FRANCIUS,P.** Petri Francii Eloquentiae exterioris specimen primum, ad orationem M.T. Ciceronis Pro A. Licin. Archia accomodatum. Editio ultima. (Bound with:) Petri Francii Eloquentiae exterioris specimen alterum, ad orationem Ciceronis Pro M. Marcello accomodatum. Accedunt ejusdem De ratione declamandi orationes duae. Ad 1: Leiden ('Lugduni in Batavis'), Apud Samuelem Luchtmans, 1715. Ad 2: Amsterdam ('Amstelaedami'), Apud Henr. Wetstenium, 1699. 8vo. 2 volumes in 1: (XVI),48,192; (XVI),158,(1 corrigenda),(1 blank) p. Vellum 16 cm (**Ref:** Schweiger 2,257; Ebert 4370) (**Details:** 5 thongs laced through the joints. First title in red and black. Woodcut printer's markt on the first, and woodcut ornament on the second title) (**Condition:** Vellum age-toned. Small old shelf label at the foot of the spine. Bookplate on the front pastedown. Oval library stamp on the first title) (**Note:** The Dutchman Pieter de Frans, latinized as Petrus Francius, 1645-1704, was professor of rhetoric, Roman history and Greek at the Athenaeum Illustre of Amsterdam, from 1674 till his death. His fame rests almost entirely on his Latin poems and orations. As a scholar he is remembered for the Latin translation of 191 epigrams from the Greek Anthology. Francius had a preference for rhetoric, and often lectured on the orations of the Roman politician and orator Cicero and the Greek orator Demosthenes. It was his opinion that students could only become proficient at rhetoric and public speaking, when they studied Cicero thoroughly. *Cicero nobis legendus, Cicero imitandus, Cicero repraesentandus.* (Quoted by Heesakkers) Part of the training was the memorizing and recitation of complete speeches of Cicero. Imbued with the style of Cicero, the students would deliver excellent speeches, he thought. Francius stated that eloquence consisted of two components, the *eloquentia interna*, or, *interior*, which produced a polished style of writing (stylus, scriptio), and the *eloquentia externa*, or *exterior*, which included practical eloquence that served fluency and the delivery (*actio*). It was best to begin the rhetorical training with the *eloquentia externa*, the *actio*, which constituted according to Cicero and Demosthenes the highest level of rhetoric. To prove his point Francius published in 1697 and 1699 his *Eloquentiae exterioris specimen primum*, and *Eloquentiae exterioris specimen alterum*. The first treats the *Pro Archia* and the second the *Pro Marcello*, both speeches of Cicero. Both editions are unique in the history of classical scholarship: they offer a Latin text, accompanied by text-critical notes, according to the standards of that age, after which follows a set of 39 *regulae circa pronuntiationem*, and then a set of 56

*regulae circa actionem*. The first set of rules treats the pronunciation, voice, breath, pitch, and difficult sounds like the *r*, *l* and *s*. The second treats the *actio*, the gestures, posture, the face and its expressions, the use of arms, hand and fingers. After these two sets of rules follows the commentary in which the rules for the pronunciation and delivery of the speech are explained and stipulated. The second part, the *Eloquentiae exterioris specimen alterum* of 1699, offers also a set of 26 rules, especially for ministers of the church) (Source: prefaces of both books, and: Chr.L. Heesakkers, *De hoogleraar in de welsprekendheid Petrus Francius (1645-1704)*, in *Athenaeum Illustre, elf studies over de Amsterdamse Doorkluchtige School, 1632-1877*, Amsterdam 1997, p. 91-133)) (**Provenance:** Bookplate on the front pastedown: 'Uit de Bibliotheek van de Doopsgezinde Gemeente bij het Lam en den Toren te Amsterdam'. On the title an oval stamp: 'Bibliotheek der Vereen. Doopsge. Gemeente te Amsterdam'. This 400 years old anabaptist community still exists. Its members attend church in Amsterdam at the Singelkerk in the center of the city. The anabaptists were persecuted and suppressed during the 16th and 17th century, and were later tolerated by the Calvinist and the local government. In the past there were in Amsterdam ten anabaptist communities, which went to church for example *Bij de Zon*, *Bij het Lam* or *Bij de Toren*. *Bij het Lam* was built next to a brewery called *Het Lam* at the Singel. In 1801 the communities were united in the *Verenigde Doopgezinde Gemeente Amsterdam*. The library of the Amsterdam Anabaptists was founded in 1680 by reverend Johannes Reyersen, when he donated his books to the anabaptist *kweekschool*, a teacher training college. In 1969 this library merged into the University Library of the University of Amsterdam. Leftovers and doubles were later sold in parts) (**Collation:** \*-4\*8, A-M8; \*8, A-K8) [Photographs](#) €200

381. **CYPRIANUS**. D. Caecilii Cypriani Episcopi Carthaginiensis et martyris opera. Lyon (Lugduni), Apud Seb. Gryphium, 1550. 8vo. 466 (recte 456),(13 index),(1),(2 blank); 456,(6 index),(1 blank),(1 printer's mark) p. Half calf over wooden boards 18 cm (**Ref:** USTC 123042; Schoenemann 1,117 & 119, mentions editions of Sebastianus Gryphius of 1528 and 1544; Graesse 2,316 mentions a Gryphius' edition of 1544; a quick search in KVK yields other Gryphius editions of 1535 and 1537; Baudrier 8,239) (**Details:** Back with 4 raised bands. Red morocco shield on the back. Gryphius' 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 his family name Gryph or Greif. From the claws of this creature hangs a big rectangular stone, beneath which is a winged orb. The motto is 'Virtute duce / comite fortuna', 'Virtue thy leader, fortune thy comrade', a quote from a letter of Cicero to Plancus (Epistulae ad Familiares, liber X,3). On the last page of the second volume a woodcut griffin. The text is printed completely in italics. Woodcut initials. This edition seems to be rare.) (**Condition:** Back damaged. Head & tail of the spine gone. Joints split. Boards restored, first with cloth, and in the beginning of the 20th century with paper. Title almost loose, soiled & partly waterstained, and with 2 stamps, and a lengthwise tear of 8 cm which has been repaired provisionally. Right upper corner of first gathering slightly waterstained. Text of page 3 partly worn away. Occasionally old ink underlinings and small marginalia in the first volume. Lower margin of the last gatherings faintly waterstained) (**Note:** This Lyonaise edition of 1550 is a reissue, cheaper and in a handier octavo format, of the first complete edition, in folio format, of the works of the Church Father Cyprianus by the great Dutch humanist Desiderius Erasmus, which appeared in Basel in 1520. § Cyprianus, born ca. A.D. 200, was consecrated bishop of Carthago in 248. His letters and tracts deal mainly with difficulties within the Christian community resulting from the persecution by the Roman authorities. Cyprianus insisted upon repentance of those Christians, the so-called 'lapsi', who had (temporarily) given up their creed, and taken part in heathen practices under pressure of the State. Cyprianus did not want to receive the lapsi back into the church that easy, and the result was turmoil in the Christian community, and schism. Cyprianus died a martyr in 258, because he refused to make offerings to the pagan gods of Rome. His deacon Pontius wrote hereafter a short *Vita Cypriani*, the earliest Christian biography. The life, also called *Passio Cypriani* has an apologetic character. It treats the controversies around Cyprian's election to bishop, and his decision to go into hiding during the persecution of A.D. 250. The language of Cyprianus' letters

and tracts finds many analogies in Roman law. 'His application of juridical categories to the conception of the church permanently influences Western catholicism'. (OCD, 2nd ed. p.305). Cyprianus' most influential work is his *De unitate ecclesiae*, about the unity of the church. In letter 73, caput 21 his opinion is best summarized in 'salus extra ecclesiam non est', a statement that until this day is a source of controversy. § Erasmus praises Cyprianus for his earnestness, the absence of striving for effect, and the popularity among his flock. This bishop had not lost touch with his flock, as had the scholastic theologians of Erasmus' own day, who were alienated from the common believers. The theologians of that time spoke a kind of secret language that no one understood, and they discussed subjects in which no one was interested, whereas Cyprianus lived for the poor. Erasmus praises in the *Dedicatio* the eloquence, and the *pastoris dignitatem* of the bishop. § Erasmus opposed the literalists of his time, who made issues and controversies of everything, and he looked to the Church Fathers to reunite culture and theology. He strove to go back to the sources of true theology, and his aim was to understand the Church Fathers, who were in his opinion still the best exegetes of the Scriptures. Therefore it was necessary, he thought, that every educated person could read them, in the original Greek or Latin, or in translation. Therefore Erasmus moved mountains to publish and translate a host of Church Fathers. From 1516 onward there appeared from his hand editions of Hieronymus, Cyprianus, Arnobius, Hilarius, Ambrosius and Augustinus. He translated from Greek into Latin works of Origenes, Chrysostomus and Irenaeus. Criticism of later editors is not always justified. Graesse summarizes the criticism concerning Erasmus' Cyprianus thus: 'L'éd. donnée par Érasme laisse beaucoup à désirer.' We have to bear in mind that it was extremely difficult in Erasmus' time to find and collate manuscripts. Nor did he aim at precision work or philological niceties, but he strove to offer his public clean texts, which they could read themselves. The text he offers is more complete and 'emendatior multo sublatis opera nostra mendis' Erasmus proudly says, than previous editions. (Dedication letter p. aa4 verso) He removed tracts which were falsely attributed to Cyprianus and added three tracts, three letters and two orations he had found, and which had not been published before. Cyprianus' text in this 1550 edition is preceded by 15 pages with notes of Erasmus, 6 pages of indices, and a summary of the biography of Pontius. In the margins are repeated Erasmus' very short notes which also appeared in the 1520 edition) (**Provenance:** On the front pastedown: 'Beijers 20/IV/73, 110,- + kosten 131,91'. The handwriting is of G.F. Diercks, the wellknown Dutch patrologist who produced for Brepols editions of Novatianus, Cyprianus and Luciferus Calaritanus in the prestigious Series CCSL. § Beijers was a famous auction house in Utrecht. On the title a stamp of 'Bibliotheca Conventus Woerdensis', and of 'Studiehuis Minderbroeders Nijmegen') (**Collation:** aa8, b-z8, A-F8, (Pagination jumps between the gathering E and F from 448 to 459, text and catchword correct), G4 (leaf G4 blank); aa-zz8, AA-FF8 (leaf FF8 recto blank)) [Photographs](#) €650

382. **DEVARIUS, M.** Matth. Devarii De particulis graecae linguae liber particularis. Cum indicibus necessariis. Amsterdam (Amstelaedami), Apud Joannem Wolters, 1700. 12mo. (XXXVI), 518, (16 index) p. Calf 13.5 cm -*An absolutely fascinating monograph on Greek particles, full of valuable insights, a landmark published way before Denniston-* (**Ref:** Sandys 2,78) (**Details:** Back with four raised bands & a red morocco shield. Title in red & black. Engraved printer's mark on the title, it depicts a burning candle, the motto is 'Aliis inserviando consumor', that is: 'in serving others, I consume myself') (**Condition:** Binding worn at the extremities. Head & tail of the spine chafed. Joints starting to crack, but still strong. Small hole in the leather of the lower board. Old ink annotation on the first flyleaf. Small tear in right margin of one leaf) (**Note:** When the Greek refugee scholar Janus Lascaris was invited in 1513 by Pope Leo X to come to Rome to lead a Greek College, or *Ginnasio Greco*, one of his pupils was the young Greek Matthaëus Devarius of Corfu, in Greek Ματθαῖος Δεβάρης, ca. 1500-1581. Pope Paul IV made him corrector of the Greek manuscripts of the Vatican Library. From 1542 till 1550 he worked on the publishing of the *editio princeps* of the commentaries on the Iliad and Odyssey of Homer compiled in the 12th century by Eustathius, archbishop of Thessalonica. In 1551 he was engaged by Cardinal Alexander Farnese, who also took in his employment the nephew of

Matthaeus, Petrus Devarius. This nephew published after the death of his uncle his *De Graecae linguae particulis* (Rome, Zanetti, 1588). It is one of the earliest attempts to throw more light upon the subject of the often neglected little words in ancient Greek, like οὐ, μέντοι, ἔάν, ἄν, μὲν, οὐ, ἕως, μήν, δέ & γε, that 'do not belong to any of the inflected grammatical word classes, often lacking their own grammatical functions and forming other parts of speech or expressing the relationship between clauses'. (Wiktionary: Ancient Greek particles) On the use of such a tiny word often depends the whole turn and mode of a writer or speaker's meaning and reasoning. The edition is preceded by a long dedication to the Cardinal Alexander de Farnese, in which Petrus Devarius relates the life of his uncle Matthaeus, and offers an interesting view of humanist Italy of the 16th century. This work on Greek particles was reissued several times, in Amsterdam (1700), Nürnberg (1700), London (1657) and Leipzig (1778). This Amsterdam edition includes also this dedication, and the original preface of Matthaeus Devarius. This monograph on particles is called by Dr. Anna Bonifazi (University of Stuttgart), who is directing a collaborative project on particle use across genres in ancient Greek literature, in video conversation with the Center of Hellenic Studies, an important landmark, full of interesting insights. In a forthcoming monograph and digital publication, Bonifazi and her team show that the systematic study of particles and particle clusters offers valuable information about performance and narrative organization. (See for this video conversation: ((http://))hour25.heroesx.chs.harvard.edu/?p=6168) (**Collation:** \*12, A-Z12 (minus the blank leaves F11 & F12, and Z12. The catchwords between gathering F and G, and the pagination are regular)) [Photographs](#) €200

383. **DIONYSIUS AREOPAGITA.** D. Dionysii Areopagitae Opera omnia quae extant, eiusdem vita. Scholia incerti authoris in librum De Ecclesiastica hierarchia. Quae omnia nunc primum a Ioachimo Perionio Benedictino Cormoeriaceno, Henrici Gallorum regis interprete, conversa sunt. Hisce accessere sanctiss. vetustissimorumque Patrum D. Ignatii atque Polycarpi & Martialis epistolae, vera pietate, solidaque doctrina refertae. Leuven (Lovanii), Apud Hieronymum Wellaeum, ad intersigne Diamantis, 1566. 8vo. (XIV), 294 leaves. Calf 15.5 cm (**Ref:** 1 Machiels (1979) D-217; BelEdiMar 3251; Cf. Hoffmann 2,579/80: exactly the same title & year, but printed in Paris; not in Brunet, Ebert and Graesse) (**Details:** Back with 4 raised bands, gilt fleuron in each compartment. Boards blind tooled, and with a gilt fleuron in the centre and at the 4 corners. Woodcut initials. Latin translation only) (**Condition:** Binding scuffed, back slightly damaged. Wear to the extremities. Both pastedowns worn and loose. An old and long manuscript inscription on both free flyleaves; the subject of the inscription is the character of Dionysius, and it gives a list of places where he is mentioned. Name on the title. A few hardly visible pinpoint wormholes near the edge of the lower margin) (**Note:** Dionysius Areopagites, or nowadays Pseudo-Dionysius Areopagita, who lived ca. 500 A.D., was a Christian theologian and philosopher, who was influenced by the neoplatonists Proclus and Damascius. His works, assembled in what is called the *Corpus Dionysiacum*, were once erroneously ascribed to one Dionysius Areopagita, who is mentioned in the Acts of Saint Paul. He is nevertheless considered one of the most influential Christian authors. He strongly influenced medieval scholars, like Albertus Magnus, Thomas Aquinas, and Bonaventura. The question of the authentic authorship has not yet been resolved. Of his corpus survives '*Caelestial Hierachy*', *Ecclesiastical Hierarchia*, *Devine Names*, *Mystical Theology* and *Letters*. The first work describes the hierarchy of the angels, there were first, middle and last orders. The *Ecclesiastica Hierarchia* describes and interprets in an allegorical way the rites of the church. *Divina nomina* examines the designations which are asigned to God. The *Mystical Theology* examines the unification of the soul with God. In the *Letters* theological matters are examined, such as the nature of Jesus, or the symbolism in the Scriptures. § Dionysius Areopagita was translated into Latin by the French doctor of theology and classical scholar Joachim Périon, 1499-1559, a Benedictine monk of the *abbaye de Cormery*. Joachimus Perionius was known for the purity and elegance of his Latin. His Latin translation of Dionysius Areopagita was first published in Paris in 1556 by Vascosan, and reissued by him ten years later in 1566, still *cum privilegio regis*. This privilege was discarded by two printers from Leuven/Louvain, our Hieronymus Wellaeus, and one Johannes Bogardus. The book with the

imprint of Bogardus has exact the same title and pagination, and we assume, as we found no digitized copy, that it is exactly the same, except for the imprint on the title page, as the Wellaeus copy) (**Provenance:** Modern book label on inside frontcover: 'Bibliothek Haus Diepenbrock, Wilhelm Frhr v. Graes'. *Schloss Diepenbrock* lies North East of Bocholt, and is since 1759 the property of the noble German family Von Graes zu Diepenbrock und Lohburg. The present owner is Wilhelm Freiherr von Graes and his wife Maria-Paz de Cavestany y de Vargas-Zuniga. They restored the rooms in rococo style. Next to it they had build in 1981 'Hotel-Restaurant'. (See [wiki.de.genealogy.net/Haus\\_Diepenbrock](http://wiki.de.genealogy.net/Haus_Diepenbrock)) § Old and partly illegible ownership inscription on the front pastdown: 'Joan Valor... ab Aldenado etc.' He also inscribed the flyleaves. § Name on title: 'J.P. Schreven', of 'J.T. Schreven'. There is one 'J.P. Schreven' who was mayor of Veghel in the Dutch province Brabant from 1946 till 1968) (**Collation:** A-2P8, 2R4. (There exists no gathering 2Q: the catchwords and the pagination between 2P and 2R are continued correctly and regularly. The pagination in gathering 2P is irregular, but else correct and complete)) [Photographs](#) €650

384. **ERASMUS & G. BUDAEUS.** Des. Erasmi Roterodami, *Lingua, sive de linguae usu, atque abusu, liber unus.* (Bound with:) *De contemptu rerum fortuitarum, libri tres* Gulielmo Budaeo Parisiensi, Consiliario Regio etc. auctore. Leiden (Lugduni Batavorum), Apud Andr. Cloucqquium, 1624. (Colophon at the end: Lugduni Batavorum, Typis Petri Mulleri, 1624) 12mo. 2 volumes in 1: 322,(14);162,(1 colophon),(1 blank) p. Vellum 10.5 cm (**Ref:** Ad 1: Vander Haeghen, *Bibliotheca Erasmiana*, p. 118) (**Details:** Two thongs laced through the joints. Short title in ink on the back) (**Condition:** Vellum soiled. All four ties gone. Paper yellowing, faint dampstain in the lower corner of the first three quires) (**Note:** Ad 1: The Dutch humanist Desiderius Erasmus, 1466-1536, published his *Lingua*, exploring the evils of the unbridled tongue, in 1525 in the middle of the poisonous debate which was going on between the catholic church and the protestants. '*De lingua*, punningly *On the tongue* or *On language* reflects Erasmus's approach to this debate. He says: *Are we not repeating the construction of the tower of Babel? What harmony can exist among those carried away by vanity, when no man yields to another?'* This work is 'abrupt and peppered with digressions, it employs an eclectic array of both classical and biblical exempla characteristic of Erasmus's other works'. (E. Armstrong, *A Ciceronian sunburn. A Tudor dialogue on humanistic rhetoric and civic poetics*, Columbia 2006, p. 103/6) Erasmus contrasts the speech of the evangelists and the classic philosophers with the hatefull quarrels of the catholic theologians and Lutherans. He propagates an ideal state based on the mutual accord between authorities and their subjects. The subject matter has its roots in classical antiquity, it was treated in Plutarch's *De Garrulitate*. (Mor. 502B-515) **Ad 2:** The moral treatise *De contemptu rerum fortuitarum* of the French humanist Guillaume Budé, 1467-1540, reflects his disappointment and expectations about his mission at the court of the French king Francis I. 'He assumes a stance of quiet resignation about his future. He also reintroduces the question of the correspondence or conflict between the *vita contemplativa* and the *vita activa*, themes taken up in his earlier works and in correspondence'. In the treatise Budé 'continues the discussion of fortune, and the vanity to reverse it'. (D. O'Neil, *Guillaume Budé and humanism in the reign of Francis I*, Geneve, 1975, p.58/59) *De contemptu rerum fortuitarum* was first published in Paris in 1520. At the court of Francis I Budé suggested to the king the creation of a college for the study of the three languages (Greek, Hebrew, and Latin). Empowered to ask Erasmus to take charge of it (1517-18), he failed in his mission. The college, later 'Collège de France', was not founded until 1530. § The Latin style of Budé was formed by studying Cicero. On several fields he broke fresh ground, and the author's learning was recognized by Erasmus and J.J. Scaliger) (**Collation:** A-X8; A-K8, L2 (leaf L2 verso blank)) [Photographs](#) €180

385. **ERASMUS.** Magni Des. Erasmi Roterodami vita; partim ab ipsomet Erasmo, partim ab amicis aequalibus fideliter descripta. Accedunt Epistolae illustres plus quam septuaginta, quas aetate provectiore scripsit, nec inter vulgatas in magno volumine comparent. P. Scriverii, & fautorum auspiciis. Leiden (Lugduni Batavorum), Ex officina Ioannis Maire, 1642. 12mo (XL),394,(2 blank) p., frontispiece, portrait. Overlapping vellum 13 cm <*An important collection of source material for the biography of Desiderius Erasmus*> (**Ref:** Breugelmans 1642:7, p.

494/95; Vander Haeghen, Bibliotheca Erasmiana, p. 101) (**Details:** Manuscript title on the back. Printer's mark on the title. Frontispiece engraved by C.V. Dalen, depicting Erasmus as the magister of some young men. Between leaf \*2 and \*3 has been added a double leaf with a portrait engraved by William Marshall of Thomas Nigellus (Thomas Neale), author of the book 'A treatise of direction, how to travell safely and profitably into forraigne countries' (1643). On the page opposite this portrait the publisher offers Thomas Neale his apologies for wrongly naming him in the dedication 'Ioannes Neale'; under Neale's portrait his coat of arms. On page \*8 recto a round woodcut portrait of Erasmus. On p. \*11 recto a woodcut of Erasmus' signet ring, depicting a bust of *Terminus*, with Erasmus' famous motto *Nulli cedo*. On page \*12 verso, the last of the preliminaries, a list of 14 works of Erasmus which Maire had published in 1641. This *Vita Erasmi* was meant to be the first part of Maire's series of Erasmus editions) (**Condition:** Binding age-tanned. Slight wear to the foot of the spine. First flyleaf waterstained, caused by the removal of a bookplate. Faint dampstain in the lower corner of the first and the last quire) (**Note:** Joannes Maire, publisher, printer and bookseller in Leiden, 1603-1657, produced during his career quite a number of Erasmus editions. This Erasmus project ensured Maire's reputation through the ages. He published between 1641 and 1652 23 different volumes. § After the dedicatio follows the introduction, consisting of an *elogium* on Erasmus by the Italian historian and biographer Paulus Iovius (Paolo Giovio), and *epitaphia* written by friends of Erasmus and later scholars. Pages 1-160 contains the *vita*-part, and is opened by Erasmus' autobiography (p. 1/12), followed the biography of Erasmus by Beatus Rhenanus (p. 12-63), Erasmus' last will (p. 63-68), a long letter to Lambertus Grunnius (p. 69-116), a letter (of 1514) to Father Servatius (Rogerus), Erasmus' somewhat younger cloister-brother, who was since 1504 prior of Steyn, the monastery Erasmus left, never to return; (Erasmus' letters to Servatius play a role in the anachronistic 'Erasmus was gay' hypothesis) and to Hector Boeotius Deidonanus (p. 116-135), a list of Erasmus' works (p. 135-144), and two letters of Erasmus, one addressed to his friends, and the other to Christophorus Mesia Hispanus. (p. 145-160) The second half of the book has a half title of its own: *Desiderii Erasmi epistolarum illustrium, & in magno volumine non comparentium liber*. This part consists of more than 70 letters that were written by Erasmus later in life and that were not included in a 'great' edition of Erasmus' letters. (Which earlier edition of Erasmus' letters is referred to is not clear) It contains letters to Conradus Goclenius, Mutianus Rufus, Johannes de Hondt, Pirckheimer, Oecolampadius, Petrus Vulcanius, et alii; many letters are addressed to Eobanus Hessus. § The main part of this 1642 edition, containing the *vita* and the letters, is a reissue of an edition which was published in 1615 by the Leiden printer Godefridus Basson, and which was edited by the Dutch scholar Petrus Scriverius, in Dutch Pieter Schrijver. Scriverius based his edition on *Vita D. Erasmi ex ipsius manu fideliter repraesentata, comitantibus, quae ad eandem, aliis* of the Dutch scholar Paullus Merula, which was published in 1607 in Leiden by Thomas Basson. Johannes Maire repeated this 1642 edition in 1649, adding a new dedication and some new preliminary pages) (**Collation:** \*12 (Plus a double leaf chi between \*2 and \*3), 2\*6, A-Q12, R6 (leaf R6 blank)) [Photographs](#) ) €480

386. **ERASMUS.** Adagiorum D. Erasmi Roterodami Epitome. Editio novissima, ab infinitis fere mendis, quibus caeterae scatebant, repurgata; nonnullisque in locis adaucta, uti praefatio ad lectorem indicat. Cum triplici indice, authorum, locorum & proverbiorum locupletissimo. Amsterdam (Amstelodami), Ex Officina Elzeviriana, Sumptibus Societatis, 1663. 12mo. XXIV,622,(72 index) p. Restored calf. 14 cm. <From the library of the composer of 'Jerusalem'> (**Ref:** Willems 1307; Rahir 1348; Berghman 1338; Brunet 2,1040; Graesse 2,494; Ebert 6869; Bibliotheca Erasmiana, Gand 1897, p. 352/53) (**Details:** Recently and expertly restored back with 4 raised bands. Original boards preserved having blind double fillet borders. Title in red & black. Woodcut printer's mark of Louis and Daniel Elzevier on the title, depicting Minerva under an olive tree; the motto is: *Ne extra oleas*, to be understood as *Stay within the bounds of wisdom*) (**Condition:** Corners somewhat bumped and abraded. Edges of both free flyleaves chipping. Ownership entry on the first flyleaf. This flyleaf and the following titlepage are slightly thumbed and dust soiled) (**Note:** 'The *Adagia*, one of Erasmus' greatest achievements, is a collection of

proverbs taken from both Latin and Greek authors. From its original form, conceived already during his first stay in England in 1499 and printed as a small quarto volume containing 818 adages in 1500 at Paris, the work gradually grew during his life-time into a large folio offering 4151 adages with commentaries. This collection is of prime importance for the humanistic education. It supplied the 16th century student with apt and elegant phraseology on all sorts of subjects and allowed him an easy access to classic texts otherwise not available. Beyond that, the rôle of proverbs as the vehicle of classic learning and wisdom of generations to come down to us is evident. Only a few proverbs, like 'Many men, many minds', 'To put the cart before the horse', 'To be in the same boat', 'Like father, like son', 'The labours of Hercules' (to which Erasmus repeatedly compared his life), etc., may quickly prove how much they are part of the common western heritage. Erasmus himself describes them as glowing sparks of ancient wisdom that illuminate the truth much more effectively than do the philosophers. Erasmus' commentary, explaining the meaning, origin, and use of the proverbs, forms a monument of his vast learning and a rich repository of anecdotes, quotations, historical and biographical sketches. Ranging from a sentence or two, to a full length essay, sometimes simply narrative or descriptive, sometimes keenly sarcastic, sometimes full of vehement rhetoric, it delights the modern reader as well as it did the contemporary one'. (Quote from 'Catalogue 50: Erasmus, published on the 500th anniversary of his birth' issued by Gilhofer & Ranschburg GmbH, Luzern, 1969, p. 3) § The large folio editions were expensive, so from early in the sixteenth century there was a demand for cheaper, concise editions. This abridged edition of 1663 of the *Adagia* is a reissue of the edition of 1650, which was also published by the Amsterdam Elzevier brothers. The *Adagia* are preceded by a *praefatio* and a short treatise *De paroemiis* (**Provenance:** < The composer of 'Jerusalem' > On the flyleaf in ink: *E libris C.H.H. et E. Maude Parry*. Sir Charles Hubert Hastings Parry, 1848-1918, was an English composer and music historian. As a composer he is best known for the most English of tunes, the choral song 'Jerusalem'. His best known historical work is his 1909 study of Johann Sebastian Bach. He attended Eton and Oxford University. He started a career as an underwriter at the assurance company Lloyd's of London, but quit 8 years later to turn his attention full-time to music composing, history and education. In 1918 he fell victim to the pandemic Spanish flu, and was buried in St Paul's Cathedral. He married Elizabeth Maude Hebert in 1872. She died in 1933) (See his long and informative Wikipedia article) (**Collation:** \*12, A-2F12 (without the blank leaf 2F12 at the end)) [Photographs](#) €350

387. **ERASMUS**. Des. Erasmi Roterod. *Apophthegmatum, ex optimis utriusque linguae scriptoribus collectorum libri octo*. Editio novissima, a multis, quibus antea scatebat mendis diligenter repurgata. Amsterdam (Amstelodami), Apud Joannem Ravesteinium, Civitatis & Illustris Scholae Typographum Ordinarium, 1671. 12mo. (XXIV),642,(19 index sententiarum),(1 blank) Vellum 14 cm (**Details:** The engraved frontispiece depicts Erasmus while writing a book; a woman with a laurel wreath in her hair stands in front of him, she holds a mirror. Woodcut printer's device on the title, depicting the prophet Elijah resting against a tree and being fed by ravens. This scene is described in the Old Testament in book 1 Kings, ch.17, vss.1-4, where the Septuagint speaks of 'korakes', ravens that feed Elijah. This is of course an allusion to the printer's name Ravenstein. The entrepreneur's motto is *Exspectando*, i.e. *in expectancy*) (**Condition:** Vellum soiled; foot of the spine somewhat chafed. Rear inner hinge broken, front hinge weak. Old paper shelf label on the back. Small bookplate on the front pastedown. Name on the front flyleaf. An old engraving of a sailing ship pasted on the rear pastedown) (**Note:** The famous Dutch humanist scholar and philosopher Desiderius Erasmus, 1466-1536, published towards the end of his life, in 1531, a collection of *Apophthegmata*, a kind of thesaurus of sayings or '*illa quidem scitu dignissima, quae philosophi de moribus, de Republica administranda, deque bello gerendo litteris prodiderunt.*' (Preface p. \*3 verso) He compiled it, he tells us, to further the education of young prince William (Principi Juniori Guilielmo), duke of Cleve. Erasmus confesses that he knows very well that the writers of his own time also produce *salse lepideque dicta*, but, he says, *plus habent auctoritatis quae consecravit antiquitas*. (Ibidem p. \*7 verso) Erasmus strongly believed in the educational worth of prudent, grave and humorous aphorisms

and anecdotes. On several places in his paedagogic works Erasmus recommends these kind of sayings for reading, learning, memorizing and the development of style. He stresses the importance of confronting future princes, who were to assume great responsibilities, every day with sayings worthy of consideration. He specially recommends the work of the Greek historian and biographer Plutarch. *Nemo felicius praestitit quam Plutarchus*. (Ibidem p. \*4 verso) Erasmus lists at the beginning of this collection the sources from which he drew, work of Plutarch (*Apophthegmata, Vitae, Moralia*), Diogenes Laërtius, Xenophon, Athenaeus, Cicero, Quintilianus, both Plinii, Livy, Suetonius, Macrobius, Herodotus, Seneca, Philostratus, Valerius Maximus, Ammianus and Eutropius) (**Provenance:** Small ticket on front pastedown, *Ex bibliotheca J. Casterman*. Name on front flyleaf *Ex libris A.D. van Regteren Altena, 1924*. The library of the jurist Mr. A.D. van Regteren Altena, member of the Dutch High Court, was auctioned in June 1986 by J.L. Beijers in Utrecht) (**Collation:** \*12, A-Z12, Aa-Dd12, Ee10 (leaf Ee10 verso blank)) [Photographs](#) €220

388. **FÉNELON, F. DE SALIGNAC DE** Aventures de Télémaque, fils d'Ulysse, par M. De Fénelon. Bruxelles, De l'Imprimerie d'Emmanuel Flon, an 9 (1801). 12mo. 3 volumes: (IV), 226, (2 blank); (IV), 224; (IV), 224 p., engraved portrait, and 24 engraved plates. Calf 15 cm (**Details:** Backs gilt, and with a brown morocco shield) (**Condition:** Bindings scuffed and scratched, corners bumped. Head of the spines of 2 volumes chafed. Paper yellowed) (**Note:** The *Mirror for princes*, or in Latin *Principum speculum* is a literary genre, popular ever since antiquity (Xenophon's *Cyropaedia*, or Education of Cyrus). It aims at instructing kings or princes on certain aspects of rule and behaviour. It provides historic and philosophic examples that a young king or prince should follow or avoid. This kind of works was often composed at the accession of a new king, when a young and inexperienced ruler was about to come to power. The best known Renaissance *mirrors for princes* are Erasmus' *Institutio principis christiani*, or *Education of a Christian Prince* (1516), written as advice to Charles of Habsburg, the later emperor of the Holy Roman Empire Charles V, and *Il Principe* of Machiavelli, 1532. § Louis XIV, absolute monarch of France since 1661, appointed in 1689 François Fénelon de Salignac de la Mothe tutor of his grandchild, the 7-year-old Duke of Burgundy, *le petit Dauphin*, the eldest son of his successor, *le Dauphin*. The little Duke was second in line for the throne. Fénelon, 1651-1715, was archbishop and had written some didactic works. It was Fénelon's task to initiate the future king of France into literature and science. The most amazing and lasting feat he performed as a tutor for the Duke of Burgundy was the creation of his *Les Aventures de Télémaque*, an educational historical and at the same time utopian novel, written ca. 1693/94. The novel contains on the one hand adventures of Telemachus, son of Odysseus, but on the other hand it very surprisingly was also a rejection of absolute monarchy. Fénelon wanted to serve his country, exhausted by wars, and covertly explained the young prince that a state needs a virtuous, friendly and peace-loving monarch, willing to share power with others. In the beginning of 1699 the book was published anonymously and without Fénelon's consent. The result was that he was relieved immediately from his tutorship and banned from court. Not surprisingly the autocrat Louis XIV was angry, because he interpreted this novel rightly as a condemnation of his policy. Fénelon is considered to be one of the precursors of the Enlightenment) (**Provenance:** On all three flyleaves the name *J.B. Vandenbergh, 1815*. We found on the internet a *J.B. VandenBergh* who was vicar of the diocese Kontich, a city between Antwerp and Mechelen, in 1817. § On the flyleaf of the first volume: *Ex libris Fr. Faes, vicarii, 1905, Bibl. v. Hanswyck Mecheliniae*'. This book was probably once the property of the *Basilica of Our Lady of Hanswijk*, or in Dutch *Onze-Lieve-Vrouw van Hanswijk (Mechelen)*. The priory once had its own school and library) (**Collation:** pi2, A-T6, (leaf T6 blank); pi2, A-S6, T4; pi2, A-S6, T4) [Photographs](#) €120

389. **GAIL, J.B.** Idylles de Bion et de Moschus, traduites en Français par J.B. Gail. professeur de Littérature grecque au Collège de France. (And 2:) Odes, inscriptions, épitaphes, épithalames et fragments d'Anacréon. Avec des notes critiques et un discours préliminaire par le c(itoy)en Gail. (And 3:) Républiques de Sparte et d'Athènes. Traduites de Xénophon, par J.-B. Gail. (And 4:) Manuel d'Épictète et tableau de Cébès en grec, avec une traduction française, précédée d'un

discours contre la Morale de Zénon et contre le Suicide, avec des idées d'une morale plus pure. Par Lefebvre Villebrune. Tome 1 & 2. (And 5:) Hymnes de Callimaque, nouvelle édition. Avec une version française et des notes par J.F.G. de la Porte Du Theil. 1re & 2me partie. (And 6:) Mythologie dramatique. Traduite de grec de Lucien par J.-B. Gail. Tome 1: Les dialogues des Dieux. (&) Mythologie dramatique. Tome 2: Les Dieux marins et Le coq. Tome 3: Les dialogues des morts et Les contemplateurs. Paris, Didot Jeune, Chez J.B. Gail, An III (1794/95). 12mo. 6 parts in 10 volumes: (ad 1:) 106,(2) p., 2 engraved plates, including a portrait of Gail. (ad 2:) (IV),XX,74,(4) p., 4 plates. (ad 3:) 2,107 p. (ad 4:) 2 volumes: IV,261,(3 blank); (IV),132 p.; (ad 5:) (II),104;142,(1),(1 blank) p. (ad 6:) (IV),VIII,105,(1 blank); (IV),111,(1 blank); (IV),178 p., 5 plates. Mottled calf 13 cm (**Ref:** Ad 1: Hoffmann 1,426; Ebert 2429; Graesse 1,428; Brunet 1,950. Ad 2: Hoffmann 1,141; cf Ebert 568; Brunet 1,255. Ad 3: Hoffmann 3,604; Ebert 24146. Ad 4: Oldfather 278; Hoffmann 2,16; Brunet 2,1015; Ebert 6785; Graesse 2,484. Ad 5: Hoffmann 1,430; Graesse 2,18; Ebert 3356. Ad 6: cf. Hoffmann 2,561; Brunet 3,1213; cf. Graesse 4,264; Ebert 12407) (**Details:** Backs gilt, and with a red or brown morocco shield on the second 'compartment'. On a shield in the middle 'compartment' the gilt numbers: 1 to 10. Boards with triple fillet gilt borders. Edges of the boards and the book-block gilt. Inside dentelles gilt. Endpapers blue marbled. The portrait and plates are engraved by Barbier, Chaudet et alii. Only the 4 volumes dedicated to Epictetus and Callimachus offer a Greek text with a facing French translation, the other volumes have a French translation only. § We found in the catalogue of the library of the important Dutch statesman Rutger Jan Schimmelpenninck, 1761-1825, which is preserved in the mansion Nijenhuis at Diepenheim, an identical set, same title, same publisher, same duodecimo (12mo) format, published in 1794/95, with the same numbering on the back, and, as far as we can judge from the description in the catalogue, the same binding. We suppose that the publishers Didot and Gail or another bookseller composed several portable sets in a nice binding for educated and well to do gentlemen and women, who probably were not able to read the original texts) (**Condition:** Bindings slightly worn & scratched. Head of the spines of volume 1 & 2 slightly chafed. Some corners somewhat bumped. Excellent paper. Some faint foxing. A charming set) (**Note:** At the end of volume 7, the second volume of the Callimachus, there is an advertisement for a collection of 10 titles to be sold as a unit at the price of 300 livres. The publisher and editor of the 10 volumes is Monsieur J.B. Gail. The collection consists of works Gail translated himself, i.e. Bion & Moschus, Lucianus, Xenophon, Anacreon (6 volumes); the other 4 volumes were translated by others, he tells in the advertisement, the two volume sets of Callimachus and of Epictetus. The translator of Callimachus is J.F.G. de la Porte Du Theil, the translator of Epictetus is Lefebvre de Villebrune. (See for the assignment of this Epictetus to the collection of Greek authors of Gail: F. Schoell, 'Répertoire de littérature ancienne, ou choix d'auteurs classiques grecs et latins', Paris 1808, Tome I, p. 51) § Jean Baptiste Gail, 1755-1829, was a celebrated French Hellenist. 'In 1791 he was appointed deputy, and in 1792 titular professor at the 'Collège de France'. During the Revolution he quietly performed his professional duties, taking no part in politics, although he possessed the faculty of ingratiating himself with those in authority. In 1815 he was appointed by the King Keeper of Greek MSS. (...) Without being a great Greek scholar, Gail was a man of unwearied industry, whose whole life was devoted to his favourite studies, and he deserves every credit for having rescued Greek from the neglect into which it had fallen during the troublous times in which he lived'. (Encyclopaedia Britannica 1911, vol. 11, p. 387) His most valuable work were his French translations and his editions of Greek authors. He published also editions of Thucydides and Herodotus) § Epictetus' Enchiridium and the 'Tabula Ceбетis' in this series were produced by the French scholar and translator Jean-Baptiste Lefebvre de Villebrune, 1732-1809. He was professor of Hebrew at the 'Collège de France' from 1791 to 1794, and librarian of the 'Bibliothèque de la Nation' in 1794/95. He was a polyglot who translated from Latin, Spanish, Italian, English, German, Swedish, and Greek. His best known translation is that of the Greek compiler Athenaeus, 'Banquet des Savans', 1789-1791, 5 volumes. (See his French lemma in Wikipedia) In 1782 Lefebvre de Villebrune had already published a Greek text of the Enchiridium, and a year later a Greek text accompanied by a French translation,

and some critical notes. His edition was completely eclipsed by the Epictetus edition of the German scholar Schweighaeuser, which was published a few year later in 1798 and which was the starting point of a new era of Epictetus scholarship. In the eyes of Schweighaeuser Lefebvre de Villebrune was an incompetent and sloppy scholar. The first volume of this Epictetus set of two contains the Greek text of the Enchiridium, with an opposing French translation, an introduction of 100 p. and 70 p. notes. The second volume contains a Greek text of the 'Tabula Cebetis', also with an opposing French translation, an introduction of 19 p., and notes on 30 pages) [Photographs](#) €600

390. **GELLIUS**. Auli Gellii Noctes Atticae. Praeterea Petri Mosellani in easdem annotationes. Basel (Basileae), Per Henricum Petri, n.d. (1565). 8vo. 47,(1 blank),850 (recte 852),(42 of 44, lacking the printer's mark on the last page) p.; 19th century boards. 15 cm (**Ref:** VD16 G 1044; USTC 614775; Schweiger 2,378; Adams G363; Ebert 8282) (**Details:** Remains of gilt on the back still visible. Petri's printer's mark on the title. 'From 1496 until the seventeenth century, the Petris printed in Basel, and for three generations--Adam Petri, Heinrich Petri, and Sebastian Henripetri--the printer's mark alluded to the family name: a stone being smashed by a godlike hammer over which fire is blown by a heavenly face. The symbolism is explained by the biblical motto (Jer. 23:29) printed in Greek, Latin, and Hebrew in some books: 'Is not my Word like fire, like a hammer shatters stone?' (See [library.illinois.edu/rex/about/windows/marks.\(\(html\)\)](http://library.illinois.edu/rex/about/windows/marks.((html)))). Woodcut initials at the beginning of the 20 books) (**Condition:** The varnish on the red paper binding shows heavy craquelure, the red paper on the back and at the edges is partly gone. Corners bumped. Front flyleaf partly removed. Small ownership inscription on the title. Some old ink underlinings and annotations in the margins. First and last leaves somewhat foxed and dustsoiled. Some dampstaining. Lacking the last leaf with the printer's device) (**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) § Petrus Mosellanus (Peter Schade), 1493-1524, professor of Greek at Leipzig in 1517, 'distinguished himself as an expositor of Quintilian and of Gellius'. He produced also editions and commentaries of Aristophanes, Gregorius Nazianzenus, Isocrates, Lucianus and Theocritus. The first edition of Mosellanus' notes was first published separately in Basel by Bebel in 1526. (Annotationes Petri Mosellani Protogensis in clarissimas Auli Gellii noctes atticas) The dedication on the verso of the title is dated the 6th of March 1565. The dedicatee is 'Claudius Frontinus', Henricus Petri's 'praeceptor colendissimus'. (Sandys 2,265; ADB 22 p. 358/9) (**Provenance:** On title in old ink: 'Inservio studiis Johannis Pfaust', or 'Johannis P. Faust', or 'Johannis P. Foust', or 'Johannis Pfoust') (**Collation:** alpha8, beta8, gamma8 (gamma8 verso blank); A-Z8, a-z8, 2A-2K8 (minus last leaf 2K8 with Petri's printer's mark)) [Photographs](#) €340

391. **GRONOVIVS, J.F.** Iohannis Frederici Gronovii Observationum libri III, ad Wilhelmum A.F.P.N.W.P. Vandermaerium I.C. (Bound with:) Censorinus, De die natali. Henric. Lindenbrogius recensuit, et notis iterata hac editione passim adauctis, illustravit. (And bound with:) Iohannis Frederici Gronovii De Sestertiis commentarius. Ad 1: Leiden (Lugduni Batavorum), Apud Isaacum Commelinum (typis W. Christiani), 1639. Ad 2: Leiden (Lugduni

Batavorum), Ex officina Ioannis Maire, 1642. Ad 3: Deventer (Daventriae), Typis Conradi Thomaei Typogr., 1643 8vo. 3 volumes in 1: (XXIV),279,(21 index); (XVI),250,(38 index); (XVI),135,(5 blank) p., (folding table with an astrological diagram in the Censorinus) Overlapping vellum 16 cm *Gronovius' Observationes marked a considerable advance in the study of Latin prose* (**Ref:** Ad 1: cf. Graesse 3,161. Ad 2: Breugelmans 1642,3, p. 490; Schweiger 2,101; cf. Graesse 2,101; Ebert 3909. Ad 3: cf. Brunet 29063; cf. Ebert 8961) (**Details:** Woodcut printer's mark on all 3 titles, the third of which depicts a Phoenix, that holds between its wings an opened book, with on the pages an Alpha and Omega, the motto reads *Renovabitur*. Short title in ink on the back. § The mysterious dedicatee on the title is most probably Willem van der Meer from Delft who matriculated in 1629 at the age of twenty in Leiden. This Willem might have been the son of the Councillor of the 'Hof van Holland', the 'High Court of Holland', Abraham Pietersz. van der Meer, member of the political elite of Delft, who died in 1638. (See 'Hugo de Groot, Briefwisseling van Hugo Grotius'. Deel 17, Den Haag 2001, p. 477). The son of Abraham, Willem van der Meer, 1613-1668, became a lawyer at the 'Hof van Holland'. The connection with Delft is confirmed by the provenance of a 15th century manuscript of Cicero's *Epistulae ad Familiares* (Cod. Guelf. 85. 11. Aug. fol., Katalognr: Heinemann-Nr. 2898) held in the Herzog August Bibliothek Wolfenbüttel, and upon which is found the name: *Wilhelmus A. F. P. N. W. P. van der Meer Delfensis. Prudentia et simplicitate*'. We know also that Van der Meer was a jurist (I.C.). Gronovius mentions Vandermaerius in a letter to Nicolaas Heinsius, dated 30 november 1638. He writes that he and Vandermaerius have bought books at an auction. It is obvious that Heinsius knew him too. (Sylloges Epistolarum A Viris Illustribus Scriptarum Tomus III, 1727, Ep. 62) May we suggest the following solution for the initials: *Abrahami Filius Petri Nepos Wilhelmi Pronepos*. If this is right, then our Wilhelmus van der Meer, son of Abraham Pieterszoon van der Meer, and great-grandson of Wilhelmus Willemsz van Alcmaer, is indeed the dedicatee. (Compare for this kind of abbreviation Paullus Merula's subscription in several Alba Amicorum, where he signed *Paullus G.F.P.N. Merula*, i.e. *Guilielmi Filius Paulli Nepos Merula*) (See for the ancestry of Van der Meer Wikipedia: *Van der Meer de Walcheren*) ) (**Condition:** Cover dust-soiled & spotted. Small oval stamp on the front flyleaf. Right upper corner of a few leaves in *De Sestertiis* slightly wrinkled & soiled) (**Note: Ad 1:** The Dutch classicist of German origin Johann Friedrich Gronov, or Gronovius, 1611-1671, became in 1658 the successor of Daniel Heinsius on the Greek chair of the University of Leiden. He was influenced by Vossius, Grotius, Heinsius and Scriverius. His editions mark an epoch in the study of Livy, of Seneca, Tacitus & Gellius. His interest in textual criticism of Latin poetry was due to the discovery of the Florentine MS of the tragedies of Seneca. In his riper years 'the acumen exhibited in his handling of prose is also exemplified in his treatment of the text of poets such as Phaedrus and Martial, Seneca and Statius'. (Sandys, History of Classical Scholarship, 2,321) His collections with *Observationes* belong to his best works, they offer a dazzling number of erudite observations on Roman law and history, and brilliant emendations. After this *Observationum libri III* of 1639 Gronovius published in Deventer in 1652 his *Observationum liber novus*. And of the first three books of observations there appeared a second *emendatior* and *auctior* edition in 1662 (Leiden). The German philologist Fr. Platner combined the *libri tres* and the *liber novus* of Gronovius in 1755 (Leipzig). In the 19th century the German C.H. Frotscher added to these four books Gronovius' *Observationum in scriptoribus ecclesiasticis monobiblos* (1831), which he had published in 1651. The great classical scholar Ulrich von Wilamowitz-Moellendorff argued that Gronovius surpassed without doubt Daniel Heinsius in scholarship. 'His *Observationes* marked a considerable advance in the study of Latin prose (...). The book is in the usual miscellany form; but his methodical treatment and his concentration on the single object of providing an introduction to the language of the period, hold the whole thing together. As recently as fifty years ago (1860th) German students were still urged to read him for themselves. At the same time he by no means neglected the subject matter of his authors and wrote successfully on the Roman coinage. (U. von Wilamowitz-Moellendorff, *History of classical scholarship*, ed. H. Lloyd-Jones, London, 1982, p. 72) **Ad 2:** The Roman grammarian Censorinus lived in the first half of the third

century A.D. Of him survives *De die natali*, dedicated to his *patronus* Q. Caerellius on his birthday in A.D. 238. The first part deals with the genetic and astrologic aspects of the date of birth, and furthermore numerical mysticism. The second with time and divisions. Its sources are Varro, Suetonius (*De anno Romanorum*), and several Greek authorities on procreation, embryology, botany and music. This work is valuable for its otherwise lost sources. The German scholar Heinrich Lindenbrog, 1570-1642, published in 1614 in Hamburg his first edition of Censorinus. A revised and augmented second edition was published in Leiden in 1642.

Lindenbrog studied classics in Leiden under J.J. Scaliger. After his studies he made a tour which brought him and his friend Johannes van Wouweren to France, to the monastery of St. Victor. It was told that they stole there with the help of a monk 16 manuscripts. They became known as 'Les Corsaires de Hamburg'. He was arrested, but came free with the help of the French scholar Pierre Dupuy (Puteanus), the son of the humanist and bibliophile Claude Dupuy, who was a great collector of manuscripts. Little is known of the rest of Lindenbrog's life. From 1610 onward till his death, he was the librarian of Duke Johann Adolf von Holstein, who had assembled in Gottorp a great collection of books. He made his name as a philologist with this Censorinus edition. (ADB 18,693) **Ad 3:** Having studied at several universities and travelled in England, Holland, France and Italy, Johannes Fredericus Gronovius came in 1642 to the Dutch city Deventer, where he was appointed professor of rhetoric and history at the local *Athenaeum Illustre*. He did not regret this modest step, for he married there the 22 years old Aleida Ten Nuyl, with whom he had a happy marriage and had seven children. In 1658 he left for Leiden. In 1643 he had published in Deventer his *De sestertiis commentarius*. Gronovius had more interests than editing, commenting and textual criticism. During his academic career he published also important works on numismatics and on money in the ancient world. In 1643 he published this *De sestertiis commentarius*. This small work later grew into Gronovius' famous *De Sestertiis, seu subsecivorum pecuniae veteris Graecae & Romanae libri IV*, which was first published in 1656. Gronovius is considered to be 'einer der Wegbereiter der Forschungen über das antike Münzwesen'. (NDB 7,127))

**(Provenance:** Stamp: 'Dr. A. Hinsbergs Bibliothek, Hinsberg'. In ink has been added in the stamp: 'Adolf', and 'No. 7724'. Dr. jur. Adolf Hinsberg, 1868-1933, lived at Unt.

Lichtenplatzerstrasse 108 in Barmen, and was 'Rechtsanwalt' and 'Justizrat'. He must also have been a bibliophile considering the number in the stamp. He must have been a freethinker, for he was also involved in the feminist movement of the Wilhelmine period (1888-1918)) **(Collation:** Ad 1: \*8, 2\*4; A-T8 (minus blank leaves T7 & T8). Ad 2: ?8, A-S8, folding table between leaves F4 & F5). Ad 3: \*8, A-H8, I6 (leaves I4 verso, I5 & I6 blank)) [Photographs](#) €1000

392. **HABRICX, DOMINICUS.** Tractatus De S. Scripturae prolegomenis dictatus a R.P. Dominico Habrix in Alma Universitate Lovaniensi S. Theol. licen. &c. No place, no date. (Probably before 1730) 159,(23),(30 blank) p. Vellum 17 cm **(Details:** Manuscript, very clear hand, and very legible. Short title in ink on the back: 'S. Scripturae Prolegomena'. 5 thongs laced through the joints) **(Condition:** Binding soiled. A straight cut of 7 cm in the vellum of the front board, a minute piece of the vellum of the back, 0,5x0,5 cm, gone. It looks as if a former owner has tried to lacerate the front board several times with a blunt object. A small and not objectionable wormhole at the lower edge, sometimes nibbling at a letter) **(Note:** Early 18th century manuscript of an anonymous, written in Latin, and in a clear and legible hand. The recto and verso sides of the pages have been inscribed. The last 23 pages are used for: 'Expositio Distinctionum Theologicarum, A-D'. § Dominicus Habrix was a Dominican theologian and professor at the Seminarium of Roermond in the region of Limburg. He was born in 1687 in the city of Roermond, and in 1708 he received at Maastricht the Dominican habit. He studied theology at the University of Leuven, where he also took his degree, and became a 'licentiatus', which gave him the licence to teach (Licentia docendi). In 1720 he was appointed professor at the monastery in Liege, and in 1726 regent of the Episcopal Seminary in Roermond. In 1730 he became a so-called controverser-preacher to Maastricht, delivering with success polemical sermons. He died in 1748. The manuscripts of the theological lectures that he held in Liège, fill three volumes and were held at the beginning of the 20th century by the library of the monastery

393. **HERODIANUS.** HÊRÔDIANOU HISTORIÔN BIBLIA H. Herodiani Historiarum libri VIII. Cum notis & animadversionibus Jo. Henrici Boecleri. Secunda editio. Accessit Index Graecus locupletissimus, qui simul & Lexici Graeco-Latini & Latino-Graeci, & Phraseologias, & passim commentarii loco esse poterit, autore Baltasare Scheidio, Th.D., L.L. Hebraeae Graecae in Academia Argentoratensi Professore Publico. Strassburg (Argentorati), Impensis & typis Josiae Staedelii, 1662. 8vo. 2 parts in 1: (XXXI, including frontispiece),(1 blank); 468,(44 index); (XVI),542,(86 index) p. Vellum 18 cm (**Ref:** Hoffmann 2,223 gives this title in slightly different wording; Schweiger 1,137; Moss 1,451: 'very neat and convenient', contains 'a very copious and useful Greek index by Scheidius'; Dibdin 2,16: contains 'the copious Greek index of Schedius, in which the accuracy and variations of the text are occasionally discussed'; Ebert 9525) (**Details:** Frontispiece designed by Joan. Walter, and executed by Matth. Kùsell. It depicts a seated woman, flanked by a young woman holding a cornucopiae, and a woman with a mask in her neck; in the background is Pegasus taking off. Among the preliminaries are the praefatio of Poliziano to his Latin translation, and a letter of the French scholar Tanaquillus Faber (Tanneguy Lefebvre) addressed to J.F. Gronovius in which he confirms a number of emendations of Boecler in the text of Herodian. (p. b2 recto) The Greek text is printed with a facing Latin translation of Poliziano. After the text follow 105 p. with notes of Boecler. The second part consists of a huge Index compiled by his friend and colleague Balthasar Scheidius, who, like Boecler taught Hebrew and Greek at the University of Strassburg) (**Condition:** Vellum age tanned. Paper yellowing, some foxing, some small ink stains, some small ink notes) (**Note:** The 'Historiae' of the Greek historian Herodian, 3rd century A.D., covers the turbulent period in Roman history from the death of Marcus Aurelius in 180 till the accession of Gordianus III, in 238. Herodian, who was probably a minor state official, reports the events of his life time, about which he had either direct experience or first-hand information. Judgment of the value of his 'Historiae' have varied widely. He is praised by late antique and byzantine scholars for his lucidity, his impartiality and moderation. Herodian was admired in the 16th century for the 'maiestas' and 'suavitas' of his style, the admirable subject matter and for his wise 'sententiae'. The 17th and 18th century produced conflicting evaluations of his merits. Some considered his greatness to be 'majestic', others, e.g. F.A. Wolf commended on the one hand his lack of bias and superstition, but on the other hand accused him of 'a total lack of critical faculty' (Loeb edition, vol. 1, p. XXXVIII) Modern scholarship has been equally divided. Some praised his wider vision of the period (Altheim), others discredited the 'Historiae' as a 'Geschichtsroman' (Hohl). 'Recent studies (...) have tended to reinstate the credibility of the historian' (Loeb, p. XXXIX) Herodian's 'Historiae' were first published in 1503, and were accompanied by a parallel Latin translation of the Italian humanist Angelus Politianus. This 1662 edition of Herodian was produced by the German scholar Heinrich Boeckler. It is a second edition, augmented with the Index of Scheidius. The first edition appeared in 1644. Boeckler recommends the Index of Scheidius to those who want to learn Greek and aspire a job as civil servant. (p. b2 recto) Johann Heinrich Boeckler, 1610-1672, was not a great scholar, but he was an influential teacher in Strassburg in 1631-48, and 1652-72, and in Uppsala in the interval between these 2 periods. He edited Velleius Paterculus, and the Histories of Tactius, produced a commentary on Nepos, collated MSS of Polybius, and published this edition of Herodian. (Sandys II,367) Balthasar Scheidius was since 1649 professor of Hebrew, and from 1651 also of Greek. His many publications concern the Bible, especially the Old Testament, Greek and Hebrew. (ADB 30,709/10) (**Collation:** (a)4, (b)8, (c)4 (leaf c4 verso blank); A-2I8 (leaf 2I8 blank); §8, a-2r8, 2s2) [Photographs](#)

394. **HILARIDES,J.** Mysterium docendi latinum, ducens ad imitationem sermonis, vel cujusvis auctoris. Periculo sumpto in Phrasiologia ex Cornelio Nepote lectionibus scholasticis, mutatis mutandis, quotidie examinanda. Novo item conatu Ellipses passim supplentur. Expediebat Joh. Hilarides. Leeuwarden (Leoverdiae), Excudebat Gerardus Koumans, Civitatis Typographus, 1722. (XLVI),291,(1 blank) p. Contemporary vellum 15.5 cm (Ref: ) (**Details:** Title in red & black. Printer's mark on the title, depicting a crescent moon with a human face, the motto is:

*Crescendo plenior*. On the verso of the title the coat of arms of the Frisian city Bolsward) (**Condition:** Vellum slightly soiled. Paper somewhat yellowing) (**Note:** There were in Friesland in the 17th century 13 Latin schools, of which the schools in Leeuwarden, Sneek, Bolsward, Dokkum, Franeker and Harlingen were the most important. These Latin schools, scattered all over the province Frisia, and a few hundred teachers who taught there, greatly contributed to the intellectual life of that century. New generations of church leaders, administrators and jurists were formed. Of these six schools the school of Bolsward was the smallest. From 1586 to 1699 it delivered 113 students who went to visit a university, Dokkum 164, and Leeuwarden 1167. ('De Franeker universiteitsbibliotheek in de zeventiende eeuw', Hilversum 2007, p. 175) § This schoolbook was produced by the Frisian Rector of the *Schola Latina* of Bolsward, Johannes Hilarides. 1649-1726. The term *Mysterium* needs some explaining. *Mysterium* usually refers to a secret rite or doctrine. To those who had been initiated into such a rite, the *mystai*, the mystical truth was revealed. The one initiated had reached a higher level. The *mysterium docendi latinum* might be paraphrased as *the noble art of initiating pupils into Latin*. § The term *phrasiologia* or more common *phraseologia* refers to the educational practice that every student was expected to create a kind of *Thesaurus*, in which he would record, while reading the classics, striking expressions or interesting turn of phrases. And If one had become gradually accustomed to pay attention to the style of an author and his creative powers, and made it a habit of memorizing impressive passages, or write them down, one would inevitably notice that the ability to write and speak Latin was growing. A sure command of Latin phrases was not only a necessary tool for reading classical texts at school, but it also increased the students sense of style and helped him to penetrate deeper in the mind and language of the Romans. § Johannes Hilarides is considered to be an important champion of the Frisian language, and a linguistic pedagogue. He was born in Leeuwarden in 1649. He was first rector of the *Schola Latina* of Hindelopen. In 1681 he moved to Dokkum, nominated conrector of the local *Schola Latina*. There he not only translated Phaedrus (Esoopische vertellingen in Nederduitse Dichte vertaald, Leeuwarden 1694) and Cornelius Nepos (Van 't leven der doorluchtige Veld-ooversten, Leeuwarden 1686) but also acted as a bookseller. In 1699 he was appointed Rector of the *Schola Latina* of Bolsward, where he stayed till the end of his life. In 1722, 23 years schoolmaster in Bolsward, he dedicated this *Phrasiologia* to the *Scholarches* of this city. For this book he went back to his earlier translation of *De viris illustribus* of Nepos. He chose phrases from each of the lives and added a translation into Dutch, not Frisian. The boys in Bolsward were evidently expected to speak and read Dutch. The phrases are many, and often not very remarkable. It seems that the aim of the *phrasiologia* was to offer pupils help in translating Nepos) (**Provenance:** In ink on the flyleaf: 'hic liber donatus est a domino Sixma v. Heemstra Matthiae Adriano Beelaerts van Blokland, V, XII, 1924'. This is probably a Saint-Nicolas gift, which is usually given on the 5th of december. The recipient Matthias Adrianus (Matthias Adriaan) Beelaerts van Blokland, 1910-1990, was a wellknown Dutch diplomat and author on genealogic matters concerning some noble families from Frisia and Groningen. (See his Wikipedia article) Sixma van Heemstra is Baron Cornelis Schelto Sixma van Heemstra, born in Leeuwarden in 1879. He had a career in the army, and became after his retirement personal secretary of Queen Mother Emma, and after her death in 1934 of Queen Wilhelmina. One of his interests was genealogy) (**Collation:** +-3+8, (minus blank leaf 3+8), A-B4, C-T8, V2 (leaf V2 verso blank)) [Photographs](#) €325

395. **HISTORIA AUGUSTA**. *Historiae Augustae*. Florence (Florentiae), Typis Regiae Celsitudinis apud Tartinium & Franchium, 1725. 8vo. 2 volumes: (XII),502; I,526 p. Calf 17 cm (**Details:** Back gilt elaborately & with 5 raised bands. A black & red morocco shield in the second & third compartment. Edges of the book-block marbled) (**Condition:** Bindings somewhat scuffed. Backs rubbed & corners bumped) (**Note:** The 'Historia Augusta', also known as 'Historiae Augustae Scriptores VI', is a collection of 30 biographies of Roman emperors, Caesars and usurpers, which was published for the first time in 1475. It formed part of a bigger collection of historical texts. The surviving 30 biographies were probably written between 293 and 330 A.D. They cover the period from Hadrian to Carinus (roughly 117-284/85). The collection is one of the

most debated and controversial sources for the history of the Roman empire. The historic value of the 30 biographies is diverse, some seem to be trustworthy and offer useful information, others seem to be fiction, full of wondrous tales, anecdotes and short stories. Some tend to having been written in the tradition of the ancient novel. The obvious falsification of sources and documents rendered the entire collection suspect. The French classical scholar Isaac Casaubon, or Isaacus Casaubonus, 1559 - 1619, was the first to publish the biographies written by the otherwise unknown authors Aelianus Spartianus, Iulius Capitolinus, Aelius Lampridius, Vulcatius Gallicanus, Trebellius Pollio & Flavius Vopiscus separately in 1603, under the title of 'Historiae Augustae Scriptores Sex'. The first part contained the text, the second the exhaustive commentary of Casaubon. Caution about the use of the 'Historia Augusta' was already made by Casaubon. 'He revealed some of their inconsistencies and improbable statements. He used considerations of style and content to argue that the works ascribed in the manuscripts to Aelius Spartianus, Aelius Lampridius and Julius Capitolinus could more plausibly be ascribed to a single author'. (A. Grafton, *Defenders of the text*, Cambr. Mass. 1991, p. 148). 1611 saw a new edition of the text, corrected by the classical scholar Janus Gruter, 1560-1627. He lectured in Heidelberg, where he was appointed librarian in 1602. For his new edition he used a new manuscript from the famous 'Bibliotheca Palatina'. He chose well, for recent research revealed that this 'Codex Palatinus' was the parent manuscript of a number of other manuscripts. This 'Codex Palatinus' was also consulted by the French scholar Claude de Saumaise, or Claudius Salmasius, 1588 - 1653. His edition of 1620 follows the groundbreaking edition of Casaubon. He found that the manuscript from the Royal Library in Paris, on which Casaubon had relied, was inferior to the 'Codex Palatinus'. § The anonymous editor of this 1725 edition tells the reader in the preface that he used for the recension of the text the editions of these three classical giants, 'id tantum scias volumus, in hac editione optimis exemplaribus nos usos fuisse, & iis praecipue, quae Isaaci Casauboni, Jani Gruteri, & Claudii Salmasii recensione in lucem prodierunt'. (Lectori Philologo p.\*3 verso) The 30 vitae are preceded by the 12 biographies of Roman emperors written by the Roman historian Suetonius. These twelve were written sometime after A.D. 100, and are, it is argued, the example for the 'Historiae Augustae' collection. As a kind of 'prolegomena' have been added too the observations made by the Dutch scholar G.J. Vossius about the 'Sex scriptores' in his 'De historicis Latinis' (1627)) (**Collation:** \*6, A-2H8, 2I4 (leaf 2I4 blank); pi1, A-2K (leaf 2K8 blank)) [Photographs](#) €200

396. **HORATIUS.** *Quinti Horatii Flacci Opera. Cum novo commentario ad modum Joannis Bond.* Paris (Parisii), Ex typographia Firminorum Didot, 1855. 12mo. (VIII),46,299,(1 blank) p., including a frontispiece, engraved title, 6 photo-lithographs, 11 lithographed vignette headpieces, 2 double page maps. Brown morocco 14 cm *Pour quelques exemplaires, la photographie, cette merveille de notre siècle, a reproduit les dessins mêmes de M. Barrias.* (**Ref:** Brunet 3,325; Graesse 3,357) (**Details:** Signed binding by the French bookbinder Lortic. Back with four raised bands, lettered, and with four gilt fleurons; gilt short title and imprint in the second and third compartment. Borders of the boards tooled in blind, with in the corners a gilt floral element. A fine gilt centerpiece on both boards. Gilt inside dentelles, edges gilt. Marbled endpapers. Engraved titlepage within floral borders. Photo-lithographed frontispiece made by the painter and illustrator Félix-Joseph Barrias, 6 full page photo-lithographs of Horatian sceneries painted by Jean-Achille Benouville, 11 lithographed vignette headpieces especially painted for this Didot edition by Barrias, 2 double page maps designed by the engineer Rosa. All pages have rubricated borders. § Dated binding, 1864, signed by Lortic. The Database of bookbindings of the British Library shows 37 copies bound by Lortic) (**Condition:** Cover a bit worn at the extremes. Some almost invisible discolouring near the outer margin of the upper board. Bookplate on the front pastedown. The right lower corner is partly and very faintly dampstained) (**Note:** This book is of interest for several reasons, the binding is signed and dated, and foremost, it is one of the first works of a classical author which is illustrated with photographs. (The first book with photographs ever dates from 1844) In the preface to this work of Horace the publisher, Ambroise Firmin Didot, tells that *pour quelques exemplaires, la photographie, cette merveille de notre*

*siècle, a reproduit les dessins mêmes de M. Barrias. (Au lecteur p. IV).* These photographically reproduced copies of pictures were separately printed and then mounted onto blank pages, and they are protected by facing tissue guards. The pictures include a full-page frontispiece, 6 landscapes of places associated with Horace and 11 scenes from the daily life in ancient Rome at the beginning of each book. This must have been an expensive production method, for the firm Didot brought also cheaper copies on the market with engravings of the illustrations. § In the preface Didot boasts about the excellence of this edition and about the brilliance of its typography. The Didot brothers wanted to equal the beauty of the the edition of Horace, published in 1676 by the Elzevier brothers, which was edited and commentated upon by Johannes Bond, (Willems 1517). John Bond, 1530-1612, was an English classical scholar, famous as editor and commentator of Horace. His work is incorporated in many following editions of Horace. Bond's text & commentary were, for this 1855 edition, updated by the French scholar F. Dübner. The paintings photographed were made by Félix-Joseph Barrias (1822-1907), an eminent French artist, who was a teacher of Edgar Degas, and who was very esteemed in his time, and by the wellknown landscape painter Jean-Achille Benouville) (**Provenance:** *Austrian provenance:* The first owner has done this chef-d'oeuvre of the Didot brothers justice, because he had it beautifully bound. The binding is signed by the Parisian master binder P.M. Lortic (1822-1892). Before the title has been added a leaf with a dedicatory text, printed in red & black: *Oloris Venusiani opera/ Carolo Fidler/ paris refert/ G. Comes ab Enzenberg.* The *Olor Venusianus* (The swan of Venusia) is of course Horace, who was born in Venusia on the 8th of dec. 63. B.C. The book was donated by a *Graf G. (Wilhelm?) Von Enzenberg* to one *Karl Fidler* to equal a debt, service or gift. The gilt centerpiece on the boards has in its center the initials K.F. There is a Karl Fidler, from Galicia, born 1818, died in Vienna in 1887, who was from 1849 till 1886 a high official of the Austrian Ministry of Internal Affairs. In 1873 Karl Fidler and one *Graf Enzenberg, k.k. Ministerial-Concipient* were members of the *Anthropologischen Geselleschaft in Wien*. Fidler is indicated here as *Fidler, Carl Ritter v., Sectionschef im k.k. Ministerium für Cultus und Unttericht*. In 1886, one year before his death, he was succeeded as *Sections-Chef* by Dr. Arthur Graf von Enzenberg. A coincidence? § On the front pastedown the bookplate of 'Wilhelm Jerusalem'. This is most probably Wilhelm Jerusalem, an Austrian Jewish philosopher and pedagogue, born in 1854, who died in 1923 in Vienna. 'He studied classical philosophy at the University of Prague and did a doctorate on the theme *The Inscription of Sestos and Polybios*. Until 1887 he was a teacher at grammar schools in Prague and Nikolsburg. In 1888 he became a member of the staff of teachers at the grammar school *k.k. Staatsgymnasium im VIII.Bezirk* in Vienna. In 1891 he was an outside lecturer (Privatdozent) at the University of Vienna. (...) After World War I he became an associate professor (außerordentlicher Professor) of philosophy and educational theory at the University of Vienna . In 1919 he became one of the teachers of the *Schönbrunner Schule* (Schönbrunn School) which came about after the Vice Mayor of Vienna Max Winter had obtained a considerable part of the Viennese Schönbrunn Palace to be used for the advancement of the education of young women, and a small number men, to become educators and teachers. In 1923, Jerusalem became a Professor of the University of Vienna. He died of a heart attack. In 1954 a street, the Jerusalemgasse, in the *21. Bezirk* of Vienna was named after him. (Source Wikipedia English & German) [Photographs](#) €550

397. **JULIANUS. IOULIANOU AUTOKRATOROS ta sôzomena.** Juliani Imperatoris Opera quae extant omnia. A Petro Martinio Morentino Navarro, & Carolo Cantoclaro Consiliario Regio, Supplicumque libellorum in Curia Magistro, latina facta, emendata, & aucta. Eiusdem Martinii praefatio de vita Juliani. His accesserunt Epistolae aliquot nondum prius editae. Additus praeterea est a Carolo Cantoclaro liber eiusdem Iuliani *peri basileias*. & a Theodoro Marcilio *humnos eis basilea Hêlion*, ab iisdem recogniti & illustrati. Una cum variis lectionibus ex vetustis codicibus manuscriptis. (2, Bound with:) Dominici Baudii Orationes quae extant, quarum maior pars nunc primum prodit, ex bibliotheca Iani Rutgersii. Edente Matthia Byvortio. (3, And:) Tractatus Synodicus ad Synodum Dordracenam. In quo de Synodorum sive Conciliorum Institutione, usu, causis, firmitate, autoritate, & praerogativa. Authore Laurentio Beyerlinck Archipresbytero

Civitatis Antverpiensis. (4, And:) Oratio funebris in obitum Catholicae ac Potentissimae Hispaniarum Reginae Margaretae Austriacae. Habita in Templo Collegii Societatis Iesu, anno 1611. (And:) In obitum eiusdem Catholicae ac Potentissimae Hispaniarum Reginae Margaretae Austriacae. Collegium Societatis Iesu Bruxellae anno 1611. Elegiae, Hieroglyphica, Epigrammata, Emblemata. Paris (Parisiis), Apud Dionysium Duvallium, 1583. Ad 2: Leiden, (Lugduni Batavorum), Typis Jacobi Marci, 1619. Ad 3: Antwerpen (Antverpiae), Apud Gulielmum a Tongris, sub signo Gryphi, 1619. Ad 4: (Brussels, (Bruxellae)), 1611. 8vo. 4 volumes in 1: Ad 1: (II title),11-342,(8 index),(2 blank) ;112 ; (VII),(1 blank);55,(1 blank); (VIII),56 p. Ad 2: (XVI),415,(1). Ad 3: 154,(6 index). Ad 4: (VI),80p. Vellum 18 cm (**Ref:** Ad 1: USTC 95045; Neue Pauly, Suppl. 2, p. 338; Hoffmann 2,492/93; Brunet 3,595/96; Graesse 496; Ebert 10986. Ad 2: STCN ppn 059594446; Ad 3: STCV 6701923; Ad 4: not yet in STCV) (**Details:** 5 thongs laced through the joints. Edges dyed red) (**Condition:** Binding age-toned and soiled. Some insignificant worm damage to the joint of the upper board. Bookplate on the front pastedown. Small oval stamp on the first title. Paper of 2 & 3 yellowing. Pinpoint and almost invisible wormhole in the blank lower corner of the first part of the first work) (**Note: Ad 1:** First more or less complete edition of the works of the Roman emperor Julian Apostata, 331-363, so called because he was the last emperor who rejected christianity. All copies of this edition start with page 9, so nothing is missing. It contains the Greek text of 'Misopogon', 'Epistulae', 'Convivium sive Caesares', accompanied by a Latin translation and notes, and the editiones principes (Greek only) of the second and the fourth 'logos', the 'hymnos eis basilea Hêlion' and the 'peri basileias', and also of four recently found letters. § Julianus is the best documented ruler of late antiquity. He was a nephew of Constantine the Great, ca. 280-337 A.D., who had adopted christianity, and imposed it on his empire. For dynastic reasons Constantine wiped out in a massacre the boys family. In exile Julian covertly converted to neoplatonic polytheism. Julian was later, at the age of 24, appointed Caesar by the successor of Constantine, the emperor Constantius II. In this capacity he proved himself a successful general in Gaule, where he repeatedly drove back and crushed the invading Germanic tribes. After the death of Constantius in 361 the new emperor Julian openly adopted and promoted paganism. Hence the title 'Apostata', because he was the last emperor who rejected and challenged christianity. He tried to revive the pagan state cult, and to restore the traditional pagan religious practices. His reign however lasted only 18 months, from 361 till 363. 'Julian's voice can be heard memorably in his surviving writings, particularly in his letters, in a fierce denunciation of the people of Antioch (Misopogon, Beard-Hater), and in a satire on his imperial predecessors (Caesars), which ends with a vicious portrait of Christ'. (The Classical Tradition, Cambridge Massachusetts, 2010, p. 500) **Ad 2:** The erudite Flemish humanist and cosmopolitan scholar Dominicus Baudius, 1561-1613, was one of the best Neolatin epistolary talents of his time. He excelled also in iambic poetry. In 1603 he was appointed 'professor Eloquentiae' at the University of Leiden, where his friend J. Scaliger taught. He lectured also on Tacitus and on Roman law. Booze and women brightened up his life, but brought him besides financial problems, also troubles with students and officials of the University. In 1612 he finally succeeded in marrying a wealthy woman, but in August 1613 he went on a drinking binge for several days on end, and drank himself in no time, first to madness and then to death. Baudius was a much admired Orator. This collection Orations contains his 'Oratio ad Studiosos Leidenses, ob caedem commilitonis tumultuantes' (1609), his funeral speech for Scaliger (1609), 'Oratio' for Elizabeth, Queen of the English, and for King Jacob I and IV, his 'Dissertatio de Induciis Belli Belgici' (1613), on the realization of the twelve Year's Truce (1609-1621) during the War of the Netherlands against Spain, which work was commissioned by the Dutch State General, and Baudius' inaugural lecture 'Oratio Auspicalis in C. Plinii Panegyricum', and several prefaces that he wrote. **Ad 3:** At the end of the Twelve Year's Truce the 'Synode van Dordrecht' was held. This was an international Synod held by order of the State General of the young Dutch Republic in Dordrecht in 1618-1619, by the Dutch Reformed Church. Representatives from eight foreign Reformed churches were also invited. The aim was to end the religious controversy between the moderate Remonstrants, called the Arminians, the party of

Jacobus Arminius, and the strictly orthodox calvinist Contraremonstrants, called after their leader Gomarus, the Gomarists. This conflict had developed in the previous years into a divisive element, which poisoned Dutch society and politics. The Remonstrants had oecumenic intentions, and were accused by their opponents to be papalists, and even to be political creatures of the Spanish enemy. Rome showed much signs of interest in the discord in the Netherlands during the Truce. It was hoped that many protestants would return to the Mother Church because of the discontent of many Dutchman with the vicious political and religious climate created by the orthodox calvinists. Some Roman catholic clerics, even Jesuits, attended this protestant Synode, to the annoyance of the orthodox party. There was a rumour that even monks from Antwerp were among the visitors. One of them could have been Laurens Beyerlinck, the writer of this 'Tractatus synodicus'. In february of 1619 the nuntius of the Pope reported that Beyerlinck was writing a book agains the Synode, and that this would be finished soon, and that he would send the Pope a copy. (See for Beyerlinck and the Synode: J. Lindeboom, 'Betrekkingen tusschen Roomsche Katholieken en Remonstranten in den tijd der Synode van Dordrecht', in ; 'Nederlands archief voor kerkgeschiedenis', NS, Vol. 28 (1935-1936), p. 3-20) The Pope will not have learned much from this book, we fear, it is a survey of the phenomenon 'Synode' from antiquity till Beyerlinck's own time, and is a defence of catholic practices concerning synodes. The book seems to be rare. § Beyerlinck was born in Antwerp in 1578, where he was a canon of the cathedral, archpriest and censor of books. He died in 1627. He is best known for his encyclopedic survey 'Magnum Theatrum vitae humanae') **Ad 4:** The lamented queen in the title is Margaretha of Austria, 1584-1611, wife of the Spanish king Philip III. She was his cousin, a sister of Ferdinand II, the emperor of the Holy Roman Empire. She was extremely pious, and Philip had, Wikipedia says, an 'affectionate, close relationship' with Margaret, and paid her additional attention after she bore him a son in 1605'. We belief so, for this booklet als contains nine 'elegiae' from the hand of her husband, headed 'Rex Philippus his novem elegiis amantissimae coniugi & amori suo parentat'. Whether he wrote the 20 pages himself or not, we could not find out) (**Provenance:** Bookplate: 'E libris gymnasio Mauritiano Magdeburgensi, a venerabili Carolo Funk, theol. doctore et gymnasii direttore A. 1857 hereditate relictis'. Stamp on the title: 'Lehrerbibliothek, Ver. Dom.-u. Klostergymnasium'. The 'Vereinigte Dom- und Klostergymnasium' was founded in 1675, and still exists as 'Domgymnasium Magdeburg'. The most famous pupil of the precursor of this gymnasium, the 'Domschule', is without doubt Martin Luther) (**Collation:** ad 1: **1**, A8, B4, C-V8, V12, X4 (gathering V12 has been added after the completion on the printing, and is signed irregularly, but it is complete and sound; gathering X4, the index, has been bound between the leaves V11 and V12 (blank) of this later added gathering); **2**, A-8, B4, C-V8; **3**, Aa-Gg8; â4 (leaf â4 verso blank); **4**, Aaa-Ccc8, Ddd4 (leaf Ddd4 blank); Ad 2: A-2C8; Ad 3: A-K8; A4: \*4 (minus blank leaf \*4), A-E8) [Photographs](#) €1100

398. **JUVENALIS.** D. Iunii Iuvenalis Satirarum libri V. Sulpiciae Satira. Nova editio, cura Nicolai Rigaltii. Paris (Lutetiae), Ex officina Rob. Stephani, 1616. 12mo. (XL),126,(2 blank) p. 19th century half cloth. 13.5 cm 'The most important, most widely read, most influential classical poet throughout the 17th and 18th centuries' (**Ref:** Schweiger 2,503/04: 'Neue Recension, nach Handschriften. Die Noten sind kurz und von Werth. Sauber und nicht häufig'; Dibdin 2,154, on the editions of 1613-1616: 'These editions especially the latter, are classical and correct, and the type is beautiful'; Renouard, Robertus tertius, p. 202; Moss 2,158; Graesse 3,520; Ebert 11236) (**Details:** Back ruled gilt, boards marbled. Woodcut printer's Olive tree device of the Stephanus family on the title, motto: 'Noli altum sapere, sed time', in English 'Donot be high-minded, but fear'. (Epistola Beati Pauli ad Romanos 11,20) The preliminaries of this book contain N. Rigaltius' treatise 'De satira Iuvenalis', and five pages testimonia; p. 1-105 contain the text of the satires, p. 106-126 the notes of Rigaltius, which are highly praised by the bibliographers; Ebert observes: 'The notes are short, but full of matter') (**Condition:** Corners slightly bumped. The last 6 pages, containing notes of Rigaltius, have been bound by mistake at the end of preliminary pages) (**Note:** The Roman poet Juvenalis, ca. 55-140 AD, was the last and the greatest of the Roman satirists. He left 16 hexametric satires, in five books, averaging 750-800 lines each, and

apparently arranged in the order of publication. 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) In the first satire already Juvenal writes that he cannot help writing satire, seeing the corruption of Rome, and confesses that for safety reasons (he lived in an age of absolute monarchy), he would only attack the dead. His main theme is the dissolution of the social fabric in a city that was swelling like a tumor, where wealth was unevenly divided, and which was filled with the smell of decay. 'Something more like that age was born in the 17th century and lasted until revolutions destroyed it. Something like Juvenal's Rome appeared, in Venice and Paris and Madrid and London; men and women very like his (Juvenal's) courtiers and courtesans swaggered through Versailles and Blenheim and scores of petty palaces; men like Juvenal himself were flogged by the duke's footmen, or, after waiting in the earl's vestibule, were repulsed from his door. Much of what Juvenal says is permanently true and has been admired through many changing centuries. But when his poems are read in an age like that which produced them they acquire a double energy, an intenser truth. So throughout the 17th and 18th centuries he was one of the most important, most widely read, most influential, best understood classical poets'. (G. Highet, 'Juvenal the satirist', Oxford 1955, p. 213/14) § Wikipedia offers very sketchy information about the French classical scholar Nicolaus Rigaltius, or in French Nicolas Rigault, 1577-1654. His Vicipaedia article is however perfect, it contains useful information, literature and links on this lawyer, scholar and librarian (after Casaubon) of Louis XIII. In 1599 he published the 'editio princeps' of the 'Strategicon' of Onosander, and later on he produced texts and commentaries of several classical and byzantine authors, e.g. 'Phaedrus' (1599), 'Nicolai Rigaltii Glossarium taktikon mixobarbaron' (1601), 'Martialis' (1601), 'Oneirocritica' (1603), 'Rei accipitrariae scriptores', (editio princeps 1612), 'Menandri et Philistionis sententiae' (1613), 'Juvenalis' (1616), 'Tertullianus' (1628), 'Minucius Felix' (1643), 'Cyprianus' (1648). § The French scholar Pierre Pithou, 1539-1596, published in 1585 a superior text of Juvenalis and Persius. This edition served in 1616 as a model to Rigaltius, whose edition in its turn served as a model to editors of Juvenalis for almost 200 years. (Housman 1931) (**Collation:** a12, b8; A-E12, F4 (The last gathering, gathering F, p. 121/126, was bound erroneously between the leaves b4 and b5 of the preliminariary leaves; leaf F4 blank) [Photographs](#) €260

399. **LA CALPRENEDE, G. DE COSTES, DE.** De historie van de prinsesse Cleopatre, vermengt met veel fraaye en seltsame geschiedenissen van haar tyd; in 't Frans beschreeven door den Heer Calprenede. (...) Dese tweede druk merkelyk verbeterd, en met kopere figuren verçierd. Amsterdam, By Antoni Schoonenburg en Zoon, 1742. 8vo. 6 volumes: (XVI), 556; 520; 556; 568; 530; 556 p., frontispiece, & 48 engraved plates. Vellum 16 cm (**Ref:** STCN ppn 184635799) (**Details:** 5 thongs laced through the joints. Short title in ink on the back. Frontispiece engraved by J.C. Philips in volume one, with some scenes from the life of Cleopatra. 48 nice engraved plates) (**Condition:** Vellum age -toned and slightly soiled. Some wear to the back of the fourth volume) (**Note:** The French novelist and playwright Gauthier de Costes, seigneur de la Calprenède, 1609-1663, is the author of several long and heroic romances, *Cassandre*, (1642/1645); *Cléopâtre* (1646/57) and *Faramond* (1661). The titular heroine of his romance, Cleopatra, is not the famous Ptolemaic Cleopatra VII, queen of Egypt, though she appears early on, but her daughter by the Roman triumvir Marc Antony, Cleopatra VIII (40 B.C.-6 A.D). (See for her Wikipedia, Cleopatra Selene II) 'The novel's principal characters converge on a safe house - Tyradates' palace in Alexandria, Egypt, or at the Roman governor's house there - where they or (more often) their servants tell their tales: (...) the romantic problems of royalty. There are three main narrative arcs: one involves Coriolanus, the future Juba II of Mauretania (...) who is a 15-year-old in Rome when he witnesses the 10-year-old Cleopatra paraded through the streets after the deaths of Antony and her mother, falls in love with her, endures the usual romantic rivalries and misunderstandings, while she endures kidnapping by pirates and other maidenly perils until Caesar Augustus allows them to marry. (...) A second narrative arc features Cesarion, the son of Julius Caesar and Cleopatra (VII), who at age 15 is sent to the court of the king of Ethiopia; he falls in love with the king's 10-year-old daughter Candace, who is later kidnapped by pirates, etc.

etc. until they too are granted marriage by Augustus. And then there's the Roman Artaban, who likewise goes to the Ethiopian court; he wants Candy too, is banished for doing so, goes to Armenia and falls for the king's sister, strikes out again, then falls for the king of Parthia's daughter, and after the usual complications marries her and inherits her father's throne. There are a dozen subplots (one involving the poet Ovid) that dramatize minor variations on the problems of love, jealousy, divided loyalties, and other staples of romantic novels. The novel is (...) chaste (...), no sex before marriage (the author preserves Cleopatra VII's respectability by insisting she secretly married both Caesar and Antony) - and women are consistently portrayed as more moral and civilized than men. (...) This novel favors gallantry and romantic sentiments over battle scenes and violence (...). Like television soap operas, which are what La Calprenède's novels formally resemble, the multiple story arcs are not too difficult to follow, but they are too reliant on clichés and stereotypes to hold much appeal today'. La Calprenède displays in this admirable narrative control as he accurately fills in his enormous jigsaw puzzle, adding each new piece at an appropriate place and time'. (S. Moore, *The Novel: An Alternative History, 1600-1800*, London etc., 2013, p. 201-213) La Calprenède does not follow Octavian's (Augustus) propaganda against Cleopatra VII, the mother of our heroine. He does not describe the queen as a monster ready to seduce Caesar and eager to conquer Rome. The story of her defeat became one of the cornerstones of the founding myth of the Roman Empire. In book 8 of Vergil's *Aeneid* queen Cleopatra is depicted as the shameless Egyptian consort. (sequiturque - nefas - Aegyptia coniunx, *Aeneid* 8,688) La Calprenède makes her a great queen, who prudently withstands the amorous fever of Julius Caesar, until holy, be it secret, matrimony. In the chapters devoted to the lovestory of the famous couple Cleopatra/Caesar, La Calprenède defends her against her enemies, who tried to tarnish her dignity. 'Maar doordien in het gene, dat haar in haar eerste jeugt met den groten Julius Cesar is gebeurt, hare vyanden haar achtbaarheid hebben willen besmetten, ben ik gewisse verbonden, als die van alle menschen de waarheit best bekend is, hare gedachtenis tegen die laster te verantwoorden'. (Cleopatra, volume 1, p. 116) La Calprenède's Cleopatra was translated into English, Italian, Spanish, German and Dutch. There are three Dutch editions, of 1661 and of 1689, and what is called the second revised edition of 1742) (**Collation:** 1: \*8 (including the frontispiece), A-2L8, 2M6; 2: A-2I8, 2K4; 3: A-2L8, 2M6; 4: A-2M8, 2N4; 5: A-2K8, 2L1; 6: A-2L8, 2M6) [Photographs](#) (Heavy book, may require extra shipping costs) €325

400. **LACTANTIUS.** Lucii Coelii Lactantii Firmiani Opera, quae extant omnia. Ad fidem codicum tam impressorum quam manu scriptorum recensita. Cambridge (Cantabrigiae), Ex Officina Johan. Hayes, Celeberrimae Academiae typographi, 1685. 8vo. (LXXX),589,(27 index) p. Modern calf antique style, second half 20th century. 17 cm (**Ref:** ESTC R2417; Brunet 3,736; Graesse 4,67; Ebert 11612) (**Details:** Back with three raised bands. Gilt short title in second compartment. Boards with double fillet blind borders, within which is a triple fillet rectangle with corner pieces. The Cambridge University, 'Alma Mater Cantabrigia', woodcut printer's device on the title with the University's motto: 'Hinc lucem et pocula sacra', 'From this place, we gain enlightenment and precious knowledge'. Woodcut initials. The tasteful antique style binding was made by 'Period Binders, Bath, England') (**Condition:** The boards are slightly curved. The title is thumbled and finger soiled. Old inscription on the somewhat soiled front flyleaf) (**Note:** The Latin Christian author Lactantius was born ca. 250 A.D. in the Roman province Africa, and he died ca. 325 in Gaul. In the Renaissance Lactantius was sometimes called 'Cicero christianus', the christian Cicero. He went to Bithynia in Asia Minor to teach Latin rhetoric. There he was converted to christianity, and after the beginning of the Great Persecution (of the christians) which ravaged ca. 300, he became an eloquent apologist in defence of christianity. In old age he was tutor to Crispus, son of Constantine the Great, the first 'christian' emperor. His earliest surviving work is 'De opificio Dei' (On the craftsmanship of God), in which 'he works out with some elaboration the thesis that the human body shows by its admirable structure the existence of a wise and beneficent Creator'. (H.J. Rose, *A handbook of Latin Literature*, Ldn, 1967, p. 482) The 'Institutiones Divinae' (Divine Teachings) is his principal work, which probably occupied him for several years. It consists of 7 books. 'Book 1, 'de falsa religione' is directed against the

pagan religion, book 2, 'de origine erroris', treats the machinations of the devil. In book 3, 'de falsa sapientia' Lactantius criticizes Greek and Roman philosophy, the 4th book, 'de vera sapientia et religione' elaborates on the superiority of the christian faith. Book 5, 'de iustitia' discusses justice brought back by Christ and persecuted by the pagans. Book 6, 'de vero cultu' explains the duties of a christian. In book 7, 'de vita beata' the aim of human existence is considered to be immortality and the nearness of God. The 'Institutiones Divinae' 'give a full and eloquent statement of what christian doctrine is, with the incidental result that we get a most interesting and very readable account of what an intelligent christian believed in an age so uncritical that the forged Sibylline oracles were accepted without hesitation as genuine documents'. (op. cit. p. 482) Another theological work, now on a small scale, 'de ira Dei', discusses the question in what sense Anger can be attributed to a perfect Being. Gods Anger is part of his power, and a necessary part of his Grace. 'De mortibus persecutorum' is a work of history about the persecution of christians and Gods revenge upon the deadliest of enemies of the Church. § The editor of this text is an anonymous. In the preface (page A2 recto) he tells that he used for this Cantabrigian edition of 1685 three printed works and 2 manuscripts. He consulted (1) a Basle edition of 1532, printed by Cratander & Bebel, (2) the Plantin edition of 1587 of the Spanish Roman catholic prelate Michael Thomasius, 1529-1578, bishop of Lérida, (3) and the edition of Leiden 1652 which was produced by the Dutch jurist and classical scholar Antony Thys, or in Latin Antonius Thysius, 1603-1665. The editor of this Cambridge edition collated also two manuscripts, the first one from the library of the University is dated 1465 and was produced in the Benedictine monastery of Subiaco, the second manuscript, dated 1424, was held by Emmanuel College, Cambridge, and was lent to him by one of its Fellows. (Preface page A2 verso) The editor further made use, passing over this use without comment, of a Lactantius edition of the English scholar Thomas Spark, which was published one year earlier (1684) in Oxford. He repeats Spark's extensive notes on 'De mortibus persecutorum'. § None of the descriptions of this book we found in bibliographies or libraries mentions the name of the editor. The most recent bibliography consulted, 'Bibliography of Lactantius', compiled by Jackson Bryce. Second revised version, August, 2007, also does not mention him. On the internet we found in the 'Oxford Historical Society Publications', 34, 1898, p. 331, a note (the only one), that one Dr. Shorting was the editor. (archive.org/stream/publications34oxfo#page/330/mode/2up) On the internet we followed this lead, and gathered the following biographical data: Matthew Shorting D.D. (Doctor of Divinity) was later in life, in 1705, headmaster of Merchant-Taylor's School in London, he died in 1707. In 1678 he was Fellow of Pembroke at Cambridge, and acted as a librarian of the University Library of Cambridge in 1685. He was a patrologist, and in 1683 he published in Cambridge an English translation of the church histories of Eusebius Pamphilus, Socrates Scholasticus and Evagrius Scholasticus, 'The history of the church: from our Lord's incarnation, to the twelfth year of the Emperour Mauricius Tiberius, or the Year of Christ 594'. This scholar, who was librarian in 1685, might have edited this Lactantius, having had the opportunity to collate the Lactantius manuscripts from the 'Celeberrimae Academiae nostrae Bibliotheca publica', (Preface p. A2 recto) and the 'Bibliotheca Collegii Emmanuelensis apud nos Cantabrigenses'. (Ibidem p. A2 verso) (Collation: A8, a-d8; B-Z8, Aa-Qq8, Rr4) [Photographs](#) €450

401. **LAUREMBERG, P.** Het hernieuwde en verbeterde Acerra Philologica van P. Lauremberg. Dat is: zes honderd nutte en gedenkwaardige geschiedenissen, als ook zeer vermakelyke redenkavelingen. Tot nut der lees-gierige jeugd, en een noodzakelyk onderwys tot bevordering der geleerdheid. Uit de beroemste zo Grieksche als Latynsche geschichtschryvers by een gesteld, en nu in beter order geschikt en uitgegeven door Joh. Hajenius S.S. Th.C. Amsterdam, By Nicolaas ten Hoorn, 1701. 8vo. (XII),778 (recte 772),(28) p. Contemporary vellum 18 cm (**Ref:** STCN ppn 180126784; cf. Graesse 4,122) (**Details:** A frontispiece, designed by I. Goeree and executed by C. Huibertz, depicting some mythological figures. Woodcut printer's mark on the title, depicting a pedestal loaded with all kinds of symbols of the arts and sciences) (**Condition:** Vellum soiled, front joint partly split. Paper yellowing) (**Note:** 'Medieval education drew heavily from classical authors, for pagan learning was necessary for understanding the Scripture. The focus often was on

memorizing sententiae and offering exempla and anecdotes that exemplified virtues.' (The Classical Tradition, Cambr. Mass. 2010, p. 294) Formal education in the classical tradition unfolded in the 16th/18th century 'on three levels. Instruction began in the elementary school, where boys at the age of 6 or 7 began to study reading, writing, arithmetic, and basic Christian doctrine. Latin was supposed to predominate, although the vernacular regularly crept in. Students remained here for 3 or 4 years, after which most quit to become servants, day laborers, or agricultural workers. The others went to the secondary school, whose curriculum was based on Latin grammar and the humanistic doctrines, (...) With this Latin base, students could proceed to a university'. (Op. cit. 295/95) § A widely read and popular schoolbook for the secondary school in Germany and The Netherlands of that period was this 'Acerra Philologica'. An 'acerra' is an incense box, and this 'treasure box' contained a great variety of useful, funny, memorable and moralizing stories from ancient authorities. The German scholar Petrus Lauremberg is the excerptor of this encyclopedic collection of morally educating short stories. § Peter Lauremberg, born in 1585, was since 1614 'Professor der Physik und Mathematik' at the newly established academic Gymnasium at Hamburg. In 1624 he went to Rostock to lecture as 'Professor der Poesie'. He died there in 1639. He wrote a great number of small works on medicine, mathematics, astronomy, but also on music, and rhetoric. (Allgemeine Deutsche Biographie 18,59) His 'Acerra Philologica' was first published in Rostock in 1635, and it started with 200 stories. It was a great commercial and educational success, for dozens of editions appeared until deep into the 18th century. The work gradually was expanded to 300 (1640), 400 (1646), 500 (1658), 600 (1658), and finally 700 (1688). § The 'Acerra' was translated into Dutch in the 17th century by J.L. Blasius, and published in 1661 & 1682. In 1701 the Rector of the 'Schola Latina' at Nijmegen, Johannes Hajenius published a new, augmented and revised Dutch translation. It was repeated in 1717, 1734 and 1756. The 'exempla' and 'anecdotes' are concluded by 'Sententiae', where Hajenius packages the morale in a few catchy, sometimes rhyming, phrases. In the preface Hajenius does not use the metaphor of the incense box, he rather wants to present a tasty and appetizing meal, from which every one could take what he fancied. Hajenius published the collection not only for schoolboys, he says, but also for the illiterate, that is, those who cannot read Latin. In this way they could learn in one hour a day, what a student learned on the university in many a year. Without knowledge of literature and history one could be considered to be an educated person. (p. \*1 recto & verso of the preface) So the aim of this collections was also to spread a body of classical thought among the less educated, those who did not visit or finish the 'Schola Latina'. Hajenius also inserted a chapter on tobacco. (Number 72) This is a funny chapter for more than one reason. It is not only anachronistic, but every educated Dutchman of a certain age associates the name Hajenius with the famous tobacco shop of P.G.C. Hajenius, 'the old master' of Dutch cigar stores since 1826. Since 1914, the store has been housed in a fine Art Déco building on the Amsterdam Rokin) (**Collation:** \*6 (irregularly signed), A-3D8 (some irregular pagination))

[Photographs](#)

€325

402. **LIPSIUS, J.** Iusti Lipsii De constantia libri duo. Qui alloquium praecipue continent in publicis malis. Quinta editio, melior & notis auctior. Leiden (Lugduni Batavorum), Ex officina Plantiniana, apud Franciscum Raphelengium, 1591. 8vo. (XVI), 119, (8), (1 blank) p. 18th century boards. 16 cm. 'Lipsius' De Constantia (1584) was a perfect answer to the sorrows of his time'. (**Ref:** STCN ppn 114587760; USTC 423043; cf. Brunet 3,1093; cf. Graesse 4,220) (**Details:** Plantin's woodcut printer's device on the title. The preliminaries contain a dedication to the council of Antwerp, and a laudatory poem by Janus Douza on Lipsius. The last leaf of the preliminary pages is a cancel; on the verso of this cancel is a poem in Greek by B. Vulcanius. The index at the end is preceded by a one page prayer by Lipsius to thank God for the recovery of a long illness when he was 32) (**Condition:** Binding worn, especially on the extremes. Head of the spine chafed. Back superficially damaged. 2 old ownership entries on the title. Title soiled. Paper yellowing, some foxing) (**Note:** Justus Lipsius, 1547-1606, the greatest Latin scholar of his time in the Netherlands, came in 1579 to the recently founded University of Leiden (1575) to teach Latin. He resided there with great distinction as honorary Professor of History from 1579 till

1591. The eleven years that Lipsius spent there were the period of his greatest productivity. It was during this time that he prepared his Seneca, and perfected, in successive editions, his Tacitus, and brought out a series of other works. Some were pure scholarship, some were collections from classical authors, and others were of general interest. Lipsius' greatest strength lay in textual criticism and exegesis. 'His masterpiece in this respect was his Tacitus, of which 2 editions appeared in his life-time.' (J.E. Sandys, *History of Classical Scholarship*, N.Y., 1964, vol. 2, p. 303). Lipsius edited only Latin prose writers. § Lipsius wrote a number of works which were to revive the philosophy of ancient Stoicism in a form that was acceptable to Christianity. The earliest and most famous of these is *De Constantia in publicis malis* (On constancy in times of public calamity), first published Leiden/Antwerpen 1584. Twenty years later (1604) Lipsius returned to this subject in a manual *Manuductio ad Stoicam Philosophiam*. His form of Stoicism created the intellectual movement of Neostoicism, and had a direct influence on many contemporary, seventeenth and eighteenth-century authors, among whom Montesquieu, Bossuet and Francis Bacon. § Lipsius published his *De Constantia* in the first decades of the Eighty Year's War, 1568-1648, the Dutch war of independence, a bloody political and religious rebellion of the United Provinces of the Netherlands against the king of Spain Philip II, the Habsburg sovereign of The Netherlands. After 1591, the year of this 5th edition, Lipsius ate his words, and sided with the Spaniards. King Philip nominated him even *Historiographus Regius*. In the ultima edition of 1599 Lipsius suppressed in a chapter in the second book (II,7) some lines directed against the Spanish warlord the duke of Alva. § *De Constantia* is a fictional dialogue, and describes a two day meeting held in June 1571 between Lipsius and his host Karel de Langhe, latinized as Carolus Langius, canon of the Saint-Lambert cathedral. Lipsius tells in the beginning of the dialogue that he is on the run for the turmoil in war-stricken Flanders (*fugiens patriae meae (Leuven) turbas*). Langius explains Lipsius that the unrest caused by war is a '*morbus animi*', and that a sick soul, (*caput 2*) can only be cured by wisdom. (*remedia a Sapientia & Constantia petendum*, page 5) *Constantia* is defined as '*rectum et immotum animi robur, non elati externis, aut fortuitis, non depressi*'. (p. 8) One should follow the *Recta Ratio*, which leads to *Constantia* and avoid *Opinio*, which leads to *Levitas*. (*caput 5*) § *De Constantia* had a great impact. Hear what David Chytraeus, a professor at Rostock, advised his students: 'Kauffets ihr Studenten und lesets, dann in tausent Jahren ist dergleichen Buch in Philosophicis nicht geschrieben oder gesehen worden'. (A.M. van de Bilt, *Lipsius' De constantia en Seneca*, Nijmegen/Utrecht 1946, p. 40) Later scholars were less enthusiast, and spoke of the work as a series of commonplaces and derivations from Seneca and Epictetus. Others praised Lipsius' endeavour to reach a compromise between Stoic philosophy and Christian faith. *De Constantia* went between 1584 and 1700 through more than 50 editions, published in 22 cities in West and Central Europe, and was translated into Dutch, French, German, English, Spanish, Italian and Polish) (**Provenance:** Provenance Quedlinburg. On the title: 'Ex libris Sethi Cal/ visii Qued. Sax. 1658'. This is Seth(us) Calvisius (Kallwitz), born Leipzig 1606, died Quedlinburg 1663. He was an 'evangelischer Geistlicher und zuletzt Oberpfarrer an der Nikolaikirche in Quedlinburg'. (See [sachsen-anhalt-wiki.de/index.php/Seth\\_Calvisius\\_I](http://sachsen-anhalt-wiki.de/index.php/Seth_Calvisius_I)) He was a son of the wellknown Sethus Calvisius/Seth Kalwitz, 1556-1615), who was a music theorist, composer, chronologer, astronomer, cantor at Schulpforta and Leipzig. (See Wikipedia) § The second owner's inscription: 'H.M.A. Cramer ... Q. 1767 et ...' This is Heinrich Matthias August Cramer, 1745-1801, pastor in Quedlinburg, who translated a book on the New Testament into German (Halle 1776), and is the author of several theological works. Q. of course stands for Quedlinburg. He might have found inspiration in '*De Constantia*' for his book '*Unterhaltungen zur Beförderung der häuslichen Glückseligkeit*', (Dessau 1782)) § (**Collation:** \*8, A-H8 (leaf H8 verso blank)) [Photographs](#) €660

403. **LIVIUS**. *Historiarum Ab Urbe Condita libri qui supersunt XXXV*. Recensuit, & notis in usum scholarum accomodatis illustravit J.B.L. Crevier, Emeritus Rhetoricae professor in Collegio Dormano-Bellovaco Universitatis Paris. Paris (Parisiis), Apud J. Barbou & Brocas, 1769 - 1785. 12mo. 3 volumes in 6: XL,500; 456; (IV),451,(5 catalogue); (IV),475,(5 approbation & catalogue); 636 (recte 640); 534,(2 catalogue) p. Mottled calf 17 cm (**Ref:** Schweiger 2,537; cf.

Brunet 1107: 'Édition assez estimée; cf. Dibdin 2,169; Moss 2,199/200; Graesse 4,230; cf. Ebert 12110; Ernesti/ Fabricius 1,286/87, Ernesti is very much in favour of this edition) (**Details:** Backs gilt and with five raised bands, a red morocco letterpiece in the second compartment. Edges dyed red. The volumes three and five are from the Parisian presses of P.D. Brocas, the appearance is exactly the same) (**Condition:** Bindings scuffed. Small damages to the extremes. Backs rubbed; head & tail of two spines chafed; two joints starting to crack. Small and not objectionable wormholes in three spines. Small piece of leather gone at the lower corner of both boards of the second volume. Booklabel removed from the front pastedown of the second volume. The Barbou volumes show their printer's mark. The number of books of Livy on the title, XXXV is not a printer's error, it repeats the number on the title of the first quarto edition of 1747/48. The text printed in the original edition and this smaller edition includes also the books 36-45. Inside good) (**Note:** The French man of letters and historian Jean-Baptiste Louis Crévier, 1693-1765, was for 20 years professor of rhetoric at the Collège de Beauvais, also known as 'Collège de Dormans-Beauvais', or in Latin 'Collegium Dormanum-Bellovacum', which college was once part of the university of Paris. At the end of the 17th century and at the beginning of the 18th century, this college was one of the leading schools of France, educating the children of the French elite. Crévier produced a highly esteemed edition of the Roman historian Livius. Crévier published in 1735/42 'Livii Patavini Historiarum libri qui supersunt XXXV. Cum supplementis librorum amissorum a J. Freinshemio concinnatis. Recensuit et notis illustravit J.B.L. Crévier', in six quarto volumes. This 'editio maior', was enriched with sound and scholarly notes. The edition was reviewed with the greatest esteem. Crévier extracted from his scholarly edition an editio minor, an edition for the use in schools in six volumes in duodecimo format, which was published in Paris for the first time in 1747. This edition of 1769 of Barbou/Brocas is a reissue of that school edition) (**Provenance:** On the pastedowns in the rear of each volume a booklabel: 'M. de Boquestant, maire de Boullay-Thierry, par Nogent-Le-Roy, Eure-et-Loir'. Anne-Marie Louis de Vouigny de Boquestant, 1758-1847, a member of the French nobility (nobless de l'empire), was captain of the dragoons in the regiment of Languedoc. Napoleon created him in 1810 'Baron de l'empire'. He was also 'Président du Conseil Général' of his 'département Eure-et-Loir' (in which capacity he was present at the crowning of Napoleon in dec. 1804 in the Notre Dame), and 'chevalier de Saint-Louis'. This text, found on the cemetery of Boullay tells it all: ICI REPOSE ANNE-MARIE-LOUIS MARQUIS DE VOUGNY DE BOQUESTANT CAPITAINE AU RÉGIMENT DE LANGUEDOC DRAGONS ET CHEVALIER DES ORDRES DE ST-LOUIS ET DE LA LÉGION D'HONNEUR ANCIEN MAIRE DE CETTE COMMUNE PENDANT 45 ANS DÉCÉDÉ AU CHATEAU DU BOULAY THIERRY DANS SA 90e ANNÉE LE 12 JUIN 1847. PRIEZ POUR LUI. Noted!) (**Collation:** 1: A-Y12, Z6; 2: A-T12; 3: pi2, A-T12; 4: pi2, A-V12; 5 A-2C12, 2D8; 6: A-Y12, Z4) [Photographs](#) (Heavy book, may require extra shipping costs) €190

404. **LUCANUS.** M. Annaei Lucani Pharsalia, sive de Bello Civili Caesaris et Pompeij lib. X. Cum notis Hugonis Grotii et annotationibus Thomae Farnabii. Amsterdam (Amstelodami), Apud Ioannem Ianssonium, 1651. 12mo. 377,(7) p. 19th century vellum 14 cm. 'The Pharsalia contains some of the finest rhetoric ever written in verse' (**Ref:** STCN ppn 088443906; Schweiger 2,564; Graesse 4,273) (**Details:** Marbled endpapers. Engraved title, depicting a battle scene of the Civil War. At the end: 'Hugonis Grotii in Lucani Pharsaliam notae, ex binis antehac editis junctae, auctae, correctae'. The notes of Farnabius surround the text of the Pharsalia) (**Condition:** Vellum age-toned. Some old ink underlinings) (**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 Pharsalos 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) The philosophy of the Pharsalia is grotesque Stoic. 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'. Lucan's republicanism made him in the 17th century unsuitable for incorporation in the series 'editions for the Dauphin', the crown prince of France, while on the other hand the poet was admired by Voltaire for his 'libertas'. § The greatest scholarly achievement of the English scholar Thomas Farnaby, c. 1575-1647, 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) Farnaby's Lucan was often reprinted in Britain and on the continent in the next century. The 20th century editor of Lucan's 'Pharsalia', A.E. Housman, wrote very favourably about Farnaby in the preface to his edition of 1926. It is his opinion that the excellent and indefatigable Farnaby produced a worthy commentary. Farnaby's notes, he observes 'while full of matter, are succinct and practical, and the poem has even now no better commentary'. (Lucanus, Oxford 1926, p. XXXI) At the end have been added 43 pages with notes of the Dutch scholar Hugo Grotius, earlier published in 1614 and 1619. § This Lucanus edition of 1651 is a reissue of the edition published by Johannes Blaeu in Amsterdam in 1643) (**Provenance:** Name on the title 'Joh. Lomejeri'. This is Johannes Lomejerus, or in Dutch Johannes Lomeijer, born in 1636 in Zutphen, in 1667 minister of the church at Doetichem, and in 1679/74 Rector and Professor humanities at the Schola Latina at Zutphen, and since 1674 also minister in his hometown. He died 1699. In 1700 his 'Epimenides sive De veterum gentilium lustrationibus syntagma' was published in Zutphen. He published also on the Gospels of Luke and Paul. In Zutphen there is a square named after him. (Van der Aa 11,580)) (**Collation:** A-Q12) [Photographs](#) €175

405. **MARTIALIS.** M. Valerii Martialis epigrammatum libri. Ad optimos codices Parisiis nuperrime recensiti et castigati. Mannheim (Manhemii), Cura & sumptibus Societatis literatae, 1782. 8vo. 2 parts in 1: (VIII) ,342;286,(2 blank) p. Later half calf 17.5 cm. (**Ref:** Schweiger 2,600: 'Text der Pariser Ausg. von 1754, doch sind die Obscoena nicht ausgelassen'; Graesse 4,425; Ebert 13264; not yet in VD18) (**Details:** Back ruled gilt and with 3 raised bands. Portrait of the emperor Nerva engraved by Egid Verhelst on the title. Including the obscene passages) (**Condition:** Binding worn at the extremes. Two names on the front flyleaf) (**Note:** The Roman epigrammist Martial, ca. 41-104 A.D., embraced in his 14 books of epigrams 'many topics: flattery of social superiors, satire of man's foibles, eroticism'. (The Classical Heritage, Cambr. Mass., 2010, p. 565/66). Contemporaries valued his work for its frankness and wit. Later Renaissance authors mined his work and sparked a resurgence of Neo-Latin and vernacular epigrams throughout Europe. § Martial's obscenity created a dilemma for editors. Censors banned and expurgated the 151 'pornographic' epigrams, the so-called 'Obscoena', not wanting to hurt the taste of the civilized reader, or they simply hid them at the end of the text before the index, as happened e.g. in the edition for the young 'Dauphin'. (Paris 1680) Voltaire did not appreciate

Martialis, he chided him for his 'images grossières'. § This Martialis edition of 1782 is a reissue of the edition of 1754, which was published by the French man of letters Jean-Baptiste Le Mascrier, 1697-1760. Martialis was not castrated in Le Mascrier's edition, which was 'ad optimos codices recensiti et castigati', but, as was said in the Valpy edition of 1822, he 'Martialem non resectum exhibet'. Le Mascrier took holy orders, but never had an ecclesiastical function. To earn a living he wrote about a great number of subjects, not minding if this writings damaged the church. He lacked ideas and style, but he had a talent for arranging the work of others. His best known works are 'Description de l'Égypte' (1735), an edition of Phaedrus (1742), Martialis (1754), and a revised French translation of the 'Commentaria' of Caesar (1755). (See for Le Mascrier J.-Cl. Polet's 'Patrimoine littéraire européen: Index général', Bruxelles 2002, p. 458 ) There is some discord concerning the christian name of the editor. Schweiger calls him 'Jo. Bapt. le Mascrier', but Ebert 'Abraham le Mascrier'. The source of this discord is probably the Biponti edition of 1784, where a Martial edition of 1754 is recorded, edited by one 'Abr. le Mascrier'. Le Mascrier was Abbé, which title often is abbreviated into 'Abb'. 'Abb. Le Mascrier' probably first turned into 'Abr. Le Mascrier', and then 'Abraham Le Mascrier'. This last incorrect name even survives in J.P. Sullivan's 'Martial: the unexpected classic. A literary and historical study', Cambridge, 2004 (Paperback edition) p. 296 (**Provenance:** Two names on the flyleaf: **1:** 'Heinz Nelson, Arnhem, Apolstr. 9, 1934'. This is the Dutch classical scholar Heinz Leopold Wilhelmus Nelson, 1916-2008, born in Bremen, who left the Gymnasium of Arnhem at the age of 14 (1930). He wrote a dissertation on Petronius, 'Petronius en zijn "vulgair" Latijn' (1947), and was appointed professor of Latin literature and linguistics at the University of Utrecht in 1957. **2:** 'J. van Vloten'. This is the Dutch man of letters and philosopher Johannes van Vloten, 1818-1883. He is remembered as the editor of the 'Opera Omnia' edition of Spinoza. (1882/83). He wrote almost 60 articles and books on Spinoza, e.g. 'Baruch Spinoza, zijn leven en schriften in verband met zijn en onze tijd' (1862), 'Benedictus de Spinoza', (1871), and 'De blijde boodschapper der mondige menschheid' (1880). He also sponsored the erection of the beautiful statue of Spinoza just outside the Jewish quarter of The Hague in 1880) (**Collation:** x4, A-X8, Y4 (minus blank leaf Y4); A-S8, (leaf S8 blank)) [Photographs](#) €200

406. **OVIDIUS.** Heroidum epistolae Pub. Ovidii Nasonis, et Auli Sabini responsiones, cum Guidonis Murillonii argumentis, ac scholiis. His accesserunt Io. Baptistae Egnatii observationes. Venice (Venetiis), Ex Officina Prodocta, Superiorum permissu, 1688. 8vo. 184 p. Vellum 15 cm (**Ref:** Not in Schweiger, Brunet, Graesse & Ebert) (**Details:** Each of the letters is preceded by an 'argumentum', indicating the subject matter of the poem, and has notes in the margins. 23 pages are filled with the *Observationes* of Egnatius Venetus, 1473?-1553. At the end we find the curse poem *Ibis* of Ovid) (**Condition:** Binding age-toned and with a small illegible and faded inscription on the upper board. Small piece of the vellum at the right upper corner of the frontcover has gone. Name on the front flyleaf and the title. Title slightly thumbed. Tiny pinpoint and almost invisible wormhole very near the edge of the lower margin. Paper yellowing) (**Note:** The Roman poet Ovid, 43 B.C. - 17 A.D. is perhaps the most consistently influential and popular writer of the classical tradition. 'Most would agree that it is his *Metamorphoses* that has had the greatest influence, but his other major poems, the *Heroides*, *Tristia*, *Fasti*, and particularly his racier works, the *Amores*, *Ars amatoria*, and *Remedia amoris*, have played their part in maintaining his reputation as a writer of enduring importance and appeal.' (The Classical Tradition, Cambr. Mass. 2010, p. 667) Ovidius' 21 poems that constitute the collection of erotic elegies known as *Heroides*, or *Epistulae Heroidum* comprise 14 fictional letters from heroines of Greek and Roman mythology to the men they love, or desire as lovers; one letter is from the Greek lyric poet Sappho, 3 pairs of letters from couples well known in myth and literature, Paris/Helena, Leander/Hero and Ascontius/Cydisippe. § Ovid was widely read in antiquity, and remained to be read at the Carolingian court in the Middle Ages. The 12th/13th centuries are even called the 'aetas Ovidiana', for Ovid's love elegy was one of the mainsprings of the phenomenon of courtly love and its literary expression. Ovid became also the favourite poet of the Renaissance. Boccaccio and Petrarca were influenced by him. Shakespeare was inspired more by

Ovid than by Vergil. (Neue Pauly 9,110/119) § This Venetian edition of 1688 of the *Heroides* is probably a reissue of an already 150 years old edition which was published in 1535 by Sebastianus Gryphius in Lyon. The wording of the title is the same. As there is not yet a digitized version of that edition of 1535, we cannot be sure. We compared it however with an edition of the same Gryphius of 1550, also with exact the same title. This 1550 edition has the same preliminaries, notes of Egnatius, the same text, the same argumenta and the same marginal notes. There are some differences, the printing and the layout of this 1688 edition is far less sophisticated, and the typesetter apparently knew no Greek, considering the mess he made of the Greek citations in the notes of Egnatius. The Latin text also shows signs of inaccuracy. § The edition is extremely rare. There is no mention of it in the usual reference works, and the KVK yields only 2 copies in Italian libraries, and one in the Oxford University Library) (**Provenance:** On the flyleaf: *Hyacinthus Marsilius*. On the internet we found only one reference to one Hyacinthus Marsilius. His name figures in the *Acta Reip. Litterariae Umbrorum* (Foligno 1762) on the list of the ca. 700 members (*sodales*) of this Umbrian literary society. He is described there as *Hyacinthus Marsilius de Tiferno Tiberino, Archidiaconus Cathed. Pat.* That is all there is about this archdeacon of the Basilica Cattedrale di Santa Maria Assunta in Padua. § On the title the name: *Ubald' Antii Asperchini*. On *Antii* rests a contraction sign, so this must be one *Ubaldus Antonius Asperchini*. The *Biblioteca comunale degli Intronati* in Siena holds a title *Dicta notabilia siue illustriores sententiæ ad excolendos mortalium mores vitas recte instituendas, ex Platone, Aristotele, et alijs quampluribus selectæ*, Venice, 1551, with the same provenance; it has on the title: *Ubaldi Antonii Asperchini*) (**Collation:** A-L8, M4) [Photographs](#) €375

407. **OVIDIUS.** Publii Ovidii Nasonis Metamorphoseôn libri XV. Cum annotationibus posthumis J. Min-Ellii, quas magna ex parte supplevit atque emendavit P. Rabus. Amsterdam (Amstelaedami), Apud R. & G. Wetstenios, 1722. 12mo. (XVI),621,(9 index),(2 blank) p. Vellum 14 cm (**Ref:** cf. Schweiger 2,650/51; Graesse 5,76; Spoelder p. 706, Weesp 5) (**Details:** Prize copy, without the prize. Gilt coat of arms of Weesp on both boards. Boards with gilt floral borders. 5 thongs laced through both joints) (**Condition:** Gilt faded. Front flyleaf and prize removed. Paper of front pastedown slightly damaged near the outer edge) (**Note:** This is a school edition of Metamorphoses of Ovid by the Dutch poet and classical scholar Pieter Rabus, 1660-1702. In 1686 the Curatores of the Erasmianum at Rotterdam appointed him praeceptor. He remained there till his death. He translated Erasmus, Sulpicius Severus into Dutch, and works of Christiaan Huygens into Latin. For the Erasmianum he produced an edition of the Metamorphoses, after the taste of Minellius and Farnabius. (Van der Aa, 16, 22/24). 'Tyronibus enim scripsi', says Rabus, 'non veteranis, secutus, ut debui, exemplum Min-ellii.' (Preface, page \*2 verso / \*3 recto). Rabus tells us also that he used for this edition the notes Johannes Minellius had left. Minellius, ca. 1625-1670, was his predecessor at the Erasmianum, who himself, educated at the Erasmianum, had been a Praeceptor at the school until his death. Minellius or Min-ellius produced several editions of classical authors with ample annotations, easy to understand. His first school edition of Ovid was published in 1686 in Rotterdam. At the end of the 17th and in the 18th century his editions were widely used on Dutch grammar schools. After that they were barred from the schools because they were too unscientific, and offered too much help. They were considered to be 'pontes asinorum'. § The Metamorphoseôn libri XV with notes of Minellius were first published by Rabus in 1686. The edition was a great success. It was reissued in the Netherlands in 1697, 1710, 1722, 1729 and 1735, and in Copenhagen in 1736 and 1766. In Germany in 1701 and 1710; the German classicist J.G. Walch produced an edition of the Metamorphoses 'ad modum Min-ellii', published in 1731. Most Minellius (revised) reissues of the Metamorphoses appeared throughout the 18th century in England, these editions were called 'Minellius Anglicanus', with Minellius' notes in English, 1724, 1733, 1741, 1756, 1770, 1778, 1787 & 1795. This is for instance the title of the English edition of 1756: 'Ovid's metamorphoses, in fifteen books. With the arguments and notes of John Minellius translated into English. To which is marginally added, a prose version; viz. The very words of Ovid, digested into the proper order in construing; by the assistance of which young scholars, of but a very small acquaintance

with the rules of grammar, may be enabled of themselves, with ease and pleasure, to learn their lessons without interruption to the teacher. For the use of schools, by Nathan Bailey') (**Collation:** \*8, A-2C12, 2D4 (leaf 2D4 blank)) [Photographs](#) €150

408. **OVIDIUS.** Publii Ovidii Nasonis opera in tres tomos divisa. Amsterdam (Amstelaedam, Apud Janssonio-Waesbergios, 1735. 16°. 3 volumes in 1: (XLVIII),262;292;314,(2 blank) p. Vellum 12.5 cm (**Ref:** STCN ppn 186590717; Schweiger 2,632; cf. Brunet 4,272 & 273; cf. Ebert 15370; Spoelder p. 641, Middelburg 2) (**Details:** Prize copy, without the prize. Four thongs laced through the joints. Gilt coat of arms of Middelburg on the upper board. On the back in black ink 'Ovidii Heroides', mentioning only the first work in this edition. Frontispiece engraved by I. Schenk, it depicts Ovid's medallion portrait, surrounded by laurel branches; beneath the portrait sits Amor on the globe, which is surround by symbols of Roman power) (**Condition:** Vellum age-toned. The prize has been removed. Both pastedowns detached. Paper very slightly yellowing) (**Note:** The Roman poet Ovid, 43 B.C. - 17 A.D. 'is perhaps the most consistently influential and popular writer of the classical tradition. His central position is suggested by the many surviving manuscripts of his works and their early publication in printed editions. (...) Most would agree that it is his Metamorphoses that has had the greatest influence, but his other major poems, the Heroides, Tristia, Fasti, and particularly his racier works, the Amores, Ars amatoria, and Remedia amoris, have played their part in maintaining his reputation as a writer of enduring importance and appeal.' (The Classical Tradition, Cambr. Mass. 2010, p. 667) Ovid was widely read in antiquity, and remained to be read at the Carolingian court in the Middle Ages. The 12th/13th centuries are even called the 'aetas Ovidiana', for Ovid's love elegy was one of the mainsprings of the phenomenon of courtly love and its literary expression. His 'Ars amatoria' and the 'Remedia' became even part of the school curriculum. Ovid became also the favourite poet of the Renaissance. Boccaccio and Petrarca were influenced by him. Shakespeare was inspired more by Ovid than by Vergil. (Neue Pauly 9,110/119) The huge number of editions and translations suggests that Ovid's appeal lies also beyond the boundaries of the scholarly and literary world. The website <http://ovid.lib.virginia.edu/ovidillust.html> for example offers a huge collection of engravings that were made by 16th/17th/18th century artists for the Metamorphoses. The last forty years have seen a huge increase in attention to Ovid's poetry. § This edition of 1735 is a reissue in smaller format of the Ovid edition published by the Dutch classical scholar Pieter Burman, or Petrus Burmannus, in 1713 in Utrecht. Burmannus followed the 'editionum emendatissimam' Elsevier edition of Nicolaas Heinsius of 1658-1661. He found it however necessary to restore the text, where Heinsius's conjectures were groundless and too bold. § Petrus Burmannus, 1668-1741, was professor of Eloquence (Latin) at the University of Utrecht from 1696, and was transferred to Leiden in 1715. As an editor he confined himself to the Latin classics, such as Phaedrus, Horace, Claudian, Ovid, and Lucan. 'His numerous editorial and critical works spread his fame as a scholar throughout Europe, and engaged him in many of the stormy disputes which were then so common among men of letters. Burman was rather a compiler than a critic; his commentaries show immense learning and accuracy, but are wanting in taste and judgment'. (Wikipedia 'Pieter Burman the Elder') § The Amsterdam publisher of this edition skipped at the beginning of the first volume Burmannus' dedication to a member of the elite of Utrecht, Dirck van Veldhuysen, and replaced her by a much earlier dedication of Nicolaus Heinsius, who dedicated his edition to Queen Christina of Sweden. The Amsterdam firm probably thought that a dedication to a famous queen by a famous scholar was more appropriate) (**Collation:** \*-3\*8; A-Q8, R4 (minus blank leaf R4); A-S8, T2; A-T8, V6 (leaf V6 blank)) [Photographs](#) €200

409. **PERSIUS & JUVENALIS.** Traduction des satyres de Perse, et de Juvénal, par le Révérend Pere Tarteron, de la Compagnie de Jésus. Nouvelle édition. Paris, Par la Compagnie des Libraires, 1714. 12mo. in eights & fours. (II),(XLVIII),591,(4 privilège),(1 blank) p. Calf 17.5 cm (**Ref:** Schweiger 2,517; cf. Graesse 3,522; Ebert 11273) (**Details:** The Latin text & French prose translation are juxtaposed and printed in different typefaces. Back gilt and with five raised bands. Two morocco title labels in the compartments, one red and one black. Two gilt capitals B

(BB) in the four remaining compartments. Gilt supralibros on both boards: *BIBLIOTHEC BIGNON*. The frontispiece depicts a thinker/poet sitting on a stone bench; he leans on a pedestal; on the bench an inscription: *Facit idignatio versum*. The printer's mark on the title, engraved by Scotin le Jeune, depicts a beehive; humming bees are visiting flowers in search for pure honey (poetry?). The motto reads: *Puris insistere gaudent.* (**Condition:** Wear to the extremities of the binding. Lower corners slightly bumped. Head of the spine chafed away) (**Note:** The stoic poet Aulus Persius Flaccus, 34-62 A.D., is a representative of the imperial Latin satire. 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) The Stoic philosopher is in the work of Persius not a figure of fun, but a wise man. § 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. § A striking feature of this book is, when one runs it through for the first time, is the discrepancy between the space occupied by the Latin text and the French translation. Take for instance the pages 2 and 3: on p. 2 we count 56 Latin words, on the opposing page 152 French words. Concise verses are transformed into long phrases in prose. The translator of these verses, the French Jesuit Jérôme, or Hieronymus Tarteron, 1644-1720, was professor of rhetoric. He translated also the Satires, Letters and the *Ars Poetica* of Horace. As usual with Jesuit editions, here also 'le pere Tarteron a eu soin de retrancher ce qui dans ces poëtes pourroit nuire aux bonnes moers', so we read in the second volume of the *Nouveau Supplement au Grand Dictionnaire Historique*, de L. Moreri, Paris 1749. The edition was first published in 1689 and met with some success: it was reissued several times until 1752) (**Provenance:** This copy originates from the library of Abbé Jean Paul Bignon (1662-1743), bibliophile, librarian of the French King and head of the Bibliothèque Nationale. Shortly after the acquisition of this book, and after being appointed librarian of the king in 1719, Bignon sold his private library of 35000 volumes to the notorious financial manipulator John Law, who's actions shook the European financial system. After the collapse of Law's financial scheme, the French Cardinal Guillaume Dubois (1656-1723) saw his chance. He bought the collection for a fraction of the price that Law had paid. Finally, the collection was sold at an auction in The Hague in 1725 under the title 'Bibliotheca Duboisiana'. The Erzbischöfliche Diozesan- und Dom-Bibliothek in Köln possesses 275 books with the supralibros of Bignon) (**Collation:** pi1 (frontispiece), â-8, ê-4, î-8, ô-4; A-8 - 3B-4 (gatherings A - 3B alternating), 3C-8, 3D-2 (3D2 verso blank)) [Photographs](#) €110

410. **PETIT,P.** Petri Petiti, Philosophi & Doct. Medici, De Amazonibus dissertatio, qua an vere extiterint, necne, variis ultro citroque conjecturis & argumentis disputatur. Multa etiam ad eam gentem pertinentia, ex antiquis monumentis eruuntur atque illustrantur. Editio secunda, auctior & correctior. Amsterdam (Amstelodami), Apud Johannem Wolters & Ysbrandum Haring, 1687. 12mo. (XII),398,(3 addenda),(1 blank),(8 index) p., more than 50 engraved text illustrations on 39 p., of which one is full page; folding map, frontispiece. Overlapping vellum 16.5 cm (**Ref:** STCN ppn 102316597; Brunet 4,1 529; Graesse 5,219) (**Details:** 5 thongs laced through the joints. The frontispiece, designed and executed by Joh. van den Aveele, depicts a seated Amazone, in the background a battle scene, obviously inspired by Rubens' painting 'Battle of the Amazons', or 'Amazonomachia'. The map, 24x18, depicts the Eastern Mediterranean) (**Condition:** Neat ink inscription on the front flyleaf, name on the front pastedown. Some gatherings yellowing, some at the end browning) (**Note:** Greek mythology situated the nation of the Amazons, a tribe of virile warrior-women, on the borders of the ancient world, somewhere along the Danube. Homer, for instance, tells that their queen Penthesilea came to the help Priamus after Hector's death, and that she was killed on the battlefield by Achilles. The heros Heracles campaigned against the Amazons to get their queen's girdle, and Plutarch tells how king Theseus was besieged by the Amazons, and how their queen Hippolyta came close to conquer Athens. Herodotus located the

tribe in the land of the Sarmatae, or Sauromates on the Balkan. § The Amazons, a female nation skilled in the masculine art of warfare, caught the fancy not only of Greek authors, but also of sculptors and painters. They were very popular in art from the 7th century B.C. The female warriors wore short tunics, sometimes Scythian trousers, and often showed one breast. After the Renaissance the epithet 'Amazon' designated a woman on horseback, and was usually offered as a compliment. Jeanne d'Arc fought like an Amazon, and as proof of military might the Flemish painter Rubens painted Maria de Medici in the guise of 'Minerva Victrix', her right breast bared. The female military prowess however was also considered to pose a threat to civilization. In Germany some protestant demonologists drew a link between Amazons, witches and witchcraft. There was however no consensus in modern Europe as to the historical existence of the Amazons. There were reports of Amazon societies in the New World, others maintained that because Hippocrates, a most reliable source, spoke of them, the story of Amazons could not be mere legend. In his 'De Amazonibus dissertatio' Pierre Petit, or Petrus Petitus, tried to prove with the help of the reports of ancient historians, of old coins, medals, reliefs and monuments, that the warrior-women of Greek myth really existed in antiquity, but that the 'Amazons were never a nation of self-sufficient women. Petit points out (correctly) that although Hippocrates describes the Amazons on horseback, wielding arms, and killing men, he also characterizes them as the wives of the Sauromates. In the late 17th century, improved philology gave rise to skepticism with regard to the historical existence of a tribe composed exclusively of warring woman, another skeptical current, which Petit traces back to the Greek geographer Strabo (ca. 58-25 B.C.), dismissed the Amazons as legend because of the impossible (male/female) inversion they presented'. (R.M. Wilkin, 'Women, Imagination and the Search for Truth in Early Modern France', Aldershot 2008, p. 48) To the 20th century the Amazons have become a topic of feminist studies, subject of Broadway productions, inspiration for television series and the game industry.

§ The French scholar Pierre Petit, 1617-1687, published on medical subjects, e.g. on blood transfusion, cannibalism, the history of tears through the ages, and on some classical authors. His 'De Amazonibus dissertatio' was first published in 1685 by the Parisian printer Cramoisy. A French translation was published in 1718 in Amsterdam) (**Provenance:** On the front pastedown: 'M. Johannes Sartorius'. This Sartorius also wrote on the front flyleaf: 'Petrus Petit, de Amazonibus scripsit tanta diligentia, quantam expectari fas erat a doctissimo viro, qui nihil quod in hisce nummis ad Historiam, vel ad Geographiam pertineret, inexplanatum relinquere voluit'. The source of this quote has been added: 'Anselmus Banduri in Bibliotheca Nummaria, p. 57'. This work was published in Hamburg in 1719. § The owner probably was M(agister) Johannes Sartorius, 'Polyhistor und Schulmann', 1656-1729. He took his Magister degree in 1678 at the University of Wittenberg, and was appointed Professor at the Gymnasium in Thorn. In 1699 he became Rector of the Gymnasium in Elbing. He left in 1704 for a professorship 'der Poesie und Beredtsamkeit' at the academic Gymnasium in Danzig. (Allgemeine Deutsche Biographie 30 (1890), p. 388) (**Collation:** pi2, \*4; A-P12, Q10, R12 (leaf R11 verso blank, minus blank leaf chiR12), R4) [Photographs](#) €575

411. **PETITE GRAMMAIRE FRANÇOISE, A L'USAGE DES ÉLÈVES DE L'ÉCOLE ROYALE MILITAIRE.** (Bound with:) Petite grammaire latine à l'usage des élèves de l'École Royale Militaire. (&:) Petite grammaire grecque à l'usage des élèves de l'École Royale Militaire. Paris, Chez Nyon l'aîné, 1778. 3 volumes in 1: 59,(1 blank); 93,(3 blank); 70 p. Contemporary wrappers. 18 cm (**Details:** Marbled wrappers. Woodcut ornament on the title, depicting a radiant sun, in the heart of which stand the three fleurs-de-lis of the House of Bourbon) (**Condition:** Back worn & slightly damaged. The last five leaves slightly waterstained) (**Note:** The 'École Royale Militaire' 'was founded in 1750, after the War of the Austrian Succession, by Louis XV on the basis of a proposal of Marshal Maurice de Saxe and with the support of Madame de Pompadour and the financier Joseph Paris Duverney, with the aim of creating an academic college for cadet officers from poor noble families. It was designed by Ange-Jacques Gabriel, and construction began in 1752 on the grounds of the farm of Grenelle, but the school did not open until 1760. The 'Comte de Saint-Germain' reorganised it in 1777 under the name of the 'École des Cadets-

gentilshommes' (School of Young Gentlemen), which accepted the young Napoleon Bonaparte in 1784. He graduated from this school in only one year instead of two'. The 'École Militaire' still exists, it is a vast complex of buildings housing various military training facilities located in the 7th arrondissement of Paris, Southeast of the Champ de Mars. The School was closed down in 1787, and plundered during the Revolution. In 1878 this school for the higher education of future French officers was opened again, now as 'École Supérieure de Guerre' (ESG). (Source Wikipedia 'École Royale Militaire') This convolute of 3 grammars is rare outside France. The Bibliothèque Nationale de France (BnF) states that the author is Étienne-Maurice Chompré (1701-1784))  
(**Collation:** A-B12, C6 (leaf C6 verso blank); A-D12 (leaf D11 verso and D12 blank); A-F6 (minus blank leaf F6)) [Photographs](#) €275

412. **PINDARUS.** Pindari carmina. Ex editione Chr. Gottl. Heyne. Oxford (Oxonii), Typis N. Bliss, impensis M. Bliss et R. Bliss, 1808. 16°. 2 volumes in 1: (IV), 230,(2 blank);138,(2 blank) p Black morocco. 12 cm (**Ref:** Hoffmann 3,100: 'Schöne Ausgabe'; Schweiger I,236; Brunet 4,660; Graesse 5,295; Ebert 16880; Not in Gerber; Rico, Ensayo de bibliografia Pindarica, p. 3) (**Details:** Back gilt and with 3 raised bands. Boards with double fillet gilt borders. Within these borders a band of blind-stamped floral motives. Edges of the boards and of the book-block gilt. Gilt inside dentelles. Charming and fine typography. The odes are preceded by explanatory 'argumenta'. There is no Latin translation, nor commentary) (**Condition:** Wear to the extremes of the binding. Ownership inscription on the front flyleaf) (**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 enigmatic poetry. § Pindar's influence on European literature is great. The great number of editions and translations of Pindar's odes that were printed in the 16th century are an indication of a widespread humanist interest. Pindar was, with the Roman poet Horace, the chief classical model for modern formal lyric poetry. The poets of the Renaissance borrowed first of all thematic material from Pindar. 'They enriched their language on the model of Pindar's and Horace's odes, taking it father away from plain prose and from conventional folk-song phraseology. And in their eagerness to rival the classics, they made their own lyrics more dignified, less colloquial and song-like (...) more ceremonial and hymn-like'. (G. Highet, 'The classical tradition', Oxford 1978, p. 230) § Many of Pindar's maxims and punctuated statements, containing elements of traditional wisdom, were collected in Renaissance anthologies of 'sententiae'. '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. Moreover, as a source of proverbial wisdom, Pindar was elevated nearly to the status of biblical Salomon. (...) 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'. (The Classical tradition, Cambridge Mass., 2010, p.729/30) § The German classical scholar Christian Gottlob Heyne, 1729-1812, was, according to Sandys, not an original genius. 'He was a many-sided scholar, who studied and expounded ancient life in all its successive phases, and became the founder of that branch of classical teaching that deals with the study of Realien'. (Sandys 3, p. 40) The criticism and exposition of ancient poetry is represented in his still important editions of Tibullus, Vergil, Pindar and the Iliad of Homer. His textual criticism is weak. 'His choice among different readings is guided more by personal preference than by an impartial weighing of the evidence'. (...) The preparation of the metrical part of his Pindar was entirely entrusted to Hermann, then 25 year of age. Heyne's own interest lay, not in the metre, but in the subject-matter of the Odes'. (Idem,

ibidem)) (**Provenance:** On the front flyleaf a note: 'Louis LeBrun, from his sincere friend W.L., 11 Mars 1859') (**Collation:** pi2, B-P8, Q4 (leaf Q4 blank); pi2, B-I8, K4 (leaf K4 blank))

[Photographs](#)

€150

413. **PLUTARCHUS & ISOCRATES.** Plutarchi Chaeronensis peri PAIDÔN AGÔGÊS, seu De puerorum educatione libellus. Analysi grammatica, interpretatione simplici ad textum graecum & paraphrasi perspicua ad modum Iohannis Minellii, illustratus studio M. Christiani Iunckeri, Dresd. Ill. Gymnas. Sax. Henneb. quod Schleusingae est, Conr. (Bound with:) Isocratis Attici rhetoris Orationes tres. I. ad Demonicum. II. ad Nicoclem. III. quae inscribitur Nicocles. Analysi grammatica, interpretatione simplici ad textum graecum & paraphrasi perspicua ad modum Iohannis Minellii, illustratae studio M. Christiani Iunckeri, Dresd. Ill. Gymnas. Sax. Henneb. quod Schleusingae est, Conr. Leipzig (Lipsiae), Apud Maurit. Georg. Weidmannum, 1719. 8vo. Two parts in 1 volume: (XIV),381,(3, stocklist) p. Vellum 17 cm (**Ref:** VD18 10402462; Ad 1: Hoffmann 3,185; Ad 2: Hoffmann 2,478) (**Details:** Two title-pages, both printed in red & black. On the left pages, printed in two columns, the Greek text and a parallel literal word for word translation into Latin; on the right page a polished translation, on the lower half of the right pages notes in Latin) (**Condition:** Vellum soiled and spotted. Paper foxed and browning) (**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 *Moralia*. They include debating themes, works in the form of question and answer, and serious discussions of philosophical topics. '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) The treatise 'de puerorum educatione' is the first treatise of the '*Moralia*' (No. 1, 1a-14c). Since Wyttenbach's '*Moralia*' edition (1795-1810, *Animadvers.* I, 29-156) it is generally assumed, on stylistic and grammatical grounds, that this treatise cannot have been written by Plutarchus. Therefore it is very remarkable that a not genuine essay has such a strong influence on European intellectual and cultural life. 'The essay, however, is interesting in itself, since it reflect in many ways the educational conditions of its time. Frankly recognizing the difference in natural endowments, the author insists on the great benefits which inevitably come from training. Physical training is of course required, and military training is held to be most important for preparing men to win in battle. A knowledge of philosophy is the final goal of education'. (Plutarch, '*Moralia*', with English translation by F.C. Babbitt, LCL 197, p. 3) § In the first half of the 18th century alone German scholars published editions in 1705, 1719, 1738, 1744, 1745, 1749, 1750. In 1738 and 1754 German translations appeared. There was evidently much demand for Plutarchus' treatise on the education of children in Germany in the 18th century. § The German historian and schoolmaster Christian Juncker, born 1668, became Conrector in 1695 of the 'Hennebergisches Gymnasium Schleusingen'. In 1713 he was appointed Rector of the Gymnasium of Altenburg, where he died in 1714. Juncker produced for the Leipzig publisher Weidmann a whole series of Latin school editions in the same manner as this Plutarch/ Isocrates edition, of Sallustius, Terentius, Florus, Horatius, Vergilius & Suetonius. Weidmann reissued them for decades. They were made in the manner of the popular 'Latin made easy method' of the Dutch schoolmaster Johannes Minellius. The Greek ones, first published in 1704, Juncker made as a next step for schoolboys who had already mastered the Greek of the New Testament. (p. \*2 verso) ) (**Provenance:** On front flyleaf in ink 'Weidlich 1793') (**Collation:** \*8 (minus leaf \*8); A - 2A-8) [Photographs](#)

€220

414. **PLUTARCHUS.** Plutarchus, De liberorum educatione. Cum interpretatione latina Guilielmi Xylandri. Olaus Hesychius recensuit, notasque novas ac indicem analyticum, item lexicon in quo omnia verba in hoc opusculo occurrentia reperiuntur, addidit. Leipzig (Lipsiae), In Officina Grossiana, 1757. 8vo. 117,(33 index) p., frontispiece. Half calf 18 cm -*The only complete surviving Greek treatise on education*- (**Ref:** VD18 11579625; Hoffmann 3,185/86; Graesse 6/1,359) (**Details:** Greek text with facing Latin translation, in the lower margin there are short notes. Back with four raised bands. The engraved frontispiece shows in the foreground a man and

two little children. The man points at two men in the background who are busy to disbud young trees. In the upper margin of the frontispiece a scroll with a text in Greek: *archmenon to kakon koptein.*) (**Condition:** Binding slightly worn. Traces of 2 blue paper labels on the back. A shelf number in red ink and a stamp on the title. Small wormhole in the right lower corner, not coming near the text) (**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 *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. Since the Plutarch edition of 1572 of Henri Estienne the 76 treatises of the *Moralia* are divided in 14 books, and the Latin titles he gave to the treatises are still in use today. The treatise *De educatione liberorum* is the first treatise of the *Moralia*. Since Wyttenbach's *Moralia* edition (1795-1810, Animadvers. I, 29-156) it is generally assumed, on stylistic and grammatical grounds, that this treatise cannot have been written by Plutarchus. Therefore it is very remarkable that a not genuine essay has such a strong influence on European intellectual and cultural life. It influenced the Italian humanists, and especially the Dutch scholar Erasmus. 'The essay, however, is interesting in itself, since it reflects in many ways the educational conditions of its time. Frankly recognizing the difference in natural endowments, the author insists on the great benefits which inevitably come from training. Physical training is of course required, and military training is held to be most important for preparing men to win in battle. A knowledge of philosophy is the final goal of education. The invectives against the indifference of parents about the education of their children, and their unwillingness to pay adequate salaries so as to secure men of character as teachers, may have the same familiar ring two thousand years hence'. (Plutarch, *Moralia*, with English translation by F.C. Babbitt, LCL 197, p. 3) § Hoffman records up to 1757 about 50 editions of this text and 16 translations into Latin. In the first half of the 18th century alone German scholars published editions in 1705, 1719, 1738, 1744, 1745, 1749, 1750. In 1738 and 1754 German translations appeared. There was evidently much demand for Plutarchus' treatise in Germany. Nevertheless, the edition of 1705, printed by the *Haeredes Jo. Grossii* in Leipzig, was not sold out. The remainder was kept in stock for 52 years, and was brought on the market for a second time in 1757. The title was simply removed and replaced by another with a new year. The editor Olaus Hesyehus added to his edition the Latin translation that was made by the German humanist Xylander, first published in Basel in 1570. Nothing else is known about Olaus Hesyehus. He figures only on the title pages of the 1705 and 1757 edition) (**Provenance:** On the title the stamp: *Bibliothek des Gymnasium zu N. Ruppin*. The Gymnasium's most famous pupil is the German author Theodor Fontane. '*Es war beschlossen, mich auf das Ruppiner Gymnasium zu bringen ... Der Tag nach unserer Ankunft war ein heller Sonnentag, mehr März als April. Wir gingen im Laufe des Vormittags nach dem großen Gymnasialgebäude, das die Inschrift trägt: Civibus aevi futuri. Ein solcher civis sollte ich nun auch werden, und vor dem Gymnasium angekommen, stiegen wir die etwas ausgelaufene Treppe hinauf, die zum 'alten Thormeyer' führte.*' (Theodor Fontane, *Meine Kinderjahre*, Kapitel 18) See for this still existing Gymnasium: [altes-gymnasium-neuruppin.de](http://altes-gymnasium-neuruppin.de)))(**Collation:** pi1 (frontispiece), A8 (minus leaf A8, probably the frontispiece) B-I8, K4 (minus blank leaf K4)) [Photographs](#) €130

415. **POEMATUM VETERUM POETARUM OBSCENITATE SUBLATA.** Volumen primum; quorum nomina initia operis praefixa sunt. Permissu Superiorum. (Including:) Anicii Manlii Torquati Severini Boetii, De consolatione philosophiae lib. V. Mainz (Moguntiae), Apud Balthasarum Lippium, Sumptibus Arnoldi Mylii, 1600. 16mo. 2 parts in 1 volume: (VIII),566,(2 blank) p. Vellum 12 cm (**Ref:** VD16 P 3836 & VD16 ZV 12620; Schweiger 2,1285: 'Ik kenne nur diesen ersten Band') (**Details:** All published of this Mainz edition, the second volume with poems of Ovid and Martial never appeared. 5 thongs laced through the joints. Short title in ink on

the back. Woodcut Jesuit illustration on the title page of part one and two, with the motto 'laudabile nomen Domini', the second half of verse three of Psalm 112: 'A solis ortu usque ad occasum laudabile nomen Domini', or in English: 'From dawn to sunset, His Name must be praised') (**Condition:** Binding worn and soiled. Front hinge cracking. All four ties gone. Pencil underlinings in the first half. Occasional old ink marginalia in second half. Gatherings 2h & 2i are browning and waterstained. Oddly enough, we have seen another copy with the same waterstains in these same 2 gatherings. First leaves slightly dog-eared. Right margin of the title thumbed. Name in pencil on the title) (**Note:** The poets mentioned on the verso of the title are: 'Catulli Poematum variorum liber unus; Tibulli Elegiarum libri quatuor; Propertii Elegiarum libri quatuor; Horatii Carminum libri quatuor, eiusdem Epodon liber unus, eiusdem Epistolarum liber unus, eiusdem Sermonum libri duo, eiusdem Ars poetica; Boethii De consolatione Philosophiae'. § The Church Fathers diligently studied in late antiquity the works of the Latin pagan poets. They did so, because they wanted to speak and write more elegantly. At the same time they wanted to confute pagan error. The best models of latinity not only offered delight, but they also posed problems for Christian paedagogy, it could lead to moral disorder. There were many passages that contradicted Christian doctrines and evoked indecent thoughts and behaviour. Latin poetry was nevertheless thought to be a useful tool to nourish the adolescent intellect and to train his memory. Therefore the task of prudent expurgation to avoid obscenity was critical. All obscenity, in word or in idea, had to be removed. This was often done by members of the Society of Jesus, the Jesuits, which Order exercised a significant influence on education in the 16th and 17th century. 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. 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 speaking, reading and writing Latin. This rapid growth in the number of students created a heavy demand for both elementary texts and handbooks for teachers and students. This Jesuit collection of Latin poetry of 1600 is such a text book) (**Provenance:** A name in faint ink on the front flyleaf: 'Christophorus Wagner'. In pencil on the title: 'Ex libris Dr. Einsele') (**Collation:** A-2N8 (leaf 2N8 blank) [Photographs](#) €220

416. **POSSELIUS, J.** Calligraphia oratoria linguae graecae, ad proprietatem elegantiam et copiam graeci sermonis parandam utillissima. A Ioanne Posselio concinnata, nun denuo ab eodem recognita, atque amplius tertia parte aucta. Accesserunt huic postremae editioni cum Gallica praecipuorum verborum gemina interpretatione, frequentiores necnon copiosae ac pernecessariae Graeci sermonis formulae, omnia bono ordine & apposite digesta. Cum indice multo, quam antea fuit, locupletiore. Paris (Parisiis), Apud Ioan. Libert, 1627. (Colophon at the end: Parisiis, Ex typographia Ioann. Libert, 1626) 8vo. (XVI), 835, (1 blank), (125 index), (1 blank) p. Limp vellum 17 cm (**Ref:** Répertoire chronologique des éditions de textes littéraires, Suppl. 1585-1643, no. 21077) (**Details:** Short title in ink on the back. Woodcut ornament on the title) (**Condition:** Binding a bit soiled. All four ties gone. Front endpapers gone. Name on the title erased, resulting in some superficial damage. Edges of title thumbed; paper age-toned. Some foxing) (**Note:** There is some disagreement about the author of this title. There are two men with the name Johannes Posselius, father and son, Posselius the Elder, 1528-1591, and Posselius the Younger, 1565-1623. Both were Greek scholars and professor of Greek language and linguistics at the University of Rostock, the father from the 50th of the 16th century, the son succeeded his father in 1591. Johannes Posselius the Elder (in German Johann Possell) published a 'Syntaxis graeca' (1565), which saw many reissues, and an edition of Pindar's 'Olympica' (Rostock 1586). The son published 'Hesiodi opera omnia' (Frankfurt 1601) and 'Hesiodus Analyticus' (Rostock 1618). VD17 attributes this 'Calligraphia' to Possell the Younger. VD16 to the Elder. A quick glance in KVK shows that there is some disagreement among libraries. Most libraries choose the Elder, among which the British Library, some the Younger, among which Cambridge University (Special Collections). Now, the 'Calligraphia' was first published in 1585, too early for the Younger, who was then 20 years old. On the title page of the second edition of 1590 we read that

the same Possell augmented his edition with one third. The author tells us furthermore in the introductory 'Candido Lectori' of the first edition of 1585 (p. 3\* verso) that he had been busy quite some time compiling and arranging material for this book, and for the actual writing. (studium, quod aliquotiam annis in colligendo, disponendo, & toties describendo hoc libro posui) He also tells that the 'Calligraphia' is a supplement to his commendable 'Syntaxis Graeca'. So, the real author must be the Elder. In the 'Calligraphia', Posselius the Elder goes on, he offers material that found no place in the 'Syntaxis Graeca', for instance 'omnes Graecae loquendi modi, ab uno aliquo verbo descendentes'. In the 'Calligraphia' is room for 'pleniorem constructionem, & varias loquendi formas'. From these examples, found in 90 authors, the students can learn easily the 'proprietas', 'venustas' and 'copia dicendi'. (Ibidem p. 4\* recto) The order of the lemmata treated is rather peculiar, Posselius distributed his material under Latin headings alphabetically. For instance under the heading 'Litteras dare ad aliquem, Scribere' he offers a host of Greek synonyms and applications of 'grammata graphein', to send, open, seal, sign, read, accept a letter, to write quickly etc., accompanied by the name of the author and a Latin translation. An extensive Greek and Latin index at the end makes the subject matter easily accessible. The work was a great success. Reissues of the 1585 edition were published in 1590, 1594, 1600, 1602, 1605, 1607, 1608, 1609, 1620, 1615, 1623, 1626, 1627, 1636 and 1692. This edition of 1627 is rare, KVK yields not one copy) (**Collation:** â8, A-3O8 (leaf 3G2 verso and 3O8 verso are blank))

[Photographs](#)

€325

417. **QUINTILIANUS.** M. Fabii Quintiliani Institutionum Oratoriarum libri duodecim. Summa diligentia vetustissimorum codicum recogniti, ac restituti. Accesserunt huic novae editioni Declamationes quae tam ex P. Pithoei IC. clarissimi, quam aliorum bibliothecis & editionibus colligi potuerunt. Index quoque in Institutionum libros. N.pl. (Genève), Ex typographia Iacobi Stoer, 1625. 8vo. 2 volumes: (XVI),595,(1 blank),(58 index),(2 blank); 569,(6 index),(1 blank) p. Half calf 17 cm (**Ref:** Schweiger 2,839; Graesse 5,527; Ebert 18462) (**Details:** Backs gilt and with five raised bands. Brown & green morocco lettering labels. Printer's mark on the title, depicting two gardeners, one waters a young tree, another seems to inspect an offshoot. The second volume has its own title: 'Declamationes undeviginti, his accesserunt fragmenta alia, hoc est, quae ex 388 supersunt 145 declamationes, ex vetere exemplari restituae. Item Calpurnii Flacci excerptae 10, Rhetorum minorum 51. Una cum Dialogo de Oratoribus sive de Causis corruptae eloquentiae. Omnia haec ex P. Pithobi (sic!) IC clariss. & aliorum illustrium virorum bibliothecis prolata') (**Condition:** Backs rubbed, boards worn at the extremes. Bookplate pasted on the verso of the front flyleaf. First title expertly laid down, with an excellent paper repair of a name cut out of the title. Occasional some old ink underlinings. Paper yellowed, title leaf of volume one browned) (**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 Oratoriae', 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). 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, 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) § The publishing firm of Jacobus Stoer produced between 1580 and 1637 six 'Opera omnia' editions of Quintilian. This 1625 edition is a reissue of the edition of 1580. It was edited by Pierre Galland, or Petrus Gal(l)andius, 1510-1559, professor at the *Collège royal*. Galland published his first Quintilian edition in 1538 in Paris. At the end of this 1625 edition have been added '*variae lectiones*' found in the manuscripts from the library of the French jurist and bibliophile Pierre Pithou, (Petrus Pithoeus), 1539-1596. His library was rich in manuscripts. Pithou published in 1596 the *editio princeps* of the Fables of Phaedrus, he also produced editions of the *Pervigilium Veneris*, Juvenal and Persius) (**Provenance:** Gilt lettering on both front boards: 'S.D.R.' with 3 tiny gilt stars at the beginning and end, and beneath this in smaller type 'B.C.R'. § Name on front flyleaf: 'E. Olsen, 1/3 1897'. Bookplate on the verso of the front flyleaf: 'Ex libris Pastor Einar Olsen'. Pastor Einar (Ejnar) Olsen was a Lutheran minister in Christiansted, St. Croix, on the Danish West Indies (Dansk Vestindien) or Danish Antilles, a colony in the Caribbean, consisting of the islands of Saint Thomas, Saint John, and Saint Croix. The islands were sold to the United States in 1917, and renamed the United States Virgin Islands. Ejnar Einar and his wife Anna Mette returned to Denmark and settled on the island of Bornholm. The center of the bookplate shows the western hemisphere of the globe with tiny dots in the Caribbean. On the globe stands the Cross of Jesus (Saint Cross). The cross is flanked by a lion and a lamb, and by a palmtree (the tropical Antilles) and a branch of the European beech (Denmark). In the corner lies a Bible open at the first verse of the Gospel of John: *I begyndelsen var Ordet* (Saint John). A dove (Holy Ghost) and the star of Bethlehem are also depicted. (See for Ejnar Olsen in the West Indies the Danish website of his grandson Lensa Gjedde Olsen (lensa.dk). The frontcover of Lensa Gjedde Olsen's book *Rødder i nord og syd* (*Roots in north and south*) shows a photo of his grandmother Anna Mette, together with her babysitter Mary, who has Mette's daughter Grethe on her lap. The photo was taken on the island St. Croix in 1915) (**Collation:** \*8, A-S8 (leaf S8 blank); A-2N8 (leaf 2N verso blank))  
[Photographs](#) €180

418. **SANNAZARIUS**. Actii Sinceri Sannazarii Neapolitani viri patricii, Opera latina omnia, & integra. Accedunt notae ad Eclogas, Elegias & Epigrammata. (Bound with:) Trium fratrum Amaltheorum, Hieronymi, Io. Baptistae, Cornelii Carmina. Editio secunda, plurimis in locis castigata. Amsterdam (Amstelaedami), Apud Henricum Wetstenium, 1689. 12mo. 2 volumes in 1: (XXIV),238,(2 blank); (XII),132 p. Vellum. 15 cm (**Ref:** STCN ppn 842282777; Brunet 5,127; Graesse 6/1,265; Ebert 20262) (**Details:** 5 thongs laced through the joints. 2 titles, printed in red and black, each with the same woodcut printer's mark on it, depicting a celestial sphere. After the preliminary pages of the first volume come Sannazaro's Latin poems, p. 1/158, followed by explanatory notes, p. 159/238. The second volume contains the Latin poetry of the Amalthei brothers) (**Condition:** Vellum age-toned, back soiled. Bookplate pasted on the front pastedown. Old ink inscription in English, on the verso of the flyleaf at the end) (**Note:** We learn from the 'Praefatio' of the 'Opera omnia' edition of Sannazarius, Amsterdam 1728, that the editor and commentator of this edition of 1689 is the Dutch scholar Janus Broukhusius. Already on the first page of that 'Praefatio' of the Sannazarius of 1728, which was edited by the Dutch minor poet Pieter Vlaming, 1686-1733, the editor tells the reader that he used for his edition the previous edition of Broukhusius published by Wetstein. ('editionem Wetstenianam secutus ...' etc., Praefatio 1728, p. \*6 recto) In addition we read on the title page of 1728: 'ex secundis curis J. Broukhusii'. This proves that the edition of 1689 was published by Janus Broukhusius, Joan van Broekhuizen in Dutch, 1649-1707. § This scholar/soldier pursued during an adventurous life his classical studies and poetry at leisure. As a neolatin poet he is known as the 'Propertius of Holland'. (Sandys 2,329) In 1684 he published his 'Carmina', a collection of his Neolatin poetry. 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 Italian and Neo-Latin poet Jacopo Sannazaro, 1458 -1530, in Latin Jacobus Sannazarius, also known as Actius Sincerus, was of noble birth, and a courtier at the court of the royal House of Aragon, kings of Naples. Here he found a humanist atmosphere favourable for the development of his talents. The humanist Giovanni Gioviano Pontano, 1426-1503, advisor and chancellor of the Aragonese dynasty, became his intellectual mentor. He took his young student in his Academy, the 'Accademia Pontaniana', under the name of 'Actius Sincerus'. There he deeply influenced his pupil's philological approach to antiquity and his knowledge of classical culture. After Pontanus' death Sannazarius became the head of this Academy. Sannazarius' masterwork 'Arcadia', written in Italian, exercised a great influence on European poetry, instituting the theme of the idyllic land Arcadia. He devoted the last decades of his literary activity exclusively to Neo-Latin poetry, modelled on Vergil. In the normative 'Tati Renaissance Library' Sannazarius is advertised as 'the finest Neo-Latin poet of the Italian Renaissance'. His 'corpus' of Latin poetry, written in an elegant style, was small but nevertheless very influential and widely read. We counted in KVK ca. 30 editions of his 'Opera Omnia' printed before 1689, the first of which was published by Aldus in 1535. His 'De partu Virginis', an epic of ca. 1450 verses, published in 1526, brought him the title of the 'Christian Vergil'. His style is said to be equal to Vergil, with whom he emulated. In his other works he also emulated with Ovid and Horace. § In the first volume of this edition of 1689 we find Sannazaro's poetry; the collection opens with: 'De partu Virginis libri tres', a poem which Erasmus is said to have liked, though he found this poem on the birth of Christ too secular. Follows a short 'Lamentatio de Christi morte', then 5 'Eclogae', which renewed the bucolic genre, the traditional shepherds of Virgil being replaced here by fishermen. Follow Sannazarius' 'Elegiarum libri tres', and 3 books of 'Epigrammata'. § The second volume contains the 'Carmina' of the brothers Hieronymus, Jo. Baptista and Cornelius Amaltheus (Jeronimo, born 1507, Giambatista, born 1525, and Cornelio Amaltheo), edited by the Dutch latinist Johannes Georgius Graevius, who was a friend of Broukhusius, the editor of the first volume. All 3 brothers were skilled and highly appreciated neo-Latin poets. Hieronymus, whose style was of singular elegance and purity, so excelled in Latin poetry that he is placed by the French humanist Muretus, 1526-1585, among the most talented poets. Giambatista's Latin poems gave him a reputation equal to his brother. Cornelius left only a few Latin poems, he died young. They show that he shared the talents of his brothers. The poems of the brothers were first collected and published by Hieronymus Alexander at Venice in 1627. Graevius here offers a revised 'editio secunda') (**Provenance:** The armorial bookplate on the pastedown is of 'Henry A. Bright', its motto is 'Post tenebras lucem'. The family pedigree of the English merchant and author Henry Arthur Bright, 1830-1884, 'goes back to Nathaniel Bright of Worcester (1493-1564), whose grandson, Henry Bright, was canon of Worcester, and purchased the manor of Brockbury in the parish of Colwall, Herefordshire, which still remained in the family'. He was educated at Rugby School and at Trinity College, Cambridge. In Liverpool he was the centre of literary interests and literary friendships. He was a member of the Roxburghe Club and of the Philobiblon Society, as well as of the local historical and literary societies. (Source Wikipedia 'Henry Arthur Bright') The family had a substantial library put together over generations) (**Collation:** \*12, A-K12,(leaf K12 blank); 2\*6, 2A-E12, 2F6) (Photographs on request) €240

419. **SANNAZARIUS.** Actii Sinceri Sannazarii Patricii Neapolitani Opera omnia, latine scripta, ex secundis curis J. Broukhusii. Accedunt Gabrielis Altilii, Danielis Cereti, & fratrum Amaltheorum carmina; vitae Sannazarianae, & notae Petri Vlamingii. Amsterdam (Amstelaedami), Apud viduam Gerardi onder den Linden, 1728. 8vo. (II),(XVI),(II errata), 632,(20 index & errata) p., frontispiece, 1 engraved plate, 1 text engraving. Green vellum. 20 cm (**Ref:** STCN ppn 189042265; Brunet 5,127: 'Bonne édition'; Graesse 6/1,265; Ebert 20263) (**Details:** This book has 2 different title pages. This anomaly tell us about a publisher's death, and the efforts of his widow to continue the firm. The very first title, bound before the frontispiece, is printed in black, has no printer's mark, and shows the impressum: 'Amstelaedami, Apud Gerardum Onder de Linden, 1727'. The second title, bound after the frontispiece, is printed in red

and black, has a printer's mark, but is now dated 1728, and published 'apud Viduam Gerardi Onder de Linden'. Gerard Onder de Linden died in 1727, leaving Vlaming's Opera edition of Sannazarius unfinished. In the 'Boekzaal der geleerde waerelt' volume 25, of december 1727, the public was informed that the widow, who hoped to continue the business with the help of God, was planning to publish the Sannazarius' edition soon. ('De Weduwe Gerard Onder de Linden, (die in afwagtinge van Godts hulp met hare winkel enz., in alles zal continueren), zal in 't kort uitgeven 'Actii Sinceri Sannazarii ... Opera') We couldnot find in the STCN, and KVK, any copy of Vlaming's edition dated 1727. The title page of 1727 was apparantly removed in most copies. In the mean time the widow had apparantly decided to print a more posh red-and-black title adorned with a printer's mark. She added also a nice frontispiece with her name on it, designed and executed by 2 wellknown Dutch artists. She did so in cooperation with the Amsterdam printer Hermannus Uytwerf, who brought copies on the market with his own imprint. The rest is identical. § Vellum dyed green. Back with 5 raised bands, and a red morocco shield in the second compartment. Edges dyed red. The frontispiece, designed by J. Goeree and executed by J. Houbraken, depicts a bare-breasted Fama holding in her right hand her trumpet and a shield with the portrait of Sannazarius; on the shield his name: Actius Sincerus Sannazarius; under the left arm of Fame rests a scroll with the table of contents. § Printer's mark on the title, depicting Fama flying above symbols of wisdom, and blowing her trumpet. The motto is derived from Martial X,2,12 and reads: 'Non norunt haec monumenta mori', 'These monuments donot know how to die'. § Text engraving on page 491, at the beginning of a biography of Sannazarius by Joannes Antonius Vulpius; depicted are both sides of a bronze medallion, on the recto the portrait of Sannazarius and on the verso a scene with the birth of Christ, referring to Sannazarius' 'De partu Virginis'. At p. 526 has been inserted a full page engraving of the 'Sannazaro Monument', in the church 'Santa Maria de Parto', a church built on the initiative of Sannazarius, on a piece of land donated by king Frederick (Frederigo) of Aragon. The mausoleum, erected in 1537, is a highlight of Napolitan Renaissance art. It was probably made after a design by Sannazarius himself) (**Condition:** Binding scuffed, and worn at the extremes. Head and tail of the spine chafed. Corners bumped & slightly creased. Both joints splitting, but strong. An old ink inscription on the 1728 title has been wiped out, resulting in some stains. Paper yellowing) (**Note:** The Italian and Neo-latin poet Jacopo Sannazaro, 1458 -1530, in Latin Jacobus Sannazarius, also known as Actius Sincerus, was of noble birth, and a courtier at the court of the royal House of Aragon, kings of Naples. Here he found a humanist atmosphere favourable for the development of his talents. The humanist Giovanni Gioviano Pontano, 1426-1503, advisor and chancellor of the Aragonese dynasty, became his intellectual mentor. He took his young student in his Academy, the 'Accademia Pontaniana', under the name of 'Actius Sincerus'. There he deeply influenced his pupil's philological approach to antiquity and his knowledge of classical culture. After Pontanus' death Sannazarius became the head of this Academy. Sannazarius' masterwork 'Arcadia', written in Italian, exercised a great influence on European poetry, instituting the theme of the idyllic land Arcadia. After having written the 'Arcadia' in vernacular, Sannazarius devoted the last decades of his literary activity exclusively to Neo-Latin poetry, modelled on Vergil. In the normative 'Tati Renaissance Library' Sannazarius is advertised as 'the finest Neo-Latin poet of the Italian Renaissance'. His 'corpus' of Latin poetry, written in an elegant style, was small but nevertheless very influential and widely read. We counted in KVK ca. 30 editions of his 'Opera Omnia' printed before 1730, the first of which was published by Aldus in 1535. His 'De partu Virginis', an epic of ca. 1450 verses, published in 1526, brought him the title of the 'Christian Vergil'. His style is said to be equal to Vergil, with whom he emulated. In his other works he also emulated with Ovid and Horace. § In this edition of 1728 we find in the first half Sannazaro's poetry; the collection opens with: 'De partu Virginis', a poem which Erasmus is said to have liked, though he found this poem on the birth of Christ too secular. Follows a short 'De morte Christi Domini ad mortales lamentatio', then 6 'Eclogae', which renewed the bucolic genre, the traditional shepherds of Virgil being replaced here by fishermen. Follow 3 books of Sannazarius' 'Elegiae', and 3 books of 'Epigrammata'. The section on Sannazaro ends with a number of 'Carmina de Sannazario et ad

Sannazarium'. The second half of the book contains the short 'Epithalamium' of Gabriel Altilius, called 'Sannazarii sodalis', and the even shorter 'Salix' of Daniel Ceretus. The greater part of the second half is filled with the 'Carmina' of the brothers Hieronymus, Jo. Baptista and Cornelius Amaltheus (Jeronimo, born 1507, Giambatista, born 1525, and Cornelio Amaltheo) together 175 pages, edited previously in 1689 by J. Graevius under the title 'Trium fratrum Amaltheorum Carmina'. Graevius' preface is also repeated here. All 3 brothers were skilled and highly appreciated neo-latin poets. Hieronymus so excelled in Latin poetry that he is placed by the French humanist Muretus, 1526-1585, among the most talented poets. Giambatista's Latin poems gave him a reputation equal to his brother. After this section follows a biography of Sannazarius written by the Italian classical scholar Giovanni Antonio Volpi, 1686-1766, in Latin Johannes Antonius Vulpius. After the biography we find on 54 pages a collection of select 'testimonia' concerning Sannazarius. The book concludes with 50 pages filled with the notes of the Dutch scholar Pieter Vlaming, 1686-1733. Vlaming, a minor poet, had a life long interest in Sannazarius. In 1710 he began with his translation into Dutch of the 'Arcadia', and he later produced the notes (in Latin) to the present edition of the Latin poems of Sannazaro, edited by the Dutch scholar Janus Broukhusius. In the introduction to this 1728 edition, written by Vlaming, he tells about his interest in Sannazarius: 'ab ineunte aetate, imo pene puer, unice semper sum admiratus, maturiore hac mea, veneror, suspicio, & colo'. (p. \*6 recto) § Vlaming's edition still has great value, for the Dutch researcher Corine Flinterman proves in her master paper 'In vergetelheid geraakte epigrammen van Iacopo Sannazaro' (Amsterdam 2013), that the latest edition of Sannazaro's Latin works, 'Jacopo Sannazaro. Latin Poetry,' by Michael C.J. Putnam (Cambridge Massachusetts, 2009, The I Tatti Renaissance Library 38), suffers from many omissions and mistakes. A sad thing, because Putnam's work is considered an authoritative point of reference for experts in Renaissance studies. Putnam based his sloppy edition, Flinterman reveals, on some incomplete 18th century italian editions, which lacked 13 anti-papal epigrams. § This title of 1728 seems to be rare, for in American Exchange we found only 2 copies, both auctioned by Sothebys, in 1952 and in 1959) (**Collation:** pi1 (title 1727), 2pi2, \*8 (minus the leaves \*1 & \*2), chi1 (errata), A-2S8 (minus the blank leaves 2S7 and 2S8; plate bound after p. 526) The STCN copy doesnot have the 1727 title, nor the errata leaf at the end of the preliminaries. This errata leaf is almost identical to the errata leaf at the end)) (Photographs on request) €350

420. **SUETONIUS.** Cajus Suetonius Tranquillus, ad optimorum exemplarium fidem castigatus. Leiden (Lugduni Batavorum), Apud S. et J. Luchtmans, 1767. 12mo. (VI), 408 p. Vellum 14 cm (**Ref:** Schweiger 2,980; Ebert; 21938) (**Details:** The frontispiece depicts the author at a desk, having a book before him; he seems to discuss with an emperor (Trajan or Hadrian). In the background two rows with busts of emperors) (**Condition:** Binding age-toned and slightly soiled. Paper yellowing. One gathering loosening. Some small ink marks) (**Note:** The Roman historian Suetonius, born c. 69 A.D, is the most influential and best known biographer in the Latin language. He was appointed under the emperors Hadrian and Trajan to the secret Roman posts of *a studiis*, *a bibliothecis*, and *ab epistulis* of the palace administration, jobs that gave him access to the imperial archives. His Lives of the Emperors *De vita Caesarum* offers the biographies of 12 emperors, from Caesar, the founder of the imperial line, to Domitian. 'Suetonius, like Plutarch, believed that a person's character could be revealed in small and insignificant details'. He 'organized his Lives by topics (*per species*) rather than chronologically' (The Classical Tradition, Cambr. Mass. 2010, p. 912/13). Beyond simplicity he has no stylistic pretensions. He quotes verbatim from documents he knew, and shows critical ability. 'The great number of scurrilous anecdotes in most of the lives may be due to the nature of his sources'. (OCD, 2nd ed. p. 1020/1) § Suetonius was read in the Middle Ages. Einhard wrote a biography of Charlemagne along the lines of a Life of Suetonius. From the Renaissance onward he was neglected, until the great edition of 1672 by Graevius. Gibbon praised this Roman historian for his strict dedication to historical truth. Nowadays 'historians of Rome take him more seriously than do literary critics'. (The Classical Tradition, Cambr. Mass., 2010, p. 913) § In the short preface to this edition of 1767 the publisher explains that he has noticed a demand for a handy

pocket-Suetonius by schoolboys and men of letters (*eruditus*). He mentions three available scholarly editions, all excellent, that of Burmannus, of Ernesti and of Oudendorp. He compared (*inter se comparatis*), he goes on, the text of these three editions, and concludes that the best text to follow is of course that of Oudendorp of 1751 (*Oudendorpian omnium accuratissime textum constitutum habere*). This choice does not come as a surprise, for Luchtmans was also the publisher of the 1751 edition of Oudendorp. § The Dutch classicist Frans van Oudendorp, 1696-1761, is called by Sandys 'the last of the great Latinists of the third age of scholarship'. (History of Classical scholarship' 2,454) He was a student at Leiden of Jacobus Gronovius, Jacobus Perizonius and Petrus Burmannus Sr, and in 1740 he was appointed professor of history and rhetoric at his own University. He produced a series of important editions of Latin classics, of Julius Sequens, Lucanus, Fronto, Caesar and Apuleius. (Van der Aa 14, 267/68) In the preface of his Suetonius of 1751 Oudendorp declares that he is not a devotee of any text in particular, (*nulli editioni addictus*), but that he chose to follow the editions published by Graevius (1672, 1691, 1697 and 1702) and by Gronovius (1698), and that he followed his own judgement. He consulted also 'haud sine fructu' several manuscripts for 'variae lectiones') (**Collation:** pi3, A-P12, R10, S2) [Photographs](#) €160

421. **TACITUS**. C. Cor. Taciti Quae extant Opera. Ex recensione I. Lipsii. Leiden (Lugd. Batavorum), Ex officina Elzviriana (sic!), 1621. 16mo. 789 (recte 787),(29 index) p. Overlapping vellum. 13 cm (**Ref:** Willems 178; Berghman 2144; Rahir 150; Schweiger 2,1001; Graesse 6/2,9; Ebert 22157) (**Details:** 5 thongs laced through the joints. Engraved architectural title; the text on the title is flanked by a winged Fama with two trumpets and by a woman (Roma Dea?) who holds high a laurel wreath; the upper part of the frontispiece depicts a Roman warrior on horseback, jumping into fire and smoke. This scene was rather popular in 17th century art. It depicts the young soldier Marcus Curtius who according to Roman legend, in order to restore Rome's relationship with the gods, sacrificed himself as an embodiment of Rome's *virtus*, and plunged in full armour on horseback into a widening chasm at the Forum Romanum. Tacitus on several occasions refers to Curtius' '*devotio*', e.g when he describes Galba's death) (**Condition:** Vellum soiled. Small piece of the right edge of upper board slightly damaged. Front pastedown chafed and loose. Ownership inscription on the title. Paper yellowing) (**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) 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 Flemish latinist Justus Lipsius, 1547-1606, one of the most learned men of his day, was invited in 1579 to come to Leiden to the recently founded university as a Honorary Professor of History. At that date he already had produced his great Tacitus-edition, published by Plantin, a work that placed and still places him in the front rank of classical scholarship. (Antwerp 1574) His main strength lay in textual criticism and in exegesis. His emendations are considered to be very clever, and his commentary rich. Lipsius remained in Leiden for 11 years, a period of his greatest productivity. Lipsius praised Tacitus as a teacher of vital political lessons. In his *Politics (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'. (Op. cit., *ibid.*) At the University of Leiden, the intellectual

powerhouse of the new Dutch Republic, 'dozens of young intellectuals busied themselves in what they called the study of 'politics'. They studied and summarized in pointed, abrupt, witty Latin theses the Tacitean lessons about absolute monarchy'. (Op. cit., 922) By reading Tacitus' *Annals* and *Histories* the student could learn what constructive role the members of the social elite could play in the creation of a political and military system. Dutch students found ammunition especially in Tacitus' *Germania*, a detailed description of the peoples in Germany and the Low Countries. To show that the new Dutch Republic, founded in 1588, 'rested on solid historical foundations, they turned to Tacitus, who made clear that their ancestors, the Batavi, had resisted the tyranny of Rome, just as the modern citizens of Holland and Zeeland resisted that of Spain'. (Op.cit., 923)) (**Provenance:** On the title in old ink: 'Sum Michaelis (Schwaens?) Prof. Gym. Montis Venlonensis') (**Collation:** A-3E8) (The pagination jumps between the gatherings K and L from 160 to 163; nothing is missing, the catchword in correct and the text continues soundly)

[Photographs](#)

€160

422. **TAURELLUS, N.** *Carmina funebria quae magnorum aliquot, clarorumque virorum felici memoriae dicavit*, Nic. Taur. Nüremberg (Noribergae), Typis Christophori Lochneri, 1602. 8vo. (38), (2 blank) p. Modern hardback 16 cm (**Ref:** VD17 23:284194Z) (**Details:** Title with floral borders. Woodcut initials) (**Condition:** Title leaf a bit foxed) (**Note:** Nicolaus Taurellus Montbelgardensis was born in Mömpelgard in 1547. He was a German philosopher, medicus doctor (Basel), and lutheran theologian. From 1580 he was professor *für Medizin und Physik* in Altdorf, where he died in 1606, struck by the Plague. In 1581 he published *Medicae Praedictionis Methodus*, and in 1596 *Synopsis Aristotelis Metaphysices ad normam christianae religionis emendatae et completae*. He produced also some Neolatin poetry, in 1595 appeared his *Emblemata Physico-Ethica* and the first edition of *Carmina funebria*. He composed these poems, he tells in the short 'Benigno Lectori' of this augmented 1602 edition, to commemorate the learned persons and friends he lost during the last 11 years, *ne nos eorum facile caperet oblivio*. (p. a1 verso) The poems are for Philippus Geuderus (*Septemvir Noricus, et Scholarcha*), Christophorus Herdesianus (*Noricus Reipub. consiliarius*); Wolfgangus Hallerus (*tribus olim Palatinis principibus a consiliis*), Bartolomeus Poemerus (*Septemvir, & Scholarcha Norcius*), Andraeus Duditius, Jacobus Scheckius (*Medicus & philosophus Tubingensis*), Sebaldus Welserus (*Senator Noricus*), Theodorus Schnepfius (*Theologiae Professor*), Theodorus Zwingerus (*Medicus & philosophus Basiliensis*), Hugo Donellus (*Juris professor*), Franciscus Hotomannus, Basilius Amerbachius, Johannes Jacobus Weckerus, Thomas Erastus, Joannes Bauhinus, Joannes Schenckius, Georgius Palm, Sigismundus Hallerus (*Engelthalensis praefectus*), Joannes Sturmus (*Argent. Academiae Rector*), Christophorus Fab. Gugel (*Noricae Reipubl. consiliarius*), Esmorus Rudiger Pabeb; Hieronymus Wolffius, Joannes Richthauserus & Nicolaus Richius, Sebastianus Sedelmeier (*Gnadembergensis praefectus*), Carolus comes Ortemburg, Joannes Liwald (*Juris studiosus*), authoris defuncta proles (he lost 7 children), Andraeus Linckius (Wedding poem), Anna Kellera Basiliensis (*Honestissima & verenobilis matrona*), Catharina Aeschenbergeria Basiliensis (his wife; a touching poem), Maria Füreria Noribergensis, Ursula Rötin Argentoratensis, and a prose funeral speech of Abrahamus Burggravius et Baro a Dhona for Taurellus' wife Catharina. § Catharina Taurellus edited posthumously Anna Wecker's, whose daughter she was, famous *Köstlich new Kochbuch*, the first cookbook written in German by a woman. (See Wikipedia, article *Anna Wecker*) (See also ADB's long article on Taurellus)) (**Collation:** a-b8, c4 (leaf c4 blank)) [Photographs](#)

€280

423. **TERENTIUS.** *Terentii Comoediae sex. Accurate sanè & diligenter emendatae, annotationibusque Antonii Goueani illustratae.* Venice (Venetiis), Apud Christophorum Gryphium, 1579. (Colophon at the end: Venetiis, Apud Christophorum Gryphium, 1579) 8vo. 175, (1 blank) leaves. Soft vellum 16 cm (**Ref:** Edit 16 CNCE 35035; USTC 858800; Not in Schweiger, Graesse, Ebert or Brunet) (**Details:** Woodcut printer's device of the Gryphus family on the title, depicting a griffin, which mythological animal symbolizes courage, diligence, watchfulness, and rapidity of execution, used as a pun of the family (of German origin) name Gryph or Greif. From the claws of this creature hangs a big rectangular stone, beneath which is a

winged orb. The motto is: 'Virtute duce / comite fortuna', Apart from the preliminary leaves printed completely in italics. A woodcut, the same, at the beginning of each play. This title is rare. KVK (Karlsruher Virtueller Katalog) mentions only 6 copies in Italy) (**Condition:** Binding shabby and damaged. A small wormhole, nibbling at some letters. Almost invisible pinpoint wormhole in the blank margin of 32 leaves. Small wormholes in the gutter of the last 2 leaves also nibbling at some letters. The gathering M and O are browning) (**Note:** The late antique grammarian Aelius Donatus (4th century A.D) wrote not only a commentary on the plays of the Roman playwright Publius Terentius Afer, ca. 190-159 B.C., but also a short biography, in which he tells that Terentius was born in the Roman province Africa and that he came as a slave in the household of the senator Terentius Lucanus. He adopted his name when he was manumitted. Terentius is the author of 'fabulae palliatae', which means 'plays in Greek cloths'. He adapted Greek plays, especially those of the Greek playwright Menander, to the taste of the Romans. Six of his comedies have survived. For later generations he became a model for elegant Latin. His style was closer to everyday conversation than Plautus', an earlier contemporary comic playwright, whose style was more extravagant. He was quoted by Cicero, Horace, Persius and the Church Fathers. § Ever since antiquity Terentius lived also a long and influential life in schools as a model for Latin language and rhetoric. In the Middle Ages he was read for his moral sentences. He was imitated by the German abbess Hrotsvitha of Gandersheim (ca. 935 - ca. 973) in her 'Dramenbuch', with which she wanted to create a Christian alternative for the pagan comedies. With the coming of humanism Terentius enjoyed a renaissance, on stage and in the classroom as textbook. He was studied enthusiastically by scholars, students and schoolboys. Scholars rejected the 'barbaries' of Medieval Latin and chose the elegance of Cicero and Terentius as their model. They admired Terentius for his 'latinitas' and his civilized humour. Terentius had two heydays, the last decades of the 15th century and the period from the 1540s to the 1580. § This edition of 1579 was printed at the end of that period, and is the last in a series of Terentius editions published by the Venetian Gryphius press. The Catalogo del Servizio Bibliotecario Nazionale (CSBN) yields eleven editions printed by Gryphius: 1557, 1560, 1563, 1564, 1565, 1567, 1568, 1569, 1571, 1573, and 1579. The first ten were printed by Johannes, the last one by Christophorus Gryphius. This edition was a steady seller, a sure thing for the printer. All eleven have more or less the same title, and number exactly 175 leaves. The number of copies printed of each edition was limited. Paper was expensive and labour was cheap. § Johannes Gryphius based his edition on the earlier Terentius edition of the Portugese scholar Antonius Goveanus, which dates from 1541, and was published by Sebastianus Gryphius in Lyon, 'Pub. Terentii Aphri Comoediae Sex. Ab Antonio Goveano Integritati Suæ Restitutae'. This 1541 edition, in classroom format, is one of the editions that stand at the beginning of Terentius' 16th century heyday. The Venetian Gryphius chose the text of Goveanus, added brief selections of his notes, and added a 'vita' of Terentius by Donatus, a treatise 'De comoedia et Tragoedia', and 'praefationes' and 'argumenta' to the plays from other sources, thus providing the student with a thorough set of aids. § Antonius Goveanus, or Goueanus, in Portugese Antonio de Gouvea, 1505-1566, was in his time a famous 'juris consultus' and professor of philosophy in Paris and of Latin and Greek grammar at the Collège de Guyenne in Bordeaux. In Terentius he applied himself to metrics, especially in the preceding treatise 'De versibus Terentianis', which, alas, is not incorporated into this edition of 1579) (**Collation:** A-Y8 (leaf Y8 blank)) [Photographs](#) €380

424. **TERTULLIANUS.** L'Apologétique et les Prescriptions de Tertullien. Nouvelle édition. Revue & corrigée d'après les Manuscrits, les éditions & différens ouvrages de Tertullien, avec la traduction & des remarques, par M. L'Abbé de Gourcy, vicaire général du Diocèse de Bordeaux, de l'Académie Royale de Nancy. Paris (A Paris), Chez Sorin, Libraire, rue de la Juiverie à côté de l'Église de la Magdeleine, 1780. 12mo. XXXIV,423,6,(1 blank) p. Marbled calf 17.5 cm (**Ref:** Ebert 22582, cf. Brunet 5,730) (**Details:** Latin text and French translation. Back gilt, a gilt corn sheaf in 2 'compartments', and a red morocco shield. Endpapers & edges marbled. Woodcut ornament on the title. Excellent paper) (**Condition:** Small old paper label on the head of spine. Front joint starting to split) (**Note:** Not much is known about the beginning of christianity in the

Roman province Africa. The first fact is the death in Carthago, the capital of Africa, of some Christian martyrs from the city of Scilli in 180 AD. With the work of Q. Septimius Florens Tertullianus the church in Africa enters the full light of history. He was born in Carthago ca. 160, studied law and rhetoric in Rome, and became, after the return to his native city, a prominent and vigorous defender of the new faith. Tertullian is considered to be the founder of Western theology. His earliest work, called *Apologeticum* according to the oldest manuscripts, or *Apologeticus* according to Hieronymus (Ep. 70), is '*einer der bedeutendsten und glänzendsten Werke Tertullians.*' (Bardenhewer 2,399) It was written ca. 197, and in it we find a clear picture of the organisation and the method of working of the Christian community in Carthago, with their bishops, priests, deacons, and *lectores*, baptized believers, and *catechumeni*, new members not yet baptized. The persecution of christians inspired Tertullian to write the *Apologeticum*, in which he examined the foundation in Roman law of the persecutions. In this text, addressed to the magistrates of the province of Africa, Tertullian attacks also the pagan cults, and makes it clear that Christians are loyal citizens of Rome. He argues that the persecution of Christians has no legal foundation, and that laws which are iniquitous for christians should be abolished. First he refutes the allegations of immoral hidden rites (*occulta facinora*), for instance infanticide, Thyestian meals, or incest; he defends the christians against the accusation of neglect of the traditional worship and of sacrifices and prayers to the state gods on behalf of the Emperor on the ground that there is only one God, and that false gods deserve no worship. Of singular beauty and effect is Tertullian's description of parish life of the christians in chapter 39. Christians are not bad citizens, their strict moral code makes them refrain from the things which the law forbids. In the last chapters he rejects the idea that christianity is a kind of philosophy. The christian creed is a divine revelation, and superior to human philosophy. § Besides the Latin text and French translation of the *Apologeticum*, this volume of 1780 contains also a text and translation of Tertullian's *De praescriptionibus adversus Haereticos*. We quote Rose about this treatise: 'Heresy was always an especial bugbear of Tertullian, and he set out fairly early (about 200) to define it. Like a true lawyer, he laid down a *praescriptio*, otherwise known as an *exceptio*, an objection to be raised which, if sustained, would save the controversialist the trouble of any further inquiry into the merits of his opponent's case. Can the propounder of the new doctrine trace it back to the Apostles? If so, it is Catholic teaching; if not, it is heresy, and there the matter ends. Hence the title of his work, *de praescriptione haereticorum*. (H.J. Rose, A Handbook of Latin literature, London, 1967, p. 474). The Frenchman De Gourcy, 1709-1805, was a successful defender of christianity in an age of enlightenment and growing atheism and deism. The two masterpieces of Tertullian, '*le plus mâle peut-être & le plus vigoureux, dont l'antiquité sainte puisse se glorifier*' (Préface p. III) were translated by him under the auspices of the Catholic Church. Like Tertullian, who wanted to immunize christians against heresy, De Gourcy tried to immunize against protestantism and atheism. He was '*un des ecclésiastiques que l'assemblée du clergé de France employa pour écrire contre les nouveaux philosophes, à l'époque où ils inondaient l'Europe de leurs livres antireligieux. (...) Le caractère des ouvrages de l'abbé de Gourcy est la méthode et la netteté des idées. Son style est simple et sa critique judicieuse, ses raisonnements sont solides et ses connaissances étendues.*' He published also on Descartes (1765), the laws of Lycurgus (1768), Rousseau (1772), and *Suite des anciens apologistes de la religion chrétienne, traduits et analysés* (1785). (Biographie Universelle (Michaud) Ancienne et Moderne. Nouvelle édition, Tome 17, Paris, n.d., 246/47) His translation of Tertullian found several reprints) (**Collation:** a12, b6 (minus leaf b6); A - S12 (Leaf S11 verso and S12 blank)) [Photographs](#) €140

425. **THEOPHRASTUS.** THEOPHRASTOU êthikoi charaktêres. Theophrasti Notationes Morum. Isaacus Casaubonus recensuit, in Latinum sermonem vertit, & libro commentario illustravit. Editio altera recognita, & aliquot capitibus aucta ex MSS. Cum indice triplici. Lyon (Lugduni), Apud Antonium de Harsy, 1599. (Colophon at the end: Excudebat Guichardus Jullieron, Typographus Regius, Lugduni 1599) 8vo. (XXIV),351,(1 blank),(44 indices),(2 blank),(1 colophon),(1 blank) p. Contemporary calf 17 cm -*A highly praised bilingual edition of fundamental importance-* (**Ref:** Hoffmann 3,524; Dibdin 2,501; Brunet 5,797; Graesse 6/2,125;

Ebert 22829; Baudrier Suppl. p. 40) (**Details:** Greek text and Latin translation. Printer's mark on the title, it depicts a crab catching a butterfly, the motto is: *Matura*. The rampant crab, holding in its claws a butterfly, with wings outspread, is a motif already found on the reverse of Augustan coins. The scene illustrates an adage dear to Augustus, which can be summed up as *festina lente*, the crab representing prudence and slowness, and the butterfly haste and swiftness. Renaissance printers used this emblem for their printer's marks. De Harsy chose a variant motto: *Matura*, meaning 'better prudent than rash'. Woodcut initials. The first 80 pages contain the Greek text and Latin translation, printed in two columns. The rest of the book consists of Casaubon's invaluable commentary and the indices. All pages are carefully and tastefully ruled twice with red ink) (**Condition:** Binding very worn: back damaged, shield in the second compartment gone. Joints split, boards scratched, corners bumped. Small hole in the leather of the upper board. Stamp and name on the title. Paper yellowing. Bookplate on front flyleaf) (**Note:** The Greek scholar Theophrastus, ca. 370-287? B.C., was a pupil, collaborator and successor of Aristotle. He was a scientific researcher rather than a speculative philosopher. His collection of 30 descriptive sketches, Characters (*Charaktêres*), of types of people exhibiting deviations from proper norms of behaviour is nowadays his most famous and most imitated work. They outline types, such as the insincere man, flatterer, garrulous man, boor, complaisant man, the talkative, fabricator, shamelessly greedy, pennypincher, offensive man, hapless, officious, absent-minded, unsociable, superstitious, faultfinder, suspicious, repulsive, unpleasant, man of petty ambition, stingy, show-off, arrogant, coward, oligarchical man and late learner. Ever since antiquity the Greek text has suffered from epitomizing and alteration, which makes misinterpretation sometimes easy. Formerly they were interpreted as morals essays, or as a kind of classification of unethical behaviour. Recent scholarship stresses their utility for rhetorical purposes or comic poets. (OCD 2nd ed, p. 1058) It is also suggested by recent scholarship that the Characters 'were conceived as illustrative showpieces for a course of lectures on ethics, a few moments' light entertainment amid more serious matter, and for that reason composed in a simple style which suits oral delivery (...). According to ancient sources Theophrastus was a lively lecturer, who knew how to amuse his audience. (Theophrastus, Characters. Edited with introduction, translation and commentary by J. Diggle, Cambridge 2004, p. 15) § The French Hellenist and scholar Isaac Casaubon, 1559-1614, whose finest achievements lay in the field of Greek scientific prose, edited approximately ten ancient texts, among which Strabo, Polyaeus, Aristotle and Polybius. In 1592 he published in Lyon his highly praised first edition of Theophrastus' Characters. This edition of 1599 is Casaubon's second revised and augmented edition, and is at the same time the *Editio princeps* of 5 of the 28 Characters, the *capita* 24/28. As an editor and commentator of the Characters, Casaubon 'tops them all, both those before and those to come'. (Op. cit. p. 53) Diggle cites the biographer of Casaubon Mark Pattison: 'It is not till we reach the Theophrastus, 1592, that we meet with Casaubon's characteristic merit - that we have an interpreter speaking from the fullness of knowledge'. (Op. cit. p. 54) It is clear, in the text and in the quality of the extensive commentary are Casaubon's philological talents fully apparent. 'He drew his profound knowledge of every aspect of ancient tradition, from zoology to military art and theology, to clarify or correct textual issues'. (*The Classical Tradition*, Cambridge Mass., 2010, p. 175/76) § Casaubon tells us on page 337 of this 1599 edition that five Characters were copied for him from a manuscript of the *Bibliotheca Palatina* by Marquardus Freherus, and that they are without doubt of Theophrastus. Among the preliminary pages is repeated the preface of Casaubon to the first edition of 1592; in that first edition Casaubonus 'verbesserte den Text nach vier Handschriften und arbeitete eine neue Uebersetzung nebst einem vorzügl. Commentar'. Dübner on the edition of 1592: 'This edition which was frequently reprinted (...) is in every respect worthy of the high reputation of Casaubon. Both the text and notes have served almost every subsequent editor. The commentary is a rich mine of Grecian literature') (**Provenance:** Armorial bookplate of *Abr. C.S. van Heel*. The plate is dated 1921. On the upperpart are depicted Aristotle and Plato, on the lowerpart a coat of arms. This is Abraham Cornelis Sebastiaan (Bram) van Heel, 1899-1966, professor physics (Optica) at the former TH (nowadays TU) of Delft, who initiated applicable

optical techniques in the Netherlands. He must have appreciated Theophrastus' Characters. There is some resemblance. Van Heel was, like Theophrastus, a very popular and lively professor, even students not majoring in physics attended his attractive lectures, spiced with experiments and witticisms'. (See a Dutch article on him in Wikipedia, but in English, see; adsabs.harvard.edu/abs/1997SPIE.3190..180S) § Dutch name on the title: 'Van Walré'. This is probably Jan van Walré, 1759-1837, bookseller, poet and playwright. § The oval stamp on the title is red and shows faintly a coat of arms) (**Collation:** â8, ê4; A-2B (leaf 2B8 verso blank; 2B7 blank)) [Photographs](#) €400

426. **VALERIUS MAXIMUS.** Valerii Maximi Dictorum factorumq(ue) memorabilium lib. IX. Cum I. Lipsii notis, et indice uberrimo. Amsterdam (Amstelodami), Apud Ioannem Ianssonium, 1647. 12mo. (XII),486,(26 index) p. Vellum 13.5 cm (**Ref:** Schweiger 2,1110; Graesse 6/2,245; Not in Spoelder, Harderwijk) (**Details:** Prize copy, including the manuscript prize. Engraved title: a woman holding in her hands a balance scale and reins. Woodcut initials. The binding of this prize copy is not adorned with the gilt coat of arms of Harderwijk or a gilt text. It is just a plain binding. The prize, dated 1649, is written on the front flyleaf by the Rector. The oldest prize copy of Harderwijk that Spoelder mentions dates from 1680) (**Condition:** All four ties gone. Headband support loose on the tail side. A very tiny pinpoint wormhole in the lower margin of the last half, never coming near the text) (**Note:** The Roman historian Valerius Maximus, who lived during the reign of the emperor Tiberius, composed a manual of illustrative examples for rhetoricians, the *Factorum ac dictorum memorabilium libri IX*. 'The subject-matter of the nine books has no clearly defined plan, but is divided under headings, mostly moral or philosophical in character (e.g. Omens, Moderation, Gratitude, Cruelty), which are usually illustrated by Roman (domestica) and foreign (externa) examples. (...) The work is shallow, sententious, and bombastic, full of the boldest metaphor and rhetorical artifices of the Silver Age. (...) Yet the variety and convenience of the compilation ensured some measure of success in antiquity, and considerably more in the Middle Ages'. (OCD 2nd ed. 1106) Medieval education drew heavily from classical authors, for pagan learning was necessary for understanding the Scripture. The focus often was on memorizing *sententiae* and offering *exempla* and anecdotes that exemplified virtues. The critical and historical approach of the Renaissance to the school curriculum eliminated most post-classical authors in favour of 'Cicero for rhetoric, Virgil for poetry, and Caesar, Valerius Maximus or Sallust for history, on the argument that antiquity provided the best models for understanding people and their place in society'. (The Classical Tradition, Cambr. Mass. 2010, p. 294) § This edition of 1647 is a reissue of the Valerius Maximus edition of the Leiden publisher Hegerus of 1640. The notes are by the humanist scholar Justus Lipsius, 1547-1606, which were first published by Plantin in 1585. Lipsius consulted for his notes two new manuscripts. He was probably interested in Valerius Maximus as source for his own *Monita et exempla politica* (1605)) (**Provenance:** Prize copy in a plain vellum binding; on the flyleaf before the frontispiece is a prize inscription by the *Rector Gymnasii* of Harderwijk Rutgerus Hermannides, for Otto Schrassert, '*cum hoc praemio promotus est ex quinta ad quartam.*' The prize is dated 16 october 1649. The earliest date found by Spoelder for a prize copy with the coat of arms of Harderwijk on the covers is 1680. The family name Schrassert is well known through the centuries in Harderwijk and Gelre. Rutger Hermannides, (1618/19 - 1680) was appointed rector in 1647. Since 1648 he was also professor of logic at the University of Harderwijk. § On the front pastedown an inscription of the historian and philanthropist Leo Polak (1880-1941), since 1928 professor of History of Logic and Metaphysics at the University of Groningen. In 1928 he had built a house called *Euthymia* in the quarter of Helpman in Groningen. The inscription reads: 'Aan Het en Jo, een herinnering aan hun 1e bezoek op *Euthymia* en het 1e buitenbad van boekje en buikje. Leo Polak, Groningen 20 VI '31'. He apparantly gave this book to Jo and Het(ty?) in memory of their visit) (**Collation:** \*6, A-X12, Y4) [Photographs](#) €250

427. **VERKLAERING VAN DE EERSTE BEGINSELEN DER GRIEKSCHE TAELE.**

Waer in, op eene korte en gemackelyke maniere verhandelt word 't geene meest noodig is aen de Jonkheyd van de Rudimenta, Figur(a)e, Grammatica, onder de bestieringe van de Societeyt Jesu,

in 't licht gegeven door eenen priester der selve Societeyt. (Bound with:) S. Joannis Chrysostomi homilia De orando Deo. Cum versione interlineari & investigatione thematum difficiliorum. Accedit plenior notitia verborum anomalorum ex grammatica Gretseriana pro Schola Syntaxeos. Antwerpen, By de Weduwe van Henricus Thieullier, 1718. Ad 2: Antwerpen, (Antverpiae), Apud Viduam Henrici Thieullier, 1699. 8vo. 2 volumes in 1: 116,(4, table of content); 92 p. Vellum 16 cm - Two very rare schoolbooks - (**Ref:** Ad 1: not in STCV, Ad 2: STCV 12916983) (**Details:** Ad 1: Back with 3 raised bands. Woodcut Jesuit ornament on the title. Ad 2: The first 66 pages contain Chrysostomus' first sermon *Peri Proseuchês* with notes and an interlinear Latin translation) (**Condition:** Vellum age-tanned and soiled. Inscription and stamp on the front flyleaf. Stamp on the first title) (**Note:** The Society of Jesus, the Jesuits, exercised a significant influence on education in the 16th and 17th century. 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 Catholic Europe. Ca. 1625 there were 372 Jesuit colleges, where 13000 students were taught, more than almost all such institutions in the rest of Europe. In 1739 they were running 669 schools. All those students were to be trained in theology, philosophy, mathematics, rhetoric and in speaking, reading and writing Latin. Greek was taught in the lowest classes; one should be able to read the Bible in Greek. In the 17th century there were in the Belgian part of the Low Countries 34 Jesuit schools. This rapid growth in the number of schools and students created a heavy demand for both elementary texts and handbooks for teachers and students. Ad 1: Jesuit colleges all over Europe used the Greek grammar manual *Institutiones in linguam Graecam* of Nicolaus Clenardus, 1495-1542. This Greek grammar of 1718 is a 'Greek for beginners' of the Jesuit colleges in what is now Belgium. In the introduction it is explained that it is hard for beginners to study Greek, because grammars are written in difficult Latin. To help young students the compiler produced this Greek grammar in Dutch (neder-duyts). He advises the teacher to combine his daily Latin exercises with some Greek. (page A2 recto & verso). Ad 2: The second volume of this convolute links up well with the preceding grammar for beginners, and it forms a step to the next level. Clenardus had already edited a school edition of Johannes Chrysostomus' *Peri Proseuchês* (two sermons on Prayer) because he considered them to be an ideal introduction to Greek, their vocabulary was appropriate and extensive, and the style of this Church Father was smooth and elegant. The message of the sermon was that it is simply impossible to live virtuously without the help of prayer. In this schoolbook of 1699 only the first of the two sermons of 'De Orando Deo' is offered. The Greek text is accompanied by an interlinear Latin translation, and offers numerous notes. The last 27 pages are filled with an alphabetic list of the *Verba anomala ex grammatica Jacobi Gretseri S.J.* (The German Jesuit Jacobus Gretser first published his *Rudimenta linguae graecae* in Ingolstadt in 1593)) § There is some confusion about the name of the sermons. In Migne they are both called *De Praecatione*, and listed among the *spuria* and *dubia*, but Migne commends: *Chrysostomo non indignes censemus.* (Migne PG 50, col. 773/780) These sermons were published by others as *De Orando Deum*, and *Homiliae de Oratione*) (**Provenance:** On front pastedown and first flyleaf the name of: 'Jean Baptiste Vande Woestijne'. The nobleman Jean-Baptiste van de Woestijne d'Hansbeke, born in Gent in 1775, was the owner of *Kasteel van Hansbeke* (Castle of Hansbeke) in the Belgian community of Nevele. He was a devote christian, known for his charitable deeds. In 1846 he established a school for girls. He founded two convents. He died in 1858. (See [nevele.be/website/13972](http://nevele.be/website/13972), includes his portrait) § On the front flyleaf and the title the stamp: 'Alfons Dille, Martelarenstr. 48, Aarschot') (**Collation:** ad 1: A-G8, H'; ad 2: A-F8 (minus the blank leaves A7 & F8)) [Photographs](#) €500

428. **VOLLSTÄNDIGERE GRIECHISCHE GRAMMATIK**, nach der Lehr-Ordnung der Lateinischen Märkischen Grammatik eingerichtet, mit königlichen Preussischen und Chur-Brandenburgischen Privilegio. Berlin, Zu finden bey Christoph Gottlieb Nicolai, privilegirten Buchhändler, 1730. Small 8°. (VIII),1244,(XXXVI index) p. Two folding plates. Contemporary half calf 17.5 cm (**Ref:** Not yet in VD18) (**Details:** Back ruled gilt. Boards marbled. Title in red and black. Two folding plates, one showing Greek MS abbreviations explained; the other shows a

Greek inscription, the 'Inscriptio Sigea') (**Condition:** Binding scuffed. Head and foot of the spine worn and slightly damaged. Corners slightly bumped. Front endpapers with ownership inscriptions. Title with some brown stains. Paper yellowing. Internally fine) (**Note:** The *Universität zu Berlin*, or *University at Berlin*, was founded in 1810 by the liberal Prussian educational reformer and linguist Wilhelm von Humboldt. But higher education flourished already in the 17th century in this city, which became the capital of Prussia in 1701 under Friedrich Wilhelm I, the Soldier King, who was King of Prussia, *Markgraf von Brandenburg* and *Kurfürst* of the Holy Roman Empire till 1740. There were 5 gymnasia in the city, of which (1) the *Berlinisches Gymnasium zum Grauen Kloster* was founded in 1574; (2) the *Friedrich-Werdersches Gymnasium* existed since 1701; (3) the *Cöllnische* or *Köllnische Gymnasium* went back to a 15th century *Schola Latina*, and was refounded as *Gymnasium* in 1766; (4) the *Joachimthalsches Gymnasium* was founded in 1607 as *Gymnasium Electorale Brandenburgium in valle Joachimica*, and was moved to Berlin in 1636; in 1707 this school was renamed by king Friedrich Wilhelm I *Gymnasium Regium Joachimicum*; (5) and the *Französisches Gymnasium* or *Collège français de Berlin*, founded in 1689 for the children of the Huguenot families who had settled in Brandenburg-Prussia. And then there was in Berlin also the *Königlich-Preußische Akademie der Wissenschaften*, or the *Royal Prussian Academy of Sciences*, an academy established in 1700. § This very extensive Greek school grammar was produced by the German Polyhistor and linguist Johann Leonard Frisch, 1666-1743. The production was commissioned by a board that consisted of the Rectores and Conrectores of 4 Berlin Gymnasia, presumably excluding number 5, the French Gymnasium. (Preface p. x2 recto) The task of the board was the realization of a series of textbooks, grammars, among which of course a Latin grammar, compendia, and editions of classical authors to be used in all grammar schools of the Mark Brandenburg. Frisch himself was one of the members of the board, as he was Rector of the *Gymnasium zum Grauen Kloster* since 1727. In 1706 he had already been appointed, recommended by Leibniz, member of the newly established *Königlich-Preußische Akademie der Wissenschaften*. Frisch's publications show an amazing range of interests. His scientific activities are reflected in his writing on ornithology, entomology, comparative linguistics, German and Russian grammar, etc. He compiled a French and German dictionary, and was one of the pioneers of Slavic studies in Germany with his *Historia linguae sclavonicae*. 'His main work is the German-Latin dictionary (1741), into which he put 50 years of work'. (H. Stammerjohann, 'Lexicon Grammaticorum: A bio-bibliographical companion to the history of linguistics', 2nd edition, Tübingen, 2009, p. 492. See also 'Neue Deutsche Biographie', vol. 5 (1961), p. 616) (**Provenance:** The provenance is Swedish. Two names on the front pastedown: 'J. P. Jakobsson, 1873', and probably 'C. v. Rosenthal, 1801'. On the front flyleaf: 'J.P. Jakobsson, Kalman 1892', and 'Ake Ljungfors, 1930') (**Collation:** x4, A-4I8; 4K-4L4, x8) [Photographs](#) €250

429. **VOLNEY, C.F.** Les ruines, ou méditation sur les révolutions des empires. 12e édition. On y a joint La loi naturelle. Paris, Bossange Frères, Libraires, 1822. XXV,(1 blank),383,(1 blank) p., engraved portrait, engraved frontispiece, 1 engraved plate, and 2 folding tables, showing a map of Europe, Africa & Asia, and a celestial map with the signs of the zodiac. Half calf 13.5 cm (**Condition:** Boards and corners somewhat scuffed. Some slight foxing) (**Note:** The French historian, philosopher and orientalist Constantin François de Chassebœuf de Volney, 1757-1820, is one of the founding fathers of the Black Athena theory. After a trip to the Middle East in 1782 he suggested that the ancient Egyptians were originally black Africans, and that the Egyptians of his time were mulats with mixed blood. 'Les anciens Égyptiens étaient de vrais Nègres de l'espèce de tous les naturels d'Afrique; et dès-lors, on explique comment leur sang, allié depuis plusieurs siècles à celui des Romains et des Grecs, a dû perdre l'intensité de sa première couleur, en conservant cependant l'empreinte de son moule originel (...); de penser que cette race d'hommes noirs, aujourd'hui notre esclave et l'objet de nos mépris, est celle-là même à qui nous devons nos arts, nos sciences, et jusqu'à l'usage de la parole'. (Voyage en Syrie et en Égypte, pendant les années 1783, 1784 & 1785, Paris 1785, p. 75/6) § In 1791 Volney published his 'Les Ruines, ou méditations sur les révolutions des empires', an essay on the philosophy of history. 'L'auteur se

met en scène sur les ruines de Palmyre; et là il se livre à de profondes méditations sur la destruction de tant d'empires à qui leur puissance colossale semblait promettre une éternelle durée, et qui n'en ont pas moins obéi à cette loi de la nature qui veut que tout périsse. Dans ce même ouvrage, Volney établit la nécessité de la tolérance religieuse, reconnue aujourd'hui par tous les esprits éclairés. (...) Les Ruines n'en passent pas moins pour une des productions les plus remarquables de la littérature de la fin du XVIIIe siècle'. (Wikipédia s.v. Volney) Some of the central ideas in Les Ruines stirred the imagination of its readers. It predicted the final union of all religions by the recognition of the common truth underlying them all, and stated that empires rise if government allows enlightened self-interest to flourish) [Photographs](#) €120

## ABBREVIATIONS

Amst.	Amsterdam
Antw.	Antwerpen
Bln.	Berlin
BT	Bibliotheca scriptorum graecorum et romanorum Teubneriana
Budé	Collection Guillaume Budé
c.	Commentary
Cambr.	Cambridge
Cl.	Cloth
comm.	Commentary
CUP	Cambridge University Press
dam.	Damaged
Hardb.	Hardbound
H.cl.	Half cloth
HdA	Handbuch der klassischen Altertumswissenschaft
H.mor.	Half morocco
ills.	Illustrations
Ldn.	London
Loeb	Loeb Classical Library
Lpz.	Leipzig
OCT	Oxford Classical Texts
OiN	P. De Rynck & A. Welkenhuysen. De Oudheid in het Nederlands. Baarn 1992
OUP	Oxford University Press/Clarendon Press
Oxf.	Oxford
Pb.	Paperback
pls.	Plates
PUF	Presses Universitaires de France
sl.	Slightly
st.	Stamp
t.	Text
Tbn.	Teubner
tr.	Translation
WB	Wissenschaftliche Buchgesellschaft
WdF	Wege der Forschung
Wdm.	Weidmann
WmS	Weidmann Sammlung griechischer und lateinischer Schriftsteller mit deutschen Anmerkungen.
Wrs.	Wrappers

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