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## EARLY CHRISTIANITY

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696. **SOPHOCLES.** Edipo a Colono. Testo, introduzione e commento a cura di Giuseppe Ammendola. Torino, G.B. Paravia, (1953). XL, 244 p. Wrappers. 20.5 (Scrittori Greci Commentati) €14
697. **SOPHOCLES.** Oidipous Tyrannos. Preface, introduction, Greek text, commentary, by Jeffrey Rusten. Bryn Mawr, n.d. (ca. 1990) 2 volumes: 52; 74 p. Stiff stapled wrappers. 21.5 cm (Bryn Mawr Greek Commentaries) (Editor's dedication on the first title) €12
698. **SPHYROERAS, V., A. AVRAMEA & S. ASDRAHAS.** Maps and map-makers of the Aegean. Athens, Olkos Ltd, 1985. 263 p.; illustrations. Cloth. 29 cm (The subject of this richly illustrated book is the mapping of the Aegean Sea, or Greek Archipelago. It has never been a neutral geographical area, forming an indispensable link in the chain of relations between East and West, and a point of meeting between 2 different civilizations. The maps span the period from the early 15th century, when the first attempts were made in the West to depict a specific area in the form of a map, to recent times. There are woodcuts and lithographs, many maps are copper engravings. The maps record and bear witness to the development of cartographic tools and techniques during 5 centuries) (Small label pasted on the front flyleaf) €28
699. **SPRUIT, J.E.** De lex Iulia et Papia Poppaea. Beschouwingen over de bevolkingspolitiek van Augustus. Deventer, Kluwer, 1969. 71 p.; 1 plate. Stiff wrappers. 24 cm (Cover plasticized) €10
700. **SPRUIT, J.E.** Textus iuris romani. Teksten ten gebruike bij de studie van het Romeinse recht. Vertaald en samengesteld J. Spruit. Deventer, Kluwer, 1973. XXVI, 260 p. Stiff wrappers. 24 cm (Cover plasticized. Introduction, Latin text, Dutch translation) €8
701. **STEVIN, S.-** Simon Stevin, 1548-1620. De geboorte van de nieuwe wetenschap. (Uitgegeven (...) naar aanleiding van de tentoonstelling (in de Koninklijke Bibliotheek van België)) Turnhout, Brepols, 2004. 184 p., illustrations. Stiff wrappers. 28x23 cm (Published on the occasion of an exhibition) €18
702. **STRAATEN, M. VAN.** Filologie en wijsbegeerte. Leiden, E.J. Brill, 1966. 37 p. Stiff wrappers. 21 cm (Inaugural lecture) €7

703. **SUSEMIHL,F.** Geschichte der griechischen Litteratur in der Alexandrinerzeit. Zweiter Band. Leipzig, B.G. Teubner, 1892. XV,771 p. Cloth. 22 .5 cm (Volume 2 of 2 only, from the 'Pergamenische Philologenschule', to the 'jüdisch-hellenistische Litteratur') €40
704. **SYMMACHUS.** Symmaque. Lettres, tome III: (livres VI-VIII). Texte établi, traduit et commenté par Jean-Pierre Callu. Paris, Les Belles Lettres, 1995. Hardbound. 20 cm (Budé) €26
705. **TERENTIUS.** Die Brüder. In Comics gezeichnet von Helmut Oberst, mit ausführlichem Wörterverzeichnis. München, Heimeran, 1976. 94 p. Paperback. 19.5 cm (Dialog mit der Antike) (Comic, with the Latin text based on the Kauer/Lindsay edition, Oxford 1926) €10
706. **THEOCRITUS.** Idilli di Teocrito. A cura di F. Sbordone. Napoli, Libreria Scientifica Editrice, 1968. 96 p. Cloth. 25 cm (Rebound. Italian translation and notes. No Greek text) €14
707. **TIBULLUS.** Le Elegie. (Testo critico, traduzione, testimonianze e commento) a cura di Francesco Della Corte. N.pl., Arnoldo Mondadori, Fondazione Lorenzo Valla, 1980. XXX,311 p. Hardbound. 20 cm (Scrittori Greci e Latini) (Including dustjacket) €22
708. **TIBULLUS.** Albii Tibulli aliorumque carminum libri tres. Tertium ediderunt Fridericus Waltharius Lenz et Godehardus Carolus Galinsky. Leiden, E.J. Brill, 1971. (V),187 p. Cloth. 24.5 cm €28
709. **TIBULLUS.** Elegies II. Edited with introduction and commentary by Paul Murgatroyd. Oxford, Clarendon Press, 2001. XIX,305 p. Hardbound. 22 cm €80
710. **TIBULLUS.** Tibulle et les auteurs du Corpus Tibullianum. Texte établi et traduit par Max Ponchont. 2e édition revue & corrigée. Paris, Les Belles Lettres, 1931. Half morocco. 20 cm (Budé) (Head & tail of the spine slightly chafed) €14
711. **TIBULLUS.** Tibullus, a commentary (by) Michael C.J. Putnam. Norman, University of Oklahoma Press, n.d. 210 p. Paperback. 19 cm (Introduction, Latin text and commentary) €15
712. **TIBULLUS.** The elegies of Albius Tibullus. The corpus Tibullianum edited with introduction and notes on books I, II and IV,2-14 by Kirby Flower Smith. Darmstadt, Wissenschaftliche Buchgesellschaft, 1971. 542 p. Paperback. 19 cm (Reprint edition 1941) (On the inside of the frontcover some pencil, and 2 small paper clippings) €20
713. **TIBULLUS.** Tibullus: Elegies. Introduction, text, translation and notes (by) Guy Lee. Third edition. (Including Book 3, text and translation) Revised in collaboration with Robert Maltby. Liverpool, Francis Cairns, 1995. XXII,168 p. Paperback. 21.5 cm (Text, translation, textual & explanatory notes) €16
714. **TIBULLUS.- CAIRNS,F.** Tibullus: a Hellenistic poet at Rome. Cambridge, CUP, 2008. XII,250 p. Paperback. 23 cm €18
715. **TIBULLUS.- LEE-STECCUM,P.** Powerplay in Tibullus. Reading Elegies Book One. Cambridge, CUP, 1998. XII,328 p. Hardbound. 22.5 cm (Including dustjacket) €30
716. **TIBULLUS.- O'NEILL,E.** A critical concordance of the Tibullan corpus. Ithaca, The American Philological Association, 1963. (VI),357 p. Cloth. 24 cm (Philological Monographs, 21)(Small inscription, made by the compiler, on the title) €40
717. **TRAUBE,L.** Nomina sacra. Versuch einer Geschichte der christlichen Kürzung. Darmstadt, Wissenschaftliche Buchgesellschaft, 1967. X,295 p. Cloth. 22 cm (Originally published in the series 'Quellen und Untersuchungen zur lateinischen Philologie des Mittelalters, Band 2') (Reprint München 1907) €80
718. **TREVOR-ROPER,H.** Renaissance essays. London, Secker & Warburg, 1985. VIII,312 p. Cloth. 24 cm (Including dustjacket) €38
719. **TWO NEO-LATIN MENIPPEAN SATIRES.** Justus Lipsius: Somnium. Petrus Cunaeus: Sardi vernaes. Edited with introduction and notes by C. Matheussen and C.L. Heesakkers.

- Leiden, E.J. Brill, 1980. (VI),209 p. Paperback. 19 cm (TM, Textus Minores 54) €13
720. **TYRTAEUS**. Fragmenta edidit, veterum testimonia collegit, Carolus Prato Roma, Edizioni dell'Ateneo, 1968. IX,102,153,(3) p. Cloth. 22 cm (Lyricorum Graecorum quae exstant 3) €60
721. **UIT DE SCHATKAMERS DER OUDHEID**. Voorwerpen uit openbaar en particulier bezit, gedurende de regeering van H.M. Koningin Wilhelmina voor Nederland verworven. Jubileumtentoonstelling 1898-1938. Stedelijk Museum Amsterdam, 3 September - 16 October 1938. Amsterdam, 1938. 264 p., plates. Stiff wrappers. 22.5 cm (Introduction, description of 785 objects, illustrations on 64 plates. Mexico, 1-86; Columbia, 87-90; Peru, 91-141; Egypt, 142-299; Mesopotamia, 300-426; Iran, 427-443; Palestina, 444-468; China, 469-558; Indonesia, 559-594; Greece, 595-668; Rome, 669-791; Netherlands, 792-785. Descriptions, introductions, list of owners) (Somewhat used) €25
722. **VARRO**. De lingua latina, livre V. Texte établi traduit et annoté par Jean Collart. Paris, Les Belles Lettres, 1954. LVI,308 p. Wrappers. 25.5 cm (Introduction, text, translation, commentary) (Paper yellowing) €38
723. **VENANTIUS FORTUNATUS**. Venance Fortunat. Oeuvres, tome IV: Vie de Saint Martin. Texte établi et traduit par Solange Quesnel. Paris, Les Belles Lettres, 1996. Hardbound. 20 cm (Budé) €28
724. **VERGILIUS**. Eneide. (Introduzione, testo critico e commento) a cura di E. Paratore. Traduzione di Luca Canali. N.pl., Arnoldo Mondadori, Fondazione Lorenze Valla, 1978 -1983. 6 volumes: LXXXIX,375;247; 368;312;308;301 p. Hardbound. 20 cm (Scrittori Greci e Latini) (Including dustjackets) (Heavy set, may require extra shipping costs) €120
725. **VERGILIUS**. Arbusta iuvant. Le Bucoliche e scelta delle Georgiche di Virgilio. (Introduzione, testo e commento a cura di) P.V. Cova. Torino, G.B. Petrini, 1966. 321 p. Paperback. 21 cm (Cover somewhat used. Name on the title) (Introduction, Latin text, with on the lower half of the page the commentary) €12
726. **VERGILIUS**. Egloghe. Georgiche. Commento a cura di Antonio Belli. Bergamo, Edizioni Atlas, 1949. 208 p. Wrappers. 21.5 cm (Cover used. Paper yellowing) (Introduction, Latin text, with on the lower half of the page the commentary) €10
727. **VERGILIUS**. Le bucoliche di Virgilio commentate e tradotte (da) Francesco della Corte. Genova, Istituto di Filologia Classica e Medievale, 1985. 203 p. Paperback. 22 cm (Cover slightly used. Name on the title) (Introduction, Latin text, with on the lower half of the page the commentary. At the end the Italian translation) €14
728. **VERGILIUS.- BLUMAUER,A**. Bist du's Aeneas. Vergils Aeneis travestiert von Aloys Blumaur. Erstes, zweites, viertes und sechstes Buch. München, Heimeran, 1975. 94 p. Paperback. 19.5 cm (Dialog mit der Antike) (First published 1784/88) €10
729. **VIVES,J.L**. De conscribendis epistolis. Critical edition with introduction, translation and annotation. By Charles Fantazzi. Leiden etc., E.J. Brill, 1989. VI,145 p. Paperback. 24 cm (Selected works of J.L. Vives, 3) (Introduction, Latin text with facing-page English translation, with notes) €38
730. **VIVES,J.L**. De institutione feminae christianae. Introduction, critical edition, translation and notes. Edited by C. Fantazzi and C. Matheussen. Translated by C. Fantazzi. Leiden etc., E.J. Brill, 1996 - 1998. 2 volumes: XXVIII,218;XI,253 p. Cloth. 24.5 cm (Selected works of J.L. Vives, 6 & 7) (Including dustjackets. Introduction, Latin text with facing-page English translation, with notes) €145
731. **VIVES,J.L**. De subventionem pauperum, sive de humanis necessitatibus libri II. Introduction, critical edition, translation and notes. Edited by C. Matheussen and C. Fantazzi. With the assistance of J. de Landtsheer. Leiden, Boston, Brill, 2002. XL,176 p. Hardbound. 24.5 cm (Selected works of J.L. Vives, 4) (Introduction, Latin text with facing-page English translation,

with notes) (A treatise on social justice, first published in 1526!) (See Wikipedia: 'During the Middle Ages, poor relief was usually the responsibility of the Church and individuals through almsgiving. As society became more advanced, these efforts became inadequate. In 1525, the Dutch city of Bruges requested Vives to suggest means to address the issue of relief for the poor. He set out his views in his essay *De Subventionem Pauperum Sive de Humanis Necessitatibus* (On Assistance To The Poor). Vives argued that the state had a responsibility to provide some level of financial relief for the poor, as well as craft training for the unskilled poor. The city of Bruges did not implement Vives's suggestions until 1557, but his proposals influenced social relief legislation enacted in England and the German Empire during the 1530s') €70

732. **VIVES, J.L.** Early writings: *De initiis sectis et laudibus philosophiae, Veritas fucata, Anima senis, Pompeius fugiens*. Introduction, critical edition, translation and notes. Edited by C. Matheussen, C. Fantazzi & E. George. Leiden etc., E.J. Brill, 1987. XXIII, 158 p. Paperback. 24 cm (Selected works of J.L. Vives, 1) (Introduction, Latin text with facing-page English translation, with notes) €45

733. **VIVES, J.L.** *Praefatio in Leges Ciceronis et Aedes Legum*. Edidit Constantinus Matheussen. Leipzig, B.G. Teubner, 1984. XIV, 35 p. Cloth. 20.5 cm (Bibliotheca Teubneriana) €30

734. **VIVES, J.L.- FANTAZZI, Ch. (Ed.)** *A companion to Juan Luis Vives*. Leiden, Boston, Brill, 2008. VIII, 430 p. Hardbound. 24.5 cm (Brill's Companions to the Christian Tradition, 12) €100

735. **VORSOKRATIKER, DIE.** *Die Vorsokratiker*. Deutsch in Auswahl mit Einleitungen von Wilhelm Nestle. Düsseldorf, Köln, Eugen Diederich, 1956. 246, (3) p. Cloth. 19 cm (Including dustjacket) €10

## OLD AND RARE BOOKS

736. **AESOPUS.** *Fabulae Aesopi graece et latine, nunc denuo selectae: Eae item quas Avienus carmine expressit. Accedit Ranarum et Murium Pugna, Homero olim asscripta: cum elegantissimis in utroque libello figuris, & utriusque interpretatione, plurimis in locis emendata. Ex decreto DD. Hollandiae Ordinum, in usum Scholarum*. Amsterdam (Amstelaedami), Apud Jansonio-Waesbergios, 1726. 8vo. 134, (2) p. Vellum. 16.5 cm (**Ref:** STCN ppn 24265830X; Ebert 224; Moss 1,25; E.J. Kuiper, 'De Hollandse 'Schoolordre' van 1625', Groningen 1958, p. 129/30; Hoffmann, 1,70) (**Details:** 3 thongs laced through the joints. Woodcut printer's mark on the title. Each of the 42 fables of Aesop is preceded by a lovely woodcut showing a scene from that fable, and made by the Dutch artist Christoffel van Sichem II, drawn from often used and sometimes repaired woodblocks. The 'Batrachomyomachia' is illustrated with 6 woodcuts of warring frogs and mice. (See: [metmuseum.org/art/collection/search/344549](http://metmuseum.org/art/collection/search/344549))) (**Condition:** Vellum age-toned and slightly soiled. Inner hinge of quire C and D a bit weak) (**Note:** This collection consists of 3 parts; first come 40 fables of the Greek poet and archfabulist Aesop (6th century B.C.), printed in 2 columns, Greek text with parallel Latin translation, then Avianus' 42 fables in Latin elegiac verse (ca. 400 A.D.), and finally the 'Batrachomyomachia', the 'Battle of Frogs and Mice', a comic epic ascribed to Homer, Greek text with opposing Latin translation. It was probably compiled and edited by Daniel Heinsius, professor of Greek at the University of Leiden from 1609. Aesop is introduced with a poem in Greek, called 'De Aesopi Fabulis et ejus sapientia', by Daniel Heinsius. The 'Batrachomyomachia' is introduced by a 5 page 'argumentum



Batrachomyomachiae', also by Heinsius. It concludes with a Greek poem by Heinsius, 'In Batrachomyomachiam'. The first edition of this schoolbook was published in 1626, reissued several times, in Leiden in 1632, in Amsterdam in 1649, 1653, 1660, 1672 and 1726, and in Utrecht in 1669, 1685, 1699, and for the last time in 1727, in Utrecht and in Amsterdam. § The collection was commissioned by the Provincial Governments of Holland and West-Frisia for the use in local 'Latin schools' in the Western part of the Dutch Republic. In 1625 they decreed that the same set of rules should apply to all public schools in their provinces. The schools should have the same order of classes and lessons, the same schedule, school books, authors, mostly Roman, and exercises. The percentage of lessons dedicated to Greek was at the beginning ca. 13 %. The only Greek editions, apart from Aesopus, were of Homer (3 books, 1626, 1635 & 1642) and Aphthonius (1626) (E.J. Kuiper, 'De Hollandse 'Schoolordre' van 1625', Groningen, 1958, p. 80) Greek might be the 'fons omnis sapientiae atque eruditionis', nevertheless it was taught only to support the knowledge of Latin, and to the advance of rhetorical skills) (**Collation:** A-H8, I4) (Photographs on request) €370

737. **ANTHOLOGIA PLANUDEA.** Epigrammata graeca, selecta ex Anthologia. Interpretata ad verbum & carmine, ab Henrico Stephano: quaedam & ab aliis. Loci aliquot ab eodem annotationibus illustrati. Eiusdem interpretationes centum & sex unius distichi, aliorum item quorundam epigrammatum variae. N.pl., (Geneva), Excudebat Henricus Stephanus, 1570. 8vo. (VIII),311,(1 blank) p. Mottled 19th century calf 17.5 cm (**Ref:** GLN-2407; Renouard p. 134; Hoffmann 1,173; Ebert 690: 'The notes, p. 297-303 contain many good critical observations'; not in Brunet) (**Details:** Back ruled gilt, with lozenges and 2 radiant suns, and with a red shield. Endpapers and the edges of the book-block marbled. Woodcut printer's Olive tree device of the Stephanus family on the title, motto: 'Noli altum sapere', short for 'Noli altum sapere, sed time', in English 'Donot be high-minded, but fear'. (Epistola Beati Pauli ad Romanos 11,20)) (**Condition:** Binding worn at the extremities. Paper of the upper fringe of last 3 leaves skillfully repaired) (**Note:** The influence on humanism and the Renaissance of the Epigrammata collection 'Anthologia Graeca' cannot be overestimated. In the midst of the 17th century circa 330 translations had already appeared. Until the present day the collection keeps on influencing the literatures of many European languages. (NP I p. 736) § The French printer/scholar Henri Estienne II, latinized as Henricus Stephanus II, 1528/31-1598, made his mark on classical scholarship with numerous works. 'His editions of ancient authors amounted to no less than 58 in Latin and 74 in Greek, 18 of the latter being 'editiones principes'. (...) He ruined himself over the publication of his 'Thesaurus Graecae Linguae' (1572) and his Plato (1578). (...) In his recensions of the Classics his alterations of the manuscript readings were capricious and uncritical, and he is accordingly denounced with some severity by Scaliger as a corrupter of ancient texts'. (Sandys, 2,175/76) In 1566 Estienne published his important edition of the 'Planudean Anthology', supplemented by many epigrams recorded in ancient authors. The later German editor of the 'Anthology', Jacobs, calls this edition 'omnium fere notissima'. 'Though Estienne's edition is far from fulfilling the requirements of later scholarship, it provided a much better text than any of its predecessors'. (J. Hutton, 'The Greek Anthology in France', Ithaca, New York, 1946, p. 132/33) The 1566 edition ends with Estienne's promise of a forthcoming book of translations. In 1570 this book saw the light. It offers 260 epigrams, given in the order of the Planudean Anthology. Each Greek epigram is accompanied by a Latin prose-translation of Estienne (ad verbum), next come one or more metrical versions of him and other hands, of Alicatus, Jean de Goris, Thomas Venatorius and Estienne's friend Paulus Schedius Melissus. 'A special section (pp. 265/96) is reserved for the display of virtuosity announced on the title-page, namely Estienne's multiple translations of several epigrams'. (Idem p. 135) At the end of this section we find 106 different versions which Estienne produced of the last couplet of A.P., 6,76, an epigram of 6 lines by Agathias Scholasticus. Estienne's Selection had a wide success. In preparing the edition he had already in mind that it should be used as schoolbook, for teaching Greek, and for promoting verse translations. 'All that is contrary to good morals is, of course, excluded, and the amatory epigrams are poorly represented'. (Idem p. 136)) (**Collation:** q4, a-t8, u4) [Photographs](#) €850

738. **ARISTOTELES. ARISTOTELOUS PHUSIKÊS AKROASEÔS BIBLIA TH'.** Aristotelis Stagiritae, Peripateticorum Principis, Naturalis auscultationis libri VIII. Jul. Pacius a Beriga cum Graecis excusis quam scriptis codicibus accurate contulit, Latina interpretatione auxit, & commentariis analyticis illustravit. Adiectus est geminus index: alter librorum, tractatum & capitum: alter rerum & verborum in toto opere memorabilium. Frankfurt (Francofurti), Apud heredes Andreae Wecheli, Claudium Marnium & Iohannem Aubrium, 1596. 8vo. (XXIV),992 (recte 984) p. Vellum. 17 cm. <Important edition of the *Physics*, one of Aristotle's principal works> (**Ref:** VD16 A 3554; Hoffmann 1,286: 'Durch d. Vergleich v. Heidelb. Mss. hat d. Ausg. krit. Werth'; Cranz, 'A bibliography of Aristotle editions, 1501-1600', no. 108.745'; cf. Neue Pauly, Supplementband 2, p. 73 where Pacius' edition of the complete Aristotle, Geneva 1597, is mentioned) (**Details:** 5 thongs laced through the joints, 2 of them are broken. Woodcut printer's mark on the title, depicting the winged horse Pegasus gracefully arched over a caduceus and 2 intertwined cornucopiae. Edges dyed gray/blue. The Greek text and the opposing Latin translation, the first 336 pages, are printed in 2 columns) (**Condition:** Vellum scuffed, spotted and worn to the extremes. Upper joint split for the greater part. Back somewhat damaged. Occasional contemporary ink underlinings & annotations. (**Note:** 'The influence of Aristotle, 384-322 BC, on Western intellectual life is immense, so much so that once one begins to track it, no field of inquiry can be identified that it would be safe to overlook. Aristotle laid the foundations for not one but two sciences, logic and biology, an achievement unmatched by any thinker before or since'. (The Classical Tradition, Cambr. Mass. 2010, p. 70) For centuries his authority was so great that it prevented the further development of some of the sciences, e.g. astronomy. A.E. Taylor, who thought that the qualifications of Aristotle as a man of science have been much overrated, argues that Aristotle's ascendancy over thought in certain areas, biology, astronomy, is to be regretted, on account of his physical doctrines. The early 17th century English philosopher Francis Bacon found the veneration for Aristotle one of the chief hindrances to the free development of natural science. (A.E. Taylor, 'Aristotle', N.Y. 1955, p. 61/62) Nevertheless, the *Phusikê akroaseôs*, or *Naturalis auscultatio*, nowadays known as the *Physics*, or *Physica*, is one of the most important works of Aristotle. The title *Physics* is misleading to a modern reader, 'as a matter of fact the ancient name for it is *phusikê akrôasis*', i.e. *Lectures* (literally 'hearing') on *Nature*. It discusses, not such laws as are generally studied by a modern physicist, but rather the fundamental ideas of matter, motion and so forth, leading up to the famous conception of God as the unmoved mover of the whole'. (H.J. Rose, 'A History of Greek Literature, London, 1965, p. 274/75) § This 1596 edition of Aristotle's *Physics* was produced by the Italian Aristotelian scholar Julius Pacius a Berige, or in Italian Giulio Pace de Beriga, 1550-1635. He had protestant sympathies and had to flee to Geneva. He was an itinerant scholar, he was professor in Geneva from 1575 to 1585. He taught law at the University of Heidelberg from 1585 to 1595. Later we find him teaching Greek and law at the Academy of Sedan, the Universities of Nimes, Leiden, Grenoble, Montpelliere, Valence and finally at Padua. Pacius showed a humanist's concern for the accurate establishment of the Greek texts and their accurate translation into Latin. He was the editor, translator and commentator of Aristotle's *Organon*, (1584, 1585, 1591, 1597 (Wechel at Frankfurt), 1598, 1605, 1617, 1682) one of the most widely used editions of his time. His edition of the *Phusikê akroaseôs* of 1596 was repeated in 1608 and in 1629. Pacius, who was a jurist too, edited also the *Corpus Juris*, which was reissued several times. (J. Berriat-Saint-Prix, 'Notice sur Julius Pacius a Beriga, jurisconsulte et philosophe des XVIe et XVIIe siècles', Paris, 1840; easier, but much shorter, Pacius' lemma in Wikipedia) (**Provenance:** Two bookplates and a small inscription on the front pastedown, which belong together. The first is an armorial bookplate: 'Ex libris Hans Schless'. The second bookplate: 'Ex libris D.F.' It depicts some pharmacist's paraphernalia. The inscription on the pastedown below these two bookplates explains it all: 'Skaenket Dansk Farmaceutforening, Bibliotek af Hans Schless, 8 III 1955'. This book was donated to the Library of the Danish Union of Pharmacists (D.F.) by Hans Schless in March 1955. Dr. Hans Schless, 1891-1962, was a Danish malacologist and shell-collector of world fame. He wrote numerous articles. § On the front flyleaf the name: 'G.L. Buhrke, 1828'. (?)

§ On the title the ownership inscription: 'Joannes Stille, comparavi Brunsvigae anno 1644'. Not much is known about this Johannes Stille. The most substantial is perhaps the mentioning of him, if it is him, in a history of the University of Rindeln. Here it is told that he died in 1660 and that he was a member of 'philosophische Fakultät, welche als eine Vorschule der Theologie mit Recht betrachtet wurde'. (F.K.Th. Piderit, 'Geschichte der Hessisch-Schaumburgischen Universität Rinteln', Marburg 1842) Perhaps the same Stille produced in 1646 in Helmstedt this dissertation: 'Disputatio philosophica continens quaestiones miscellaneas, quam dirigente divino numine sub prae-sidio viri clarissimi & excellentissimi Dn. M. Johannis à Felden math. P. P. examinandam proponit Johannes Stille Hannoveranus'. One Johannes Stille studied some time in Leiden; in the Album Studiosorum of that University it is recorded that he was born in 1622) (**Collation:** \*4, )(8, A-2P8, 2Q4) [Photographs](#) €975

739. **BROUKHUSIUS, J.** Jani Broukhusii Carmina. Utrecht (Trajecti ad Rhenum), Apud Franciscum Halma, Academ. Typogr. Ordinarium, 1684. 12mo. (VIII),95,(1 blank) p. Vellum 16 cm (**Ref:** STCN ppn 84001225X; Oberlé no. 325) (**Details:** 3 thongs laced through the joints. Woodcut flowery ornament on the title) (**Condition:** Vellum age-toned and slightly scratched. Front pastedown detached. Small inscription on the front flyleaf, and on the title, where someone wrote below 'Carmina' the word 'Quaerenda'. Paper slightly yellowing) (**Note:** This is the first edition of the neolatin poetry of the Dutch scholar/soldier Joan van Broekhuizen (Janus Broukhusius), 1649-1707, who during an adventurous life pursued his classical studies and poetry at leisure. 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) As a neolatin poet he is known as the 'Propertius of Holland'. (Sandys 2,329) His poetry is learned and eccentric, combining polish and refinement. § The collection contains a number of poems Broukhusius wrote in 1674 as a marine officer under admiral Michiel de Ruyter during a campaign of the Dutch navy in American waters. Lying anchored at the island of Dominica he translated into Latin Psalm XLIV (p. 11/13), and wrote a sea song, 'Celadon', about homesickness for the motherland (p. 13/15). He returned home with the fleet and continued his soldiering in the Netherlands and in Germany, where he fought in several battles and sieges till the Treaties of Peace of Nijmegen of 1678. During the following stay of his regiment at Utrecht he continued his studies of Propertius. He there befriended Johann Georg Graevius, professor of rhetoric at the local University, to whom he dedicates 2 poems in this collection. At the recommendation of the Burgomaster of Amsterdam Johannes Hudde he was appointed captain of an infantry company at Amsterdam. There he contracted friendship with Petrus Francius, professor of rhetoric at the local 'Athenaeum Illustre', and a famous neolatin poet and orator. To him Broukhusius dedicates 6 poems in his book of poetry. To Hudde 2. He also wrote 2 poems, the first and the last in this collection, for Ferdinand von Fürstenberg, Prince Bishop of Paderborn from 1661 to 1683. Broukhusius adopted in this collection also a number of erotic poems he wrote for some ladies, a Julia, Corinna and especially Delia, a Dutch woman of great beauty. He dedicates 6 poems to this mistress. From the Renaissance onward there existed a fashion for imitating the erotic poetry of Propertius. Many humanist elegiac poets produced neolatin poems addressed to some alluring girl, as Propertius had done for his Cynthia. Propertius influenced before Broukhusius among others the Dutch erotic poet Janus Secundus and the English poet John Donne, and later the German author Goethe and the American poet Ezra Pound) (**Collation:** \*4, A-D12 (leaf D12 verso blank)) (Photographs on request) €400

740. **CAESAR.** C. Juli Caesaris Commentarii de Bello Gallico et Civili, und diejenigen Bücher welche A. Hirtius oder Oppius, auch noch ein ander unbekandter Auctor von dem Alexandrinischen, Afrikanischen und Hispanischen Kriegen beygefüget haben. Mit Deutschen Anmerkungen, darinnen 1) die schweresten Constructiones gewiesen, 2) die Antiquitäten hinlänglich erleutert, 3) die eingeschobenen falschen Passagen bemercket, und 4) die nettesten Phrases auf eine ungezwungene Art ins Teutsche übersetzt werden. Nebst 6 accuraten Land-Charten, einem darüber gestellten curieusen Register, (...). Halle im Magdeburgischen, Zu finden in der Rengerischen Buchhandlung, 1718. 8vo. (XXIV),690 (recte 688) p.; frontispiece, 6 folding

maps. Vellum 18 cm (**Ref:** VD18 10206892; Schweiger 2,46) (**Details:** Engraved frontispiece: depicting Caesar at his desk; in his right hand he holds a pen, with his left hand he points at a trophy. The motto is 'Ad untrumque paratus'. Title printed in red & black. Some woodcut initials & headpieces; 6 folding maps. The preface and the German footnotes are printed in a Gothic letter) (**Condition:** Vellum soiled. Name cut from the upper corner of the front flyleaf. Slightly foxed. Pastedowns yellowed and slightly soiled) (**Note:** Throughout the 17th and 18th century in Europe the Roman historian Julius Caesar, 100-44 B.C., remained central to the education of the sons of the elite who trained for public life. He figured as an exemplary military leader. The politician and then tyrant Caesar however was much more controversial in Europe, that was torn apart by bloody religious and civil wars. His dictatorship remained problematic, though some justified his usurpation of power as the only way out of turmoils of the Roman republic. § The anonymous editor of this edition of the works of Gaius Julius Caesar recommends in the preface the Roman historian for his style, which is 'kurz, nett und deutlich'. The author himself and the subject will also have great appeal for young students, 'was die Sachen anbetrifft, so sind seine (Caesar's) eigene Verrichtungen in Krieg und Friedens-Zeiten allen Umständen nach so eigentlich vorgetragen und von ihm selbst aufgezeichnet worden, dass ich nicht weiss ob eine junges erwecktes Gemüth selber mehr zur reinen Zierlichkeit der lateinischen Sprache, oder zur Erkenntniss menschlicher passionen und der politischen Klugheit nutzen könne'. (Vorrede, p. a2 recto) § At the end is an 'Index geographicus', an 'Index rerum et latinitatis' and a 'Teutsches Register'. Map 1 depicts Gallia, 2 Italia, 3 Macedonia, Thessalia & Epirus, 4 Asia Minor, 5 Sicily and Africa, 6 Spain) (**Collation:** pi1 frontispiece, a8 (minus blank leaf a8), b4; A-2U8, 6 folding maps; page numbers 385/6 skipped between gathering 2A & 2B, nothing missing, everything regular)) (Photographs on request) €250

741. **CAESAR.** C. Julii Caesaris De Bellis Gallico et Civili Pompejano, necnon A. Hirtii, aliorumque de Bellis Alexandrino, Africano, et Hispaniensi Commentarii, ad MSSorum fidem expressi, cum integris notis Dionysii Vossii, Joannis Davisii, et Samuelis Clarkii. Cura et studio Francisci Oudendorpii, qui suas animadversiones, ac varias lectiones adjecit. Leiden (Lugd. Bat.), Apud Samuelem Luchtmans, Rotterdam (Rotterodami), Apud Johannem Danielem Beman, 1737. 4to. 2 volumes in 1: (XXVIII, including a frontispiece), 1035, (33 index) p., portrait of Caesar, 3 folding maps, and 10 (folding) plates. Calf 25 cm. <Fundamental> (**Ref:** STCN ppn 189161027; Neue Pauly, Suppl. 2 p. 129; Schweiger 2,46/47; Dibdin 1,363: 'An admirable and truly critical edition'; Brunet 1,1456/57; Moss 1,236; Fabricius/Ernesti 1,264; Graesse 2,8; Ebert 3282; Spoelder p. 642/43, Middelburg 4) (**Details:** Prize copy, without the prize. Backstrip adorned by gilt rolls. Red morocco shield in the 'second compartment'. Boards with gilt palmette borders, and the gilt coat of arms of Middelburg in the center. The allegoric frontispiece is designed and executed by F. van Bleyswyck, in the middle a kind of monument with the portrait of Caesar; in front of this monument sit 2 women, one of them is winged; they hold between them broken shackles; right of the portrait a winged male with a flame on his head, holding a roll with a floor plan, and also 2 women, one of them is holding a pyramide in her right arm and a crown in her right hand; this crown hovers above the head of Caesar; another woman, who holds a 'cornu copiae' flings coins; above this scene Fama, who blows her trumpet. Title printed in red and black. Woodcut Luchtmans's printer's mark on the title, motto 'Tuta sub Aegide Pallas'. A map of the Roman empire, Gallia and Hispania) (**Condition:** Binding worn at the extremities. Back scuffed, boards scratched, corners bumped. Wear to the front joint, which is splitting near the head and tail. New endpapers. Bookplate on the front flyleaf. Right lower corner of ca. 12 p. slightly waterstained. Paper of the same corner partly slightly warped) (**Note:** Throughout the 17th and 18th century in Europe the Roman historian Julius Caesar, 100-44 B.C., remained central to the education of the sons of the elite who trained for public life. He figured as an exemplary military leader. The politician and then tyrant Caesar enjoyed popularity, but was however also controversial in Europe, that was torn apart by bloody religious and civil wars. His dictatorship remained problematic, though some justified his usurpation of power as the only way out of turmoils of the Roman republic. § This solid and valuable edition of 1737, comprehending the

commentaries of Vossius, Davis and Clarke, is a great step forward for the text of Caesar. It was produced by the Dutch classical scholar Franciscus Oudendorp, 1696-1761, and immediately eclipsed all preceding editions. Oudendorp was, according to Sandys, the last of the great latinists of his age. For the last 20 years of his life he was professor of Eloquence (Latin) and History at the University of Leiden. He published also indispensable editions of Apuleius and Lucan. 'His 1737 edition of Caesar reveals a concern hitherto almost unknown, with the collecting and sifting of large numbers of variants. He drew up a list of some forty codices that had been consulted (either by him or by others at his request). (...) Oudendorp made a valiant attempt to cope with many manuscripts, his being the first serious attempt at 'recensio'. Oudendorp's edition was so authoritative and had such an impact that, for over a hundred years, few scholars dared to tread in the same path'. (V. Brown, 'The Textual Transmission of Caesar's Civil War', Leiden 1972, p. 5) This period came to an end in 1847 with the first modern critical edition of Karl Nipperdey) (**Provenance:** Armorial bookplate of 'Van der Veen, Hondius' on the front flyleaf. Janna Carla van der Veen- Hondius, who died in 2010 in Oostkapelle, Zeeland, at the age of 81, was an honorary member of the Koninklijk Zeeuws Genootschap der Wetenschappen. She and her husband Pieter were the owners of the mansion Duinbeek at Oostkapelle) (**Collation:** pi 1 (frontispiece), \*4 (minus leaf \*4); 2\*-3\*4, 4\*2; A-3S4, 3T4 (3T2 + chi1 = title page volume 2), 3V-4C4, 4D4 (plusminus 4D4), 4E-4P4, 4Q4 (plusminus 4Q2), 4R-6S4, 6T2) Our copy has 2 cancels and a title to the second volume that the STCN copy does not mention) (Photographs on request) (Heavy book, may require extra shipping costs) €375

742. **CATULLUS, TIBULLUS, PROPERTIUS.** Catulli, Tibulli et Propertii Opera. London (Londini), Ex Officina Jacobi Tonson & Johannis Watts, 1715. 12mo. (XXXII),243,(353),(3 blank) p., frontispiece. Vellum. 15 cm (**Ref:** ESTC T145213; Schweiger 2,82: 'Von M. Maittaire besorgt. Der Text is nach der Cantabr.1702 abgedruckt und eine Auswahl von Varr. ders. beigefügt'; cf. Dibdin 1,377 on the 1702 ed. 'a splendid and accurate edition'; Moss 1,263; Ebert 3768; Graesse 2,87) (**Details:** Frontispiece by the French artist Louis du Guernier, who made illustrations for the so-called series of Maittaire Classics of Tonson. (See the note) The frontispiece depicts a bucolic scene with the three poets in the foreground, busy writing their poetry; in the centre a thronelike carriage pulled by two swans, and in the carriage Venus and Amor. Title printed in red & black. Woodcut printer's mark on the title, showing several kinds of instruments within a floral framework. After the title the 'privilegium', dated 1713, with the woodcut coat of arms Queen Anne Stuart (1665-1714). Woodcut headpieces. At the end the Greek translations of several poems by Joseph Scaliger and Florens Christianus. The second part, more than 350 pages, consists of indices) (**Condition:** Vellum soiled. Some faint offsetting of the frontispiece on the title. Slightly foxed. Paper yellowing, some gatherings are browning. Occasional small ink annotations) (**Note:** This triumvirate of Latin erotic poets was already united in one edition in 1472, published in Venice by Vindelinius de Spira. Editions of the three poets united remained immensely popular through the ages. This collection of 1715 was produced by the classical scholar of great reputation Michael Maittaire, 1668-1747. He was of French Huguenot descent and spent most of his life in England. There he ran a private school, and acted as Latin tutor. Maittaire produced for Tonson a successful series of classical works known as Maittaire Classics. It was sold in uniform duodecimo volumes, which contained long and thorough indexes, for instance Terence, Justin, Phaedrus, Lucretius, Aesopus, Sallust, Catullus, Ovid, Horace etc. The paper used was of mediocre quality. The series was concluded in 1719 with an edition of Lucan. Many of them became standard editions. (See for a quick glance of him Wikipedia) (**Provenance:** Frisian provenance. Inscription on the front flyleaf: 'Amico Jacobo van Leeuwen donat lepidum hunc libellum D.H. Beucker Andreae, 5/8 1814'. This charming book was donated to Jacobus van Leeuwen by Daniël Hermannus Beucker Andreae. D.H. Beucker Andreae, born in 1772, was of Frisian descent. He was educated by his mother, his favourites were Greek and Latin, and Mathematics. He went to Franeker to study law, classical philology, mathematics and philosophy, where he took his doctoral degree in law in 1795. In 1811 he became magistrate in Leeuwarden, and in 1812 Clerk of the Court. He was also involved in the

local politics of Leeuwarden. In 1825 he acted as chairman of the committee for the support of the revolutionary Greek, and in 1827 he was one of the founders of the 'Friesch Genootschap ter beoefening der Friesche Taal, geschiedenis en oudheidkunde'. He died in Leeuwarden in 1828. (NNBW 1,135/36. More on the website of DBNL:

[http://www.dbnl.org/tekst/\\_vad003182901\\_01/\\_vad003182901\\_01\\_0309.php](http://www.dbnl.org/tekst/_vad003182901_01/_vad003182901_01_0309.php)) This book became the property of Jacob van Leeuwen, born in 1787 in Nieuwkoop. After the 'schola latina' at Hoorn he went to the 'Remonstrantsch Seminarie' in Amsterdam to study theology. In the aftermath of the French occupation of the Netherlands however he could not finish his studies, and went to Friesland in 1811 as a private teacher. In 1813 he was appointed clerk at the court of law in Leeuwarden. In 1827 he was one of the founders of the 'Friesch Genootschap ter beoefening der Friesche Taal, geschiedenis en oudheidkunde', of which society he was an active member, committee member and chairman till his death in 1857. These two men were colleagues and shared the same interest in Frisian culture, history and language) (**Collation:** \*12, a4, B-2C12 (leaf 2C11 verso & 2C12 blank) [Photographs](#) €160

743. **EURIPIDES.** EURIPIDOU TRAGÔDIAI ITH'. Euripidis Tragoediae XIX. In quibus praeter infinita menda sublata, carminum omnium ratio hactenus ignorata nunc primum proditur: opera Gulielmi Canteri Ultraiectini. Antwerpen (Antvverpiae), Ex officina Christophori Plantini, Regii prototypographi, 1571. 12mo in 8. (XXXII),809,(XXXIX) p. Contemporary blindstamped pigskin over wooden boards with brass clasps. 12.5 cm <*The first modern Euripides edition*> (**Ref:** Hoffmann 1,69; Dibdin 1,528/29; Moss 1,416; Neue Pauly, Suppl. 2, 'Geschichte der antiken Texte', p. 238; Voet 1144; Speeckaert 222; Netherlandish Books (NB) 11961; Ebert 7078; ; Graesse 2,519; Brunet 2,1096) (**Details:** Spine with 3 raised bands. Boards decorated with a row of blind-stamped rolls, comprising floral motives and portraits; the portraits are accompanied by enigmatic words which are reasonably legible, words like HEID, RUBE, LEXA, ALEX, ADOLF. The central panel adorned with palmets; edges dyed red. Plantin's woodcut printer's mark on the title. At the end has been printed a 'privilegium' for 6 years, dated 18 december 1569. Printed in a clear small type) (**Condition:** Cover rubbed and age toned; Both catches gone, and of the 4 clasps 3 are still intact; a few wormholes in the binding; wormhole in upper margin of gatherings a till o (first 240 p.) nibbling at a few letters; front flyleaf loosening; old ownership entries on front endpapers and title) (**Note:** This edition of 1571 of the tragedies of the Greek poet Euripides, ca. 480-406 B.C., may be called the first modern edition. In it 'the metrical responsions between *strophe* and *antistrophe* are clearly marked by means of Arabic numerals in the margin, and the text repeatedly corrected under the guidance of these responsions'. (J.E. Sandys, 'A History of Classical Scholarship', N.Y., 1964, vol. 2, 216/17) Sandys means, that this is the first edition of our tragedian that looks more or less like the editons as we know them today. Canter had made visible the outer structure of the lyrical parts. Earlier editors completely misunderstood the metrics of Greek poetry, and had the lyrical parts printed haphazardly. This work of fundamental importance was done by the Dutch classical scholar Willem Canter of Utrecht, 1542-1575, who spent the major part of his short life specializing in Greek tragedy. He succeeded in doing what he had accomplished for Euripides also in his posthumely published editions of Sophocles (1579) and Aeschylus (1580). Canter opens, Sandys declares, a new era of the tragic poets of Greece. In the preface (p. \*3 verso - \*6 verso) Canter proudly declares that there is no Greek author who's text was better restored in its original glory than the text of Euripides. He has done so by using his genius (*ingeniolo*) and by attentively reading the poet. He had some help from earlier work on Euripides done by the French scholars Henricus Stephanus and Johannes Brodaeus, but both often (*non raro*) corrupted the text which they wanted to correct, because they did not know anything of metrics (*ratio carminum*). And knowledge of the metrical structure of tragedies has helped him often, Canter continues, to emend quite a number of corrupt passages and fill in lacunae. He has, he boasts, for the first time brought to light the metrical structure in Euripides' lyrics, which had hitherto lain in darkness. This knowledge, he says, made it possible to understand the poet correctly (*recte*), and to correct mistakes. Greek grammatici who write about metrics often make an obscure text even more obscure (*obscuriorem*), he complains. Canter calls Sophocles also a

victim of this wrong approach, and Aeschylus even more so (*multo magis*). That is why he promises to do the same for them as he did for Euripides. The most important help (maximum *adiumentum*) he received from the Greek grammarian Hephaestion. Canter confesses that he simply applied the metrical observations of Hephaestion to Euripides. Canter's groundbreaking editions of Aeschylus and Sophocles were already completed in 1570, but only published after his death by Plantin. Nobody knows why it took Plantin 10 years to print both books. The study of metrics started already in the time of the Sophists. Herodotus knew iambic trimeters and hexameters. Later the Peripatetici and the Alexandrians developed the technical vocabulary and methods to analyse the metrical structure of lyric parts of tragedies and comedies. What we know of ancient metrics was handed down to us by late antique and byzantine grammarians and commentators, especially by the Alexandrian scholar Hephaestion (second century A.D.) whose 'Enchiridion' summarizes ancient knowledge, and offers examples from works now lost. With the help of Hephaestion's handbook Canter rediscovered the metrical respension in the lyrical parts of the plays, and was able to correct the corrupted text using metrical respension) (**Provenance: 1:** On the title in old ink, probably 18th century: 'Monii Nereshain', i.e. property of the 'Monasterii Nereshaim'. The monastery of Nereshaim is located in the city of Neresheim in Baden-Württemberg, in the South of Germany. During the Thirty Years War it was destroyed several times. The present abbey church, which was built around 1792, appeared on the reverse of the 50 Deutsche Mark banknote current up to 2002. We suppose that the book left the library after the secularisation of 1803. (Source Wikipedia, s.v. 'Abbey Neresheim') **2:** On the title in old ink, probably 17th century: 'Joan. Beringen, '87'. **3:** On the front pastedown in ink 'Baldi'. **4:** on the recto of the front flyleaf 'Ex libris Jo. Bapts. Paris?i, J.U.D, Anno 1734 Roma'. We only know so far that Giovanni Battista P. was a jurist, *Iuris Utriusque Doctor*. **5:** On the verso of this flyleaf 'William Beaumont Esquire, from W. Davies, Roma 1868'. **6:** An oval stamp on the recto on the front flyleaf, 'Bibliotheca Xylini', and manuscript name on the verso of that leaf of 'Michiel van den Hout, Nijmegen 1-10-1940'. 'Xylinus' means 'of wood', and 'Van den Hout' also means 'of wood'. Michael Petrus Josephus van den Hout, born January 13th 1918 in Goirle, published in 1954 a critical edition of the letters of Fronto, 'M. Cornelii Frontonis epistulae, adnotatione critica instructae', Leiden, Brill, 1954. His work made all prior texts of Fronto obsolete. The standard edition now is his Teubner text, Leipzig 1988. He published also a full scale, and the first ever, commentary, 'A commentary on the letters of M. Cornelius Fronto'. Leiden, Brill, 1999.) (**Collation:** pi1, \*8 (the first gathering of 8 leaves is signed as: pi1, \*1, \*2, \*4, \*5, \*6, \*7 \*8. The text is OK); A-Z8; a-z8 (leaf e7 & e8 blank, p. 445/48); Aa-Gg8) [Photographs](#) €1200

744. **EURIPIDES.** Euripidou tragôdiôn hosa sôzontai. Euripidis tragoediae quae extant. Cum Latina Gulielmi Canteri interpretatione. (...) Scholia doctorum virorum in septem Euripidis tragoedias, ex antiquis exemplaribus ab Arsenio Monembasiae archiepiscopo collecta. No place (Geneva), Excudebat Paulus Stephanus, 1602. 4to. 2 volumes: (XII),747,(1 blank);136;215;(1 blank),(31),(1 blank),20 (index); 846,(2 blank) p. Overlapping vellum 25 cm (**Ref:** Renouard p. 196, no. 11; Hoffmann 2,69; Dibdin 1,529/30: 'once a celebrated edition', 'perhaps superior to all that have preceded it'; Moss 2,417; Ebert 7080; Brunet 2, 1096/97) (**Details:** Blind ruled double fillet borders on the boards. Short title in ink on the back. Printer's Olive tree device of the Stephanus family on the title, motto: 'Noli altum sapere', short for 'Noli altum sapere, sed time', in Greek 'mê hupsêlophroneî, alla phobou', or in English 'Donot be high-minded, but fear'. (Epistola Beati Pauli ad Romanos 11,20) Woodcut headpieces and initials. Edges dyed red. The edition is divided into 3 parts, of which the first 2 have been bound in volume one, and the third in volume two; the first part, 747 pages, contains the Greek text and Latin translation of the seven first plays, accompanied by the scholia as collated by Arsenius. The second part, a commentary part, contains 136 pages commentary on the tragedies by Johannes Brodaeus Turonenis, and 215 pages commentary by Casparus Stiblinus. 11 pages with notes of Willem Canter, and 20 pages filled with notes of Aemilius Portus; at the end an index of 20 p. The third part, 846 pages, contains the remaining 12 plays, and fragments of the Danaë, in Greek and in Latin) (**Condition:** Vellum age-tanned and slightly soiled. 4 thongs on each of the joints worn away. Front joint of

the first volume split. Rear joint of this volume partly split. The back of the first volume has apparently been repaired with glue. Some damage at the tail of the spine of the first volume has been repaired with paper. Both ties of both volumes gone. Wee hole in the vellum overlap of volume 2. Library stamp on the title. Some pinpoint wormholes in the blank upper margin of the last third of the first volume, never reaching any text. Pinpoint wormhole in the blank lower margin of the second volume, also not touching text. Endpapers renewed. Paper yellowed) (**Note:** The Greek tragedian Euripides, ca. 485-406 B.C., wrote 92 plays, of which some 80 titles are known. In his plays one experiences the follies and sufferings of mankind. In late antiquity, or early Byzantine times a selection of 9 plays was made for educational use. This school selection survived with the scholia, i.e. marginal notes and comments, explanations of difficult passages or words, analyses of metre etc. made by Alexandrian and Byzantine critics. The 10 others plays have been transmitted without their scholia. The scholia on the 'Byzantine triad', a narrower selection of three plays out of the nine of the school selection, the Orestes, Hecuba and Phoenissae, are the most extensive. This collection of three was probably made in the 14th century. By far the most Euripidean manuscripts contain only these three plays. Less but still substantial scholia were transmitted on the Medea, Hippolytus, Alcestis, Andromache, Rhesus and Troades. In this 1602 edition we find only 7 plays accompanied by scholia: Hecuba, Orestes, Phoenissae, Medea, Hippolytus, Alcestis, Andromache. In 1602 only the scholia on these 7 plays were known. These scholia were first published in Basel in 1534 by the Greek scholar Arsenius Apostolius, bishop of Monemvasia, ca. 1468 - 1538, as 'Scholia tôn panu dokimôn eis hepta tragôdias tou Euripidou'. The scholia on the Troades and Rhesus were first published centuries later by L. Dindorf, in 1821. The second volume of this 1602 edition contains the rest of the surviving plays. The title page promises a translation into Latin of the Dutch scholar Willem Canter of Utrecht, 1542-1575, who spent the major part of his short life specializing in Greek tragedy. Canter published a new ground-breaking Greek edition of Euripides in 1571, but he however never translated the tragedies. How this misunderstanding originated is explained by J.A. Gruys in 'The early printed editions (1518-1664) of Aeschylus', N.pl., 1981. '1. On the title page of the edition of P. Stephanus (1602) is printed 'Cum latina Gulielmi Canteri interpretatione'. 2. On the title page of the edition of H. Commelinus (1597), which contains the same translation, are the words: 'Latinam interpretationem M. Aemilius Portus F.P.C.F. passim ita correxit et expolivit, ut nova facie, nitidoque cultu nunc primum in lucem prodeat', immediately followed by 'Carminum ratio ex Gul. Cantero diligenter observata'. (Gruys, p. 115/116) The publisher Paulus Stephanus must have misread this title. So, this so-called Latin translation of Canter is in reality a translation which was revised and updated by the professor of Greek at Heidelberg, the son of a Cretan Greek, Aemilius Portus, 1550-1640. Ebert and Dibdin report that Portus corrected the Latin translation of one Dorotheus Camillus (perhaps a pseudonym), which was first published in Basel in 1541. Gruys however argues that Portus used a translation of Philipp Melanchton, 1497-1560. This Latin translation was published anonymously by the Basel printer Oporinus in 1558. Some, among whom Gruys, ascribe it to Melanchthon. The commentary part of this 1602 edition begins with 136 pages notes of the French scholar Johannes Brodaeus Turonenis, ca. 1500-1565, then follow 215 pages with notes made by the German humanist Gasparus Stiblinus, 1526-1562, who produced an Euripides edition with a Latin translation of his own, and notes in 1562. Portus might also have used his translation. This commentary part ends with 11 pages filled with useful critical notes of Willem Canter, and 20 pages filled with the notes of Aemilius Portus) (**Collation:** Volume 1: q4, 2q2; A-5A4. 5B2 (leaf 5B2 verso blank), a-r4, A-2D4 (leaf 2D4 verso blank), \*-4\*4 (leaf 4\*4 verso blank); )(-2)(4, 3) (Volume 2: a- 5o-4 (leaf 5o4 blank) (Photographs on request) (Heavy set, may require extra shipping costs) €950

745. **EURIPIDES.** EURIPIDOU PHOINISSAI. Euripidis tragoedia Phoenissae. Interpretationem addidit H. Grotii; Graeca castigavit e Mstis, atque adnotationibus instruxit, scholia, partim nunc primum evulgata, subiecit Ludovicus Casp. Valckenaer. Franeker (Franequerae), Typis et sumptibus, Iacobi Brouwer, 1755. 4to. XXIV,831,(19 index) p. Half calf 22.5 cm (**Ref:** STCN ppn 151473129; Hoffmann 2,76/77; Schweiger I,119; Brunet 2,1106; Dibdin I,545; Moss 1,424;



Graesse 2,523: 'édition excellente'; Ebert 7102) (**Details:** Back with 5 raised bands, and a brown morocco lettershield; margins uncut. § Greek text with facing Latin translation, commentary in two columns on the lower half of the page; p. 561-815 contain the scholia to the 'Phoenissae', accompanied by Latin commentary; at the end 14 p. 'Prolegomena' to the 'Phoenissae' by Hugo Grotius) (**Condition:** Back rubbed; head of spine slightly chafed; paper on covers somewhat scuffed) (**Note:** 'With Sophokles Greek tragedy reaches its culmination. Euripides, great poet though he was, represents the first symptom of the inevitable decline, for in him we can recognize a certain impatience with the form he found ready to his hand'. This is how H.J. Rose started his chapter on the Greek tragedian Euripides, ca. 480-406 B.C., some 80 years ago. (H.J. Rose, 'A history of Greek literature', 4th ed., London 1965, p. 177, first published in 1934) That opinion has now been superseded. Euripides' play 'The Bacchae', which drew little attention before 1900, 'has come to seem one of the defining models of Greek tragedy and even of tragedy itself, rivalling Aeschylus' Oresteia and Sophocles' Oedipus Tyrannus and Antigone'. (The Classical Tradition, Cambridge Mass. 2010, p. 347) For this, Euripides has to thank the German philosopher Friedrich Nietzsche. The upsurge was caused by his 'Die Geburt der Tragödie aus dem Geiste der Musik' (1872) in which he drew attention to the idea of 'the Dionysiac', a key element in the Bacchae. This idea 'has had a massive influence not only on understandings of tragedy, but on theories of theatrical performances itself'. (Idem, ibidem) § Euripides' play Phoenissae 'is a complex but well-organized dramatic structure. It does not concentrate solely on the strife and death of the sons of Oedipus, as the play's severest critics expected and demanded that it should. Rather, it engages a whole ensemble of figures from the families of Oedipus and Creon in exploring themes of selfishness and blindness, familial disaster, familial loyalty, political duties and loyalties, divine-human interaction, and the lability of human wisdom'. (D.J. Mastronarde, 'Phoenissae', Cambridge 1994, p. 3/4) § 'Of all the editions of the Phoenissae, in reference to critical apparatus, the present (of 1755) is the most copious and valuable. The version is that of Grotius. MSS. have been consulted; annotations are subjoined. The scholia (of which part appears for the first time) added; and the whole volume is enriched by every thing which can render it most acceptable to a critical student. (...) a volume, on all accounts, deserving of strong recommendation'. (Dibdin) § The Frisian scholar Lodewijk Caspar Valckenaer, latinized Ludovicus Casparus Valckenarius, 1715-1785, was a pupil of his Tiberius Hemsterhuis, a Frisian too, and after him the greatest Dutch classical scholar of the 18th century. Hemsterhuis was professor of Greek at the University of Franeker from 1717 till 1740, and from 1740 till 1765 at the University of Leiden. Hemsterhuis was the founder of a Dutch school of criticism, the so-called 'Schola Hemsterhusiana', which had in Valckenaer its best known disciple. Valckenaer studied Greek in Franeker under Hemsterhuis, and succeeded to his chair in 1741. In 1765 he left for Leiden, once again as successor of his beloved teacher. Both created a golden age of Greek studies in the Netherlands. Still a student he edited a Greek lexicon of the grammarian Ammonius, 'De adfinium vocabulorum Differentia', Leiden 1739. In Franeker he produced a revised and augmented edition of Fulvio Orsini's 'Virgilius illustratus', Leeuwarden 1747. This title is important for the history of scholarship for its inclusion of the text of the 22nd book of the Iliad of Homer, accompanied by an introduction, 'variae lectiones' and the 'editio princeps' of scholia of Porphyrius and other hellenistic and byzantine scholars. In 1755 Valckenaer published this Phoenissae edition, with his rich commentary, and a Latin translation by Hugo Grotius. Among his best works are two other Euripides editions, 'Diatribes in Euripidis perditorum dramatum reliquias', Leiden 1767, and 'Euripidis tragoedia Hippolytus', Leiden 1768. Valckenaer also produced editions of the Idylls of Theocritus in 1773, and of the complete works of bucolic poets Theocritus, Bion and Moschus in 1779. His Callimachus was published posthumously by J. Luzac, in Leiden, in 1799) (**Provenance:** On the front flyleaf: 'J.P. Ott, 1825'. (**Collation:** pi2, \*-2\*4; 3\*2, A-4D4, 4E2, 4F-5P4 (minus blank leaf 5P4)) (Photographs on request) €250

746. **EURIPIDES.** EURIPIDOU HIPPOLUTOS. Euripidis tragoedia Hippolytus, quam, Latino carmine conversam a Georgio Ratallero, adnotationibus instruxit Ludov. Casp. Valckenaer. (Bound with:) Lud. Casp. Valckenari Diatribe in Euripidis perditorum dramatum reliquias. Leiden

(Lugduni Batavorum), Apud Ioann. Luzac & Ioann. Le Mair, 1767 - 1768. 4to. 2 volumes in 1: XXVIII,322,(XVIII);VIII,312 p. Vellum 26 cm (**Ref:** Hoffmann 2,78; Moss 1,425: 'A very elegant and excellent edition, containing a very correct text'; Dibdin 1,548/49: 'It is a perfect specimen of careful research, acute emendation, and copious illustration'; Brunet 2,1104: 'Édition très recherchée'; Graesse 2,522; Ebert 7107; Spoelder p. 684, Utrecht 4; Ad 1: STCN 238032841; Ad 2: STCN 23803271X; Hoffmann 2,97) (**Details:** Prize copy Utrecht, without the prize. Back gilt and with 5 raised bands. Boards with gilt borders and the gilt coat of arms of Utrecht, within a gilt rectangle) (**Condition:** Vellum very slightly soiled. The prize has been removed. All 4 decorative fastening ribbons gone. Front starting to split only at the foot of the spine, for a few centimeters. Nice, clean copy) (**Note:** 'With Sophokles Greek tragedy reaches its culmination. Euripides, great poet though he was, represents the first symptom of the inevitable decline, for in him we can recognize a certain impatience with the form he found ready to his hand'. This is how H.J. Rose started his chapter on Greek the tragedian Euripides, ca. 480-406 B.C., some 80 years ago. (H.J. Rose, 'A history of Greek literature', 4th ed., London 1965, p. 177, first published in 1934) That opinion has now been superseded. Euripides' play 'The Bacchae', which drew little attention before 1900, 'has come to seem one of the defining models of Greek tragedy and even of tragedy itself, rivalling Aeschylus' Oresteia and Sophocles' Oedipus Tyrannus and Antigone'. (The Classical Tradition, Cambridge Mass. 2010, p. 347) For this, Euripides has to thank the German philosopher Friedrich Nietzsche. The upsurge was caused by his 'Die Geburt der Tragödie aus dem Geiste der Musik' (1872) in which he drew attention to the idea of 'the Dionysiac', a key element in the Bacchae. This idea 'has had a massive influence not only on understandings of tragedy, but on theories of theatrical performances itself'. (Idem, ibidem) § The Frisian scholar Lodewijk Caspar Valckenaer, latinized Ludovicus Casparus Valckenarius, 1715-1785, who produced this Hippolytus edition, was a pupil of Tiberius Hemsterhuis, a Frisian too, and after him the greatest Dutch classical scholar of the 18th century. Hemsterhuis was professor of Greek at the University of Franeker from 1717 till 1740, and from 1740 till 1765 at the University of Leiden. Hemsterhuis was the founder of a Dutch school of criticism, the so-called 'Schola Hemsterhusiana', which had in Valckenaer its best known disciple. Valckenaer studied Greek in Franeker under Hemsterhuis, and succeeded to his chair in 1741. In 1765 he left for Leiden, once again as successor of his beloved teacher. Both created a golden age of Greek studies in the Netherlands. Still a student he edited a Greek lexicon of the grammarian Ammonius, 'De adfinium vocabulorum Differentia', Leiden 1739. In Franeker he produced a revised and augmented edition of Fulvio Orsini's 'Virgilius illustratus', Leeuwarden 1747. This title is important for the history of scholarship for its inclusion of the text of the 22nd book of the Iliad of Homer, accompanied by an introduction, 'variae lectiones' and the 'editio princeps' of scholia of Porphyrius and other hellenistic and byzantine scholars. In 1755 Valckenaer published an edition of Euripides' 'Phoenissae', with his rich commentary, and a Latin translation by Hugo Grotius. Among his best works are two other Euripides editions, this Hippolytus edition of 1768 and his 'Diatribes in Euripidis perditorum dramatum reliquias' of 1767. Valckenaer also produced editions of the Idylls of Theocritus, Leiden 1773, and of the complete works of bucolic poets Theocritus, Bion and Moschus, Leiden & Kampen 1779. His Callimachus was published posthumously by J. Luzac in Leiden in 1799. § In the introduction to the Hippolytus edition Valckenaer follows the opinion of Longinus who thought that Euripides was not inferior to Sophocles, and that he had been 'felicissimus', in the poetic expression of the 'mentis concitatae perturbationis, furore atque amore'. (Praefatio p. IX) Valckenaer's notes are not printed below the text, but fill the pages 159-322. Valckenaer's Hippolytus edition is usually accompanied by his 'Diatribes in Euripidis perditorum dramatum reliquias', which was published one year earlier, 1767. In it Valckenaer discusses the fragments of the lost plays of Euripides. This treasure of erudition, found in the Hippolytus and the Diatribe, and in the Phoenissae, contributed decisively to attract the attention of scholarship to Euripides. Valckenaer is considered one of the best commentators of Euripides) (**Collation:** Ad 1: \*-3\*4, 4\*2; A-T4, V-X2, Y-2V4, 2X2. Ad 2: \*4, A-2Q4) ( Photographs on request)

747. **EURIPIDES.** EURIPIDOU PHOINISSAI. Euripidis tragoedia Phoenissae. Interpretationem addidit H. Grotii; graeca castigavit e Mstis, atque adnotationibus instruxit, scholia subiecit Ludovicus Casp. Valckenaer. Leiden (Lugduni Batavorum), Apud Samuelem et Joannem Luchtmans, 1802. 4to. 2 parts in 1 volume: (IV),23,(1 blank),452;196 p. Vellum. 26 cm. Prize copy (**Ref:** Hoffmann 2,77; Schweiger I,119; Brunet 2,1106; Dibdin I,545; Moss 1,424; Ebert 7102) (**Details:** Prize copy Utrecht, but without the prize. Back gilt and with 5 raised bands. Boards with gilt borders, and the gilt coat of arms of Utrecht, within a gilt rectangle adorned with corner pieces. § The first part contains the introduction, the Greek text of Euripides' Phoenissae, with critical notes and the parallel Latin translation of Grotius, followed by the commentary of Valckenaer. The second part contains the Scholia to 'veterum grammaticorum in Euripidis Phoenissas. Ex codd. MStis praesertim Augustano, supplevit, emendavit, (...) editis locupletavit plus quam ducentis, notisque instruxit L.C. Valckenaer', accompanied by Valckenaer's commentary. At the end, before the index, the 'Scholia peri metrôn' on the Phoenissae, with notes in Latin. (p.166-182)) (**Condition:** Prize removed. Vellum age-tanned and slightly soiled. All four decorative fastening ribbons gone. Occasionally some pencil marginalia. The last 7 gatherings of the 2nd volume, p. 125/196, browning and foxing) (**Note:** 'With Sophokles Greek tragedy reaches its culmination. Euripides, great poet though he was, represents the first symptom of the inevitable decline, for in him we can recognize a certain impatience with the form he found ready to his hand'. This is how H.J. Rose started his chapter on Greek tragedian Euripides, ca. 480-406 B.C., some 80 years ago. (H.J. Rose, 'A history of Greek literature', 4th ed., London 1965, p. 177, first published in 1934) That opinion has now been superseded. Euripides' play 'The Bacchae', which drew little attention before 1900, 'has come to seem one of the defining models of Greek tragedy and even of tragedy itself, rivalling Aeschylus' Oresteia and Sophocles' Oedipus Tyrannus and Antigone'. (The Classical Tradition, Cambridge Mass. 2010, p. 347) For this, Euripides has to thank the German philosopher Friedrich Nietzsche. The upsurge was caused by his 'Die Geburt der Tragödie aus dem Geiste der Musik' (1872) in which he drew attention to the idea of 'the Dionysiac', a key element in the Bacchae. This idea 'has had a massive influence not only on understandings of tragedy, but on theories of theatrical performances itself'. (Idem, ibidem) § Euripides' play 'Phoenissae' 'is a complex but well-organized dramatic structure. It does not concentrate solely on the strife and death of the sons of Oedipus, as the play's severest critics expected and demanded that it should. Rather, it engages a whole ensemble of figures from the families of Oedipus and Creon in exploring themes of selfishness and blindness, familial disaster, familial loyalty, political duties and loyalties, divine-human interaction, and the lability of human wisdom'. (D.J. Mastronarde, 'Phoenissae', Cambridge 1994, p. 3/4) § This edition of 1802 is a reissue of the Phoenissae edition which was published in Franeker in 1755. The only difference seems to be that the commentary of Valckenaer is not printed below the text, but comes after the text. The publisher also decided to omit the 14 p. 'Prolegomena' to the Phoenissae by Hugo Grotius that accompanied the edition of 1755. § Dibdin observes that of all the editions of the Phoenissae, in reference to critical apparatus, the edition of 1755 was the most copious and valuable. Added are scholia, part of which appeared in 1755 for the first time. The whole volume is enriched by every thing which can render it most acceptable to a critical student. The preface is full of learned information, Dibdin adds. § The Frisian scholar Lodewijk Caspar Valckenaer, latinized Ludovicus Casparus Valckenarius, 1715-1785, was a pupil of Tiberius Hemsterhuis, a Frisian too, and after him the greatest Dutch classical scholar of the 18th century. Hemsterhuis was professor of Greek at the University of Franeker from 1717 till 1740, and from 1740 till 1765 at the University of Leiden. Hemsterhuis was the founder of a Dutch school of criticism, the so-called 'Schola Hemsterhusiana', which had in Valckenaer its best known disciple. Valckenaer studied Greek in Franeker under Hemsterhuis, and succeeded to his chair in 1741. In 1765 he left for Leiden, once again as successor of his beloved teacher. Both created a golden age of Greek studies in the Netherlands. Still a student he edited a Greek lexicon of the grammarian Ammonius, 'De adfinium vocabulorum Differentia', Leiden 1739. In Franeker he produced a revised and augmented edition of Fulvio Orsini's 'Virgilius illustratus', Leeuwarden 1747. This

title is important for the history of scholarship for its inclusion of the text of the 22nd book of the Iliad of Homer, accompanied by an introduction, 'variae lectiones' and the 'editio princeps' of scholia of Porphyrius and other hellenistic and byzantine scholars. In 1755 Valckenaer published this Phoenissae edition, with his rich commentary, and a Latin translation by Hugo Grotius. Among his best works are two other Euripides editions, 'Diatribes in Euripidis perditorum dramatum reliquias', Leiden 1767, and 'Euripidis tragoedia Hippolytus', Leiden 1768. Valckenaer also produced editions of the Idylls of Theocritus, Leiden 1773, and of the complete works of bucolic poets Theocritus, Bion and Moschus, Leiden & Kampen 1779. His Callimachus edition was published posthumously by J. Luzac, Leiden 1799) (**Collation:** pi2, \*-3\*4 (leaf 3\*4 verso blank); A-Kkk4, Lll2; A2, B-Bb4) (Photographs on request) €220

748. **EURIPIDES.** Feniciaensche, of Gebroeders van Thebe. Treurspel. Verduitscht door J.v. Vondel. Amsterdam, Voor de weduwe van Abraham de Wees, 1668. 4to. 63,(1 blank) p. New plain wrappers. 20 cm (**Ref:** STCN ppn 842171703; Geerebaert 37,2; OïN 175, Unger 706) (**Details:** Woodcut printer's mark on the title) (**Condition:** Title page somewhat dustsoiled. Last leaf, once loose, reattached) (**Note:** First edition of the Dutch verse translation of Euripides' tragedy 'the Phoenissae', made by the Dutch poet and playwright Joost van den Vondel, 1587-1679, one of the most important authors of the Dutch Golden Age. In the preface of the play Vondel argues that this tragedy is about tyranny, and uncontrollable lust for power, which leads to terrible bloodshed. Vondel tells us also that the famous Dutch jurist Hugo de Groot sent him once a copy of his Latin translation of this piece, which he had translated when he was sentenced to life imprisonment, after a trial by a court of partisan judges, delegated from the States General. Grotius' present and its accompanying laudatory letter inspired Vondel to translate the 'Phoenissae', 'de kroon van alle Euripides werken' into Dutch. § In the preface to another play of Euripides, the 'Iphigenia in Tauren', which Vondel had translated previously (Amsterdam 1666), Vondel explained why he translated these ancient works. It is because, he says, orators in politics and in church learn their trade from Homer, Vergil, Ovid, Horace, Seneca, Terentius et alii. And did not we hear how the learned Vossius explained what knowledge of physics, ethics, politics, and history lay hidden in their wisdom?) (**Collation:** A - H-4) (Photographs on request) €85

749. **EURIPIDES.** De Fenicische vrouwen. Treurspel, naar Euripides, door P. Camper, Ph. Th. M. & L.H. Doctor. Zutphen, Bij H.C.A. Thieme, 1823. (I),4,XLVIII,140,(4) p. Red morocco. 21 cm (**Ref:** Geerebaert XXXVII,11; not in OïN) (**Details:** Back ruled gilt and with a beige shield in the 'second compartment'. Boards with borders consisting of a row of gilt floral motives. Edges of the boards and of the bookblock also gilt. Oval engraving on the title page, designed bij P. Camper and engraved by Veelwaard. Marbled endpapers) (**Condition:** Binding somewhat soiled and worn at the extremes) (**Note:** Verse translation into Dutch of Euripides' Phoenissae', made by the corrector of the 'schola latina' at Zutphen, Petrus Camper, 1797-1852. 'Zij is getrouw, vloeiend, schoon. Ook de achter aan geplaatste aanteekeningen, doen den Dichter eere aan. Deze lettervrucht, is derhalve eene gunstige onderscheiding waardig'. ('Boekzaal der geleerde wereld: en tijdschrift voor de Protestantsche kerken', Amsterdam 1829, p. 193)) [Photographs](#) €110

750. **HOMERUS.** Poetarum omnium seculorum longe principis Homeri Ilias, hoc est de rebus ad Troiam gestis descriptio, iam recens Latino carmine reddita, Helio Eobano Hesso Interprete. Paris (Parisiis), Apud Carolam Guillard, 1545. 16mo. 408 numbered leaves, verso of last leaf blank. Vellum 12 cm - *Great poetry translated by a great Neolatin poet.* - (**Ref:** Hoffmann 2,334, where 8 reissues of this translation are listed, however not this Parisian edition. cf. Graesse 3,333; cf.Ebert 10044; cf. Neue Pauly Suppl. 2, p. 305 for the edition of 1540) (**Details:** Latin translation only. Back ruled gilt, and with yellow gilt letterlabel. The book is of special interest because it was printed by 'Carola Guillard', better known as Charlotte Guillard, the first female printer. She died around 1557, and produced about 200 titles. She became one of the most important printers of the Quartier Latin. See for this remarkable woman her lemma in Wikipedia) (**Condition:** Vellum somewhat soiled, and spotted. Title slightly dustsoiled, some light waterspots in first quires) (**Note:** This is the last poetic work, a Latin translation of the Iliad in elegant hexameters,

of the German humanist and wandering scholar Helius Eobanus Hessus, 1488-1540, some time (with great success) professor of Poetry and Rhetoric in Erfurt and Marburg. Hessus, the teacher, and later colleague of Camerarius, did much to popularize humanistic studies, but he is best known as one of the most brilliant neolatin poets of his time. His original name was probably Koch. The tripartite scholar's name refers to the Sunday on which he was born (Helius), the name-day of his saint (Eobanus), and to his Hessian 'Vaterland' (Hessus). He was a drunk, led an irregular life, and was a gifted occasional poet, which brought him besides friends and patrons, also poverty. His first great success was his 'Bucolicon' (1509), with which he introduced in Germany the bucolic cycle. In this he was influenced by Virgil and Baptista Mantuanus. In 1514 he was received by his poetic friends as the poet-king of the so-called 'Erfurter Kreis', an honorary title which he gladly used for the rest of his life. Through his friends Melanchthon and Camerarius he found ca. 1526 for seven years some rest at the newly established university of Nurnberg. There his colleague Camerarius taught him Greek, which knowledge he used in many translations. His is the first and only verse translation into Latin of Homer. Immediately at the beginning of the verse preface (leaves a2-a5) he observes that he is aware of this. (Nemo tamen Latiae conatur tradere linguae/ Carmine qui vellet reddere nemo fuit) The work on the translation lay for 6 years on his desk without any result (ter duo transierant sine messibus anni), but when he received encouragement from some friends, among whom the Basler publisher 'noster' Oporinus, he was able to finish it. Oporinus told him that a new translation was needed (Contendens nostri esse laboris opus). Hessus rendered also the Idylls of Theocritus and the Psalms. He also produced a long Latin poem on the historic and artistic glories of Nurnberg. His epicedies on Reuchlin, Hutten, Mutian, Dürer, Pirckheimer, Erasmus and alii became exemplary Neolatin poetry. But even in this sombre genre he managed to write light verse. Part of his occasional poetry was collected in 6 books of 'Sylvae' (Hagenau 1535, augmented with 6 in 1539). Until the end of his life he kept his good humour, remained bibulous and kept on sponging on his friends and patrons. ADB sums it up: Eobanus 'besass ein grosses poetisches Talent. (...) aber keinen Charakter'. (ADB 12, 316/19) Sandys looks at the bright side: 'His success was due to his happy and cheerful temper, and also to his elegant and idiomatic Latin, which characterised his work as a translator'. (J.E. Sandys, 'A history of classical scholarship', N.Y., 1964, vol. 2, p. 261/62) Ellinger is also more sympathetic: 'Ein liebenswürdiger, leichtlebiger, trinkfester Geselle, der auch in unausgesetzten Widerwärtigkeiten, in Not und Sorgen, den Frohmut schnell wiederfand'. (G. Ellinger, 'Geschichte der neulateinischen Literatur Deutschlands im 16. Jahrhundert', Berlin/Leipzig, 1929, vol. 2, p. 4). The translation of the Iliad was first published in 1540 in Basel by Winter, and was reissued until 1597 at least eight times. This 1545 edition seems to be rare. We found in KVK (Karlsruher Virtueller Katalog) only a few copies published by Charlotte Guillard. The edition was apparently a coproduction, for we found a few other copies, exact the same, except for the title pages. They were in 1545 brought on the market by the Parisian printers Jacobus Bogardus and Jacobus Gazellus (Gazeau). Most copies found in KVK bear however the imprint of madame Guillard) (**Provenance:** On the verso of the front flyleaf in ink: 'Comitis Jovii, 1763'. Eton College possesses a 18th century translation of an Odyssey and an Iliad into Latin with a more informative manuscript exlibris: 'Joannis Baptistæ Comitiss Jovii'. (See <http://collections.etoncollege.com/b13342> and <http://collections.etoncollege.com/b13343>) This book and the two Eton copies might once have leaned against each other. These 3 books were once the property of Count Giambattista (also Giovanni Battista) Giovio, born in 1748 in Como, who belonged to an illustrious Italian family. Among his ancestors are authors, bishops and popes. From one of his relatives, Paolo, bishop of Nocera, a celebrated historian, he inherited part of his costly library, a collection of antiques, and a portrait gallery of 'uomini illustri'. In 1764 he went to the 'collegio dei nobili di Parma', where he liked to study numismatics and epigraphy, to better understand and maintain the museum he had at home. After a short stay in Milan he returned at the age of 18 to Como to assume the responsibilities of his rank. There he published in 1774 his 'Lettera sulla felicità', and his apologetic 'Saggio sopra la religione' (Milano 1774) In Bergamo appeared in the same year a much praised volume of Neolatin and Italian poetry. In

1785 the Archduke of Lombardy Ferdinand of Austria and his wife, the Duchess Maria Beatrice d'Este invited him to Milan to become the instructor of their sons. He published on the local history of Como, and wrote a number of philosophic and ascetic works, among which a 'nuovo manuale di Epitteto' (1804). The count was a great booklover. He further enriched his library with several thousand volumes, a great part of which was sold by descendants to the wellknown Milanese antiquarian bookseller Hoepli, who auctioned them in 1892. His hospitality was legendary, and his house was a resting place for authors, scientists and artists who passed through Como. He died in 1814. (Dizionario Biografico degli Italiani - Volume 56 (2001)) (**Collation:** 16mo in 8, or 24mo: A-2Z8, a-e8 (verso of leaf e8 blank). Leaf 36 misnumbered 336, leaf HH3 missigned HH4) [Photographs](#) €1300

751. **LACTANTIUS.** Lucii Caecilii Firmiani Lactantii De mortibus persecutorum, cum notis Stephani Baluzii, Tutelensis, qui primus ex veteri codice MS. Bibliothecae Colbertinae vulgavit, editio secunda. Accesserunt Gisb. Cuperi, (...) Jo. Georg. Graevii, Tho. Gale, Eliae Boherelli, ceterorumque, (...) animadversiones, tam hactenus editae, quam ineditae. Recensuit, suis auxit, cum versionibus contulit Paulus Bauldri. Addita, post reliqua, Henr. Dodwelli Dissertatio de Ripa Striga; nec non Theod. Ruinarti Praefatio ad Acta Martyrum; cum indicibus necessariis. Utrecht (Trajecti ad Rhenum), Ex officina Francisci Halma, Academiae Typographi, 1692. 8vo. (XXVIII),370;1-120,(16),123-256,(16),257-464, & (32 index) p., frontispiece, 3 folding plates. Overlapping vellum. 21 cm (**Ref:** STCN ppn 066787459; Brunet 3,737: 'Édition estimée'; Schoenemann 1,230/31; Graesse 4,67; Ebert 11621) (**Details:** Red morocco shield on the back. Edges dyed red. The frontispiece, designed by G. Hoet and engraved by J. Mulder, shows how lightning strikes a persecutor who is crushing 3 dead Christian martyrs; the cruel fate of other persecutors is shown in 6 oval cameo's, the first of which shows the horrible cancer that struck Galerius (see our note below). One plate with 18 imperial coins, 1 plate is a timetable with events, 1 plate shows a view on the 'Urbs Constantina' in the Roman province Africa. There is another issue of this same edition, only the imprint on the title page is different: 'Trajecti ad Rhenum, ex off. G. Broedelet, 1693') (**Condition:** Vellum somewhat soiled and age-tanned. Front joint split for ca. 1 cm near head of spine. Some slight foxing at the end) (**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. § Lactantius' 'De mortibus persecutorum' is a historical monograph/pamphlet about the persecution of christians, and Gods horrible revenge upon the deadliest enemies of the Church, or how they came to an evil end. The first victim is Nero. This is how in chapter 33 Lactantius rejoices at God's punishment, an 'insanabilis plaga' (bowel cancer), which the emperor Galerius struck in 311: 'Nascitur ei ulcus malum in inferiori parte genitalium, serpitque latius. Medici secant, curant. Sed inducta jam cicatrice scinditur vulnus, & rupta vena, fluit sanguis usque ad periculum mortis' (...) Odoritam non modo per palatium, sed totam civitatem pervadit'. Etc. etc. 'De mortibus persecutorum' was written shortly after the Edict of Milan of 313, which gave Christianity a legal status, but did not yet make Christianity the official religion of the Empire. A version of this document is to be found in one of the last chapters, chapter 48, of Lactantius' 'De Mortibus Persecutorum', where he cites a letter of the emperor Licinius Augustus. With this letter to the governors of the provinces in the Eastern part of the Empire Licinius promulgated the Edict of Milan which he had issued together with his colleague emperor Constantinus Augustus. § Lactantius was read by humanists as stylistic model for the combination of classical Latin and christian thought. His work was frequently printed between 1465 and 1750, and continued to be read by catholics well into the 19th century. Lactantius' 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 Literatur, Ldn,

1967, p. 482) 'Institutiones Divinae' (Divine Teachings) is Lactantius' principal work. In it he deals with pagan religion, the machinations of the devil, Greek and Roman philosophy, the superiority of the Christian faith, justice brought back by Christ and persecuted by the pagans, the duties of a christian, and immortality and the nearness of God as the aim of human existence. 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'. (Idem, Ibidem)) (**Provenance:** Armorial bookplate of 'Adam Urquhart Esquire' on the inside of the frontcover. Urquhart was a Scottish lawyer at Edinburgh in the first half of the 19th century) (**Collation:** \*8, 2\*6; A-T8, V2; 2A-2G8, 2H8 (minus blank leaf 2H5, and 2\*8 between leaves 2H4 and 2H6), 2I-2Q8, \*Q8, 2R-3F8, 2V-Z8) (Photographs on request) €420

752. **LYDUS, JOHANNES LAURENTIUS.** Joannis Laurentii Lydi Philadelpheni De Magistratibus reipublicae romanae libri tres, nunc primum in lucem editi, et versione, notis indicibusque aucti a Joanne Dominico Fuss. Praefatus est Carolus Benedictus HASE, codd. graec. et lat. in Bibliotheca Imperiali Parisiensi sub conservatore custos. Paris (Parisiis), Ex officina J.-M. Eberharti, Collegii Imperialis Franciae Typographi, 1812. 4to. (VIII),LXXXVII,(1 blank), 316 p. Contemporary boards. 28 cm (**Ref:** Hoffmann 2,510 (Laurentius); Brunet 3,880; Graesse 4,122; Ebert 12557) (**Details:** 1 of the 100 quarto copies, on wove paper and with broad margins. Gilt black shield on the back. Greek text with parallel Latin translation) (**Condition:** Binding scuffed. Back chafed and discoloured, and slightly damaged at the head. 2 library bookplates on the front pastedown. Some slight foxing) (**Note:** Johannes Laurentius Lydus was born in 490 AD at Philadelphia in Lydia, hence the cognomen Lydus. He came to Constantinople during the reign of the Emperor Anastasius (ca. 510) to make a career in the central administration. For 40 year he was 'Praefectus Praetorio', for the greater part under the Emperor Justinian. The language of the administration of the Eastern part of the Roman Empire was still Latin at this time, and Lydus repeatedly emphasizes his bilingualism in his surviving works, which are written in ancient Greek. Ca. 543 he was appointed to the chair of Latin-rhetoric at the 'University' of Constantinople. In 552 Lydos retired. He died between 565 and 578. Among his lost literary works is a history of Justinian's campaign against the Persian Sassanids. His 3 surviving Greek works are not great literature, but they throw light on Roman history and religion. 'De Ostentis', 'On Prodigies', is a treatise on all sorts of signs and and portents, e.g. thunder and lightning, and earthquakes, compiled from ancient astrologic works. 'De Mensibus' is a compilation of material on the Roman calender and pagan festivals. His most important work is 'De Magistratibus reipublicae Romanae', on the civil service of the Roman empire. It offers valuable information concerning Roman bureaucracy up to Justinian. § These works were regarded as lost, until, we are told in the 'Prologus', the French scholar J.B.C. d'Ansse de Villosion discovered in 1784 on a visit to Constantinople a manuscript of it. The manuscript was thereupon presented by the Greek prince Constantine Morusi to Auguste de Choiseul-Gouffier, the French ambassador to the Ottoman Empire. Choiseul then lent the manuscript to the discoverer in order to publish it. Nothing came however of an edition because of turmoils of the French revolution, (regni Gallici eversione et subito casu, quo Europa omnis contremittit, nullus Lydo locus superat), and because of the premature and sudden death of Villosion in 1805. (p. LXIII/IV) Choiseul then directed the young scholar Carl Benedikt Hase (in French Charles Benoît Hase), 1780-1864, to produce an edition. In 1801 Hase had travelled on foot to Paris, where he began his studies Greek under Villosion, who introduced him also into his literary circle. (domum ejus frequentavi, (...) per aliquot annos continuos sermonum auditor). (p. LXVI) After the request of Choiseul Hase asked his friend, the young scholar Dominicus Fuss, 1782-1860, also of German origin, who was fluent in Latin, to make a transcription and a Latin translation (cura describendi vertendique), of 'De magistratibus'. Fuss also amended (emendavit) the Greek text. Hase himself wrote the 'Prologus', a learned dissertation on the times, life and writings of Lydus. The edition was welcomed by the famous German ancient historian Barthold Georg Niebuhr as a new and rich source of Roman

history. Hase, who was appointed professor of Palaeography at the 'École Royale' in 1816, devoted himself to Byzantine literature and history. In 1823 he produced an edition of Lydus' 'De ostentis', which is considered a masterpiece of textual criticism) (**Provenance:** Pictorial bookplate, 'Ex libris Collegii Sanctae Mariae de Oscott' pasted on the front pastedown. Saint Mary's College at New Oscott, Sutton Coldfield, Birmingham, often called Oscott College, is the Roman Catholic seminary of the Archdiocese of Birmingham in England, and one of the three seminaries of the Catholic Church in England and Wales. See for this huge college, which was founded in 1794, Wikipedia's 'St Mary's College, Oscott') (**Collation:** pi4, a-k4, chi4 (leaf chi4 verso blank), 1-39/4, 40/2) (Photographs on request) €800

753. **MELA POMPONIUS.** Pomponii Melae De situ orbis libri III. Cum notis integris Hermolai Barbari, Petri Joannis Olivarii, Ferdinandi Nonii Pintiani, Petri Cicacconii, Andreae Schotti, Isaaci Vossii, et Jacobi Gronovii. Accedunt Petri Joannis Nunnesii epistola De patria Pomponii Melae, & Adnotata in Prooemium, atque duo priora capita libri I. Et Jacobi Perizonii adnotata ad libri I capita setemdecim, curante Abrahamo Gronovio. Editio altera. Leiden (Lugduni Batavorum), Apud Samuelem Luchtmans et Fil., 1748. 8vo. 2 parts in 1: (1),(XVI),546,(2),547-1081,(55 index) p., frontispiece, folding map., text illustrations. Calf. 21 cm Prize copy (**Ref:** STCN ppn 238030784; Schweiger 2,611: "Neue Recension. Er zog 11 Hdschr. (bes. d. Vossian und die Mediolan.) zu Rathe, sowie ältere Ausgaben. Die Notae Variorum sind hier unverkürzt abgedr., auch sind des Nunnesius u. Perizonius Anmerkungen"; Brunet 4,801: 'Bonne édition pour la collection 'Variorum'; Dibdin 2,356; Graesse 5,403; Ebert 13634; Spoelder Deventer, p. 535) (**Details:** Prize copy, with the manuscript prize. Back gilt, and with an orange morocco shield in the 'second compartment'. Borders of the boards adorned with a gilt garland. Title in red & black. Frontispiece designed by H. van der My, and engraved by F. Bleyswyck, it depicts a cartographer at work, in the foreground 2 women, one inspecting a map with rule and compass, the other busy inspecting found ancient treasures. The folding map of the earth at the beginning of the text is by 'P. Bertius, christianissimi regis geographus'. Engraved text illustrations of coins. One full page illustration of 2 sculptured scenes from stones 'in hortis Mattheis' (p. 123). One half page engraving of a lying Oceanus. The first 320 pages contain the text and commentary. The rest of the book is filled with the annotations of earlier important scholars) (**Condition:** Binding scuffed, back rubbed, boards scratched, corners slightly bumped. Fronthinge a bit weak) (**Note:** Pomponius Mela, a geographer from the South of Spain, wrote in 43/44 AD. under Claudius the first surviving work on geography in Latin. Pomponius is foremost a writer: distances, directions and other useful information for sailors or travellers is lacking. His work was meant for an educated and curious Roman public. It was known in the Middle Ages and in the following centuries he was read at school. § The Dutch scholar Jacobus Gronovius, 1645-1716, lived in the shadow of his famous father Johannes Fredericus Gronovius, professor of Greek at the University of Leiden till his death in 1671. His son Jacobus was appointed professor of History and Greek in 1679. He is best known for the 13 volume set 'Thesaurus Antiquitatum Graecarum' which he edited (1697-1702). This industrious scholar produced editions of Tacitus, Gellius, Herodotus, Polybius, Livius, Ammianus, Harpocration and Stephanus Byzantinus, and the 'editio princeps' of Manetho. Gronovius' first edition of Mela Pomponius is of 1685. He published a revised edition with commentary in 1696. Abraham Gronovius, 1695-1775, the son of Jacobus Gronovius produced in 1722 a new 'Variorum' edition of Mela Pomponius, based on the edition of his father. In 1748 Abraham Gronovius published a second and augmented edition of this work. About this second edition Abraham tells us in the preface, that the Luchtmans brothers asked him to produce a new 'Variorum' edition, and that he based his edition again on that of his father. 'In ipso Pomponii Melae contextu constituendo Paternam editionem secutus sum, nisi venustiores ac nitidiores codicum MS. lectiones me alio vocarent'. (Lectori p. \*3 verso/\*4 recto) He consulted 11 manuscripts, including one of his own. He also added notes from earlier important editions. Jacobus Perizonius and Carolus Andreas Duker also gladly sent him their own unpublished annotations. (Idem, p. \*5 recto) § Abraham Gronovius was librarian at Leyden University, from 1741 until his death. He produced editions of the 'Historiae Philippicae' of Justinus, and two



editions of Aelianus. He showed interest in geographical matters. He published at Leyden in 1739 his 'Varia Geographica', and in 1752 a school edition of Mela which offers a Latin text only) (**Provenance:** Prize copy with a manuscript prize of the Gymnasium of Deventer on the front flyleaf, dated 30 June 1823. The binding has no gilt coat of arms of the city on its covers. In the period after 1820 this school issued the prize books without armorial stamps (Spoelder, 'Prijsoeken' etc. p. 535) The prize was awarded to the 'ornatissimus juvenis David Joël van Raalte', for his working industriously at Latin and Greek 'in classe quarta'. It is signed by the Rector 'J. Brown'. 'Van Raalte' is a Jewish name in the Netherlands. On the website [dutchjewry.org](http://dutchjewry.org) we found a family of this name living in Deventer ca. 1800. The 'primogenitor' of the branch, Joël Solomon, was indeed born in the Dutch city of Raalte ca. 1740. He had 4 sons, who gave him 36 grandchildren. One of them is David Joseph van Raalte, born in 1807, son of Joseph Joel van Raalte, all of whose 10 children were born in Deventer. He belonged there to the local Jewish elite. His youngest son, David Joseph, seems to have been the only one of this big family to have enjoyed a higher education. All the members of this family seem to have been merchants. Only David Joseph moved in another direction, and became a jurist at the Supreme Court of the Netherlands. Now there is one problem, his name was David Joseph, and the prize was awarded to one David Joel. There can be only one possibility, that the Rector, Mr. Brown, made a mistake and wrote the second name of father Joseph Joël, instead of his first first name. (All boys and girls of this family received the first name of their father as their second name)) (**Collation:** pi1, \*8, 2\*2, map, A-4B8) (Photographs on request) €300

754. **OPUSCULA MYTHOLOGICA, PHYSICA ET ETHICA.** Graece et latine. (Edita per Thomas Gale). Amsterdam (Amstelaedami), Apud Henricum Wetstenium, 1688. 8vo. (XXIV including frontispiece), 752, (8 index) p. Calf 21 cm. 'Prize copy' (**Ref:** STCN 842221603; Willems p. XCIII, Rahr 2861; Hoffmann 3,367 & 3,2 & 3,36 & 3,95 & 3,331 & 3,345 et alibi; Brunet 4,198: 'bonne édition'; Graesse 5,31; Ebert 8053; this kind of prize not in Spoelder, Haarlem) (**Details:** Prize copy, including the printed prize. Texts printed in 2 columns, Greek text with opposing Latin translation. Back ruled gilt, red shield in 'second compartment'. Boards with gilt floral borders. The frontispiece by G. de Lairese depicts a seated woman, who is writing in a book; she might be Erato, the Muse of epic poetry, but also of philosophy. Behind her stands a half naked woman holding a palm leaf; a small radiant new moon rises just above her head; she is probably Iuno; she stands before a statue of Artemis of Ephese; in her left hand Iuno holds an oval shield with a kind of Botticelli scene of the birth of Venus; in the background at the right Helios is performing a sunrise with his chariot four in hand, and at the left his sister Selene/Luna, who rides in her chariot through the sky, passing the crescent moon. Title printed in red and black. The publisher Wetstenius adorned the title with the Elzevier woodcut device of Minerva, motto: 'Ne extra oleas'. He acquired this device after the death of Daniel Elzevier, and used it in only 3 editions.) (**Condition:** Back rubbed. Red label slightly damaged. One of the four green silk fastening ties is still complete, the other 3 are almost gone) (**Note:** This book contains: Palaephatus 'De incredibilibus historiis'; Heraclitus 'De incredibilibus'; 'Anonymi longe Heraclito recentioris De incredibilibus'; Eratosthenes 'Catasterismi'; Phurnutus 'De natura Deorum commentarius'; Sallustius Philosophus 'De Diis et Mundo'; 'Homeri poetae vita'; Heraclides Ponticus 'Allegoriae Homerii'; Ocellus Lucanus Philosophus 'De Universi Natura'; Timaeus Locrus 'De anima mundi, en natura'; Theophrastus 'Notationes morum' (Characters); Demophilus 'Similitudines, seu Vitae curatio, ex Pythagoreis'; Democrates Philosophus 'Aurea Sententiae'; Secundus Atheniensis 'Sophistae Sententiae'; Sextus Pythagoreus 'Sententiae'; 'Ex quorundam Pythagoreorum libris fragmenta, in quibus de Philosophia Morali agitur'. § The dedication and preface are by the English classical scholar, antiquarian and cleric Thomas Gale, (ca. 1635-1702), Regius professor of Greek in Cambridge from 1666 till 1672. This anthology of mythographical texts of 1688 is the revised and augmented edition of the edition that was first published in Cambridge in 1671. The collection reveals according to Gale the truth of religion by means of stories, fables and parables, and consists of reprints of earlier editions, with an occasional preface and improvement by Gale. Gale was not a great scholar, or a textual critic with fresh ideas. 'In his

Opuscula Mythologica, Ethica et Physica' (1671) he puts on record a revealing description of what might be called 'vulgate editing' at the end of his preface which, for its naïveté is worth citing. "In printing all these texts we have closely followed editions published earlier; textual errors, with some minor exceptions, we have allowed to remain, and we have not concealed the absurdities found in the manuscripts, which you (kind) reader, may be better able to remove" '. (C.O. Brink, 'English Classical Scholarship', Cambridge, New York 1985, p. 18) Gale produced also editions of Herodotus and Cicero, and the 'editio princeps' of 'De Mysteriis' of Iamblichus) (**Provenance:** The printed prize was awarded to 'A. de Pecker', for his industry by the 'Schola Harlemono-Batava' on the occasion of his promotion to the second class. The date of the prize is 21 Dec. 1847, and it is signed by the 4 members of the prize committee, among whom the 'Gymn. Rector' J(acobus) Venhuizen Peerlkamp. At the head of the prize the coat of arms of Haarlem. The name of this diligent boy, Abraham de Pecker, occurs on the list of 'Predikanten van de Hervormde Gemeente Gorinchem opgericht in 1566'. He was a minister of this protestant church from 1860 till his death on 20-02-1916. He was born in 1831 in Bloemendaal (near Haarlem), and studied theology in Leiden. He was a protestant 'modernist', which was not easy in that time. An article on Pecker's difficult time in Gorinchem can be found on the website of the 'Historische Vereniging Oud-Gorcum'. A picture of him can be found on the website 'Geheugen van Nederland', 'Memory of the Netherlands') (**Collation:** \*8, 2\*4; A-3A8, 3B4) (Photographs on request) €425

755. **SCALIGER, J.J.- HEINSIUS, D.** Satirae duae, Hercules tuam fidem sive Munsterus Hypobolimaesus, et Virgula divina. Cum brevioribus annotatiunculis, quibus nonnulla in rudiorum gratiam illustrantur. Accessit his accurata Burdonum Fabulae confutatio, quibus alia nonnulla hac editione accedunt. Leiden (Lugduni Batavorum), Apud Ludovicum Elzevirium, 1617. (Colophon at the end: 'Lugduni Batavorum, Typis Isaaci Elsevirii, anno 1617') 12mo. (XXIV), 619 (recte 526), (20), (3 blank) p. Overlapping vellum 13 cm (**Ref:** Willems 123: 'exécutée avec beaucoup de soin'; Berghman 1329; Rahir 99; Graesse 6,273/74; not in Smitskamp) (**Details:** 5 thongs laced through the joints. Manuscript title on the back. The first Elzevier edition in small format) (**Condition:** Vellum age-toned and soiled. Front hinge cracking. Front flyleaf worn and inscribed. Title dustsoiled, and with 2 small ownership entries. Some old marginal notes, occasional ink underlinings) (**Note:** The French protestant classical scholar J.J. Scaliger, 1540-1609, was a genius, but was also vain and sharp tongued. Consequently he had many enemies. His greatest enemies were among members of the catholic Jesuit order. Scaliger had turned his back on France, and had come in 1592 to Leiden at the request of the authorities of that city and the local University, who desired nothing more than his inspiring presence. There he gathered around him a group of brilliant young man, among whom H. Grotius. In 1599 young Daniel Heinsius, 1580-1655, entered the group, and became 'because of his reputedly attractive personality and remarkable gifts' Scaliger's favorite student. (P.R. Sellin, Daniel Heinsius and Stuart England', Leiden etc., 1968, p. 14) Heinsius rapidly made a name as classical scholar and neolatin poet. In 1609 Scaliger died in his arms. One of Scaliger's foulest adversaries was a former friend, Gaspar Schoppe, or in Latin Scioppius, 1576-1649, who converted to catholicism. He distinguished himself by the virulence of his writings against the Protestants, and he even wanted to incite a war against these heretics. In 1607 this man published a vicious attack upon Scaliger with his 'Scaliger hypopolymaesus', in English 'Suppositious Scaliger', or rather 'Basterd Scaliger'. 'Dem tobensten Schimpfen wird hier freier Lauf gelassen; Gifte jeder Art von Verunglimpfung und Verdächtigung werden zusammen gebräut'. (J. Bernays, 'Joseph Justus Scaliger', Berlin, 1855, p. 85) Scioppius wanted to throw discredit on Scaliger, and weaken his authority, so he attacked him at his weakest spot, his supposed noble birth. Scaliger had been raised in the belief that he was a descendent of the royal family Della Scala of Verona, and he let no opportunity pass to mention the splendour of his ancestry. The validity of his pretentions were however dubious. The challenge of Scioppius was accepted by the favourite pupil of Scaliger, Daniel Heinsius, who published one year later, in 1608, anonymously in defence of his master the 'Satirae duae, Hercules tuam fidem, sive Munsterus Hypobolimaesus, et Virgula divina', two mordant Menippean

satires that covered Scioppius, who occasionally signed his letters off as 'G.S. a Munster' (hence Munsterus), with much abuse. Scaliger has often admitted in his letters that Heinsius was the author of the satires, and the editor of the book. It opens with a preface dedicated to Scaliger, and a section of Scioppius praise of Scaliger from the time when he was still a friend and a protestant, then a support letter of the French scholar and friend of Scaliger, Isaac Casaubon. Next follow both satires, followed by an attack on Scioppius himself and his ancestry: 'Vita et parentes Gasp. Schoppiii, a Germano quodam contubernali eius conscripta'. Scaliger himself contributed, under the initials of one of his students, (auctore I.R. Batavo, Iuris studioso) also to this defence, a 'accurata Burdonum Fabulae confutatio', 'a precise refutation of the Burdonese story', with the help of charters and documents which should prove his noble origin. Nevertheless, the defence of Heinsius and Scaliger made 'einen sehr kühlen Eindruck auch auf die näheren Freunde Scaligers'. (Bernays, p. 85). Few wanted to side with him on this matter; the answer of Scaliger was deemed not satisfactory. Scioppius' reputation was damaged too. Heinsius had portrayed him as a parasite and as 'Monster of Münster', labels which he never got rid of. A revised second edition of the 'Satirae duae' was published in the same year in Leiden by Johannes Patius, who had also published the first edition. 1609 he already produced his 4th edition. An elucidating survey of the hard to fathom content of both satires can be found in chapter 5 of 'Menippean Satire and the Republic of Letters, 1581-1655', of A. R. de Smet, Geneva, 1996. 'Hercules tuam fidem' is the title of Varro's 39th Menippean satire) (**Provenance:** On the title: 'Bern. à Mallinckroth', and also 'Sum J. Niefert'. On the front pastedown a Swedish name 'Henrik Kröijer', and probably one 'R. Berghes') (**Collation:** \*12, A-Z12 (leaf Z11 verso and Z12 blank. Page numbers 513-529 misnumbered 603-619)) [Photographs](#)

€650

756. **SOPHOCLES.- CAMERARIUS, J.** Commentatio explicationum omnium tragoediarum Sophoclis, cum exemplo duplucis conversionis Ioachimi Camerarii Pabepergensis. Accessit rerum & verborum in his praecipue notatu dignarum copiosus index. Cum Caes. ac Regiae Maiestratum gratia & privilegio ad annos decem. Basel (Basileae), per Ioannem Oporinum, 1556. (Colophon at the end: 'Basileae, Ex Officina Ioannis Oporini, Anno Salutis humanae 1556, mense Augusto) 8vo. 515,(37 index) p. Pigskin over wooden boards. 19 cm (**Ref:** VD16 S 7043; GG (Griechischer Geist aus Basler Presse) 203; Hoffmann 3,424; Moss 2,605 (with the incorrect date 1534); Graesse 6/1,442) (**Details:** Back with 3 raised bands. Boards decorated with 2 rows of blind-stamped rolls, both comprising floral motives and small portraits of biblical figures, e.g. King David, (harp) and portraits of Renaissance scholars, e.g. Erasmus; some portraits are accompanied by short texts which are difficult to decipher, e.g. 'Ecce Agnus Dei'. Some woodcut initials. Good paper) (**Condition:** Binding soiled and scuffed. Corners bumped. All four ties gone. A few small wear holes in the front flyleaf. Very tiny hole at the lower edge of the title. Small wormhole at the tip of the uppercorner of the last gathering. Ownership entries on the front pastedown and flyleaf) (**Note:** The tragic heroes of the Greek tragedian Sophocles, ca. 496-406/05 B.C, Oedipus, Antigone, Electra, Heracles, Ajax, Philoctetes, have 'inspired artists, thinkers, and performers both ancient and modern to refashion them and their stories again and again'. (The Classical Tradition, Cambr. Mass., 2010, p. 897) Especially through his three Theban plays, Antigone, Oedipus Rex and Oedipus Coloneus, Sophocles has had his greatest influence on Western culture. 'Aristotle prized Oedipus the King as the model for all tragic drama, and from the Renaissance onward the influence of his Poetics established this as conventional wisdom.' (Op. cit., ibidem) § While the West was ignorant of the works of the tragic poets during the Middle Ages, the surviving tragedies of Aeschylus, Sophocles and Euripides were edited during the Palaeologean Renaissance, the last phase of Byzantine art and scholarship, by the philologists Maximos Planudes (ca. 1250-1310), Thomas Magister (ca. 1270-1325), Manuel Moschopoulos (ca. 1265-1315), and his pupil Demetrios Triklinios (ca. 1280-1340). Their editions were the source for the printed editions of the 15th century. In 1534 the German scholar Joachim Camerarius published an edition with commentary. Camerarius was born in 1500 in Bamberg. He died in Leipzig in 1574. He held classical professorships at Nürnberg, Tübingen and Leipzig, and was one of the most significant representatives of Renaissance humanism in the Reformation. His interests were

diverse and his productivity spectacular. 'His numerous editions of the Classics, without attaining the highest rank, are characterised by acumen en good taste. They include Homer, the Greek elegiac poets, Theocritus, Sophocles, Thucydides and Herodotus'. In critical acumen Camerarius 'holds one of the foremost places among the German scholars of the sixteenth century'. (J.E. Sandys, 'A history of classical scholarship', N.Y., 1964, p. 266/67) He also wrote poetry, produced biographies of famous contemporaries, and wrote on church history, theology and paedagogy. This work of Camerarius of 1556 contains a commentary to the seven plays of Sophocles. It offers also two Latin translations, of the Aias and the Electra, one 'ad verbum', and one more free. In the 'prolegomena' Camerarius discusses the intentions of the poet (De consilio auctoris), the genre (De genere scripti), and biographic matters (De autore harum Tragoediarum). Each play is preceded by an extensive survey of the content (Argumentum). At the end is a mixed Greek and Latin index. On the last page a Greek poem of the humanist Karolos Outhenôbios (Utenhove) on the printer/scholar Oporinus. In the introductory letter Camerarius tells us that, knowing that Vitus Ortelius Winsemius had already published a Latin translation of the complete works of Sophocles (1546), he decided to offer a translation of only 2 plays, to explain his aim. 'Et existimo studiosis utriusque linguae hunc laborem nostrum ad proprii e puri sermonis cognitionem, nonnihil adiumenti esse allaturum'. (Epistola p. 4)) (**Provenance:** In old ink on flyleaf: 'Elucidarium hunc Sophocleum e manu amicissimi mei Pauli Ortelii.Plavensis ad invidiam usque munificâ accepi P.trachias (?) Spradlerij, 1638, Die 19 Decembris'; Much is uncertain concerning this provenance. Plavensis is 'from Plauen' a city in Sachsen. Ortelii seems legible, so is the first name of the receiver Spradler'. § On the front pastedown in ink: 'Ex Bibliotheca Scholae Grypeswaldensis', above this the oval stamp 'Lehrer-Bibliothek des Gymnasiums zu Greifswald'. § On the front pastedown in pencil: 'Sept., 1964', written by the Flemish linguist Walter Couvreur, 1914-1996, who was an Orientalist, and professor of Indoeuropean linguistics at the University of Gent. It indicates the date of aquisition. The place of acquisition he wrote on the flyleaf at the end: 'Zentralantiquariat, Leipzig') (**Collation:** a-z8; A-L8, M4) [Photographs](#) €950

757. **STEPHANUS, HENRICUS.** De latinitate falso suspecta, expostulatio Henrici Stephani. Lectori non metuenda in lat. metuenti./ Túne pudore taces, quia barbarus esse vereris?/ Eia, metum & linguam solue, Latinus eris./ Eiusdem De Plauti Latinitate Dissertatio, & ad lectionem illius Progymnasma. N.pl. (Geneva), Excudebat Henricus Stephanus, 1576. Small 8vo. (XVI),400 p. Modern vellum 15 cm *An attack on Ciceronianism, the cult of the usage of Cicero as the only correct Latin* (**Ref:** GLN-2585; Schreiber, Estiennes, n° 198; Brunet 2,1079; Graesse 2,507; Ebert 6974; Renouard p. 144: 1576,3) (**Details:** Printer's Olive tree device of the Stephanus family on the title, motto: 'Noli altum sapere', short for 'Noli altum sapere, sed time', in English 'Donot be high-minded, but fear'. (Epistola Beati Pauli ad Romanos 11,20) Edges dyed red) (**Condition:** Title slightly foxed; Old name on the title) (**Note:** *De latinitate falso suspecta*, a work of the French printer/scholar Henri Estienne, latinized as Henri Stephanus, 1528/31 - 1598, is a treatise on the Latin language, written four years after the *Thesaurus Graecae linguae*. 'This was an attack on Ciceronianism, the cult of the usage of Cicero as the only correct Latin, and as such it contributed to an argument that had been going on since the second half of the 15th century. Ciceronianism had its own dictionary, that of Mario Nizzoli (Nizolius), which had first appeared as *Observationes in Ciceronem* in 1535, documenting approximately 20,000 words; 50 or more further editions appeared under various titles in the next hundred years. (...) The Ciceronians, Henri argued, condemn certain Latin usages which they suppose to be modern Gallicisms. So, for instance, they censure the use of *pausa*, supposing it to be a modern formation from French *pause* - but it is to be found in the ancient fragmentary poets Ennius and Lucilius; a number of examples of its use by Plautus are given in the *Latinae linguae thesaurus*; Robert Estienne's edition of Plautus contains others; and so on. The cumulative effect was not only to show the weaknesses of a Ciceronianism untempered with the knowledge of other Latin texts, and particularly those written before the age of Cicero, but also to show the numerous parallels between Latin and French usage. 'This work', as Feugère pointed out, 'might, on account of the

striking analogies between the two languages which it present, also be called a *Traité de la conformité du français avec le latin*'. So it might; and that suggests a reorientation of Henri's thought. No longer was he observing only the analogies between Greek and French. Now he was seeing those between Latin and French and, more specifically, between non-Ciceronian Latin and French. And these analogies, he realized, did indicate genealogical filiation. This struck him particularly as he wrote the treatise on Plautus' Latin usage which is appended to the *De latinitate falso suspecta*: after commenting on his own affection for Plautus, he added: 'For sure, it is fitting that the French love the Latinity of Plautus more than any other people do, for in many respects, his speech has greater affinity with theirs than with anyone else's'. Henri was developing the theory that French may be descended from archaic Latin, and may preserve archaic features that had been rejected from formal written Latin by the time of Cicero'; a similar argument was being developed at the same time by the Italian grammarian Lodovico Castelvetro. Henri's argument was, like Castelvetro's, a development of that of the grammarian Jacques Dubois (Jacobus Sylvius) that French had, along with some Greek and Hebrew loan elements, a Latin basis that differed to some degree from classical written Latin - though Dubois did not go so far as to indentify this explicitly as vulgar Latin. Students of French antiquity such as François Hotman proposed in the 1570s and 1580s that French was 'a mixed language, resulting from the 'corruption' of Latin mixed with the language of the Gauls and then of the Franks. Henri's argument was more dramatic than theirs: he was not thinking in terms of corruption so much as of the continuation of a variety of Latin that had been spoken and written in the age of Plautus, and had lived on as a spoken variety through the Golden Age and the fall of the Roman Empire. Had he ever written *De latinitate prisca* in which he announced his intention of treating Plautine Latin more fully, he might have been able to pursue this point to good effect'. (J. Considine, 'Dictionaries in Early Modern Europe: Lexicography and the Making of Heritage', Cambridge 2008, p. 63/65) Henri Estienne was indeed way ahead of his time with his suggestion of the existence of a 'sermo cotidianus' in colloquiis familiaribus' (Praefatio p. \*5 verso). Most Latin scholars of his time did not have an idea of what we understand today by Vulgar Latin. Scholars were imbibed by the artificial language of Latin literature, the Latin of the Vulgate and the Church Fathers, which one-sidedness prevented them to relate French words to Latin words, and to see in Latin the starting-point for French. Classical scholarship had to wait about 150 years before a clear recognition of Vulgar Latin emerged) (**Provenance:** Name on the title: 'Goulley') (**Collation:** \*8, a-2B8) [Photographs](#) €900

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