

o my lo my lo my lo

Hand at rest head with my ears & face
Habit of entering my eyes
with my hand to feel
Dread in the pulse of the heart prick in the flesh
Dread in air hand shaken & burn in air keen & blue
When walk curious of the when we link shoulder & neck

2 the best
Wheel of my spells ^{bring} them to my home
Draw round ring
What is the best a true word draw them that
Look on
Phenomena
holy Selene
it came
then lady Selene

THE CLASSICAL TRADITION IN THE BRITISH ISLES MMXXV

ἴθ' αἶψος γρόμην, οὐ δὲ δὴ στείχαισα παρ' αὐγῆς
σὴθεα γυμνώσεις, κἀ με πύοντα λάβεις.

εἶθε εἶδον γρόμην ἑποπτόφρου, ὄφρα με χροσὶν
ἀραμένη χαρίσθ' στήθεσι χροτέοις

ἄσπετος εἰσαδοτὶς ἀσπερ εἶπός. εἶθε γροίμην
ὄφρα, ἵς πολλοῖς ὄφρα εἰς σὲ βλεπῶ.

ἄσπερ πρὶν μὲν ἔλαμψες ἐν βροτοῖν ἔπος.
ἦν δὲ δαίμων δάμπτει ἔπερος ἐν ἔφρα.

a breeze that you
I would just the word of them as heard as my light
myself bare the best when I heard my light
I would just the word that then with hands to fingers
mightst I heard from the moon light to name
cases of the my the people become what
ourselves

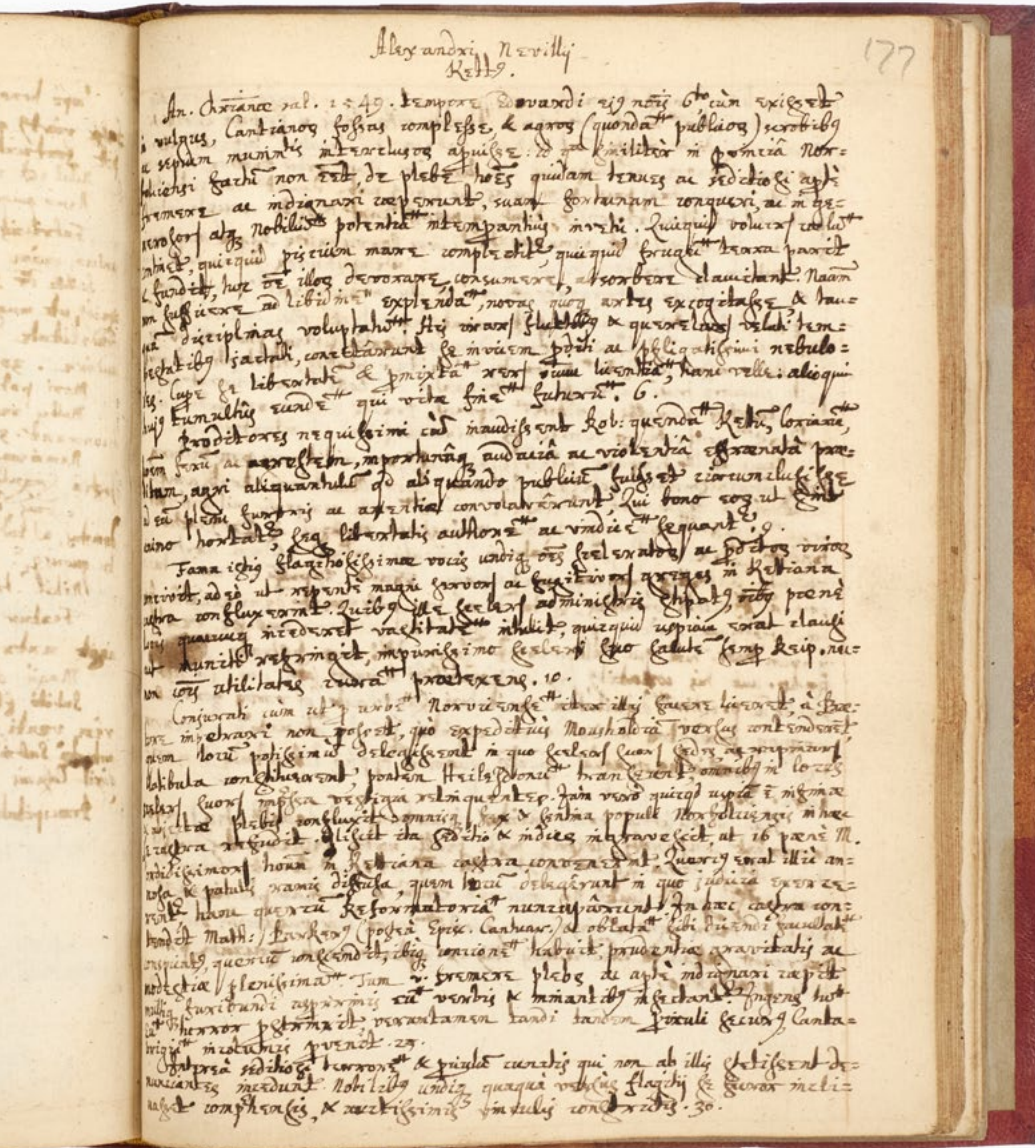
Pars altera, M to Z
Bernard Quaritch Ltd

soft covers my finger

The Classical Tradition in the British Isles

In this, the second part of our catalogue devoted to the Classics in Britain, we continue our investigation into the reception and publication of works from the Classical world in England, Ireland, Scotland, and Wales. As in part I, the range of subjects is vast, and the level of engagement wide.

A strong feature of this catalogue is education: you may find here schoolboy exercises, including some by the Greek scholar Richard Porson, books written for schools, school prizes, and even a book given to a rural grammar, as well as an elaborate commonplace by Oxford students during the Civil War. Other highlights include original verse – by a seventeenth-century Scottish woman, and by the ‘Uranian’ John Addington Symonds. To the two books from the latter’s library, we can add works owned (and often annotated) by Edward Gibbon, Narcissus Luttrell, Andrew Fletcher, Ralph Freeman, and Isaac Reed.



FIRST DICTIONARY OF QUOTATIONS

1. [MACDONNELL, David Evans.] A Dictionary of Quotations, in most frequent use. Taken from the Greek, Latin, French, Spanish, and Italian Languages; translated into English. With Illustrations historical and idiomatic ... London, G. G. and J. Robinson, 1797.

8vo, pp. v, [119], clean tear to F8 mended without loss; a very good copy in contemporary polished calf, rebacked; cloth box.

£650

First edition, rare, of the first English dictionary of quotations, drawn principally from Latin authors, with some quotations from living languages (mainly French) and some phrases from the law. The dictionary was compiled over some years by 'look[ing] into every publication political or miscellaneous' and extracting 'the Quotations which are most popular, or ... the Phrases most necessary to be understood'.

Each quotation, in the original language, is followed by source, a translation, and an explanation of its bearing or application. For example:

Homo sum & humani a me nil alienum puto. – Lat. Terence. – “I am a man, and nothing which relates to man can be foreign to my bosom.” – This is the strong phrase of a philanthropist, which, it is to be feared, is less frequently felt than it is quoted.

The book clearly proved useful, and there were reprints well into the nineteenth century.

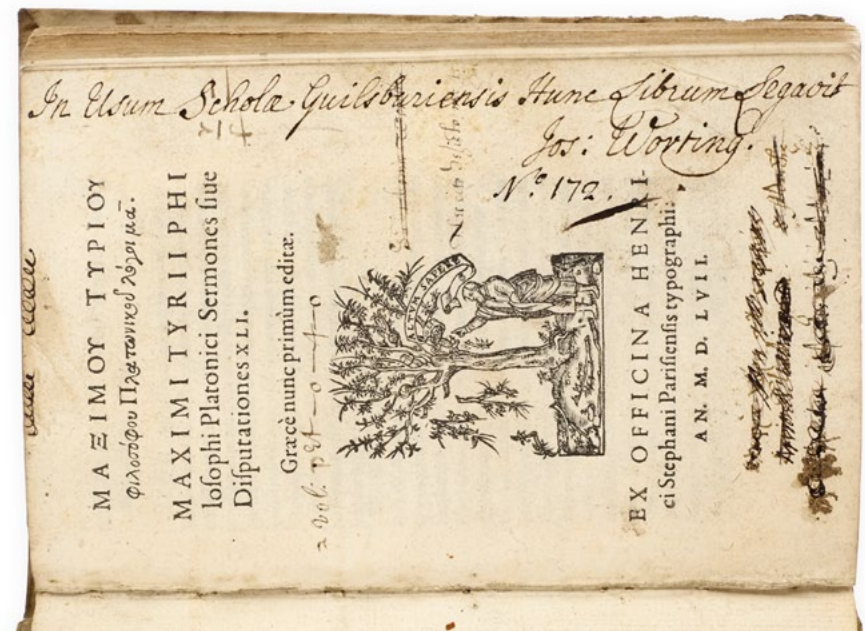
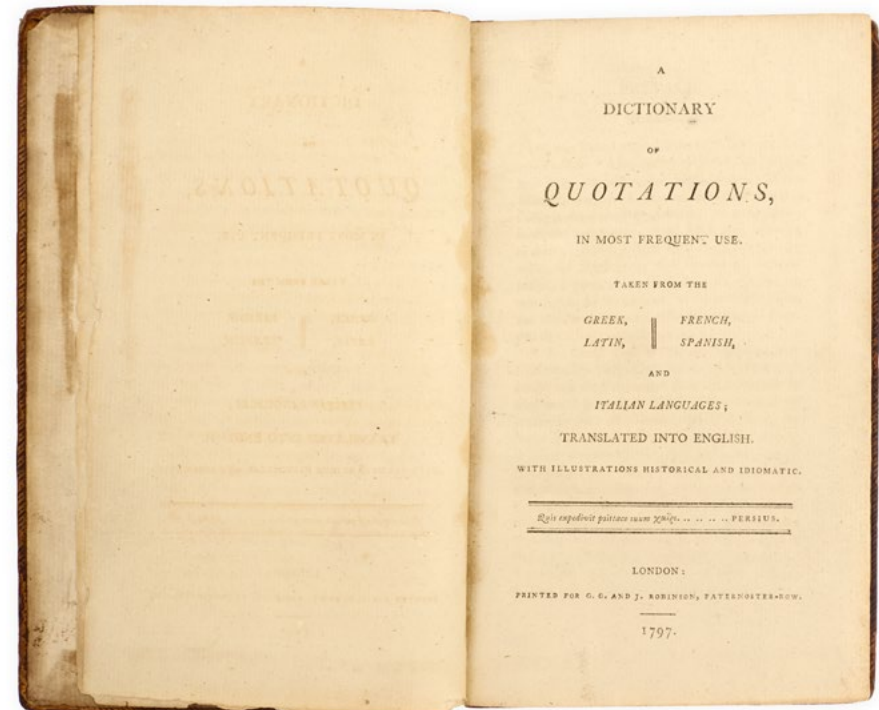
ESTC T135124 (listing copies at BL, Bodley, Indiana, Chicago, and Illinois); Alston III, 755 adds Harvard and Yale.

BEQUEATHED TO A GRAMMAR SCHOOL BY ITS MASTER

2. MAXIMUS OF TYRE. Μαξιμου Τυριου φιλοσοφου Πλατωνικου λογοι μα. Maximi Tyrii philosophi Platonici sermones sive disputationes xli. Graecè nunc primum editae. [Geneva,] Henri II Estienne, 1557.

8vo, pp. [viii], 363, [1], with woodcut publisher's device to title-page; spaces with guide letters for initials; a very good copy in contemporary English limp vellum; early inscriptions (partly in Greek) heavily scored through on title-page, early ownership inscriptions 'Sum Thomae Woodde' and 'Franc. Plomer', later inscription to fore-edge of title noting the book as the gift of 'Jos. Worthing' 'in usum Scholae Guilsburiensis', numbered 172; scattered marginal markings in pen, one annotation in pencil on p. 44.

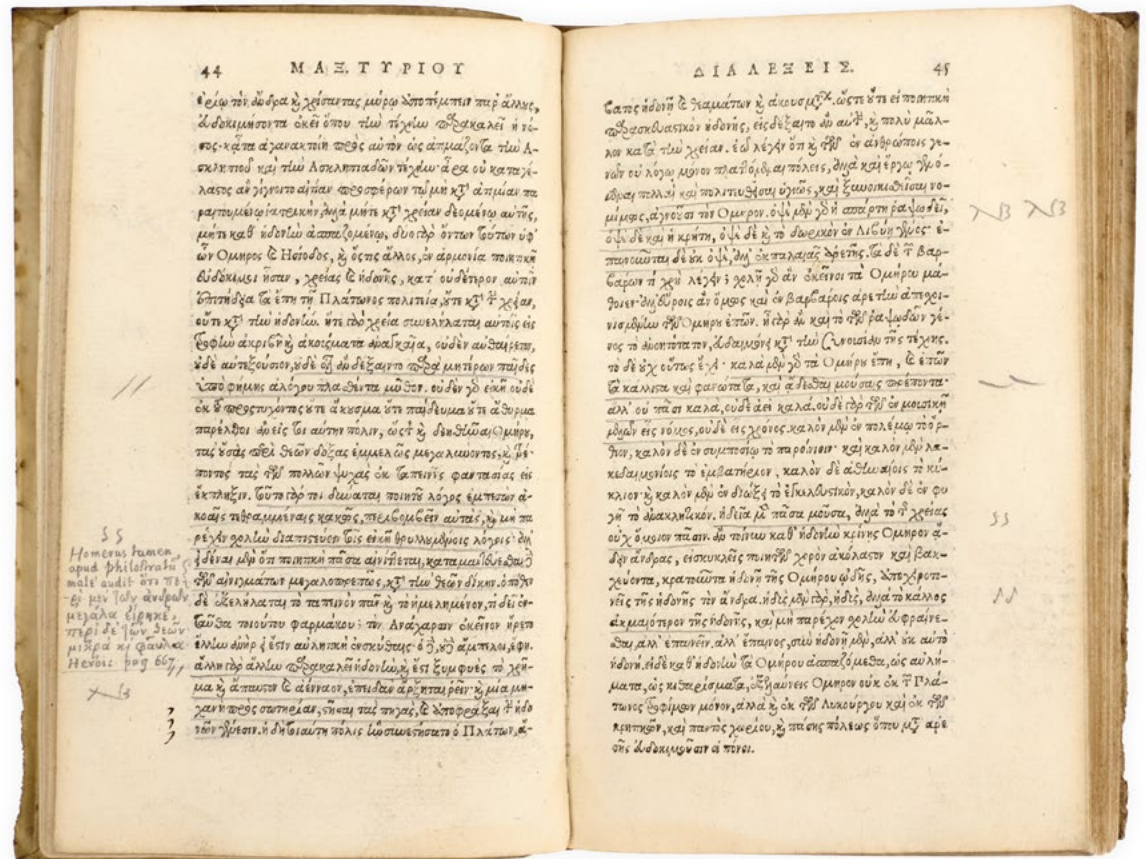
£1500



Editio princeps of the 41 theological and ethical dissertations of Maximus of Tyre, a sophist who was reputedly the tutor of Marcus Aurelius; it is sometimes found bound with the Latin translation of Cosimo Pacci, revised and reprinted by Estienne.

Provenance: 1) probably the Thomas Woodde, of Salop, who matriculated at Oriel College, Oxford in 1604/5 and was later at St Edmund's Hall. 2) Joseph Worting was master of the grammar school at Guilsborough, Nottinghamshire, c. 1700–1718. The school had been founded in 1688 by John Langham of Cottesbrooke, a successful London grocer, but local demand for classical languages was limited, and it became a fee-paying boarding school in the eighteenth century, its decline hastened by competition from an English writing school in the town. Worting left a moiety of an estate at Cold Ashby to Christ's Hospital in his will of 1722, as well as, it seems, a bequest of books to his own school.

Adams M939; GLN-2041; Renouard 115: 2; Schreiber 141a.



REDISCOVERING ATHENS

3. **MEURSIUS, Johannes.** Ioannis Meursi Regnum Atticum, sive de regibus Atheniensium, eorumque rebus gestis, libri III. *Amsterdam, Jan Jansson, 1633.*

4to, pp. 238, [26]; woodcut Jansson device to title, woodcut initial and tailpiece; lightly toned, with a few quires browned as usual, but a very good copy; bound in contemporary Dutch vellum over boards, spine lettered in ink, edges speckled blue; boards slightly warped; nineteenth-century armorial bookplate of W.H. Thompson to upper pastedown (*see below*), bookseller's ticket of R. Hutt (Trinity St, Cambridge); pencil ownership inscription of William St. Clair.

£300

First edition, a study of ancient Attic mythology and history by the Dutch classicist Meursius (Jan van Meurs, 1579–1639).

Meursius – whom Gronovius once called 'the true and legitimate mystagogue to the sanctuaries of Greece' but who left his position as professor of Greek in Leiden for a professorship in history and politics in Sorø, Denmark, on account of his suspected Arminian connections – here offers a narrative of ancient Attica, drawing on a variety of poetic, mythological, and historical sources to create an account of a period shrouded in fable. Beginning with the reign of the mythical Ogyges (which preceded the time of Moses), Meursius describes the reigns and deeds of such figures as Cecrops, Deucalion, Erechtheus, and Melanthes up to the time of Alcmaeon, in a work which seamlessly interweaves patristic apologetics, epic poetry, mythological anthologies, and geographical surveys to construct a chronological study of Athenian kings during the mythical age.

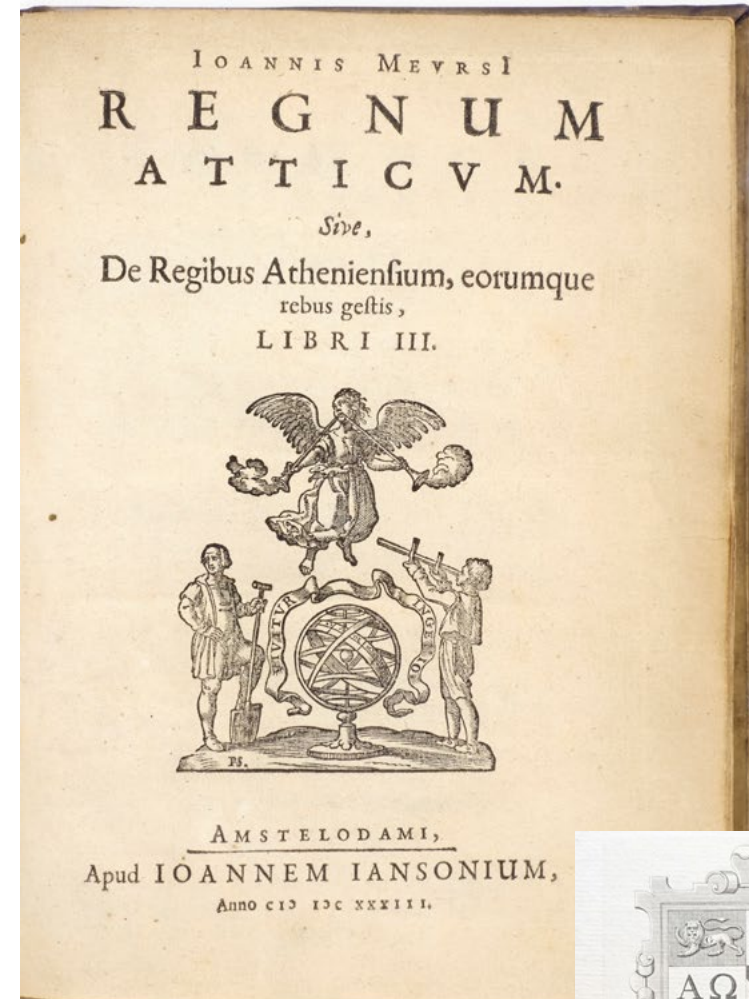
Provenance: from the library of the English classicist and sometime Master of Trinity College, Cambridge, William Hepworth Thompson (1810–1886).

EARLY SCOTTISH PROVENANCE, WITH AN ORIGINAL NEO-LATIN POEM BY A WOMAN

4. **MIRANDOLA, Ottaviano, editor.** Illustrium poetarum flores per Octavianum Mirandulum collecti, & in locos communes digesti nunc vero ab innumeris mendis repurgatis a Theod. Pulmano Craneburgio. Cum indice locorum communium. *Frankfurt, Johann Theobald Schoenwetter, 1602.*

12mo, pp. [xxiii], 632; title-page dusty, thumbed and coming loose, sidenotes shaved in a few places, holes in N5–8 with slight loss, P1 detached, else a good copy in contemporary yellow-stained stiff vellum, remains of leather clasps, covers stamped with the initials 'I B' around a thistle, armorial bookplate of Sir William Baird of Newbaith (*i.e.* Newbyth); contemporary or early inscription in Latin verse to front free endpaper (*see below*).

£1850





Very scarce later edition of Mirandola's popular anthology of extracts from Latin poets, first published in 1513 and revised by Theodor Poelmann for an edition of 1588. There was a London edition in 1598 (three times reprinted).

Mirandola's florilegium arranged passages from twenty-two authors (including Ovid, Horace, Virgil, Lucretius, Catullus, Martial, Seneca, and Plautus), set out alphabetically by theme for easy reference. It became a standard text in both schools and private libraries across Europe. Though not otherwise annotated, this copy is distinguished by an inter-generational verse gift inscription at the front, which plays on the theme of flowers of poetry:

Mitto poetarum tibi dulcis Bardule flores
 Omine quo coeptus floridus annus eat ...

Floreat hoc lecto tibi vena poetica libro
 Inter[que] illustres ipse poeta cluas
 Interme patrem[que] tuum florentis, et inter
 Te meque, hos flores pignus amoris habe.

The 'Bardulus' or 'Little Bard' of the first line is a play on the Baird family name, and the last lines would seem to imply female authorship – likely either Lilius Baird (1558–1624), or Bethia Baird (*née* Dempster, 1595–1639). The recipient is presumably the 'J B' whose initials are on the covers – either the Scottish MP James Baird (1588–1655), of Byth, or his son John Baird of Newbyth (1620–1698), advocate, judge and politician. The latter was knighted by Charles II in 1651 and made a lord of session in 1664; his son William, to whom the book later passed, was made a baronet in 1680.

VD 17 23:629715Y (listing Herzog August Bibliothek only). OCLC adds Dillingen. Not in Library Hub.



5. **MUSAEUS *et al.* David WHITFORD (*translātor*).** Musaei, Moschi et Bionis, quae extant omnia: quibus accessere quaedam selectiora Theocriti Eidyllia. Autore Davide Whitfordo. *London, Thomae Roycroft, 1655.*

4to, pp. [viii], 143, [1 (blank)], with 2 engraved plates by William Faithorne; text in Latin and Greek on facing pages; some very light soiling and staining, but a good copy; in contemporary calf, single gilt fillet border on covers; rubbed, rebounded in the early nineteenth century with gilt red morocco lettering-piece, upper joint cracked at head.

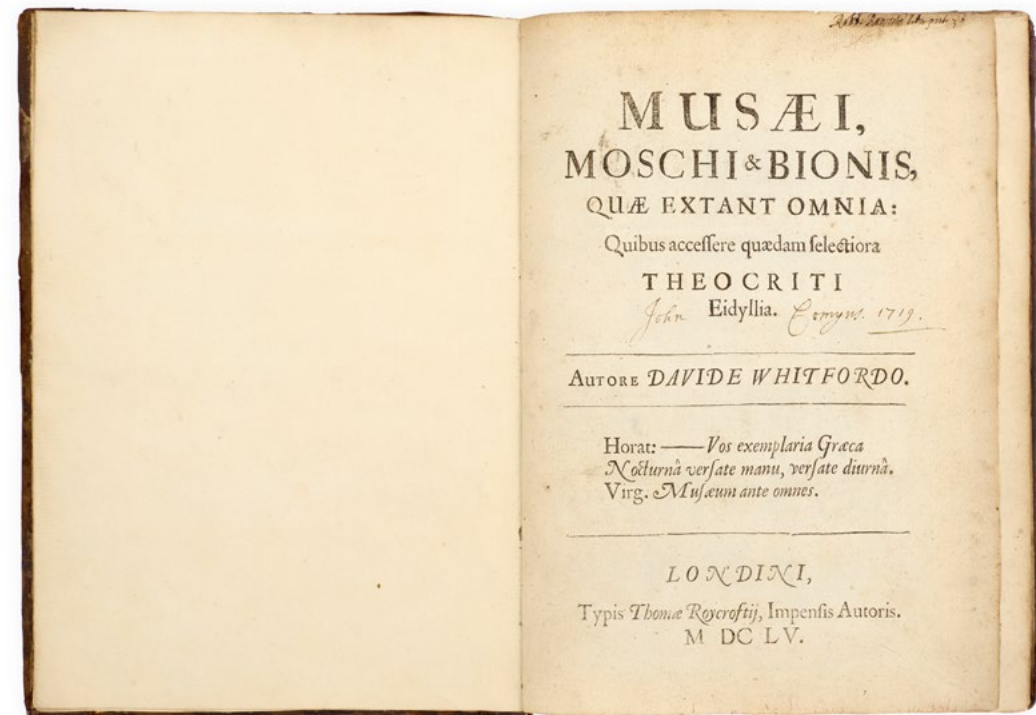
£1250

First edition, scarce in commerce, of David Whitford's parallel-text Latin translation of the poems of Musaeus (including *Hero and Leander*), Moschus, Bion, and some of the Idylls of Theocritus.

David Whitford (1626–1674) was the son of the bishop of Brechin and was educated at Westminster School and Christ Church, Oxford. Taken prisoner after the Battle of Worcester, he was 'relieved ... from straitened circumstances following his imprisonment' by Edward Bysshe and 'found employment as an usher teaching Greek at the school in Whitefriars, near Fleet Street, run by the Catholic poet James Shirley ... In 1655 he published *Musaei, Moschi et Bionis* ... in Latin and Greek dedicated to Bysshe' (*ODNB*).

Provenance: the lawyer Robert Raworth (c. 1610–1676; see *Book Owners Online*) with his ownership inscription and price paid (three shillings) at head of title; John Comyns (probably the judge and legal writer Sir John Comyns, c. 1667–1740; see *ODNB*), with his ownership inscription dated 1719 on title; Rev. Sherburne Povah Tregelles Prideaux (1880–1956), with his ownership inscription dated February 1906 on front pastedown and, also in his hand, 'E libris W. P.', i.e. his father Sir Walter Sherburne Prideaux (1846–1928), clerk to the Goldsmiths' Company.

ESTC R30731; Wing M3130.



CORNELII
NEPOTIS

Opera quæ quidem exstant

HISTORICA VIRORVM

DOMI MILITIÆQVE ILLVSTRIVM
GRÆCORVM ROMANORVMQVE

Explicata pridem studio

AND. SCHOTTI ANTVERP. SOC. IESV.

Nunc denuo doctorum hominum Accessionibus locupletata.

Seriem auerfa pagina exhibet.



FRANCOFVRTI,

Apud Claud. Marnium, & hered. Jo. Aubrii.

MDCIX.

Cum privilegio Regis Gallie ad sexennium.

Fletcher

6. **NEPOS, Cornelius.** Opera quæ quidem extant ... Nunc denuo doctorum hominum accessionibus locupletata. *Frankfurt, Claude de Marne & the heirs of Johann Aubry, [1608–]1609.*

Folio, pp. [222], [2 (blank)], 23, [5], [24], 372, '473'–'475', [1], 373–471, [1]; 'De vita excellentium imperatorum Graecorum ac Romanorum' has a separate title-page dated 1608 (they are sometimes found separately but its presence is noted in the contents list); woodcut publisher's device to title-pages and colophon (that of Andreas Wechel, whose business de Marne and Aubry took over in 1581), woodcut headpieces and initials; rather foxed and browned (occasionally quite severe), else a good copy in later stiff vellum, yapp edges; ties wanting, manuscript spine labels; ownership inscription to rear pastedown of Andrew Fletcher of Saltoun.

£950

Wechel edition, with the extensive commentary of Andreas Schott (1552–1629) alongside that of previous editors including Denys Lambin. The only surviving work by the first-century BC biographer Cornelius Nepos, the *Vitae excellentium imperatorum* once formed part of the broader collection *De viris illustribus*. The *Lives* include Themistocles, Dion, Pausanias, Timoleon, and Hannibal; the most interesting character portrayal is that of Alcibiades, while the last two biographies are the most accomplished, describing the elder Cato and Atticus, with whom Nepos was intimate – these survived separately in a manuscript of the letters of his friend Cicero.

After studies at the university of Louvain, Andreas Schott travelled in France before settling in Spain and then Italy where he held professorships in Greek and rhetoric. In 1597 he returned to his native Antwerp, teaching and writing at the city's Jesuit college. He was a prolific editor and translator of classical and patristic texts, beginning in 1577 with his first edition of Nepos's *De viris illustribus*. In this later edition of Nepos, the *Lives* are prefaced by a selection of related texts including 'Origo gentis Romanae', and 'De viris illustribus Urbis Romanae' first published by Schott in 1579 and ascribed by him to Sextus Aurelius Victor.

The Scottish patriot Andrew Fletcher of Saltoun (1653?–1716) 'was also an extremely passionate and knowledgeable book-collector' (Willems, p. xi). He probably started collecting around 1675 and over a period of forty years assembled a library of some 6,000 books, almost certainly the largest private collection in Scotland at the time.

STC German N73 and N72; VD17: 23:231845H (the issue with M3 mispaginated) and 39:121516Z; Schweiger II, 296.

LATIN COMPOSITIONS OF AN ETON BOY

7. **[ORDE, John Powlett.]** A collection of 111 original compositions in Latin (and occasionally Greek) verse and prose. *Eton, 1818–1820.*

111 manuscript compositions, mostly pen on paper, each written on a single quarto leaf or bifolium, then folded into a tall thin packet, most docketed with an English title and a date, tied into nine bundles.

£1750 [+ VAT in UK]

A delightful insight into Classics education at Eton, where until the mid-nineteenth century Greek and Latin were the only official classroom subjects, and Latin composition was considered a key accomplishment. Subjects covered here include 'The Pigeon' (5 May 1818), 'Instruction' (21 July 1818), 'Surviving the fall of one's country', 'Fire', 'Against Wealth' (17 September 1818), 'Devil on two Sticks' (15 October 1818), 'Female Eloquence' (13 and 14 July 1820), 'Whale fishery; (17 June 1819), and the surely controversial 'Death of the King' (2 February 1820). Some subjects recur several times and many are headed by a 'theme' taken from a classical source: for 'Captivity', say, 'Graia servitum matribus ibo' from the *Aeneid*.

The best such compositions at Eton were submitted to the Head Master and caches kept by both boys and tutors survive in the Eton College archives; the present collection is particularly interesting in that it preserves the draft compositions, often heavily revised, rather than the finished articles.

Son of the admiral Sir John Orde, 1st Baronet, of Morpeth, Northumberland, a former governor of Dominica, John Powlett Orde (1803–1878) studied at Eton before progressing to Christ Church, Oxford, in 1821. After his marriage in 1826 to Eliza Woollery Campbell (d. 1829) he built a country house at Kilmory, Argyllshire.

Provenance: the family papers of the Orde, later Campbell-Orde baronets, of Morpeth, Northumberland, and Kilmory House, Argyllshire, Scotland; sold as part of lot 16, Bonhams, Fine Books, Manuscripts, 4 December, 2019.





8. [ORPHIC POEMS.] Ὀρφέως αργοναυτικά ὕμνοι καὶ περὶ λίθων. Orphei Argonautica hymni et de lapidibus curante Andrea Christiano Eschenbachio Noribergense cum ejusdem ad Argonautica notis & emendationibus. Accedunt Henrici Stephani in omnia & Josephi Scaligeri in hymnos notae. *Utrecht, Willem van de Water, 1689.*

8vo, pp. 28, 329, [7], with an additional engraved title-page; Greek and Latin printed on facing pages; a very good copy in contemporary mottled calf, covers with floral cornerpiece in blind, speckled edges, spine rubbed, label and headcap chipped; booklabel of John Waynflete Carter.

£325

First Eschenbach edition, presenting the 'Argonautica Orphica', an anonymous fourth-century Greek epic probably based on the *Argonautica* of Apollonius Rhodius, which had been rediscovered in the fifteenth century by Constantine Lascaris, alongside the Orphic Hymns and the *Lithica*, describing the properties of gemstones.

The Nuremberg-born Eschenbach (1663–1722) had lectured at Jena in 1687, then spent a period immersed in the libraries at Wittenberg, Helmstädt, and Wolfenbüttel, and in Holland, where he edited the present work. He later returned to the Orphic poems with a critical study in 1702 (see *ADB*).

Provenance: The seminal bibliographer, collector and bookseller John Carter (1905–1975), best known for his *ABC for Book Collectors* and the exhibition *Printing in the Mind of Man*, had studied Classics at Cambridge; his library was sold at Sotheby's in 1976.

STCN 840517734.

9. OVID. P. Ovidii Nasonis operum ... *Leiden, [Bonaventure & Abraham] Elzevir, 1629.*

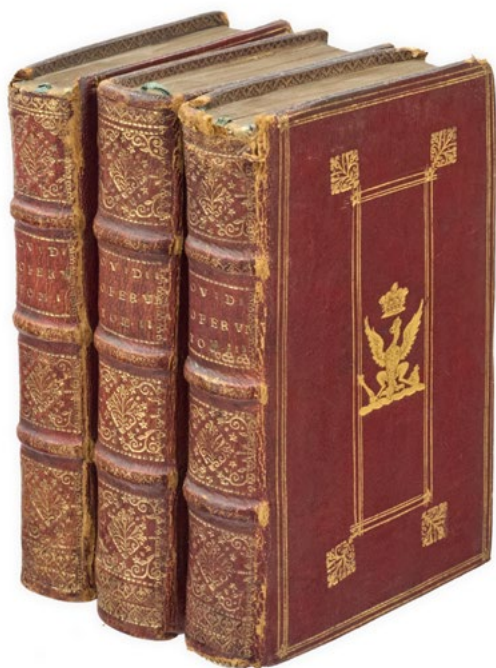
Three vols, 12mo, pp. [xxiv], 344; [16], 444, [6 (blank)]; [12], 420; woodcut 'Solitaire' device to title-pages, woodcut initials; slightly toned but a good copy in early eighteenth-century panelled red morocco gilt, covers later stamped with the crest of James Harris, first Earl of Malmesbury (BAB stamp 5), joints rubbed, headcaps chipped; front endpapers of vol. 1 with some pencil quotations from Ovid dated 4 August 1722.

£500

First Elzevir edition, newly edited by Daniel Heinsius based on the Plantin edition of 1578.

Provenance: from the library of the Earl of Malmesbury (1746–1820), the leading British diplomatist of the late eighteenth century. Though 'untroubled by serious scholarly achievement' at Merton College, 'this changed when he left Oxford in 1765 and quite deliberately began to prepare himself for a career in diplomacy'. His first stop was a year in Leiden, where he taught himself Dutch, followed by a grand tour finishing with a posting in Spain that kicked off his career.

Brunet IV, col. 272; Rahir 288; Willems 317.



NEOCLASSICAL VERSE

10. PEACOCK, Thomas Love. *Rhododaphne: or the Thessalian Spell*. A Poem. London, T. Hookham, Jun., and Baldwin, Cradock, and Joy, 1818.

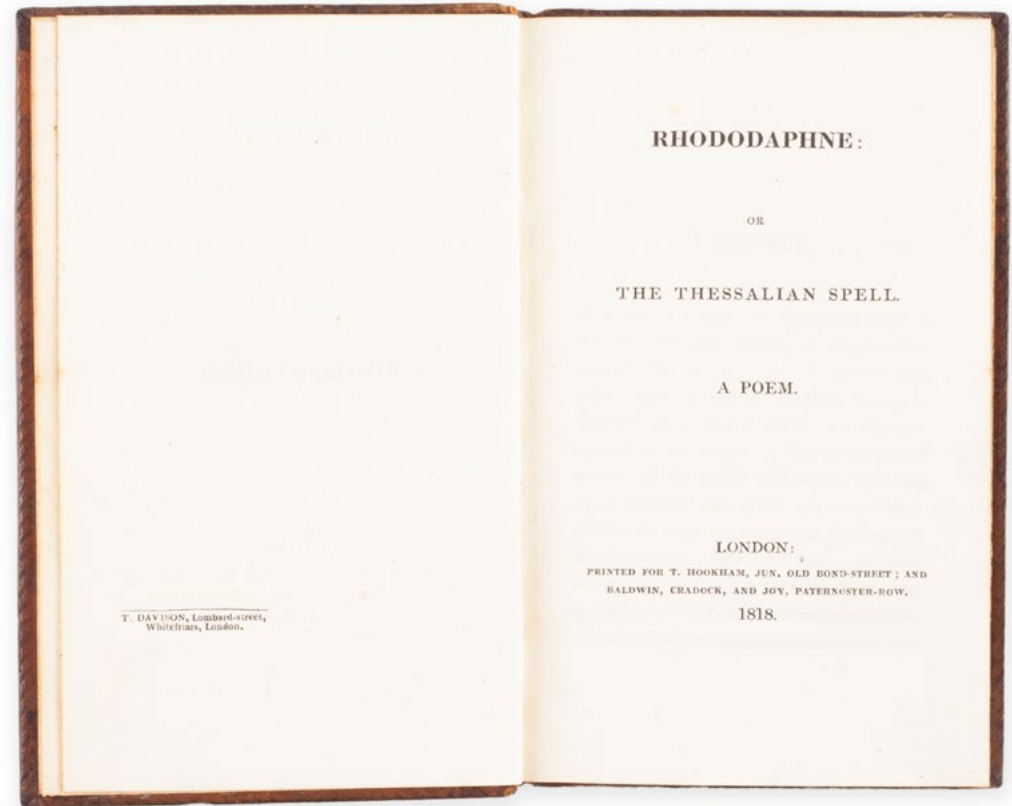
12mo, pp xi, [1], 181, [1]; with half-title and the separate fly-titles to *Rhododaphne*, each of the seven cantos, and the notes; a particularly fine copy, in contemporary speckled calf, spine gilt; with the bookplate and ownership inscription of Frances Anne Vane Tempest, Lady Londonderry.

£750

First edition of Peacock's last and most ambitious poem, inspired by his enthusiasm for Greek poetry in the company of Shelley. A mythological narrative set in ancient Thessaly, *Rhododaphne* tells the story of the shepherd boy Anthemion, in love with the mortal girl Calliroë, and of the nymph Rhododaphne, who carries him off to her enchanted palace. When Rhododaphne is destroyed by Heavenly or Uranian love – pure passion for the good and the beautiful – the mortal lovers are reunited.

As a poet Peacock had anti-Romantic neoclassical leanings, mostly clearly expressed in his 1820 essay 'The Four Ages of Poetry', with its attacks on the regressive primitivism of the first-wave Romantics Scott, Byron, and Wordsworth. Nevertheless, *Rhododaphne* was a notable influence on Keats, especially his *Lamia*. Mary Shelley transcribed the poem for Peacock in December 1817 (when they were all living at Marlow), and Keats is likely to have read it in manuscript at that time, but it was also in print well before the writing of *Lamia*. Shelley, too, shared this appreciation for *Rhododaphne*, and in an enthusiastic review written for *The Examiner* just before his final departure for Italy but never published, described it as 'the transfused essence of Lucian, Petronius and Apuleius'.

Ashley Library, III, 202; Harrold, 'Keats's *Lamia* and Peacock's *Rhododaphne*', *Modern Language Review*, LXI (1966), 579-84.



GIBBON'S PINDAR, WITH HIS NOTES – 'D'UNE BEAUTÉ SUBLIME'

11. PINDAR. *Ολυμπια Νεμεα Πυθια Ισθμια ... Olympia, Nemea, Pythia, Isthmia. Una cum Latina omnium versione carmine lyrico per Nicolaum Sudorium ... Oxford, E Theatro Sheldoniano; London, Sam. Smith & Benj. Walford, 1698.*

Folio, pp. [xxx], 56, 59–497, [1, blank], [92, index], 77, [3], with a terminal errata leaf but without the engraved frontispiece and the two-leaf 'Vita' (c1–2); somewhat browned and foxed at the extremities, ink stain to e1, wax stains to K3 and N4; a good copy in contemporary calf, rebacked, in a modern folding cloth box; armorial bookplate of Edward Gibbon with two marginal annotations on pp. 159 and 161, and with an 8vo leaf of notes laid in loose, all in French with quotations in Greek.

£5250

First edition thus, the variant with the title-page dated 1698 rather than 1697. The Greek text was edited by Richard West and Robert Welsted, and the chronology of the Olympiads provided by the Bishop of Lichfield.

Gibbon rarely annotated his books – only four books with his notes, not including the present, are listed in the Index of English Literary Manuscripts, and only two of those are printed works – editions of Herodotus and Plautus. Neither the Pindar itself, nor the loose leaf of notes are listed in the Index, and neither has been published.

Pindar's *Odes* were important texts for Gibbon. 'Whatsoever the fruits of my education, they must be ascribed to the fortunate banishment which placed me at Lausanne. I have sometimes applied to my own fate the verses of Pindar, which remind an Olympic champion that his victory was the consequence of his exile and that at home, like a domestic fowl, his days might have rolled away inactive or inglorious' (*Memoirs*). There he refers to Pindar's *Olympian Ode* 12 (pp. 139–41). In the present copy the annotations are on *Olympian* 14, for Asopichus of Orchomenos, with its references to the Graces and to Echo. He applauds the scholiasts' and editors' interpretation as 'belle et raisonnable', but he also notes 'encore un allusion locale', that Echo's lover Narcissus was son of 'Cephisias' – the waters of Cephissus are mentioned in the first line. The longer note on p. 159 is on the city of Orchomenos in Boeotia, and on the veneration of the Graces which began there.

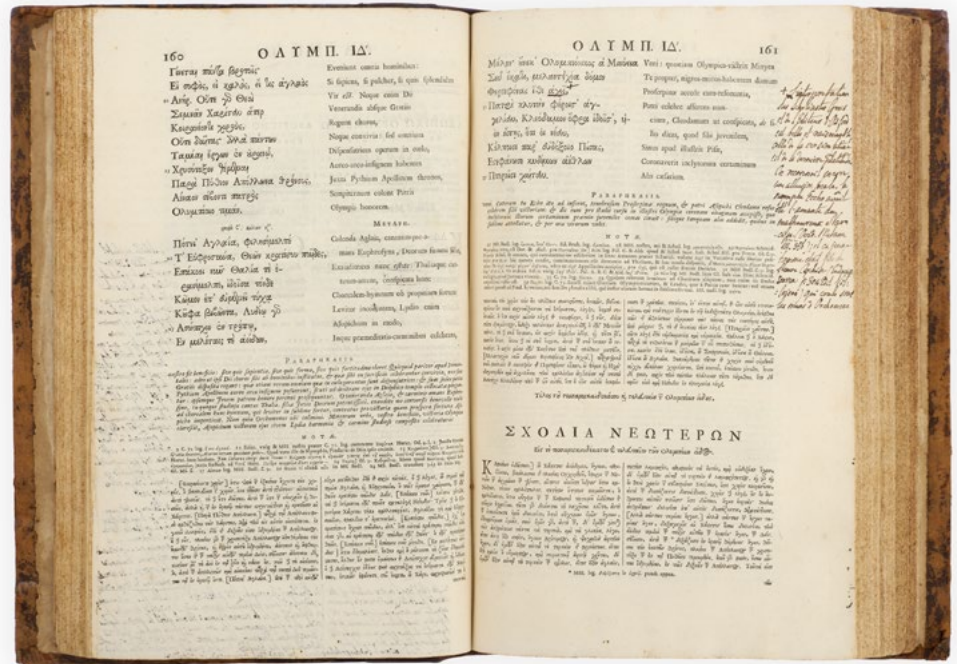
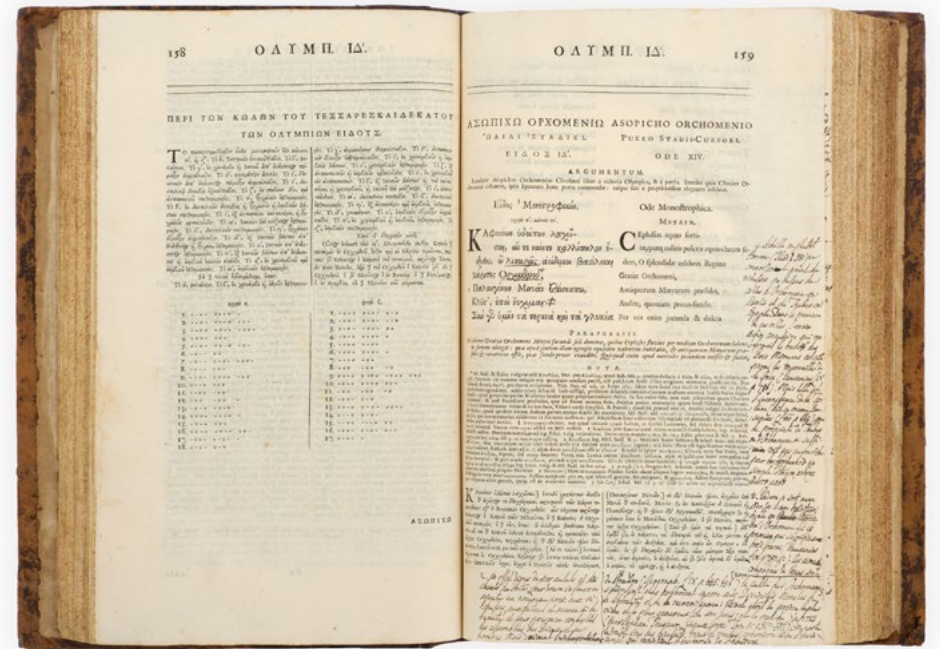
Gibbon's more standard method of commentary on his books came in the form of loose leaves of notes ("abstracts and observations" ... on odds bits of paper of all sizes', Keynes), which survive in similarly small quantities; an example is illustrated by Keynes in the *Library of Edward Gibbon* – a leaf on 'Pindar p. 168.169 Edit. Oxon' (IELM GiE 81, now at Cambridge). Another is laid in loose here. Headed 'Pindar p. 1.2 Edit', it deals with *Olympian* 1, the most famous of Pindar's odes, and specifically with its opening lines on the superiority of water and gold: 'Le construction de ce passage me paroit assez dure, mais le sense en est clair et raisonnable et l'epithete d' *ερημας* (*ερημας δι' αιθερος*) est d'une beauté sublime. Dans cette allusion brusque et hardie ce sont les quatre grandes fêtes de la Grèce, que Pindare oppose aux quatre Elemens, et aux quatre metaux, en accordant le pré-eminence à l'eau, à l'or et aux Jeux Olympiques...'

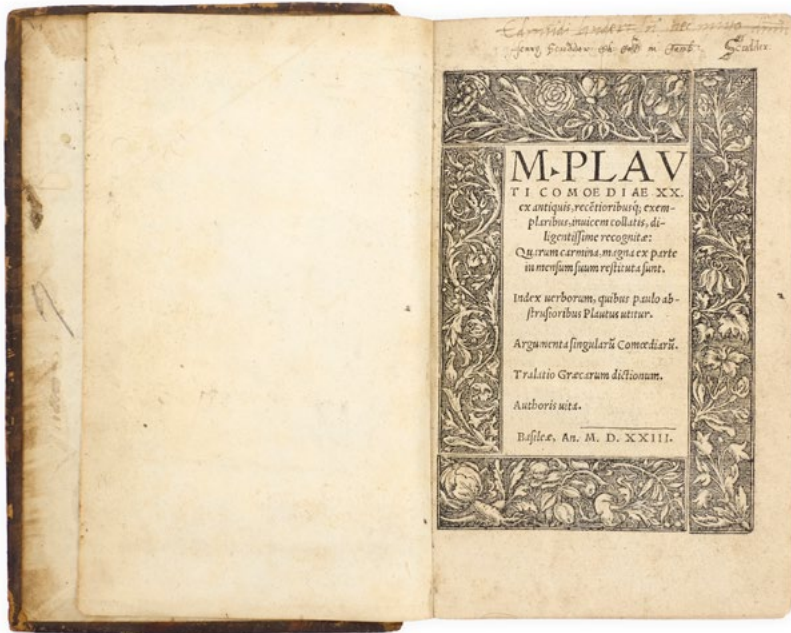


This book is recorded in both the Bentinck Street, London, catalogue of Gibbon's library (1777) and in the subsequent Lausanne card catalogue. After Gibbon's death most of the library was sold by his executor, Lord Sheffield, to William Beckford. Beckford subsequently made a gift of the library to his physician, Dr. Frederic Schöll (also a friend of Gibbon), who sold a portion to John Walter Halliday in 1825. The remainder were sold in Lausanne in 1832-3, including our Pindar, which was among 400 lots bought by Samuel Farmar Jarvis and subsequently appeared in his sale of 1851, lot 502.

ESTC R231767; Wing P2246. Keynes, *Library of Edward Gibbon*, p. 221.

Pindar. p. 1. 2. Edil
 C'est qu'il s'agit de ces poèmes sur Olymp. A. 1-12
 que la suffisance et la supériorité ont combattue
 sous le nom de Parnasse et de Pindare. Nous de
 Pindare. Tom. V. p. 125-128 la construction de ce passage
 ne paraît pas être, mais le vers en est celui d'antiquité
 et de répétition d'images (images d'images) et de
 beauté sublime. Dans cette allusion on trouve
 l'opinion que les quatre grandes fêtes de la Grèce que
 l'on oppose aux quatre éléments, et aux quatre métaux
 se rapportent à la prééminence à l'eau, à l'air et aux
 Jeux Olympiques. Cette interprétation est approuvée de
 l'auteur des annotations à Demetrius, p. 125-128
 (Pindar. p. 1. 15) : la même comparaison est employée
 par Pindar dans le second poème (Olymp. I. 75. 4 p. 42)
 et le vers est aussi encore mieux que l'adjectif
 après designe non la simple bonté mais la
 renommée et l'excellence. et après être usé d'adjectif
 d'un verbe de verbe d'adjectif — les poèmes
 n'ont pas parfaitement convenus au dessein de
 Boileau; mais son usage est mérité et emprunté
 les scholies grecques sont publiées sans copie fatigante,
 et il n'est que trop vraisemblable que le latin qui se
 trouve à la fin de la première liste de ces poèmes
 est de la main de Boileau.





12. **PLAUTUS.** M. Plauti Comoediae XX. ex antiquis, recentioribusque exemplaribus, invicem collatis, diligentissime recognitae: quarum carmina, magna ex parte in mensum suum restituta sunt. Index uerborum, quibus paulo abstrusioribus Plautus utitur. Argumenta singularum Comoediarum. Tralatio Graecarum dictionum. Autoris uita. *Basel, Andreas Cratander, 1523.*

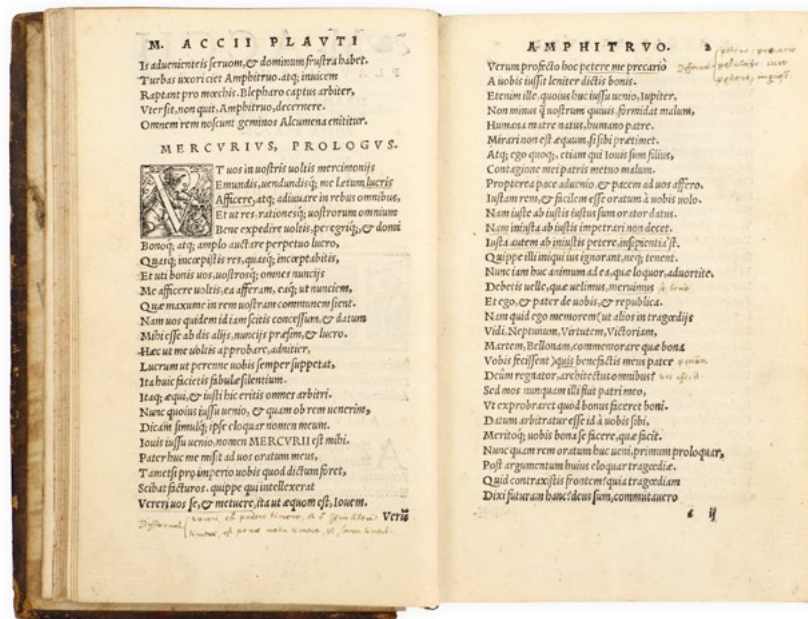
8vo, ff. [xvii], 576; title-page within a border made of four woodcut panels, woodcut initials, large metalcut publisher's device to final verso (by Jacob Faber after Hans Holbein the younger); title-page slightly dusty, a few small spots and stains but a very good copy in seventeenth-century English panelled calf, flat spine, joints worn, spine chipped at head and foot; ownership inscriptions to title-page and final leaf (see below), scattered early marginal and interlinear annotations in pen in an English hand, later pencil annotations in shorthand, one drawing attention to a parallel with *Hamlet*.

£1250

First Cratander edition. The comedies of Plautus were one of the major literary re-discoveries of the Renaissance. They enjoyed Europe-wide success and established themselves at the core of the literary canon, deeply influencing all successive theatre production, including much sixteenth-century English comedy. Printed evidence of Plautus' reception in England is surprisingly slight – the comic interlude *Jack Juggler* (c. 1562) was adapted from *Amphitryon*, and a translation of *Menaechmi* by William Warne had appeared in 1595, but there were no early editions in the original Latin and the first complete Plautus in English appeared only in 1692. But in performance the story is different: Henry VIII had two of the comedies staged to entertain the French ambassador in 1526, Shakespeare used the plot of the *Menaechmi* in *The Comedy of Errors* (1594), and Roman comedies were a staple of both the grammar school curriculum and University dramatics in the sixteenth century (Cambridge had staged twenty-three productions of Plautus alone by 1642) (see Miola, 'Roman Comedy in Early Modern England', in Dinter ed., *Cambridge Companion to Roman Comedy*).

It is satisfying therefore to note the early Cambridge provenance of this copy, with the contemporaneous ownership inscriptions of William Addison (1579–1653, matric. Christ's 1597/8, BA 1600/1, MA 1604, junior proctor 1610), with scattered marginalia in his diminutive hand, and Henry Scudder (1581–1652, Christ's BA 1602/3, MA 1606, later a Presbyterian preacher and member of the committee for the Scriptures 1648). It is perhaps not coincidental that it was while at Christ's nearly a century later that Laurence Echard produced his English version of Plautus. Other ownership inscriptions include those of Francis Stacy (sixteenth-century), Henry Rose (dated 1746), and John Payne (nineteenth-century).

Adams P 1488; VD 16 P 3382.



WITH IRISH PROVENANCE

13. **PLINY the Younger.** Epistolarum libri X & panegyricus. *Leiden*, [Bonaventure & Abraham] Elzevir, 1640.

12mo, pp. [xxiv], 1–289, ‘300–414’ [i.e. 290–404], [28]; woodcut *le Solitaire* device to title, woodcut ornaments and initials; a very attractive copy in late eighteenth-century red straight-grained morocco, upper board lettered ‘Wogan Browne’ in gilt (*see below*), spine gilt-ruled in compartments, lettered directly in gilt, turn-ins roll-tooled in gilt with Greek-key motif, edges gilt, marbled endpapers, ribbon place-marker; small scuff to spine; twentieth-century private collector’s bookplate to upper pastedown.

£450

First Elzevir edition, handsomely bound for the Irish politician Thomas Wogan Browne. Thomas Wogan Browne (c. 1758–1812) served as a magistrate, and twice as high sheriff of County Kildare. Politically a Whig and denounced as a United Irishman, pre-emptive suspicions appear to have thwarted any intended involvement in the rebellion of 1798. Among others he entertained Wolfe Tone, with whom in 1792 he toasted ‘the spirit of the French mob to the people of Ireland’, and Thomas Russell, whom he impressed with his ‘large and well chosen library’ (DIB).

Wogan Browne’s library, advertised as containing six thousand volumes, included numerous Elzevirs and other examples of fine printing, several incunables and manuscripts, and an extensive collection of Boccaccio. He appears to have had several books similarly bound in red morocco, with his name gilt on the upper board. On his death in 1812, the library was auctioned by Thomas Jones of Dublin, although we have not been able to identify this volume in the catalogue.

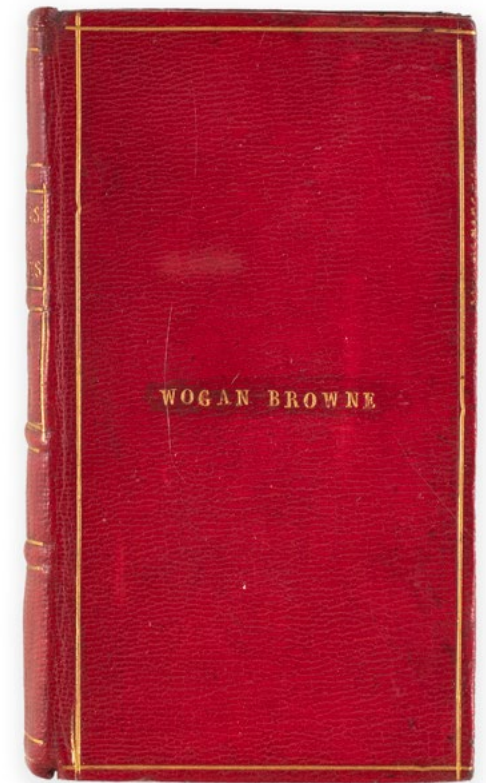
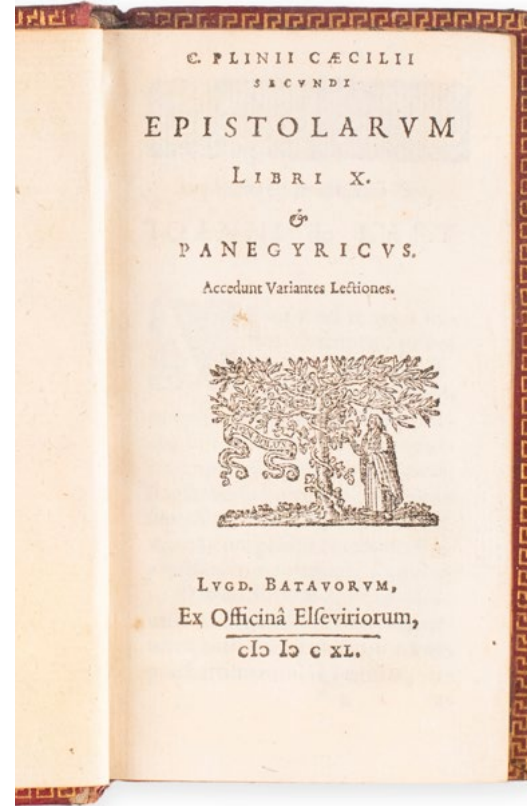
Willems 506; see Jones, *Bibliotheca Browniana: A Catalogue of the valuable and extensive Library of the late Wogan Browne, Esq., of Castle Browne* (Dublin, 1812).

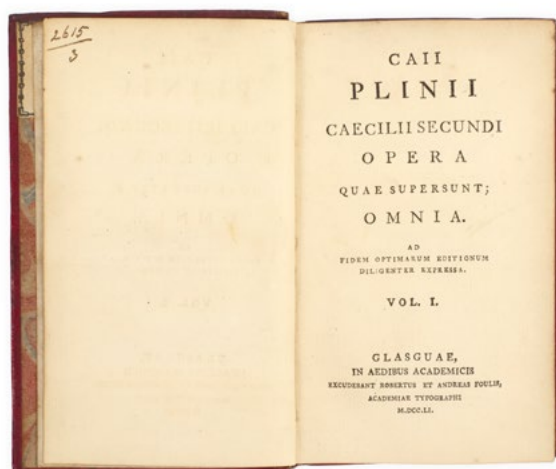
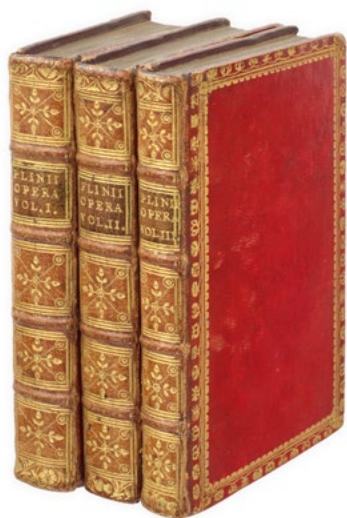
PLINY FOR THE POCKET

14. **PLINY the Younger.** Caii Plinii Caecilii Secundi Opera quae supersunt; omnia. Ad fidem optimarum editionum diligenter expressa ... *Glasgow*, Robert and Andrew Foulis, 1751.

Three vols, 12mo, pp. [iv], 275, [1]; [iv], 277–501, [1]; [iv], [503]–633, [25], with general title-pages in vols I and II (*see below*), a divisional title in each volume, and two leaves of publishers’ advertisements at the end of volume III; a fine copy in contemporary red morocco, covers gilt with a border of gilt rolls and rules, spine gilt in five compartments, brown morocco labels; armorial bookplates of John Peachey, dated 1782, nineteenth-century booklabel of Westdean Library.

£850





A handsome Foulis Press pocket Pliny. The Foulis brothers also issued a single-volume quarto edition in the same year (*see next*). The first two volumes comprise the ten books of Pliny's *Epistolae* (particularly important for their description of the eruption of Vesuvius), the third his Panegyric to Trajan: 'clearly it was intended that sections Z to the end should comprise a third volume, but no copy has been seen with a separately-bound Vol. III, nor one with a Vol. III title-page' (Gaskell). *Pace* Gaskell, apart from ours, there is another copy bound in three volumes at the Bodleian, albeit without the advertisement leaves found here.

Provenance: 1. John Peachey, second Baron Selsey (1749–1816), armorial bookplate; 2. his son Henry John Peachey, third Baron (Westdean Library label)

ESTC T190303; Gaskell 208.

A TRINITY DOUBLE

15. **PLINY the Younger.** Caii Plinii Caecilii Secundi Opera quae supersunt; omnia. Ad fidem optimarum editionum diligenter expressa ... *Glasgow, Robert and Andrew Foulis, 1751.*

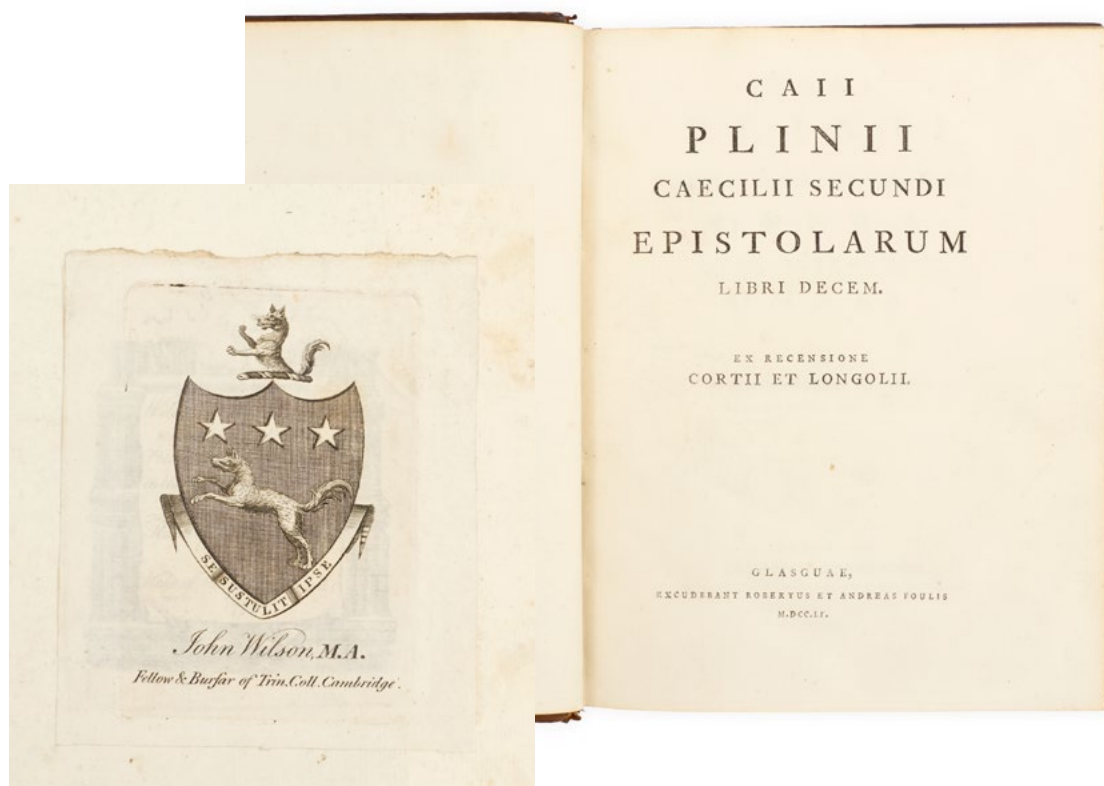
4to, pp. [iv], 276, [iv], 277–348, [8 (index)], with a divisional title-page to the *Epistolae* (bound here before the general title); a fine copy in contemporary speckled calf, spine gilt in compartments (possibly a publisher's binding – see Gaskell, 'Early Work', *The Library fifth series* VII), covers a little rubbed and scraped; armorial bookplate of John Wilson, fellow & bursar of Trinity College, Cambridge, pasted over the attractive bookpile bookplate of William Cooper, Archdeacon of York, dated 1778.

£600

A handsome quarto Pliny from the Foulis press, published in the same year as the three-volume duodecimo (*see previous*).

Provenance: 1. William Cooper (1736–86), who matriculated at Trinity College, Cambridge in 1754, and proceeded BA, MA and eventually DD in 1773. 2. John Wilson (d. 1791), senior fellow and bursar of Trinity, and a JP for Kendal.

ESTC T133678; Gaskell 207.



THE LIVES OF THE NOBLE GRE- CIANS AND ROMANES, COMPARED

TOGETHER BY THAT GRAVE LEARNED
PHILOSOPHER AND HISTORIOGRAPHER,
Plutarke of Chæroneæ:

Translated out of Greeke into French by JAMES AMIOT, Abbot of Bello-
zane, Bishop of Auxerre, one of the Kings priuie counsell, and great
Amner of France, and out of French into English, by
Thomas North.



Imprinted at London by Richard Field for
Bonham Norton.
1595. *2. 1. 1. 1.*

SHAKESPEARE'S ROMANS

16. **PLUTARCH.** The Lives of the noble Grecians and Romanes, compared together by that grave learned Philosopher and Historiographer, Plutarke of Chæroneæ: translated out of Greeke into French by James Amiot ... and out of French into English, by Thomas North. *London, Richard Field for Bonham Norton, 1595.*

Folio, pp. [xiv], 865, 862–889, 900–1173, [29], wanting the initial blank; woodcut device to title-page, each life headed by a woodcut medallion portrait within a decorative border; title-page dusty, blank margins of 5C4 and 5H4 restored, some mild dampstains at the front and to a few leaves of the table at the end, a few other spots and stains, but a very good copy in eighteenth-century reversed calf, sometime rebaked, the joints now cracked, modern endpapers; bookplate of the politician Ernest Pollock (1861–1936), Master of the Rolls, with his arms as Baron Hanworth.

£4500

Second edition of North's celebrated translation of Plutarch, first published in 1579, which has long been recognised as a major source for Shakespeare, providing not only the historical framework for *Titus Andronicus*, *Julius Caesar*, *Anthony and Cleopatra*, and *Coriolanus*, but 'long passages of ... magnificent prose' that Shakespeare put 'into blank verse with little change' (F.E. Halliday). In fact the spirit of Plutarch suffuses the sixteenth and seventeenth centuries in Europe, through the monumental translations of Jacques Amyot into French and Thomas North into English. To Amyot's text North added the Lives of Hannibal and Scipio Africanus, translated from the French of Charles de la Sluce, and Simon Goulart's comparison of Hannibal and Scipio. Further expansions were published in 1603 and 1657.

Four editions of North's Plutarch were published within Shakespeare's lifetime, though the edition of 1612 (and probably that of 1603) was too late to have been his source. 'It is of considerable interest to Shakespearean scholars that the identity of the particular edition used by him should be established ... The case presented by F.A. Leo for the second edition, 1595, is ... convincing. In fact, one might consider his case as proved ... However, it is entirely probable that Shakespeare used more than one edition' (Pforzheimer 801).

Of this edition there are two variants, printed for Bonham Norton, as here, or for Thomas Wight, who had had a share in the first edition in 1579.

ESTC S107488; STC 10067.

hedid, to lye in THE fields of Pharfalia for a while have the Empire of as there are at games of selfe to loose the honour of towne (and as a man sea gaue him choise to *immus*, of *Marius*, of *Lulimus* within the citie out to fight, for all the sculations against him, to have a litle patience, with himselfe from the more, he did not onely up tokens of triumph in that time to lead them out the victorie afterwarde. caused against their wills. he had offended: yet some to keepe the most part then and perswade *Pompey* which though it had bene error, vpon a false account of them were, by command, the one fled thither by vs fake to serue the *BACIANS*. Lastly, in that matter do they againe betrayed by them ted him, and

THE LIFE OF Alexander the great.



HAuing determined in this volume to write the life of king *Alexander*, and of *Iulius Caesar*, that ouercame *Pompey*: hauing to speake of many things, I will vse none other preface, but onely desire the readers not to blame me though I do not declare all things at large, but briefly touch diuers, chiefly in those their noblest acts & most worthy of memory. For they must remember, that my intent is not to write histories, but onely liues. For, the noblest deedes do not alwayes shew mens vertues & vices, but oftentimes a light occasion, a word, or some sport makes mens naturall dispositions & manners appeare more plaine, then the famous battels wonne, wherein are slaine ten thousand men, or the great armies, or cities won by siege or assault. For like as painters or drawers of pictures, which make no account of other parts of the body, do take the resemblances of the face and fauour of the countenance, in the which consisteth the iudgement of their manners and disposition: euen so they must giue vs leane to seeke out the signes and tokens of the minde onely, and thereby shew the life of either of them, referring you vnto others to write the warres, battels, and other great things they did. It is certaine that *Alexander* was descended from *Hercules* by *Caryus*, and that of his mothers side, he came of the blood of the *AEacides* by *Neoptolemus*. They say also, that king *Philip* his father when he was a young man, fell in fancie with his mother *Olympias*, which at that time also was a young maid in, and an orphan without father or mother, in the Ile of *SAMOTHRACIA*, where they were both receiued into the miserie and fraternity of the house of the religious: and that afterwarde, he did aske her in marriage of her brother *Armbas*, with whose consent they were maned together. The night before they lay in wedded bed, the bride dreamed, that lightning fell into her belly, and that withall, there was a great light fire that did speare herselfe all about into diuers flames. King *Philip* her husband also, shortly after he was married, dreamed that he did seale his wifes belly, and that the seale wherewith he sealed, left behind the printe of a Lyon. Certaine wisards and soothsayers, told *Philip* that this dreame gaue him warning to looke straightly to his wife. But *Alexander* THE MESTIAN answered againe, that it signified his wife was conceived with child, for that they do not seale a vessel that hath nothing in it: and that he was with child with a boy, which should haue a

The face described in this manner, and is a picture of the face of Alexander.

The figure of Alexander, Olympias the wife of Philip, King of Macedonia.

Olympias dreamt.

King Philip dreamt.

THE

by it, played a swete and lamentable song on the flute, where withall the ores keeping stroke and measure, the found did meete with a gallant grace, as in a conuoy wherethe mourners doe knocke their breasts, at the foote of euery verse. But that which most made the people of *CORINTH* to weepe and lament, which ranne to the peece, and all alongst the shore side to see it: was *Antigonus*, whom they saw all beblubbered with teares, apparelled as a mourner in blackes. Now, after they had brought a wonderfull number of garlands and nosegayes, and east them vpon the funerals pot, and had solemnized all the honors possible for the funerals at *CORINTH*: *Antigonus* carted away the pot to burie it in the citie of *DEMETRIADE*, the which bare the name of *Demetrius* that was dead, and was a newe citie, that had bene replenished with people, and built of litle townes which are about *IOLCOS*. *Demetrius* left two children by his first wife *Phila*, to wit, *Antigonus* and *Stratonice*: and two other sonnes, both of them named *Demetrius*, the one surnamed the leane, of a woman of *ILLYRIA*, & the other king of the *CYRENIANS*, of his wife *Ptolemaide*: and another by *Deidamia* called *Alexander*, who liued in *Egypt*. And it is reported also, that he had another son called *Corrhabus*, by his wife *Eurydice*, and that his posteritie raigne by succession from the father to the sonne, vntill the time of *Perseus*: who was the last king of *MACEDON*, whom the *ROMAINS* ouercame by *Paulus Emilius*, and wan all the Realme of *MACEDON* vnto the Empire of *ROME*. Now that the *MACEDONIAN* hath plaid his part, giue the *ROMAIN* also leaue to come vpon the stage.

Demetrius pateris.

Demetrius of Macedon, the last king of Macedon, came of the posteritie of Demetrius.

THE LIFE OF Marcus Antonius.

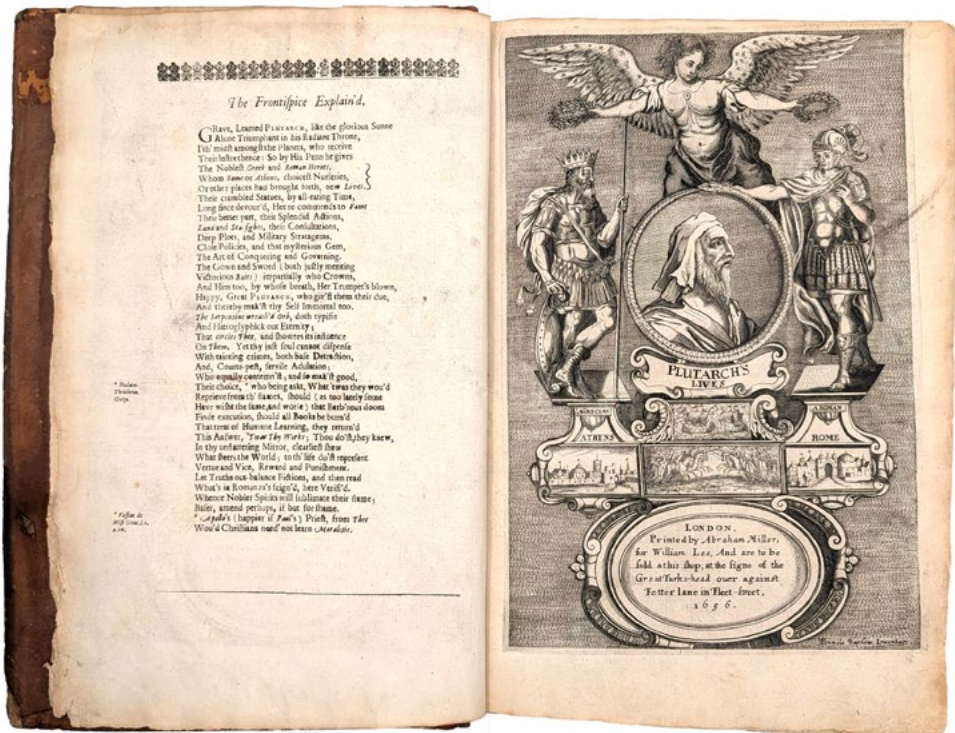


ANTONIVS grandfather was that famous Orator whom *Marius* slew, because he tooke *Syllas* part. His father was another *Antonius* surnamed *Cretan*, who was not so famous, nor bare any great sway in the common wealth: howbeit otherwise he was an honest man, and of a very good nature, and specially very liberall in giuing, as appeareth by an act he did. He was not very wealthy, and therefore his wife would not let him vse his liberalitie and franke nature. One day a friend of his comming to him to pray him to helpe him to some money, hauing great neede: *Antonius* by chance had no money to giue him, but he commaunded one of his men to bring him some water in a silver basin, and after

Antonius pateris.

Because that by his death he ended the warre which he continued, he was much respected by the people of Crete. The liberalitie of Antonius father.

after he had brought then found an arrowe that hit him get him mony seruants, seeking to be redeemed for it, & that what was become of it. His wife was chastitic, was to be vnder her, being put to death with common wealth. mortall hate *Antonius* the body of his father, which vndoubtedly by law. No till acquainted with vnto him. For he was the better acquainted upon women, in a marvellous great talents, for all what from him, and for most wicked *Triptolemus*, who bred weary of his rashness. Thereupon he left sometime in warre in his speech, call was much like to vaine ambition. *Antonius* persuaded him. Wherefore *Gabinus* of all he sent him himselfe that got & with those few many against on his himselfe prisoner out of his countrey to put the *Antonius* himselfe tennethousand and good occasions: quell: he went of the way they of the warre before was no fresh warres, which the breathed. But in vnder the ground side. So *Antonius* that passage, but enters in it: and the

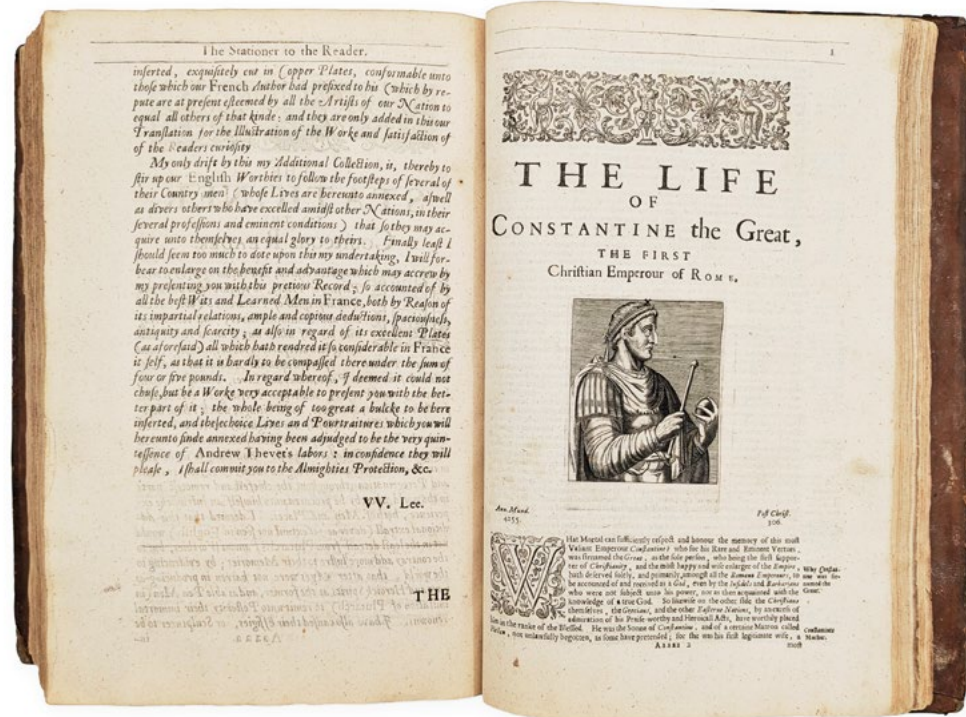


WITH ADDITIONAL LIVES, FROM HOMER TO GUTENBERG

17. **PLUTARCH.** The Lives of the noble Grecians & Romans, compared together by that grave learned Philosopher & Historiographer Plutarch of Chæronea. Translated out of Greek into French by James Amiot ... And now also in this Edition are further added, the Lives of twenty selected eminent Persons, of ancient and latter Times; translated out of the Work of that famous Historiographer to the King of France and Poland, Andrew Thevet ... *London, Abraham Miller, and are to be sold by William Lee, 1657.*

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

£1500



'Fifth' (i.e. sixth) edition, with added material. Dedicated to Elizabeth I, North's Plutarch first appeared in 1579 and was reprinted without change in 1595 (see previous). The third edition (1603) was the first to add new material, appending lives translated from the French of Charles de l'Écluse. There were no additions in the next two editions (1612, 1631), but, having been encouraged 'to venture upon a new and fifth impression', the stationer William Lee, wishing to render it 'both acceptable to the present Age, and famous to Posterity', decided to add the 'quintessence' of André Thevet's *Pourtraits et vies des Hommes illustres Grecz, Latin, et Payens* (Paris, 1584), being 'the very marrow of his observations during his twenty three yeers travails and Peregrinations, throughout the chiefest and remotest parts in the world ... (never as yet extant nor seen in English)'.

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

ESTC R18804; Wing P2633.

18. **PORSON, Richard.** Autograph Latin exercises produced while a schoolboy at Eton. [Eton, 1774–77].

Small 4to, 195 x 160 mm, two leaves, written on both sides in brown ink, with a few pencil marks; in very good condition.

£1000 [+ VAT in UK]

Two Latin composition exercises, one in hexameters, the other in prose, by a schoolboy who would become greatest English Greek scholar of the eighteenth-century. The best such exercises, a central part of education at Eton, were submitted to the Head Master, and the survival of these two pieces is probably down to their retention by Porson or a teacher. The present exercises take as their starting points quotations from Horace, Carmen III ('Semotique prius tarda necessitas / Lethi corripuit gradum'), and Homer's *Iliad* ('Ἐν παντεσσ' εργοισι δαημονα φωτα γενεσθαι'); another example can be found in the British Library (Add MS 39577, f. 8), in which Porson has rendered into Latin hexameters the 'Queen Mab' speech of Mercutio in *Romeo and Juliet*.

Richard Porson (1759–1808) had an unusually academic childhood under the tutelage of his father, a Norfolk weaver and parish clerk, and 'by a remarkable series of connections and chances', secured the support of a local benefactor and the Regius Professor of Greek at Cambridge. He entered Eton in August 1774 at the age of fourteen, where 'on the purely academic side it was clear ... that Porson's scholarly attainments had been overrated. He was not inclined to take his lessons seriously and he knew little Greek and little of prosody, compared to classmates such as Richard Wellesley' (ODNB), but he became known for his prodigious memory and acute satires. Whatever his initial failings, by the time he arrived at Cambridge in March 1778 he 'had more than made up whatever had been gaps in his knowledge' and he went on to a glittering career. His election as Regius Professor of Greek in 1792 was followed by a series critical works on Euripides, Photius, Homer, Aristophanes etc. some only published posthumously.

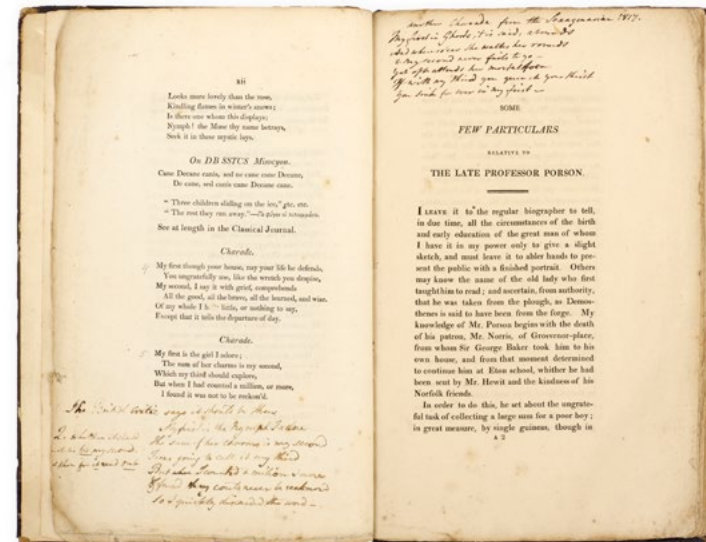
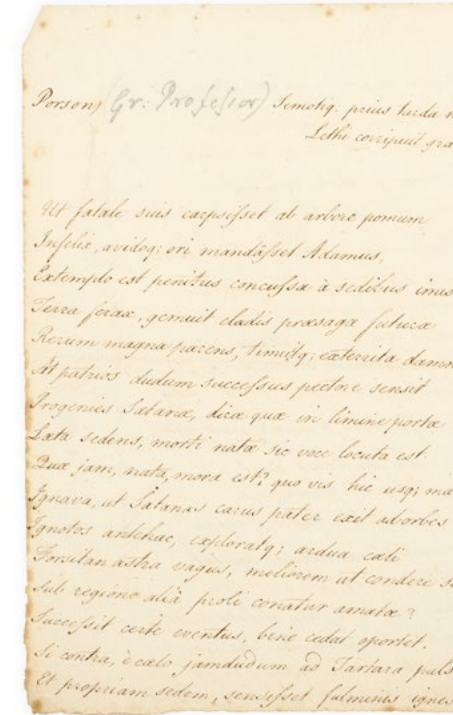
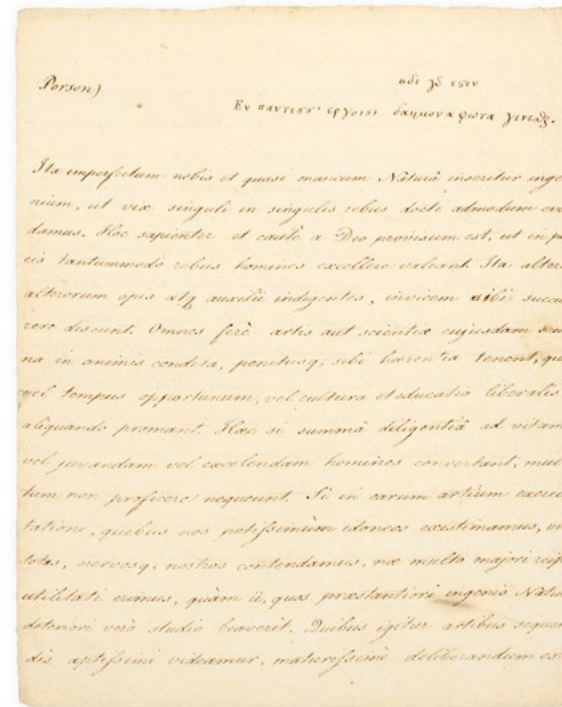
Provenance: from the library of Paul G. Naiditch, former Curator of Medieval and Renaissance Manuscripts at UCLA, and the author of *The Library of Richard Porson* (2010).

19. [PORSON.] Porsoniana. Τεμαχί των Πορσωνος μεγαλων δειπνων: or, scraps from Porson's rich feast ... London, Robert Baldwin, 1814.

8vo, pp. xii, [3]–23; first and last leaves slightly foxed, else a very good copy, uncut, early half black roan and textured cloth boards; a few marginal manuscript corrections.

£200

First edition thus, comprising a reissue of Stephen Weston's *A Short Account of the late Mr. Richard Porson* (1808), with A1 cancelled and 12 pages of new anecdotes at the front. Despite Porson's academic credentials, his persona and propensity to drink led to a proliferation of anecdotal biographies after his death. Here a potted biography by the antiquarian Weston, with some examples of Porson's Greek, is supplemented by a scrappy collection of ripostes and charades attributed to him.





20. **POSTEL, Guillaume, and Anthonius THYSIUS.** De Republica, seu magistratibus Atheniensium liber ... Accessit Antonii Thysii IC. Discursus politicus de eadem materia ... *Leiden, Jean Maire, 1645.*

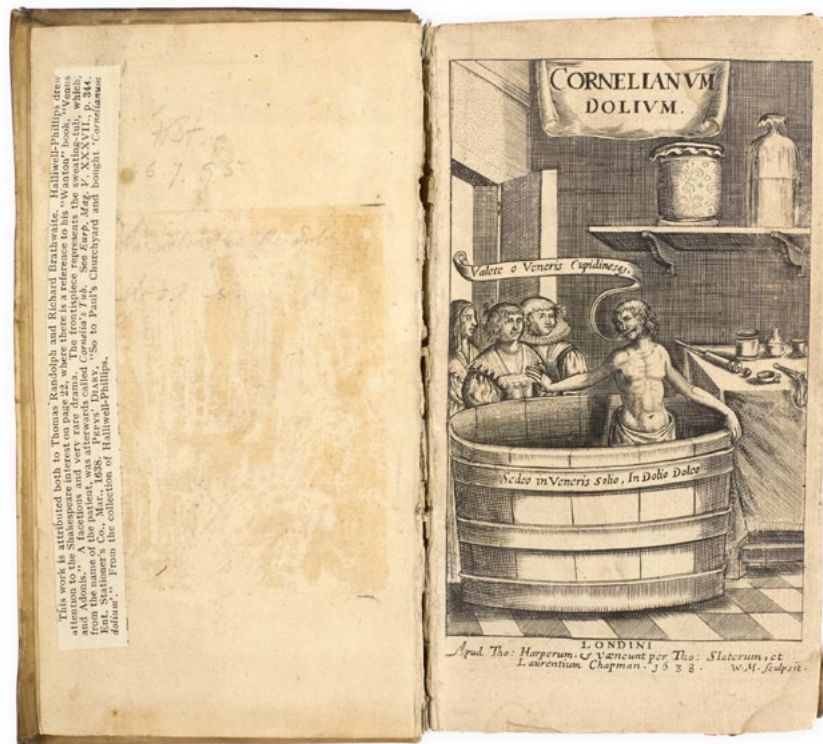
16mo, pp. [14], 5–368, with an engraved portrait frontispiece of Postel; a very good copy, bound a little tightly in late seventeenth-century speckled calf, spine gilt in compartments, red morocco label, red edges; ownership inscription to title-page of Nathaniel Bridges of Magdalen College, Oxford (matric. 1693), later inscription of M J Cholmeley.

£200

An uncommon Leiden edition of Postel's study of the Athenian magistracy, first published 1541 and revised and enlarged in 1551. Jean Ballesdens edited an edition for Maire in 1635; this 1645 edition added an essay on the same topic by the librarian and historian Anthony Thysius the Younger (1603–1665), a professor at Leiden University.

First published as *De magistratibus Atheniensium liber* the work was Postel's most successful, with nine editions up to 1700; it contains, as well as comments on the influence of Athenian on Roman law, references to Ottoman law.

STCN 840219253.



PLAUTINE COMEDY AND SENEKAN TRAGEDY

21. **R., T. Cornelianum Dolium.** Comoedia lepidissima, optimorum judiciis approbata, & Theatrali coryphæo, nec immerito, donata, palma choralī apprimē digna ... *London, Tho. Harper, and sold by Tho. Slater & Laurence Chapman, 1638.*

[Bound with:]

GWINNE, Matthew. Nero Tragoedia Nova. Mathæo Gwinne med. Doct. Collegii Divi Joannis Præcursoris apud Oxonienses Socio collecta è Tacito, Suetonio, Dione, Seneca. *London, M. F. for R. Mynne, 1639.*

Two works 12mo, *Randolph*: [xx], 142, [2], with a fine additional engraved title-page by William Marshall of the main character standing in a sweating tub, and the terminal errata leaf, but wanting the blanks A1 and A12, and *Gwinne*: pp. [192], with the initial blank A1, but not the terminal blanks H10–12; good copies in contemporary stiff vellum; armorial bookplate of William Horation Crawford of Lakelands, County Cork, bookplate of the bibliophile and gastronome André L. Simon.

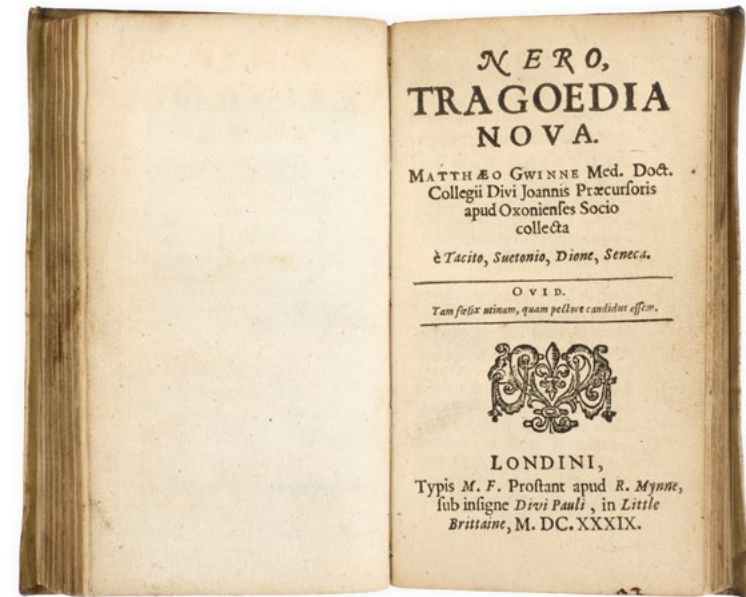
£1800

First edition of a Plautine medical comedy, probably written for performance at Cambridge in the 1630s; bound with the second edition, second issue, of Matthew Gwinne's epic Senecan tragedy *Nero*, one of the longest plays written in Elizabethan England.

Cornelianum Dofum is often attributed to Thomas Randolph (with revisions by Richard Brathwaite), but he is not otherwise known for Latin drama and the attribution is by no means secure; other candidates include his contemporary Thomas Ryley. Cornelius and all the members of his household are syphilitic, the consequence of a life of whore-mongering. Contrary to all expectations he is cured by a Neapolitan stranger, then spreads a rumour of his own death. When two thieves come to rob Cornelius's grave, he rises from the dead, and they are driven mad and sent to bedlam; the whores are sent to Bridewell and Cornelius becomes a patron of learning. **The fabulous engraved title-page features Cornelius in a bath, taking the sweating cure for syphilis known as 'Cornelius's Tub' after Cornelius Agrippa.**

Matthew Gwinne (1558–1627) was himself a medical man as well as a playwright. Alongside his practice in Oxford, he 'had established himself as one of the university's literary luminaries, playing a central role in its poetic, theatrical, and oratorical activities', and was an intimate of the Sidney circle (he edited *The Countesse of Pembrokes Arcadia*, 1590), and a friend and collaborator with John Florio. Only two of his plays survive; *Nero*, published in 1603 but never performed, is a massive Senecan tragedy of some 5000 lines and over eighty speaking characters – making it one of the longest plays written in Elizabethan England – which lavishly fulfils its Chorus's promise to the audience of "murder, revenge, weeping, slaughter, evil". Its preface is of considerable interest, for in it Gwinne both defends his disregard of classical unity and economy, and mounts a general defence of the drama against its detractors' (*ODNB*). Dana Sutton's critical hypertext edition has recently proposed a tenable line of influence from *Nero* on Shakespeare's *King Lear*.

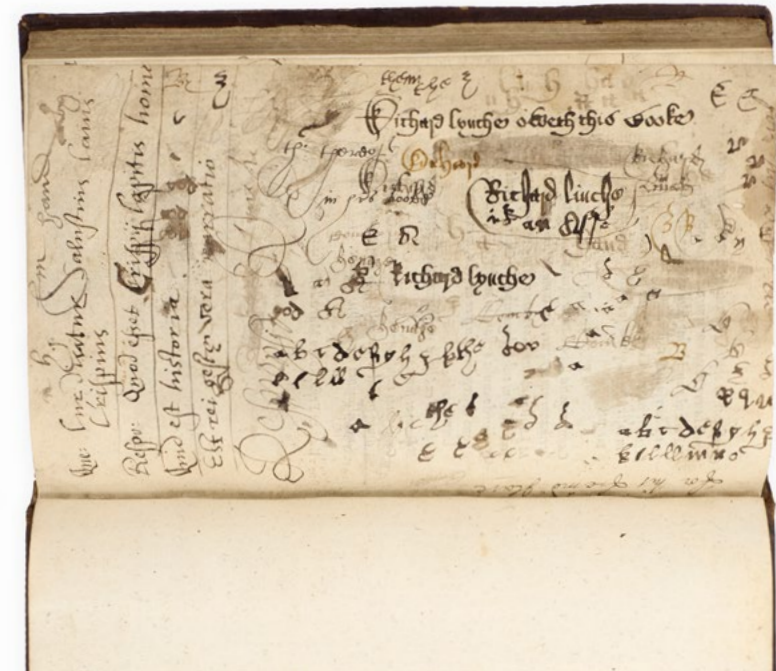
Randolph: ESTC S115624; STC 20691; Greg, II, L16.
Gwinne: ESTC S118416; STC 12553; Greg, II, L5 (b11).



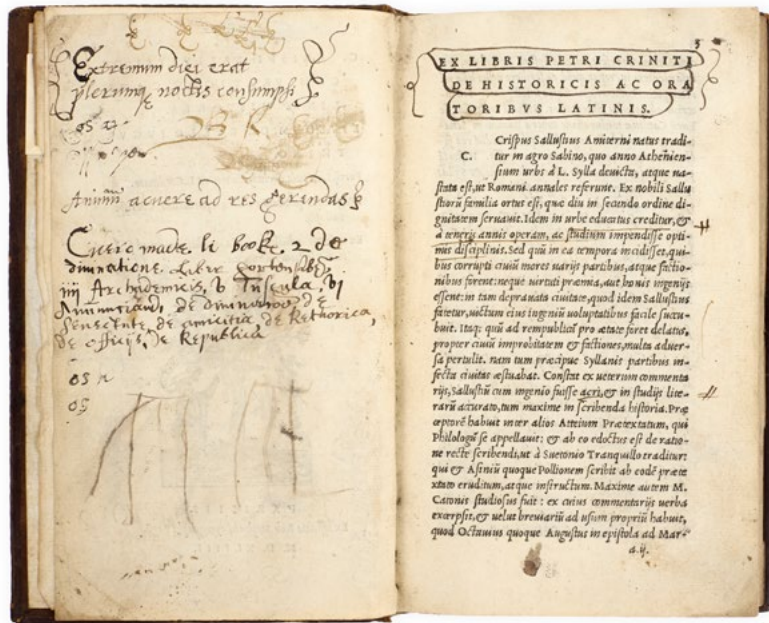
'RICHARD LINCHE IS AN ASSE'

22. SALLUST. C. Crispi Sallustii de conjuratione Catilinae historia. Eiusdem de bello Iugurthino ... Paris, Robert Estienne, 1544.

8vo, pp. 208, [32]; woodcut printer's device on title; title-page thumbed, some light marginal staining to the last quire, pinhole in the upper margin of the last two quire, but a very good copy in late seventeenth- or early eighteenth-century panelled calf, joints cracked but holding, extremities rubbed; title-page with early ownership inscription 'Jo: Hare' with other pen trials and doodles, further doodles on the verso along with a quotation from Sallust and a paragraph summarising Cicero's works in a sixteenth-century English hand (possibly that of Richard Lynche, see below), some early underlining and marginal markings to the *Coniuratio Catilinae*, later pencilled patterns to margins in pp. 198–99; dozens of seventeenth-century marginalia to the *Bellum Iugurthinum*, last few text leaves and final blank with doodles and sixteenth-century inscriptions including 'Richardus Lincheus hunc librum possedit' (in an Italic hand), 'Richard Lynche oweth this booke' (in a secretary hand), and then 'Richard Linche is an Asse' (in a different secretary hand).



£1500

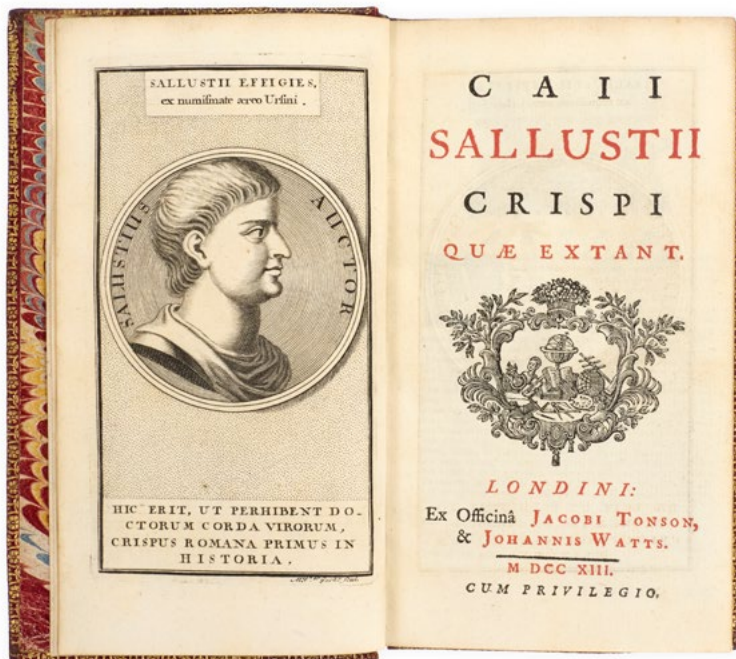


Estienne's edition of the works of Sallust, annotated by an early English reader.

The *Conspiracy of Catiline* and the *Jugurthine War* had been, since the early Renaissance, a stable part of the humanistic curriculum, and had continued to exert great influence, as a source both of historical information and of philosophical wisdom. In late-sixteenth-century England, their political message too had a wide resonance for a power structure that was determined to show the evil nature and ultimately doomed destiny of rebellion. These texts, in Latin and in English, were so well-known that, in the aftermath of the 1605 Gunpowder Plot, the King himself uttered explicit and very public references to Sallust's *Catilina*.

Our copy, copiously annotated by an English hand and marked by at least two early English owners, affords us an insight into the insular reception of these texts. There is evidence to suggest the identification of one of the two early owners, Richard Linche/Lynche, with the poet of that name (fl. 1596–1601) who in 1601 published *An historical treatise of the travels of Noah into Europe*, the translation of a treatise by Giovanni Nanni. This work included a lengthy investigation of ancient chronology, for which Nanni had relied, quite explicitly, on a number of ancient authors including Sallust. If Lynche availed himself of the opportunity for independent checks on Nanni's sources, this annotated copy may be witness to his preparatory study.

Renouard, *Estienne*, 61:14; Petegree 85575.



23. SALLUST. Caii Sallustii Crispi quae extant. *London, James Tonson and John Watts, 1713.*

12mo, pp. [xiv], 179, [11], with an engraved frontispiece medallion portrait by Van der Gucht; woodcut vignette to title-page, woodcut royal coat of arms to privilege leaf, woodcut headpieces and initials; title-page printed in red and black; a fine copy in contemporary red morocco, covers gilt with a border of three fillets, central floriate lozenge, spine elaborately gilt in compartments, gilt edges, front joint rubbed; armorial bookplate of William Clavering-Cowper, Earl Cowper (1709–1764).

£300

First Maittaire edition. The French-born classical scholar Michel Maittaire (1668–1741) studied at Westminster, and then under Robert South at Christ Church, Oxford. He is best known for his *Annales Typographici* and the series of duodecimo classics that he published with Tonson and Watts from 1713 to 1719. The year 1713 alone saw the publication of his editions of Paterculus, Justinus, Lucretius, Phaedrus, Sallust, and Terence.

'The fame of Mr. John Watts for excellently good printing will endure as long as any public library shall exist. The duodecimo editions of Maittaire's *Classicks* "ex officina Iacobi Tonson et Iohannis Watts" would alone have been sufficient to have immortalized his memory, both for correctness and neatness' (Nichols, *Literary Anecdotes*, I, 292).

ESTC T111402.

24. **SENECA the Younger, and SENECA the Rhetorician.** L. Annaei Senecae philosophi opera omnia; ex ult. I. Lipsii emendatio: et M. Annaei Senecae rhetoris quae extant, ex And. Schotti recens. *Leiden, [Bonaventure & Abraham] Elzevir, [1639–]1640.*

[With:]

GRONOVIVS, Joannes Fredericus. Ad L. & M. Annaeos Senecas notae. *Amsterdam, Ludovic & Daniel Elzevir, 1653.*

Two works in four volumes, 12mo, Seneca: pp. [xxiv], 552; 718, [2 (blank)]; 442, [153 (index), 1 (blank)], Gronovius: pp. [xxiv], 490, [25 (index), 1 (blank)]; engraved title-page to first volume of Seneca, letterpress title-pages dated 1639 to vols II and III (with woodcut 'Solitaire' device), engraved illustration in vol. I; Gronovius with woodcut 'Minerva' device to title; some spotting but good copies in uniform early nineteenth-century polished calf, front covers gilt with the arms of James Harris, first Earl of Malmesbury (BAB stamp 2), with his crest to head of spine (stamp 4), flat spines ruled gilt, red morocco labels, slightly rubbed, headcaps worn, front cover of Gronovius detached.

£500

First Elzevir edition of the moral works and letters of the philosopher and playwright Lucius Annaeus Seneca, and the surviving *Suasoriae* and *Controversiae* of his father, known as Seneca the Rhetorician, along with the Amsterdam reprint of the extensive scholia of Johann Friedrich Gronow (1611–1671). The two Senecas were frequently confused in the Middle Ages but identified as father and son in the early sixteenth century, the father then mistakenly assigned the name Marcus (as it appears on the title-pages here). Seneca the Younger had a long history of influence in England, with translations of the philosophical works published from the mid-sixteenth century establishing him as the epitome of Stoicism in Elizabethan thought.

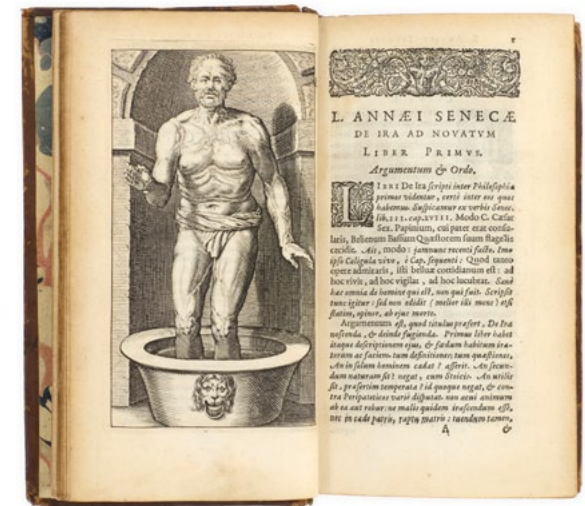
STCN 833600644 and 091015243; Copinger 4301; Rahir 671; Willems 672 and 1228.

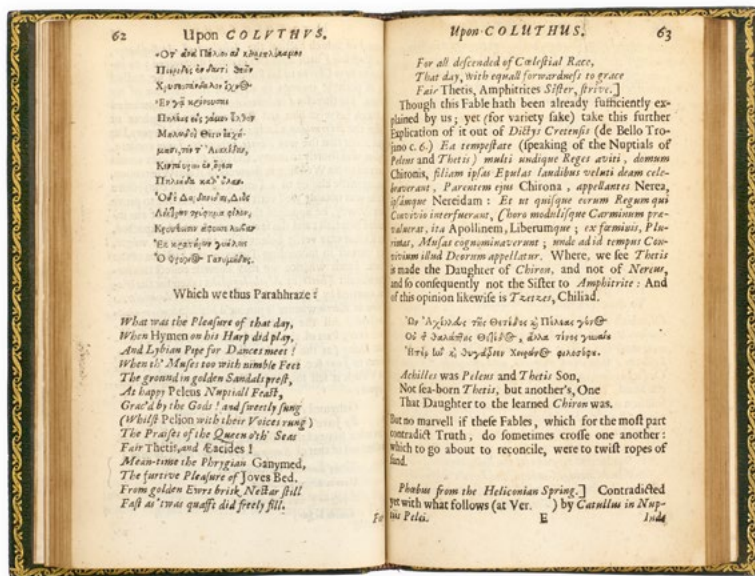
WITH TRANSLATIONS FROM COLLUTHUS, MARTIAL, THEOCRITUS

25. **SHERBURNE, Edward, Sir.** Salmacis, Lyrian & Sylvia, Forsaken Lydia, the Rape of Helen, a Comment thereon, with severall other Poems and Translations ... *London, W. Hunt, for Thomas Dring, 1651.*

8vo., pp. [4], 102, 95–169, [1], with a fine compartmented frontispiece followed by a Latin dedication to Thomas Stanley (misbound before the title-page); two page numerals and a headline just shaved at the top, the sidenote on K3 verso partially cropped, else a very fine copy in early nineteenth-century green straight-grained morocco, decorated in gilt and blind, gilt edges, by Welcher, with his ticket; early manuscript quatrain to p. 46 (*see below*); from the library of John Mitford, with his neat notes on the endpapers; the Bradley Martin copy.

£3750





First edition of a charming book of Caroline poetry, original and translated, the latter including the first English rendition of Colluthus' miniature epic 'The Rape of Helen', with extensive notes, as well as pieces from Theocritus, Martial, and Ausonius. This is the first issue; it was reissued in the same year under the title *Poems and Translations, amorous, lusory, morall, divine*, reflecting the divisional titles here: 'Erotica', 'Ludicra', 'Ethica', 'Sacra'.

Sir Edward Sherburne was a Catholic, and a member of the royalist literary circle of Sir Thomas Stanley, his cousin and the dedicatee of this volume. Like Stanley, Sherburne was at ease producing fluent English versions of classical and foreign poems, but it is the relatively slim sections of original poetry — 'The Sunrise', 'Chloris Eyes and Breasts', 'Cælia Weeping', 'On the Innocents slain by Herod', and other lyrics secular and divine — that have earned him the enduring respect of critics.

On a blank verso opposite the first text leaf of Colluthus is added in an early hand the following unidentified quatrain (though not set out in verse), all *sic*:

dear capten thow hard destanny
hath deprived me of your sweet company
if thou wilt ever constant prove
my love from the[e] shall nevr be removed

The volume was perhaps once a gift to a royalist officer (as was Sherburne himself) separated from his intended.

ESTC R203560; Wing S3223; Hayward 102.

SCOTTISH SIBYLS

26. [SIBYLLINE ORACLES.] Σιβυλλιακοι χρησμοι hoc est Sibyllina oracula ex vett. codd. aucta, renovata, et notis illustrata a D. Johanne Opsopoeo Brettano cum interpretatione Latina Sebastiani Castalionis et indice. Paris, [Compagnie du grande navire,] 1607.

Four parts, 4to, pp. [xvi], 524; 71 [i.e. 73], [3]; [ii], vii–xxiii, 114, [6]; [ii], 7–144, with an engraved title-page by Karel van Mallery (incorporating the royal ship device of the Compagnie du grande navire), and twelve engraved illustrations of the Sibyls; separate title-pages to the Notes, the 'Oracula metrica louis, Apollinis, Hecates, Serapidis, et aliorum deorum' and the 'Oracula magica Zoroastris', the latter two with woodcut royal ship device; a very good copy in contemporary stiff vellum, yapp edges, ties wanting, spine lettered directly in manuscript; armorial bookplate of Sir William Baird of Newbaith (i.e. Newbyth), Baronet (1654–1737).

£1200

Second edition, handsomely printed in three sizes of the *Grecs du roi*, and illustrated with fine plates of the Sibyls by Mallery.



The Sibylline Oracles were a collection of Judaeo-Christian rather than ancient Greek poems, first collected in the sixth century under Justinian. 'The extant texts of the Sibylline Oracles bear no resemblance to what Sibyls may have uttered at Erythrae or Cumae, let alone to what was fashioned by state officials for Roman consumption. The surviving collection is a literary product, written largely in Homeric hexameters (as the originals were reputed to be) and composed by multiple Jewish, Christian, and perhaps a few pagan authors ranging from the 2nd century BCE to the 7th century CE, with diverse aims and agendas' (*Oxford Classical Dictionary*).

A portion was first published in 1545 (eight books followed by metrical Latin version by Sebastien Chateillon, also printed here). A more accurate text edited with reference to other manuscripts by Johannes Opsopoeus (1556–1596) was published in Paris in 1599, of which this is a reprint. A more complete text of the Oracles did not appear until the nineteenth century.

The Compagnie du grande-navire was a group of Parisian publishers: Jacques Dupuis, Sébastien Nivelles, Michel Sommus, Baptiste Dupuis.

Caillet 10179; Brunet V, col. 370; Freeman, *Bibliotheca Fictiva* 59; Graesse VI, 398; Hoffmann III, 396; Thorndike VI, 492.

27. **SOPHOCLES.** Σοφοκλεους τραγωδια Z ... tragoediae VII. Unà cum omnibus graecis scholiis ad calcem adnexis. Editio postrema. Cambridge, John Field, University Press, 1668.

[Bound and probably issued with:]

SOPHOCLES. Σχολια παλαια των πανυ δοκιμων, μετα και τρης του τρικλινιου εις Σοφοκλεους επτα τραγωδιας. Cambridge, John Field, University Press, 1668.

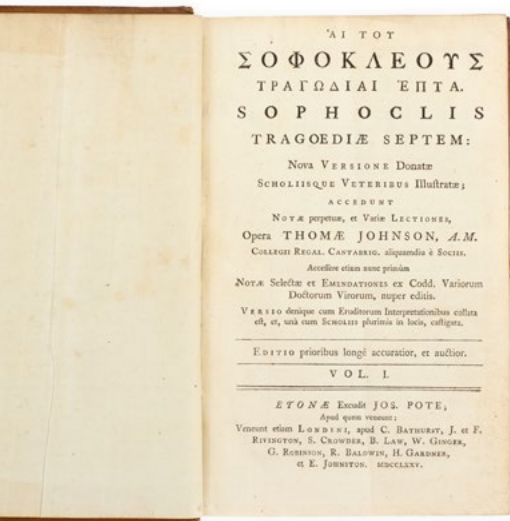
Two works, 8vo, pp. [8, 152, 151–545, [1], with Latin and Greek on facing pages; and pp. [2], 236; slightly toned, some occasional light foxing, else a good copy in contemporary panelled calf, front cover detached, rear cover wanting.

£350

A reissue, with a cancel title-page, of Field's edition of 1665. 'The Sophocles, in Greek and Latin, had been finished in 1665, and it was a book for which Field or his advisers seem to have vastly over-estimated the demand: after his death [in August 1668], remainder copies, with fresh title-pages, appeared not only in London and Cambridge, but even in Leiden in 1672. The last copies were taken up by the international bookseller Robert Scott in 1673' (David McKitterick, 'John Field in 1668: the Affairs of University Printer', *Transactions of the Cambridge Bibliographical Society*, 9:5, 1990). The scholia volume seems to have been completed later than the text, but is found bound with all of the various reissues.

ESTC R24561 and R219710; Wing S4692 and S4695.





28. **SOPHOCLES.** 'Αἰ τοῦ Σοφοκλεους τραγωδίαι ἑπτα. Sophoclis Tragoediae septem: nova versione donatae scholiisque veteribus illustratae; accedunt notae perpetuae, et variae lectiones, opera Thomae Johnson, A. M. Editio prioribus longè accuriator, et auctior. *Eton, Joseph Pote; and sold by C. Bathurst et al, London, 1775.*

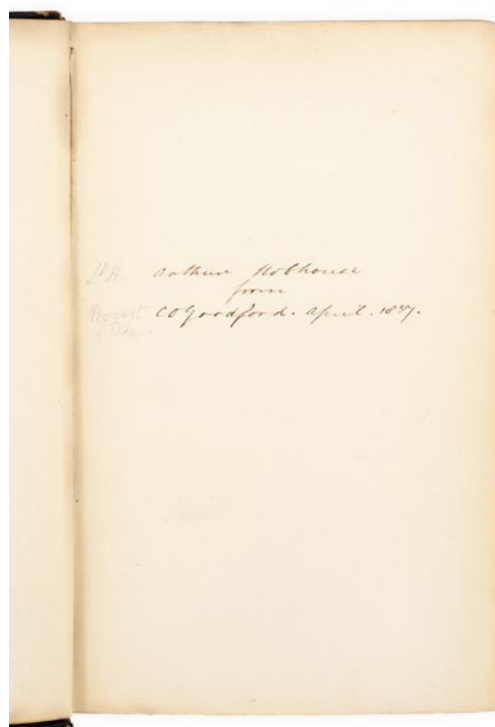
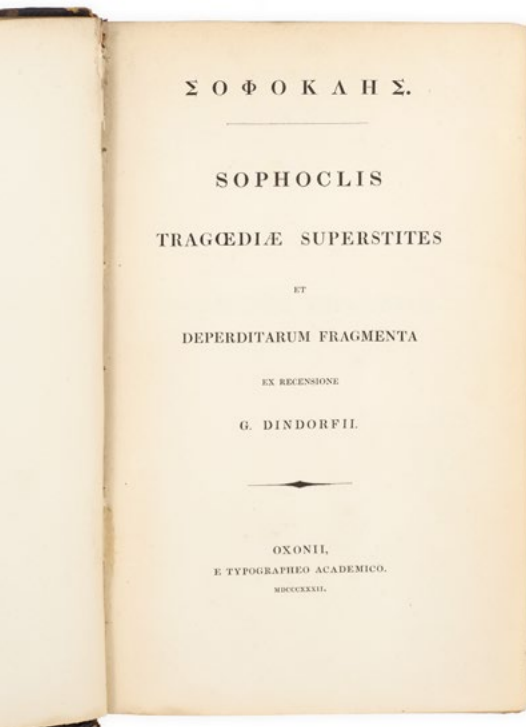
Two vols in three, 8vo, pp. iv, 379, [1]: [lii], 292; 162, 133, [1], 77, [1], [2 (ads)], with the Latin translations and the notes bound separately as a third volume; a very good copy in contemporary sheep, covers scraped, joints cracked but holding, red morocco labels; ownership inscription in Vols II and III 'JBailward – 99'.

£400

An attractive Eton-printed edition of Thomas Johnson's Sophocles. Johnson (d. 1746), was educated at Eton, gaining a scholarship to King's Cambridge in 1683, and returning to the school as assistant master in 1705, the same year he published his editions of Sophocles' *Ajax* and *Electra* (followed in 1708 by *Antigone* and *Trachiniae*); suffering from perpetual debts, which had already led to a spell in prison, and a dissolute lifestyle, he nevertheless 'gained considerable reputation for his edition of Sophocles, with a Latin version and notes' (*ODNB*), although the complete plays in his edition did not appear until 1746.

ESTC T155696.

AN ETON GRADUATION GIFT



29. **[SOPHOCLES.]** Tragoediae superstites et deperditarum fragmenta ex recensione G. Dindorfii. *Oxford, University Press, 1832.*

8vo, pp. 454; a very good copy, partly untrimmed, in contemporary half black morocco and marbled boards, rubbed; presentation inscription to front endpaper 'Arthur Hobhouse from C O Goodford, April 1837', with Hobhouse's later booklabel; pencil underlining throughout, with scattered neat marginalia, principally in *Oedipus Rex* and *Oedipus at Colonus*.

£200

First Oxford edition of the Sophocles of the precocious Karl Wilhelm Dindorf (1802–1883), first published in Leipzig in 1825. This copy was a graduation present from Charles Old Goodford (1812–1884), assistant master (later Head Master and then provost) at Eton, to Arthur Hobhouse (1818–1904), the future judge and first Baron Hobhouse.

Hobhouse had begun his study of the Classics at the age of four, and later obtained a first in Classics from Balliol College, Oxford; first QC and then Charity Commissioner, in 1881 he was appointed as a liberal-leaning judge to the Judicial Privy Council, on which he served unsalaried for twenty years. In his copy of Sophocles his (or likely his) annotations provide cross-references and variant readings. Goodford would later edit, and have printed, an edition of Terence specifically for presentation to leaving sixth-formers (*see item 40*).

30. **STATIUS, Publius Papinius.** The Thebaid ... translated into English Verse, with Notes and Observations and a Dissertation upon the whole by Way of Preface ... Oxford, Printed at the Clarendon Press, 1767.

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

£750

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

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

ESTC T152286.

NARCISSUS LUTTRELL'S COPY, WITH A MANUSCRIPT INDEX

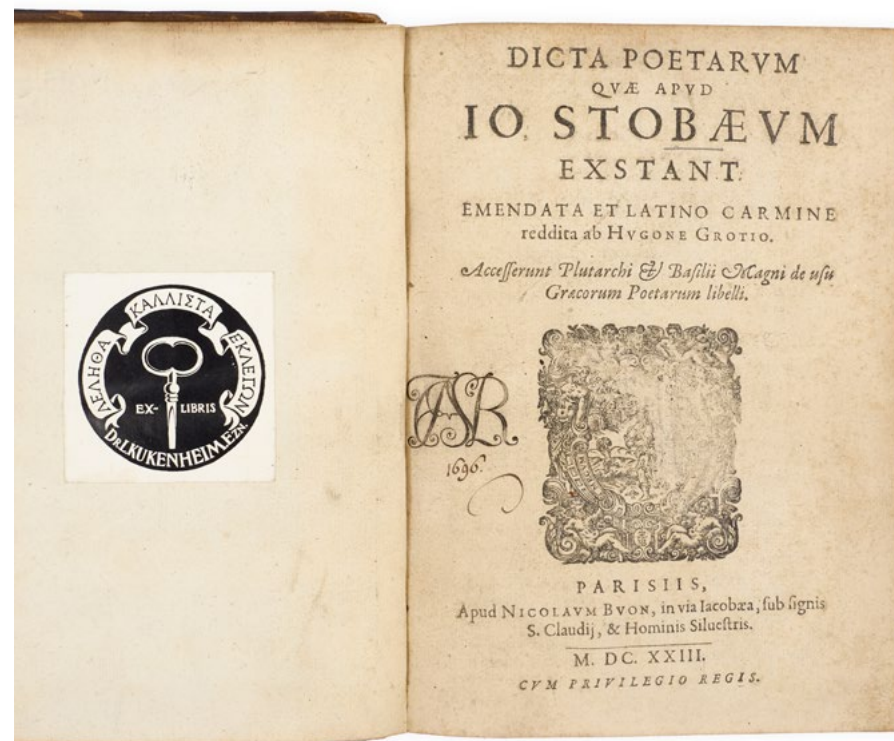
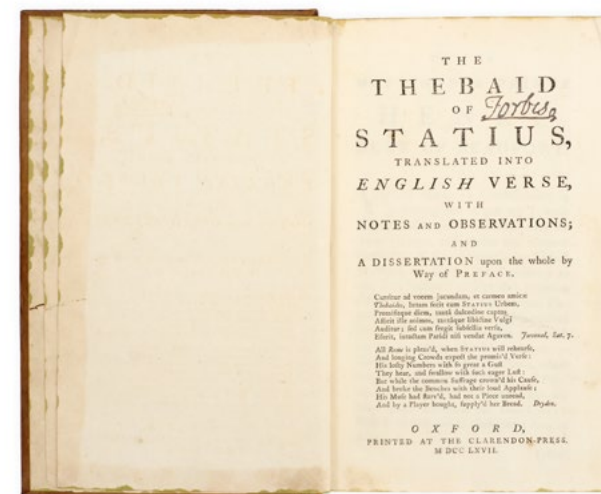
31. **STOBAEUS, Joannes.** Dicta poetarum quae apud Io. Stobaeum exstant emendata et Latino carmine reddita ab Hugone Grotio. Accesserunt Plutarchi et Basilii Magni de usu Graecorum poetarum libelli. Paris, Nicolás Buon, 1623.

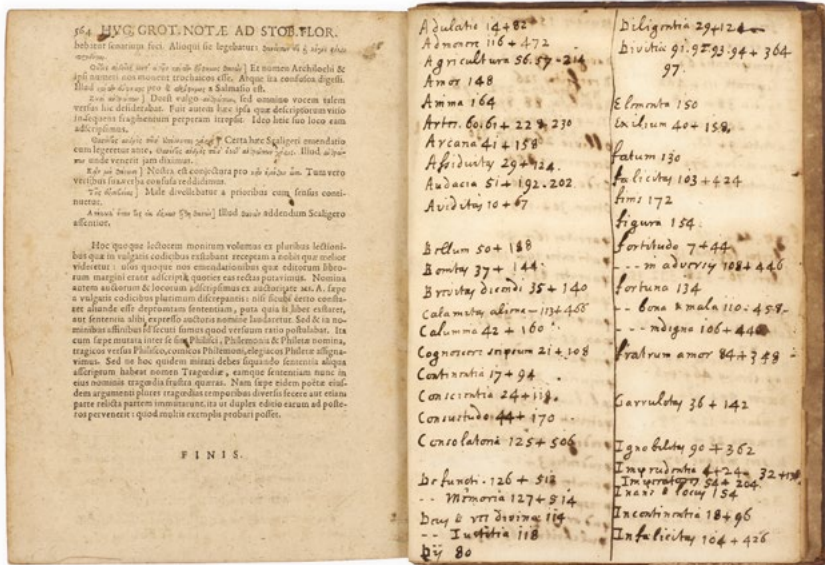
4to, pp. [xl], 200, 564; woodcut publisher's device to title-page, woodcut initials and headpieces; a good copy in late seventeenth-century English speckled calf, rubbed, joints sometime repaired; monogram stamp to title-page of Narcissus Luttrell, with his purchase date 1696 in manuscript, and a manuscript index of contents by theme on three blank pages at the end; armorial bookplate of Edward William Wynne Pendarves (1775–1853), bookplate of Louis Kukenheim (1905–72).

£2500

First edition, very uncommon, of Hugo Grotius's parallel-text translation of extracts from the *Florilegium* or *Anthology* of Stobaeus, alongside Plutarch's *De audiendis poetis* and Basil's *De legendis poetis*.

Stobaeus (fl. fifth-century AD), from Stobi in Macedonia, is known largely for this compilation of earlier Greek writers normally known as the *Anthology* or *Florilegium*, put together for his son



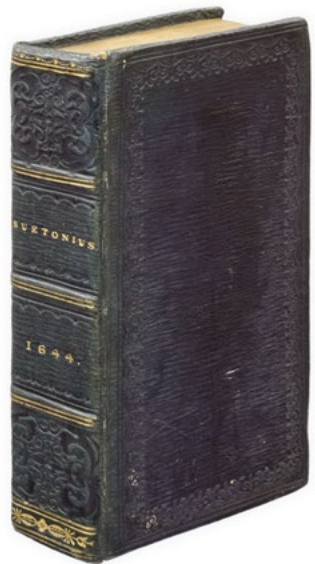
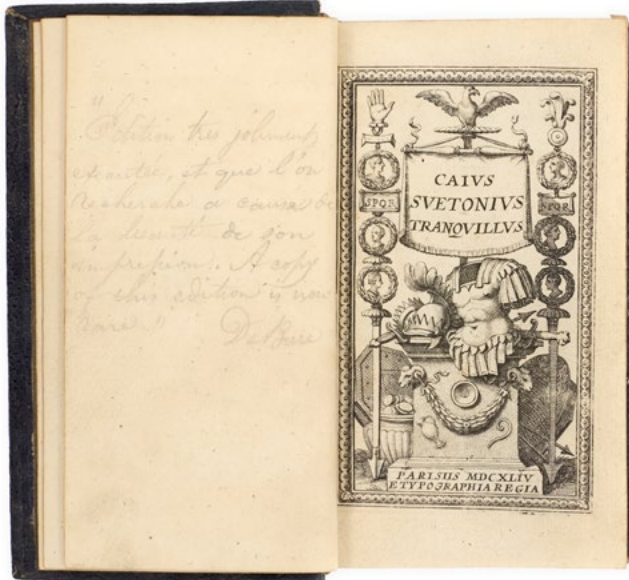


Septimius. In the full work over 500 writers were included, with many passages from Euripides, Sophocles, and Menander which ‘often throw light upon difficulties in the regular manuscript tradition’ (*Oxford Classical Dictionary*).

Grotius, who had long been at work on his translation of Stobaeus, was in Paris in 1621–1631 after his escape from Loevestein prison. Here he probably was introduced by Peiresc to the printer Nicolas Buon, who went on to publish his *De Jure Belli ac Pacis* (1625).

Provenance: Narcissus Luttrell (1657–1732) assembled a remarkable collection of books and tracts that included ancient English poetry, Elizabethan quarto plays that became the foundation of the Malone collection, sermons, a virtually complete collection of Popish Plot pamphlets, and all kinds of fugitive and ephemeral literatures including broadsides, news-sheets, and bills of mortality. His books often bear his ownership inscription along with a date of purchase, or the distinctive stamped monogram seen here. His manuscript index here lists topics from Adulatio to Voluptas, for each of which two pages references are given, the second for this copy of Stobaeus, the first for another unidentified work.

Graesse VI/1, 500 (‘Très rare’); Hoffmann III, 452; Schweiger I, 302 (‘Sehr selten’); Ter Meulen/Diermanse 458.



32. **SUETONIUS TRANQUILLUS, Caius.** [De XII Caesarum vitis. De Illustribus grammaticis. De Claris rhetoribus. Horatii vita. Plinii vita. Lucani vita]. *Paris, Typographia Regia, 1644.*

12mo, pp. [xiii], 558, [30]; with a fine engraved title-page, engraved medallion portraits of the Twelve Caesars, engraved tailpiece with putti (repeated); a fine copy in early nineteenth-century blue straight-grained morocco (by Charles Lewis?), covers with a roll-tool border in blind, spine in four compartments with two large blind stamps and gilt rules, lettered directly, gilt edges; armorial bookplate of Edward R[ogers] Cookman, of Moynart House, County Wexford (1865).

£350

An attractive, illustrated pocket Suetonius. Quoting the pioneering early eighteenth-century bookseller Guillaume de Bure, Cookman notes that this edition is ‘recherché a cause de la beauté de son impression’.

Brunet V, col. 582 (‘Jolie edition’).

FROM THE LIBRARY OF JOHN ADDINGTON SYMONDS,
HEAVILY ANNOTATED, WITH ORIGINAL POETRY AND TRANSLATIONS

33. [SYMONDS.] THEOCRITUS, BION, MOSCHUS. Bucolicorum graecorum Theocriti Bionis Moschi reliquiae accedentibus incertorum idylliis. Recensuit Henricus Ludolfus Ahrens. Editio secunda. Leipzig, B. G. Teubner, 1856.

[Bound with:]

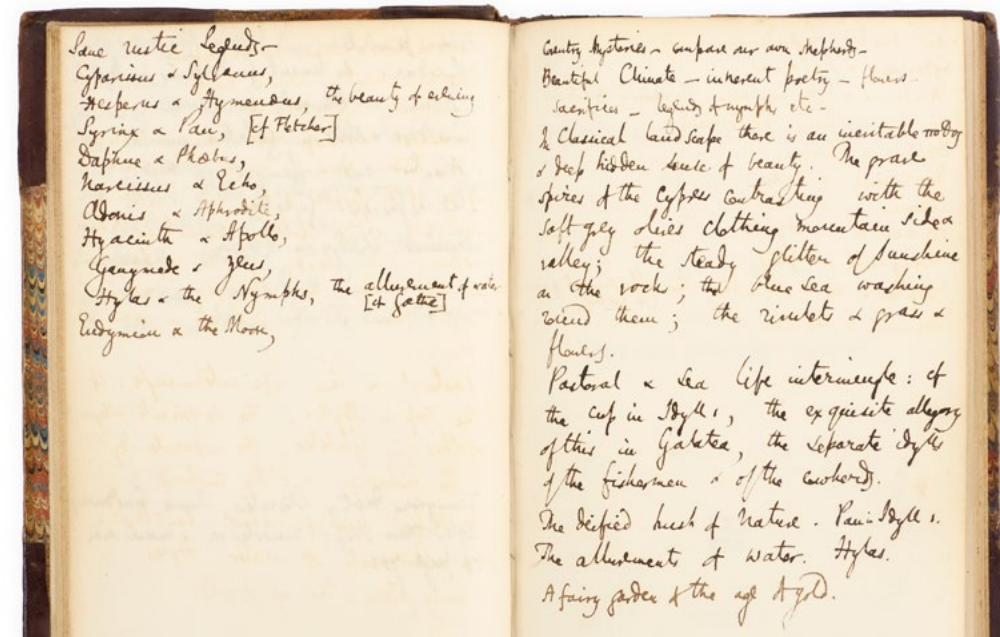
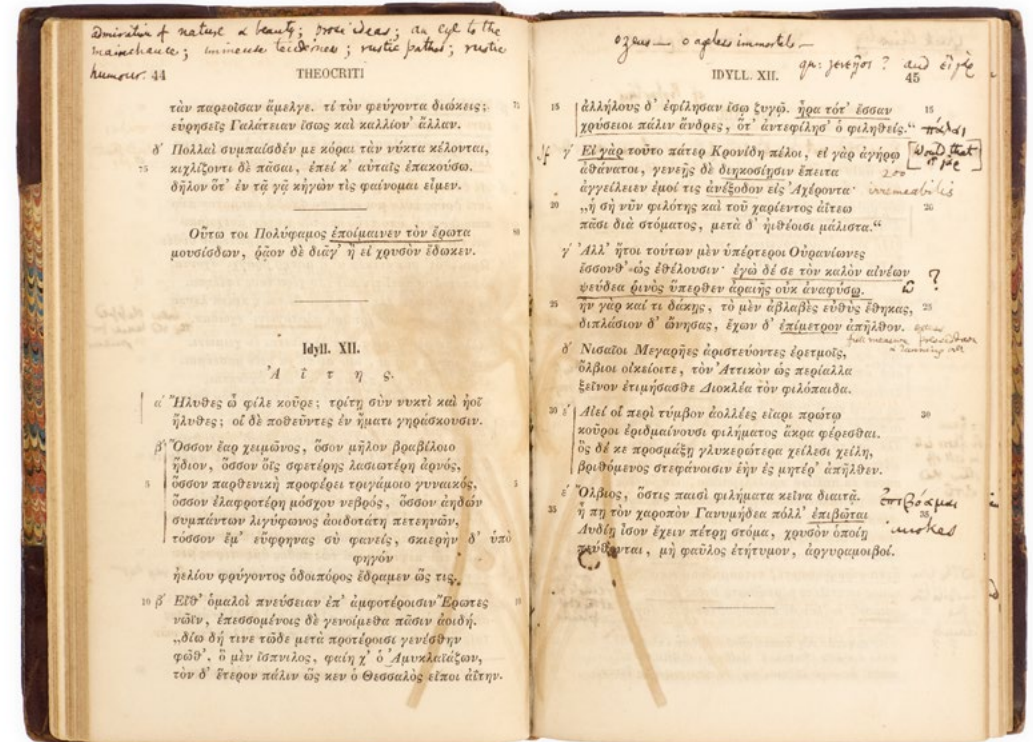
GOETHE, Johann Wolfgang von. Hermann und Dorothea ... Stuttgart, J. G. Cotta, 1859.

Two works, 8vo, I: pp. viii, 106, II: [2 (blank)], 106; good copies, in contemporary half calf and marbled boards, spine gilt in compartments; ownership inscription of John Addington Symonds, Balliol College, to front endpaper, with his pen and pencil annotations in English and Greek on nearly every leaf of the first work, on eight blank leaves at the front, twelve blank leaves at the rear and the rear endpapers, with an address panel from a letter addressed to Symonds's nephew John St Loe Strachey c/o Symonds at Am Hof, Davos, Switzerland, tipped in; gift inscription to front endpaper to Symonds's friend Edmund Gosse from the poet and essayist Arthur C. Benson, 1911; modern cloth slipcase with booklabel of Kenneth A. Lohf (1925–2022), former president of the Grolier Club and librarian at Columbia University.

£6500

An extraordinary association copy, heavily annotated by the scholar, critic and 'Uranian' poet John Addington Symonds (1843–1893), who devoted a chapter of his *Studies of the Greek Poets* (1873) to the Idyllists – at the end are heavily revised draft poems, including the translation from Theocritus (Idyll XIX) that closed his *Studies*. Most touchingly, the volume also preserves an intimate memory from his first love affair, with the chorister Willie Dyer, in the spring of 1858. Though Goethe seems an odd accompaniment, he was a favourite of Symonds, who referred to him on thirteen occasions in *Studies*, and once in his marginal annotations here.

Symonds, born in Bristol, attended Harrow from 1854, where the boys' (and masters') sexual behaviour disturbed him by its contrast with the idealised version of homosexuality that he was beginning to derive from Plato. 'Symonds dated the birth of his real self from spring 1858, when he fell in love with Willie Dyer, a chorister at Bristol Cathedral. He confessed his romantic affection to his father, who persuaded him gradually to end the affair.' His frank *Memoirs*, left unpublished until 1986, recorded the pair's first kiss in Leigh woods: 'I still possess a white anemone gathered on the spot of that first kiss. It marks the place in my Theocritus, where this phrase occurs: ἡ ῥα τότε ἦσαν Χρῦσειοι πάλιν ἄνδρες, ὅτ' ἀντεφίλησ' ὁ φιληθείς. [Men were of the Golden Age again, when the beloved boy returned one's love]'. At said passage in Idyll XII here we find the ghost of that pressed flower, offset onto the page, as well as his correction of Ahrens' reading πάλιν (again) to πάλαι (long ago), and the pointed note '[Would that it is]'. See illustration upper right.



In your image & the

Wise my tongue & tooth
as I said to my
deed at night while I
do shall live within my heart
worth all the world
I'll tell you
I'll tell you

Woe I live in for half my life is
in the thought of you
I'll tell you
I'll tell you

is it not
I'll tell you
I'll tell you
I'll tell you

make one nest upon one sheltering tree top,
where no eagle's beak may come to harm you:
Now upon this bough today you settle
And next day on that tower sitting:

Let but someone see & praise your (beauty) fair face
Straight you treat him like a friend of three years
And later like a friend of 3 days.

And your pride is more than human
Meet him with haughtiness
And yet he seems a three days friend his

But I bid you seek the same friend always
So if there you be of name shall flourish
And the tomorrow; & you a love shall bless you
Among all men
Love who tames the heart of men at pleasure,
Love who softens me that erst was iron

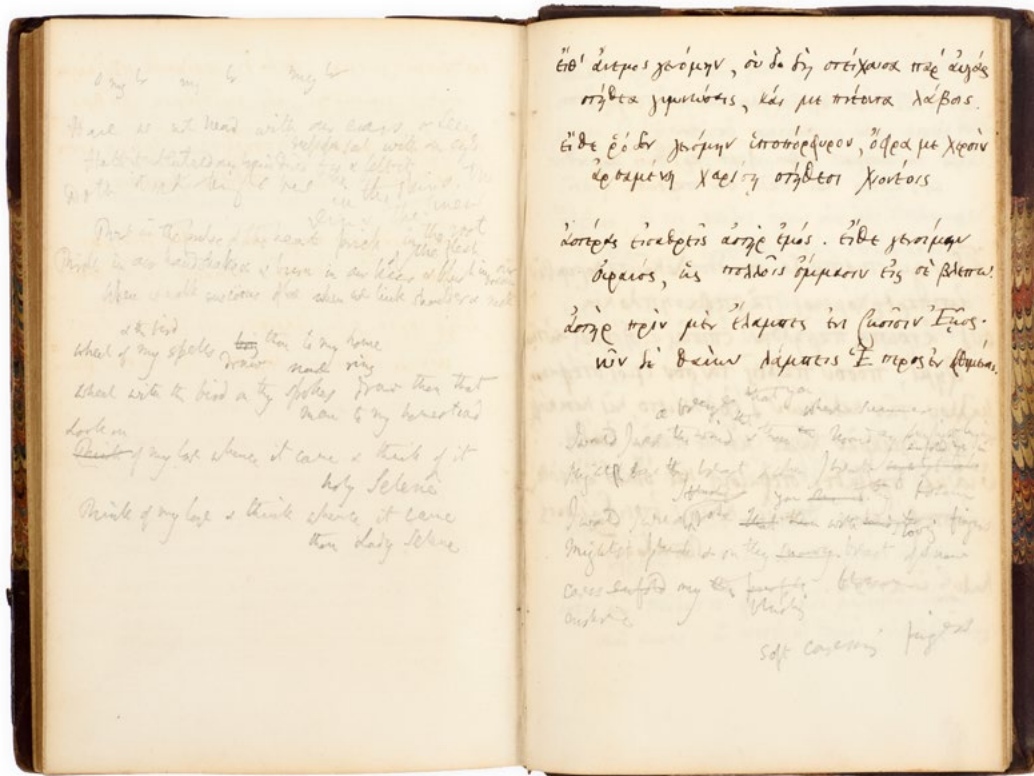
through the city; you a love be precious
Love who tames the heart of man it likes him
Love who made me soft that erst was iron
turns my Achillean to softness

By this little mouth I kiss I pray you
I kiss that yesterday you were a infant
Tears but a little in no twinkling

As old age came on apace like light
Drearily of youth no man may
Youth: in youth with wings upon his

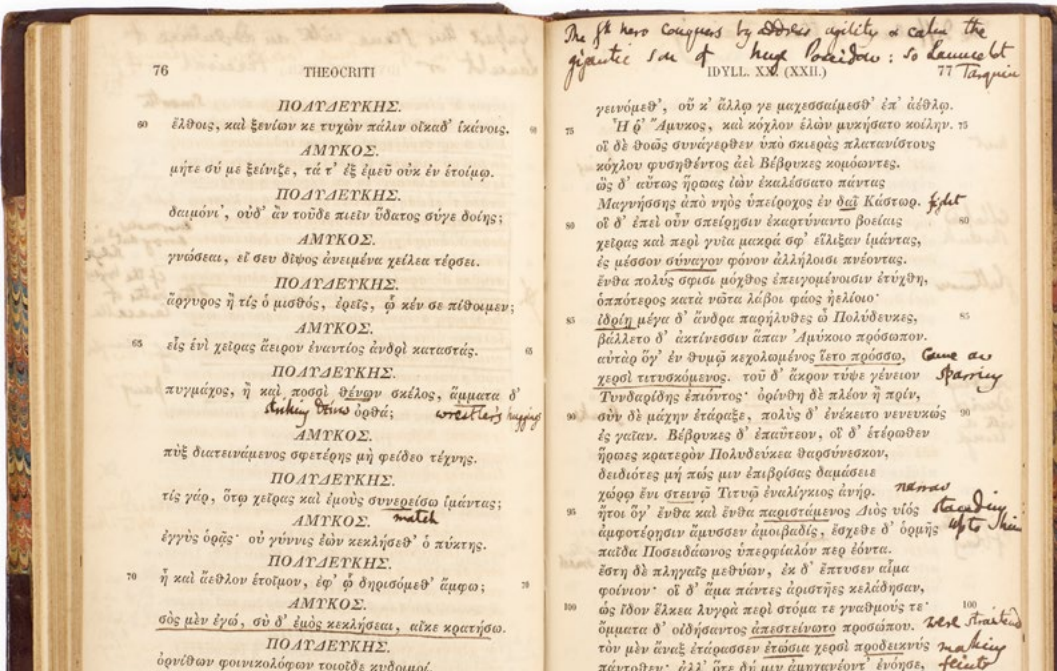
Wings perch'd dar to catch the flying
This is the mind & be more gentle
And your love recompense with loving together
That when am brood see your chin to dawn

to my lie like Achillean friends together
Comrades
friends may flourish



In autumn 1858 Symonds matriculated at Balliol College, Oxford, where 'he became distinguished in Classics and won the Newdigate prize for his poem 'The Escorial' (1860). He became a fellow at Magdalen College (1862-3)' (ODNB). His important *Studies of the Greek Poets* 1873, in which the Idyllists are covered in Chapter X, was one of the earliest works to cast a modern literary critical lens on the Classics, and was followed by a *Second Series* 1876, which closed with – and was quickly lambasted for – a defence of pederasty. 'The breadth and depth of his scholarship were acknowledged, but he was considered to be too bohemian and unconventional' (*ibid.*). Simultaneously his *Problem in Greek Ethics* (written alongside *Studies* and printed in ten copies only in 1883), was 'the first history of homosexuality in English', and 'carefully argues that if homosexual relations were honourable in ancient Greece, they cannot be diagnosed as morbid in modern times'; it drew on Theocritus in several places.

The manuscript apparatus in this book includes, at the front, a series of general comments and lists, describing how 'The beauty of Theocritus' style is in its perfect choice of words & consummate melody ... a fragrance & golden bloom of summer', and how 'In Classical landscape there is an inevitable παθος or deep hidden sense of beauty. The grave spires of the Cypress contrasting with the soft grey olives clothing mountain side & valley; the steady glitter of sunshine on the rocks ...'. The lists include those of modern parallels (*Adonais*, *Lycidas*, Tennyson's *Idylls*), and bas-reliefs and statues – all of which feature in Chapter X of *Studies*. The annotations within the Greek text itself are for the most part translations, with 'expressions w^{ch} in various ways please me exceedingly' marked with a circled cross. But there are also lively and apposite summaries of theme and content. In Idyll IV for example, 'Battus is a sort of Betsy Prig for aggravation & vinegar', while Idyll XII is summarised 'admiration of nature & beauty; prose ideas; an eye to the mainchance; immense tenderness; rustic pathos; rustic humour', and Idyll XXII contains several references to chivalry and Launcelot (again, see *Studies*).



The twenty-four blank pages at the end include at least eighteen of verse, in English and Greek, among which we find a very heavily revised version of the translation of Idyll XIX that Symonds included as an Appendix to *Studies*, opening here

Wine, my boy and truth are said to mingle they say are brethren so runs the proverb
[And we ought while dr] Therefore in our cups we must [to] be truthful

This is followed by a possibly-unknown version of Idyll XII (of the anemone above) (3 pages), and there are also pieces seemingly inspired by Idylls II and VII, the first of which exults in a rather purple turns of phrase: 'Throb in the pulse of the heat prick in the root of the flesh, Thrill in our handshakes & burn in our kiss ...'. Other verses include one in praise of Italy.

Tipped onto the rear pastedown is the address panel of a letter to John St Loe Strachey, addressed c/o Symonds at Am Hof, the house in Davos, Switzerland, which he built in 1881 after permanently settling there. 'Life at Am Hof was free from taboos ... All topics were fully discussed' (ODNB). There is also a sketch of a floor plan, possibly of that house?

Provenance: after Symonds's death, his library was dispersed, this volume evidently passing to Arthur C. Benson (1862–1925), poet, literary critic, and later Master of Magdalene, Cambridge, who among other works had edited the *Ionica* of William Cory; and thence to Symonds's friend Gosse, who had played a major role in bowdlerising his biography by H. F. Brown to remove homosexual content, and together with Charles Hagberg Wright would approve the burning of many of Symonds's papers after Brown bequeathed them to the London Library in 1926.

FROM THE LIBRARY OF JOHN ADDINGTON SYMONDS:
LUCRETIUS AND DARWIN COMPARED

34. [SYMONDS.] LUCRETIUS CARUS, Titus. *De rerum natura libri sex.* With a translation and notes by H. A. J. Munro M.A. ... *Cambridge, Deighton Bell and Co, and London, Bell and Daldy, 1864.*

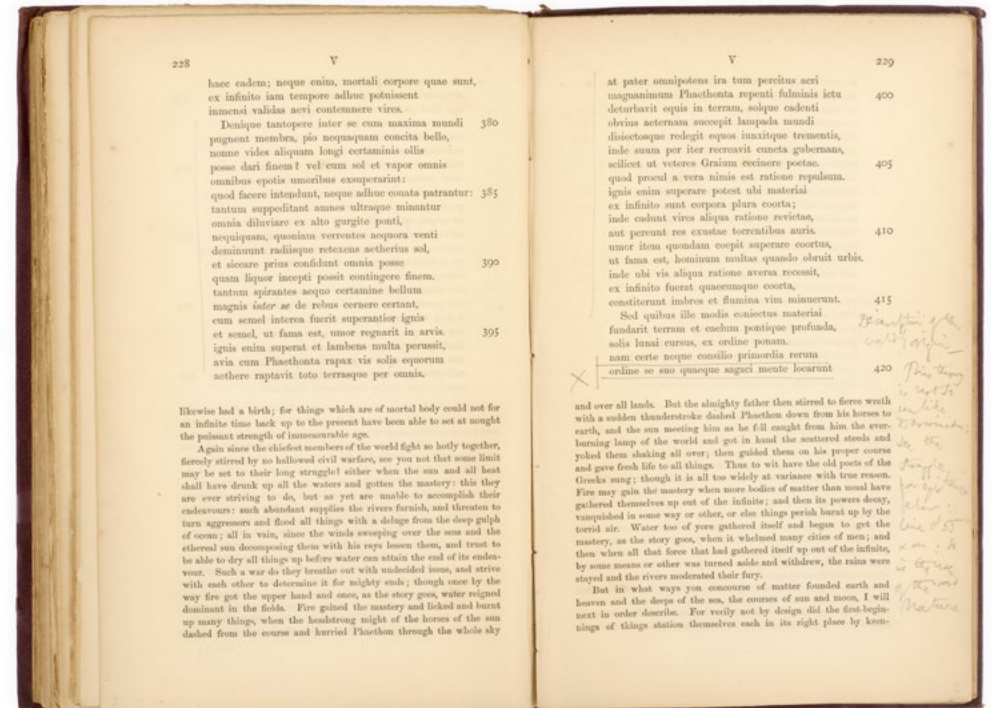
Two vols, 8vo, pp. [vi], 334; [ii], vii, [1], 430, 12 (ads), with a half-title in each volume; vol. I shaken, some gatherings coming loose; else a good copy in the original mauve cloth, blocked in blind and gilt, bevelled edges, spines sunned, worn and chipped; ownership inscriptions in both volumes of John Addington Symonds, with his armorial bookplate in vol. I and his annotations throughout, and on three blank endpapers; pictorial bookplate of Alice Marion Trusted; modern slipcase, with booklabel of Kenneth A. Lohf.

£1750

First complete edition of Munro's Lucretius, this copy annotated by John Addington Symonds. Munro's edition of the text alone of *De Rerum natura* had appeared in 1860 – here it was printed with his English translation below, and with an extra volume comprising textual and explanatory notes.

Hugh Andrew Johnstone Munro (1819–1885) was educated at Shrewsbury School under Benjamin Hall Kennedy (to whom these volumes were dedicated), and Trinity, Cambridge, where he gained the first chancellor's medal, becoming a fellow in 1843. 'Munro early turned his attention to Lucretius's poem *De rerum natura*; between 1849 and 1851 he collated all the Lucretian manuscripts in the Vatican and Laurentian libraries, and examined those at Leiden. ... In 1860 he edited a text with a critical introduction; and in 1864 he published a revision of his text, with introductions, a prose translation, and a full commentary. The book was considered the most valuable contribution to Latin scholarship by a British scholar that century' (*ODNB*).

Symonds's annotations, scattered throughout the Latin text in volume I, are largely indexical but also interpretative commentary – e.g. 'The cause of free will is a swerving of the principle', 'lightning & fire – wine & oil – differ by state & less density of atoms'. On p. 229, under the note 'Description of the world's origin', Symonds notes that 'This theory is not so unlike Darwinism: see the struggle for existence below; line 55 & on; so is the use of the word Nature'. At the end are an index of subjects and two leaves of analytic notes: 'Lucretius frequently deviates from his philosophy of Atoms Void Motion Chance to speak of Nature as endowed with purpose & will ... Nature in this



THE
ANNALES OF
CORNELIUS
TACITVS.



M. DC. XII.

use is the Law of tendency which caused things to come to what they are & what they could not but be'. His philosophy 'is pure materialism – the soul is a body ... the senses are the only guides to knowledge ... Yet he does not greatly differ from Darwin though his facts & illustrations & explanations ... are so absurd. Science tells many truths by analysis ... but explains nothing in the sense of true knowledge'.

ROYAL ARMS

35. **TACITUS, Publius Cornelius.** The Annales ... The Description of Germanie. [–The End of Nero and Beginning of Galba. Foure Bookes of the Histories ... The Life of Agricola. The fourth Edition] ... [London, Arnold Hatfield for Bonham and John Norton,] 1612.

Folio, pp. [vi], 271, [1], [6], 12, 227, [1], wanting the initial and terminal blanks; E1 and E6 very browned, wormtrack to lower margin in second half, else a very good copy in contemporary calf, panelled in gilt and blind, with the central arms of James I (this stamp not the British Armorial Bindings database), sometime rebacked, rather rubbed and dry, front cover now detached, new endpapers, small stamp to rear endpapers of the Loverdos library.

£1500

Third collected edition of the *Annals*, translated by Richard Grenewey, first published in 1598, and of *The End of Nero, Histories and Agricola*, translated by Henry Savile, first published in 1591; this is a paginary reprint, with the same unusual title-page, of the edition of 1604/5.

In the late sixteenth and early seventeenth centuries the 'historian of princes' Tacitus was ranked foremost among Roman historians, important for the Machiavellians of Florence as for the courtiers (and playwrights) of Elizabethan London. Savile's translation of the *Historiae* was dedicated to Queen Elizabeth (who was to attempt her own version of the *Annales*, recently identified as MS 683 at Lambeth Palace Library), Grenewey's *Annales* to the Earl of Essex. 'In *Agricola*, [Tacitus] was concerned to celebrate the valour of his father-in-law in the conquest of Britain. But this Roman alone was the subject of praise. He lamented the corruption of previous colonial administrations in Britain. The Romans are represented as luxurious, avaricious and oppressive. He admired the British tribes for their courage and industry ... perhaps the dominant understanding of Tacitus was one of nostalgia for a lost civic virtue ... Early modern promoters of English colonies made comparisons between Ancient Britons and Native Americans in the context of the second, nostalgic, reading of Tacitus' (Fitzmaurice, *Humanism and America*).

Henry Savile (1549–1622), scholar, mathematician, and translator, tutor in Greek to Queen Elizabeth, was one of the most accomplished men of his age, and the only non-clergyman to work on the translation of the King James Bible; by contrast Grenewey (Greenway?) is almost entirely unknown.

For Henry Savile James I evidently had high regard, though he steered him towards patristic scholarship over ancient history. For Tacitus his regard was not so high, at least on the evidence of a conversation he had with Isaac Casaubon in 1610; they both thought the Roman historian over-rated as a source of political wisdom. James did however refer to Tacitus in *Basilikon Doron*, and the *Agricola* was read by his son Prince Henry. It is also interesting to note that in the secret negotiations for Elizabeth's succession, the then James VI of Scotland had been given the code name 'Tacitus'.

ESTC S117625; STC 23646.

A PREPARATIVE TO REVOLUTION

36. TACITUS, Publius Cornelius. The Works of Tacitus; volume I, containing the Annals, to which are prefixed political Discourses upon that Author [-Volume II: containing his five Books of History, his Treatise of Germany, his Life of Agricola: with political Discourses upon that Author]. *London, Thomas Woodward and John Peele, 1728[-1731].*

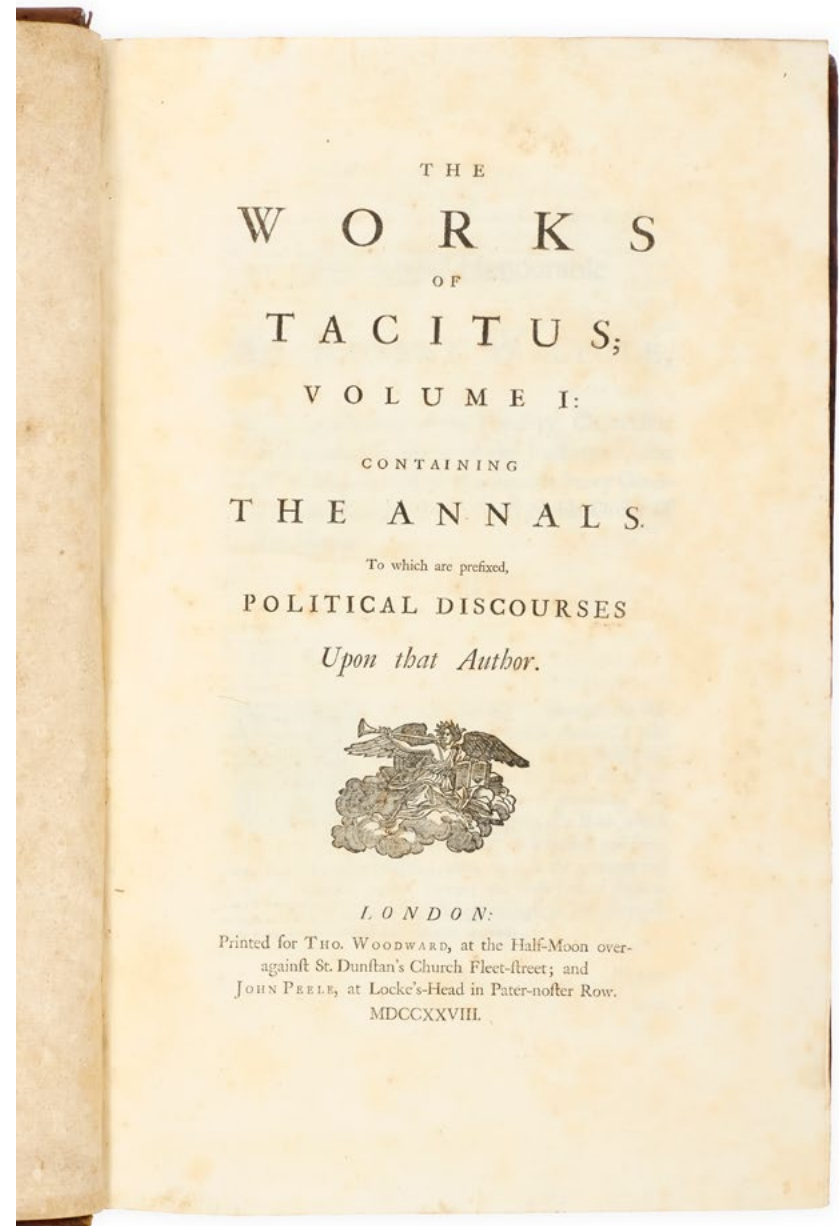
Two vols, folio, pp. [xii], 114, 479, [1]; [20], 145, [1], 391, [1], [40 (Index)]; some slight foxing to the preliminaries in volume II, else a very good, crisp copy in contemporary panelled speckled calf (not quite uniform), joints of volume II cracked but sound; armorial bookplate in both volumes of Samuel Sandys, Baron Sandys (1695-1770), Ombersley Court, shelfmarks in pencil.

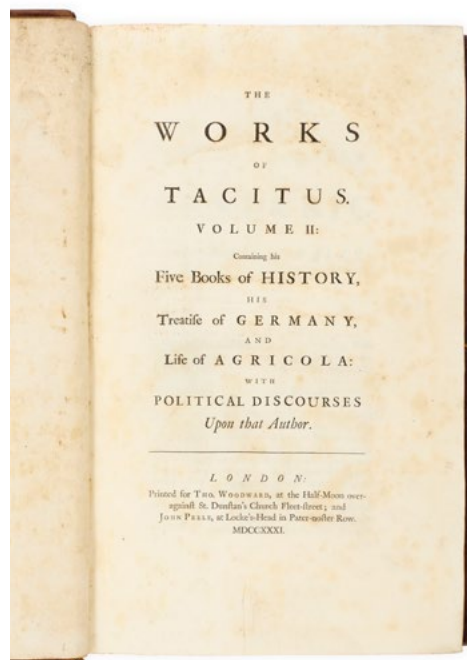
£1500

First edition of this influential translation by the Scottish-born Thomas Gordon (d. 1750), dedicated to Robert Walpole and the Prince of Wales, each volume prefaced by a long political essay.

Gordon came to London as a young man, where he espoused his trenchant anti-clericalism in the very successful *Independent Whig* (1719-20) and *The Craftsman* (1720), and, with John Trenchard, *Cato's Letters* (1720-3), which had a long influence on republican thought, especially in the American colonies. After Trenchard's death in 1723 and his second marriage to Trenchard's widow, he devoted himself to this edition of Tacitus, which became the standard text until the following century. It is this work upon which Hume rests his arm in the famous portrait by Allan Ramsay, though Gibbon thought it 'pompous'.

'Gordon's Discourses on Tacitus ... were permeated with the purest Whig doctrine. He emphasizes, over and over again, the preeminent importance of liberty and virtue and "Royal authority tempered by Laws." ... In general, the Discourses have rather little to do with Tacitus: the Roman historian appears to be convenient peg from which to hang a political essay. Many examples Gordon musters are drawn from English, French, Turkish, and Mahomedan history ...' (Benario, 'Gordon's Tacitus', *The Classical Journal* 72:2, 1967-8). Similarly, while Gordon's translation is largely accurate, Benario offers a slew of examples of 'loaded' language that gives the text a Whiggish bias. This did not go unnoticed by his contemporaries: Pope's *Epilogue to the Satires* refers to 'honest Tacitus once talked as big / But now he is an Independent Whig'.





Gordon's Tacitus was of particular influence in America, where his translation was the most common form in which Tacitus was to be found in libraries both private and public. John Adams owned two copies; Jefferson thought Tacitus 'the first writer in the world without a single exception', while Gordon's translation 'seems to have been dictated by the similar causticity of his own genius'. 'Colonial Americans tended to think of Gordon as a champion of liberty; his Tacitus, along with other published expressions of Radical Whig ideology, schooled and condition colonial Americans to fear and abuse the aggrandizement of power by government, and, as such, prepared them for Revolution' (Benario).

Provenance: the Whig politician Samuel Sandys (1695–1770), who represented Worcester as an MP from 1718 to 1743; initially a supporter of Walpole, he joined the rebellious 'Patriot Whigs' in 1725. 'Government supporters were quick to denigrate Sandys as a man of "republican" sentiment. His espousal of old whig principles concerning the necessity of preserving parliament from executive entrenchment, featured prominently in the country campaign against the ministry, and was given particular attention in the sequence of bills he presented to disable elected MPs who possessed pensions or offices of profit from taking their seats in the house' (ODNB). Briefly Lord Chancellor after the fall of Walpole, he was granted a peerage in 1743. The two volumes of Gordon's Tacitus were evidently bought by Sandys as they were issued, three years apart, which explains the similar but not quite uniform bindings.

GREEK TRAGEDY, ENGLISH POLITICS

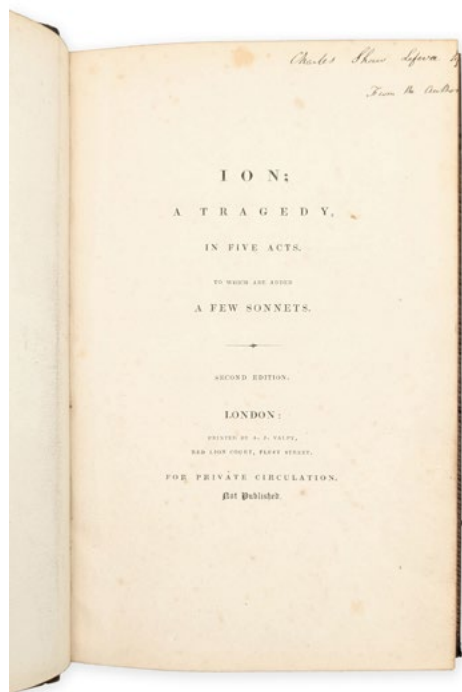
37. [TALFOURD, Thomas Noon]. *Ion*; a Tragedy, in five Acts. To which are added a few Sonnets. Second Edition. *London, A. J. Valspy. Not published.* [1835].

8vo., pp. xxi, [3], 216; a very good copy in contemporary calf, joints rubbed; **autograph presentation inscription (slightly shaved) to Charles Shaw Lefevre, a fellow M.P., with Lefevre's later bookplate as Viscount Eversley.**

£250

Second private edition of Talfourd's blank verse tragedy, in which he 'used Greek models [Euripides, Sophocles] to legitimize contemporary political developments, especially the Reform Act (1832), the abolition of slavery (1833), and the democratizing acts following the municipal corporations commission (1835)' (ODNB).

'Talfourd's most important legacy was his poetic tragedy *Ion* ... an extraordinary success when first performed at Covent Garden Theatre, London, on his birthday, 26 May 1836 ...'. Talfourd 'had circulated the play privately to influential individuals, including Wordsworth, Robert Southey, and Gladstone, which ensured that the theatre was packed with the most distinguished audience contemporary reviewers could remember, including Dickens, Robert Browning, Walter Savage Landor, Pitt, Melbourne, Lord Chief Justice Denman, Lord Grey, and Lady Blessington' (ODNB).



This second edition added a small group of eight sonnets not in the first edition (also privately printed, 1835), and a new preface: 'Having exhausted the small impression which was originally printed of *Ion*, and finding that there are yet friends in whose hands I wish to place it ... I send it again to the press. I have availed myself of this opportunity ... to introduce considerable alterations.' Among the friends to whom he presented a copy was William Wordsworth, who was to attend the first performance in 1836, having dined beforehand with Talfourd and Landor. Afterwards they had a celebratory supper with Macready, who had taken the leading role, and Browning.

38. TERENCE. Terence's Comedies: made English. With his Life; and some Remarks at the End. By several Hands. The second Edition corrected. *London, Abel Swallé, 1699.*

8vo, pp. [iii], xxxii, [2], 359, [1]; divisional title-page to each play; dampstain to quires K to M (pale at first), but a good copy in contemporary panelled calf, rubbed, front corners chipped, front endpaper wanting.

£500

Second edition, second issue (with a cancel title-page dated 1699), of this translation by Roger l'Estrange, Laurence Echard, and others, first published 1694. 'Robert Graves ascribed to it "fascinating vigour" (*Comedies of Terence*, ed. R. Graves, 1963, ix), and no fewer than nine editions appeared by 1741' (*ODNB*). The long preface discusses Terence by contrast with the contemporary stage.

Wing T750A.

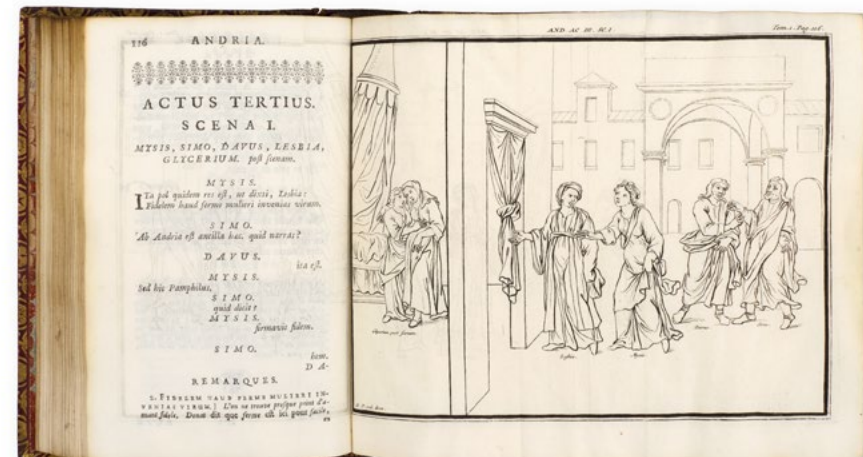
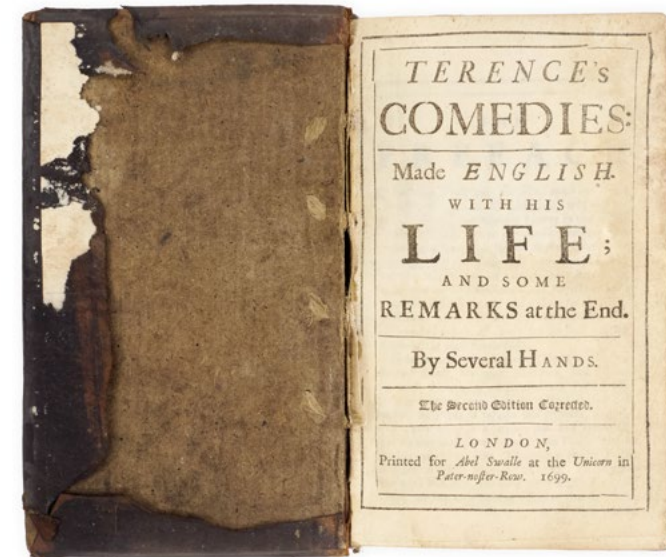
FROM THE LIBRARIES OF ISAAC REED AND JOHN MITFORD

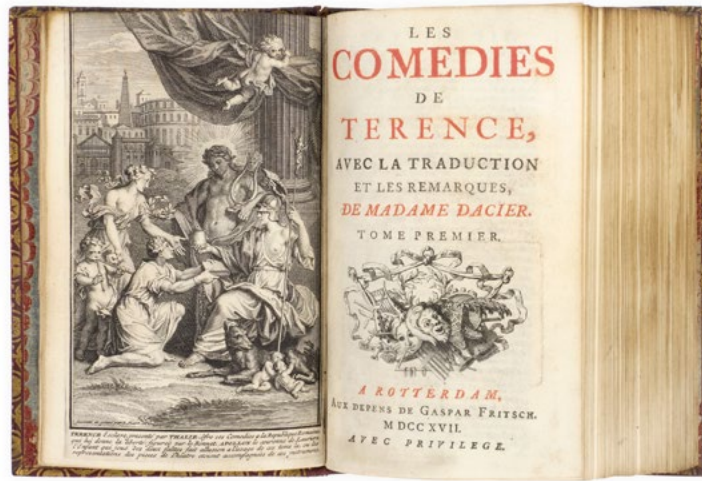
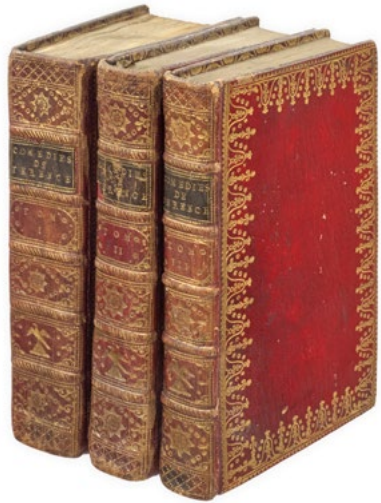
39. TERENCE. Les comedies ... avec la traduction et les remarques de Madame Dacier *Rotterdam, Gaspar Fritsch, 1717.*

3 vols, 8vo, pp. [iii]–lxxxviii, 511, [1]; [2], 485, [1]; [2], 431, [1], with an engraved frontispiece in vol. I, and 45 engraved plates by Picart; vol. I cockled, vol. II with pale dampstain to lower outer corner, else very good copies in contemporary red morocco, covers gilt with a wide tooled border, spines elaborately gilt in compartments with sunburst and cormorant tools, black morocco labels, numbered directly, some minor staining to covers; inscription to front endpaper of vol. I in the hand of Isaac Reed, ownership inscription in vol. I of John Mitford, with marginal pencil marks and notes in his fine hand to the endpapers of each volume; armorial bookplate of Edward Francis Witts.

£850

A fine edition of Anne Dacier's French Terence (first published 1688), the translation here revised by her, and the notes expanded, with delightful illustrations by Picart.





Provenance: 1) the literary editor and book collector Isaac Reed (1742–1807), with his note on the superiority of this edition transcribed from Bayle's *Life of Madame Dacier*. His extensive library, which was particularly rich in English drama, was sold over thirty-nine days in November–December 1807. This copy of Terence was lot 8567, sold for £1 3s 2d). The book collector and literary scholar John Mitford (1781–1859), with his signature dated 1816 and then July 1819, sold as lot 1888 in the sale of his Greek and Latin classics (Sotheby & Wilkinson, December 1859). 3) Edward Francis Witts (1813–1886), of Upper Slaughter, son of the clergyman and diarist Francis Edward Witts.

Brunet V, col. 721 ('Edition la plus recherchée de cette traduction'); Cohen de Ricci 983.

40. TERENCE. P. Terentii Afri comoediae. *London*, [Charles Whittingham], 1854.

4to, pp. [iv], 463, [1], with a woodcut device to the title-page (and a larger version to the colophon), woodcut headpieces and initials; a very good copy in contemporary calf, rather worn, spine labels wanting, endpapers foxed.

£150

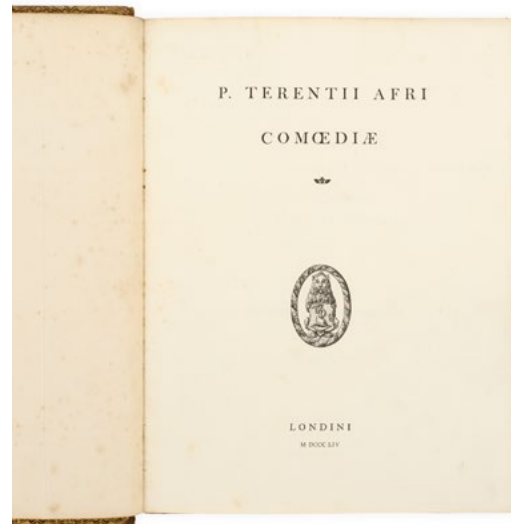
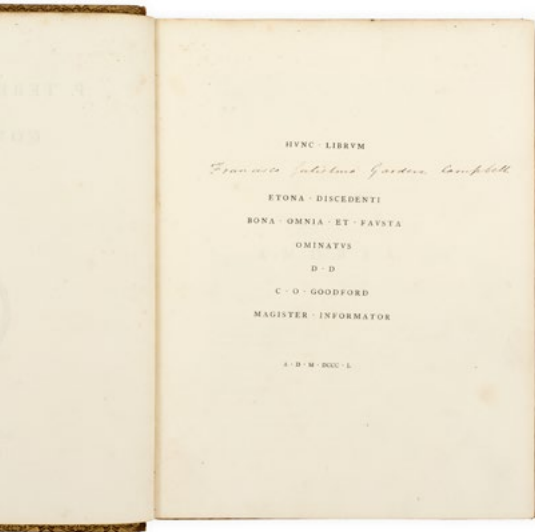
First edition thus, edited by the new headmaster of Eton, Charles Old Goodford (1812–1884), and printed for presentation as a gift to leaving sixth-formers; the printed presentation leaf is here duly completed in manuscript, making it out to Francis William Garden-Campbell (1840–1895), who went on to a military career. *For an earlier gift from Goodford see item 29.*

A LORD CHANCELLOR'S COPY
AND THEN AN ARCHBISHOP OF CANTERBURY'S

41. THEOCRITUS *et al.* Θεοκριτου, Μοσκου, Βιονις, Σιμμίου, τα ευρισκομενα. Theocriti, Moschi, Bionis, Simmii quae extant: cum graecis in Theocritam scholiis, & indice copioso: omnia studio & opera Danielis Heinsii. Accedunt Josephi Scaligeri, Isaaci Casauboni, & eiusdem Danielis Heinsii notae & lectiones. [*Heidelberg*.] *Commelin*, 1604.

4to, pp. [xxvi], 432; woodcut device to title-page, woodcut initials, several woodcut illustrations; a few small marginal wormholes through first half, occasionally touching one character, title-page dusty, inkstains from old washed inscription to head, dampstain to inner margin of first few leaves and to outer margin at the end, a few other spots and stains, but a good copy in eighteenth-century English calf, spine ruled gilt, red morocco label, covers scraped, joints worn; armorial bookplate (Franks 27600) to title verso of John Somers, Baron Somers (1651–1716), later purchase note to front endpaper, nineteenth-century armorial bookplate to front pastedown of William Wickham; faint early marginal annotations to the index, scattered seventeenth-century notes (corrections and references).

£850

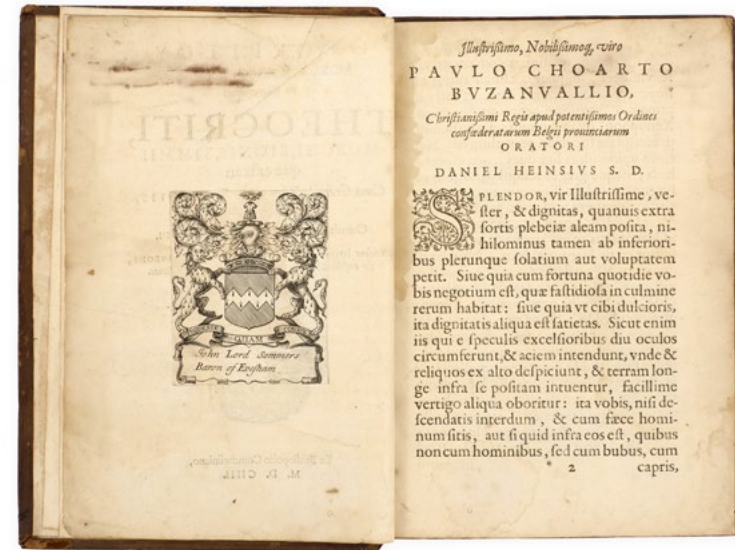


Second Heinsius edition of the works of Theocritus, paired as often with the poems of Moschus, Bion, and Simmias of Rhodes. It is 'preferable' to the first edition of 1603, which Heinsius tried to suppress, and is 'in fact, a very excellent edition', with 'learned, sagacious, and ingenious' readings (Dibdin).

Considered the originator of pastoral poetry, Theocritus is most famous for his bucolic poems depicting pastoral life in the hills of Sicily and southern Italy, which exercised such a strong influence on Virgil and later European literature. He was often paired with the lesser bucolic poets Moschus and Bion, and sometimes as here with Simmias of Rhodes, whose distinctive pattern poems, in the shapes of an egg, wings, an axe, are printed on pp. 209–221.

Provenance: 1) John Somers, Baron Somers of Evesham, Attorney General and Lord Chancellor under William III, President of the Royal Society, and a notable bibliophile whose more than 10,000 books and manuscripts passed in part to his brother-in-law Joseph Jekyll and were sold at auctions in 1717 (prints), 1739 (mostly manuscripts), and 1801; 2) subsequently in the collection of Charles Thomas Longley (1794–1868), Reader in Greek at Christ Church, Oxford, then headmaster of Harrow School, and later Archbishop of York (1860) and Canterbury (1862), lot 574 in the sale of his library of 18 December 1868 (purchase note here), bought by: 3) William Wickham (MP, 1831–1897), with his bookplate employing the motto of his ancestor William of Wykham, fourteenth-century bishop of Winchester, 'Manners Maketh Man'.

VD17 23:240602X; Dibdin II 486.



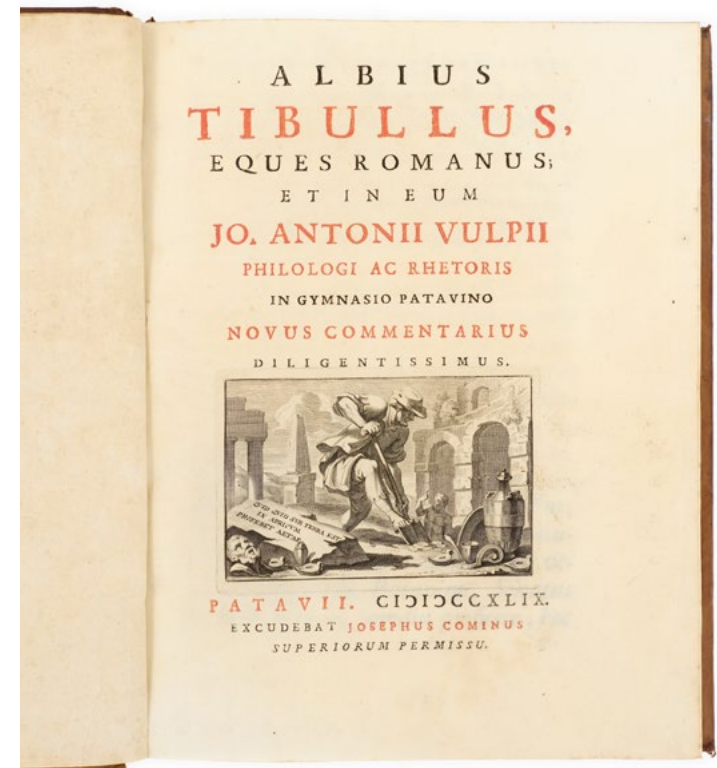
42. **TIBULLUS.** Albius Tibullus, eques Romanus; et in eum Jo. Antonii Vulpii philologi ac rhetoris in gymnasio Patavino novus commentarius diligentissimus. *Padua, Giuseppe Comino, 1749.*

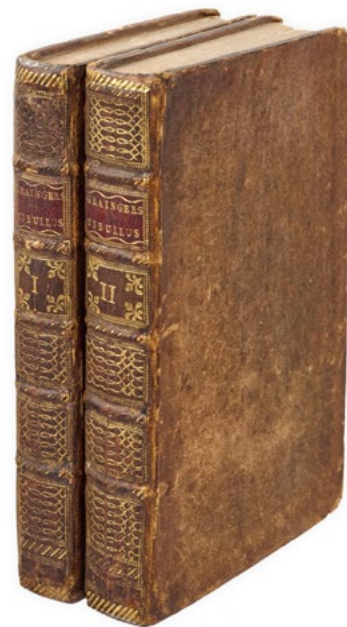
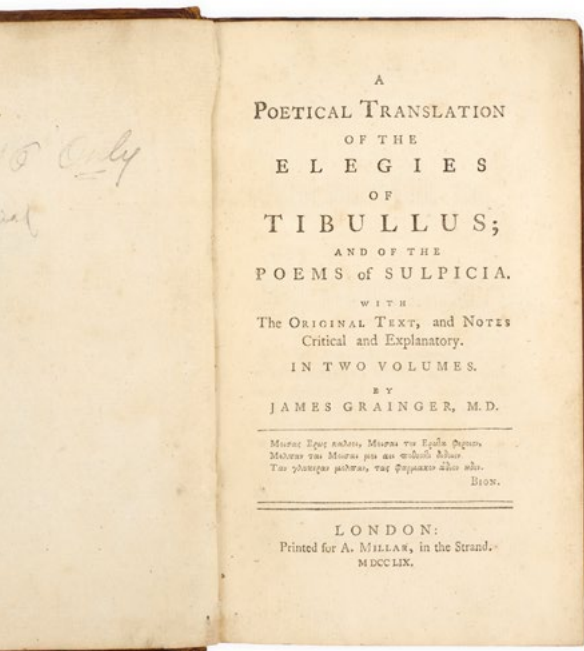
4to, pp. xxxviii, [2], 340, 93, [1], [2], with a final colophon leaf; engraved vignette to title-page, woodcut headpieces and initials, woodcut device to colophon leaf; title-page printed in red and black; a fine copy in contemporary English speckled calf, joints and edges rubbed; contemporary armorial bookplate of the Earls of Findlater, modern bookplate of J. F. Hildage.

£250

An important edition of Tibullus' love poems, with the commentary of Giovanni Antonio Volpi, who had founded the Libreria Cominiana along with his brother and the engraver Giuseppe Comino in 1717. Volpi had published a well-received edition of the standard tripos of Catullus, Tibullus and Propertius in 1710, earning him membership of the Accademia dei Ricovrati.

Moss 271 ('this edition surpasses all the preceding ones').





43. **TIBULLUS.** James GRAINGER, *translator*. A Poetical Translation of the Elegies of Tibullus; and of the Poems of Sulpicia. With the original Text, and Notes critical and explanatory ... *London, A. Millar, 1759.*

Two vols, 12mo, pp. xlvi, 1651, [1]; [iii], 263, [1]; some pale foxing but a very good copy in contemporary speckled sheep, spines gilt in compartments, numbered directly, red morocco label.

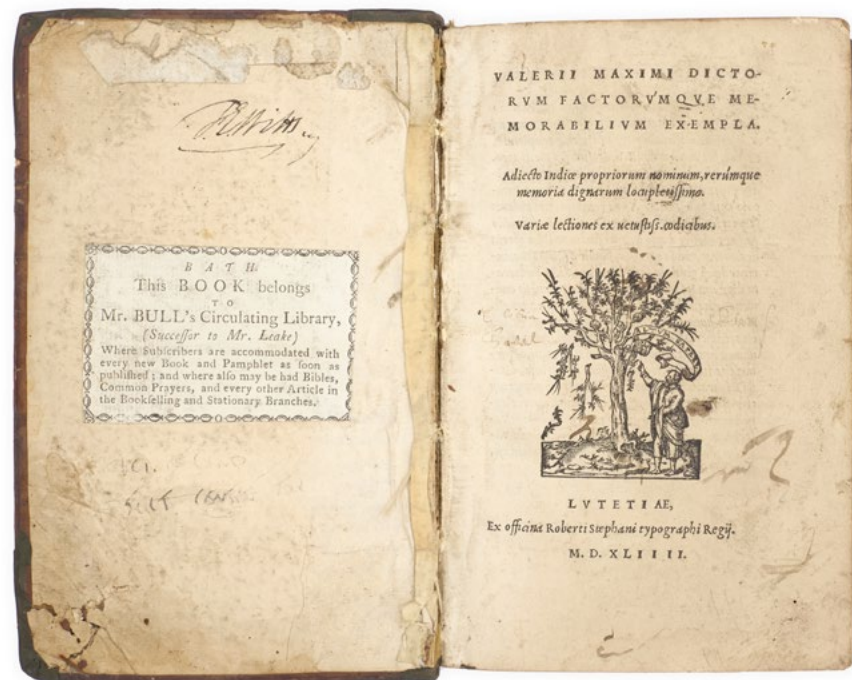
£300

First edition of this translation, with notes, by James Grainger (1722–1766), an army surgeon who had, unusually, turned to the pen to supplement his income from medical work.

Living in London in the 1750s Grainger met Johnson, Smollett (who would review this work harshly), Thomas Percy, Oliver Goldsmith and others, contributed poems to the reviews, assisted Percy towards a projected edition of Ovid, and published the present translations. The English and Latin texts are published in parallel, and prefaced by a life of Tibullus which includes Grainger's version of Ovid's elegy on Tibullus. The work was dedicated to John Bourryau, a former pupil whom Grainger accompanied to the West Indies in 1759, where he married and wrote his long poem *The Sugar-Cane*.

ESTC T98464.

THE CIRCULATION OF FACTS



44. **VALERIUS MAXIMUS.** Dictorum factorumque memorabilium exempla. Adiecto indice propriorum nominum, rerumque memoria dignarum locupletissimo. Variae lectiones ex vetustiss. codicibus. *Paris, Robert Estienne, 1544.*

8vo, pp. 446, [26], with the terminal blank G4; woodcut publisher's device to title-page; title-page dusty, with a few ink marks, else a good copy in early panelled calf, small gilt fleur-de-lis cornerpieces, central gilt diamond stamp to covers, rebounded and recornered; eighteenth-century printed label to front pastedown of 'Mr. Bull's Circulating Library', Bath; ownership inscription of Francis Edward Witts (1783-1854).

£600

First Estienne edition, a copy from a Bath circulating library. The centrality of Valerius Maximus' collection of memorable deeds and sayings to European culture through the Middle Ages and Early Modern era was captured by B.G. Niebuhr in terms which today may surprise: he described it as 'the most important book next to the Bible'. Indeed, Valerius Maximus' exempla were commented upon, used as school textbooks, condensed, illustrated, abridged, translated, and transposed in countless ways, in manuscript and print, and in visual arts, for many centuries.

James Leake (d. 1764) had founded Bath's first circulating library by 1728. Lewis Bull (1732–1807), formerly a jeweller and owner of a lodging house, bought the library from Leake's children, and later passed it to his own son in the 1790s. Bull's was popular with the Bath literati and was used (fictively) by Sheridan's Lydia Languish in *The Rivals*, and veritably by Hester Lynch Piozzi and the young Robert Southey, who later wrote that 'Bull's circulating library was then to me what the Bodleian would be now'. Here Bull claims subscribers have access to 'every new book and Pamphlet', not something to be said for the present work. See V. J. Kite, 'Circulating Libraries in eighteenth-century Bath'.

Adams V108; Renouard I: 65, no. 18.

SCOTTISH PRINTING, SCANDINAVIAN BINDING

45. VELLEIUS PATERCULUS. *Quae supersunt ex historiae Romanae voluminibus duobus. Ex editione Petri Burmanni fideliter expressa. Glasgow, Robert and Andrew Foulis, 1752.*

8vo in fours, pp. 251, [1]; a fine copy in contemporary Scandinavian calf, covers with roll-tooled border in zwischgold, spine gilt (later in the eighteenth-century) in six compartments, red stained label panel lettered directly, marbled endpapers, manuscript shelfmarks.

£425

First and only Foulis Press edition, unusually found here in a contemporary Scandinavian binding, evidence of the high esteem in which these products of the Glasgow enlightenment were held across Europe.

ESTC T93523; Gaskell 245.

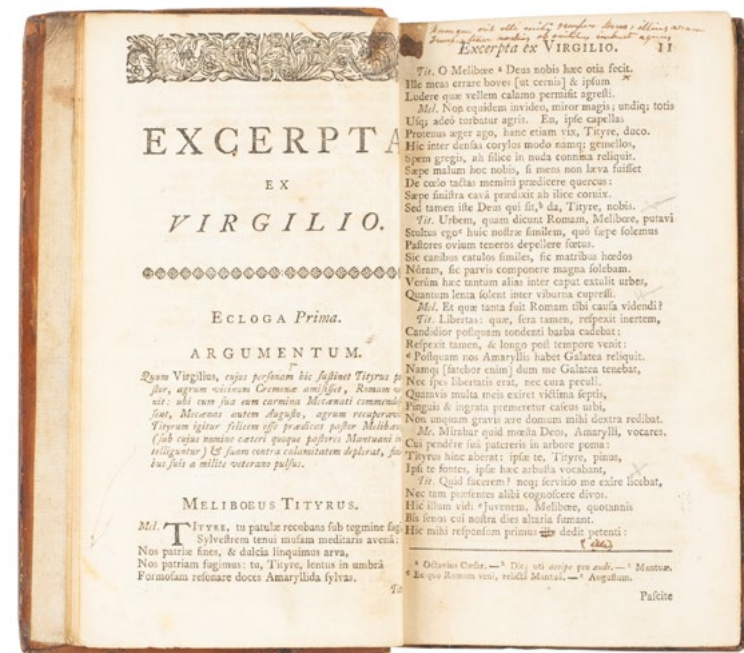
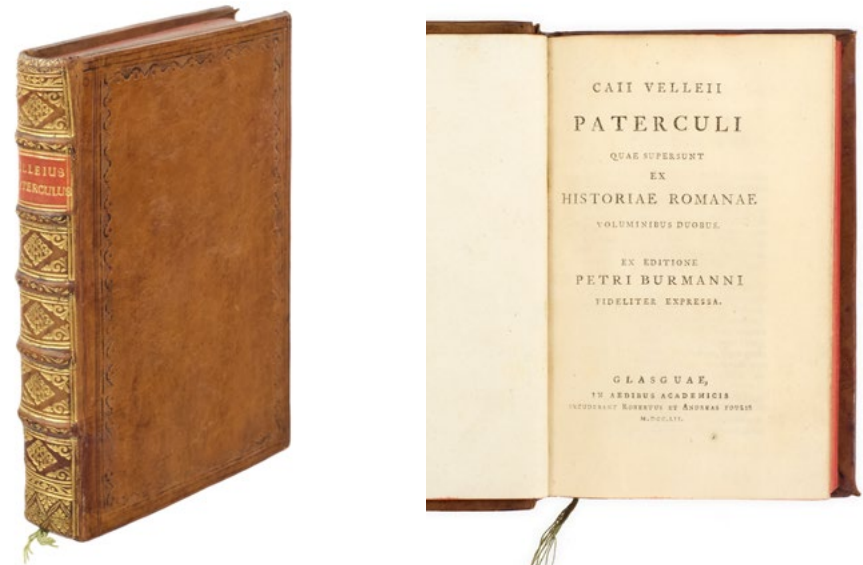
WESLEY AS SCHOOLTEACHER

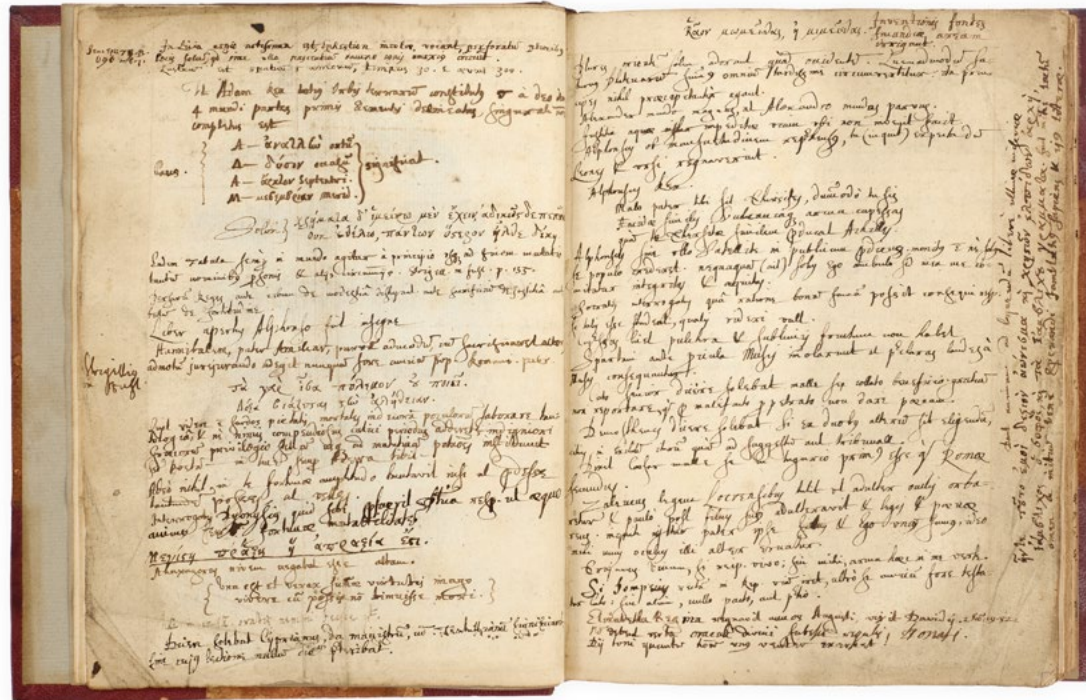
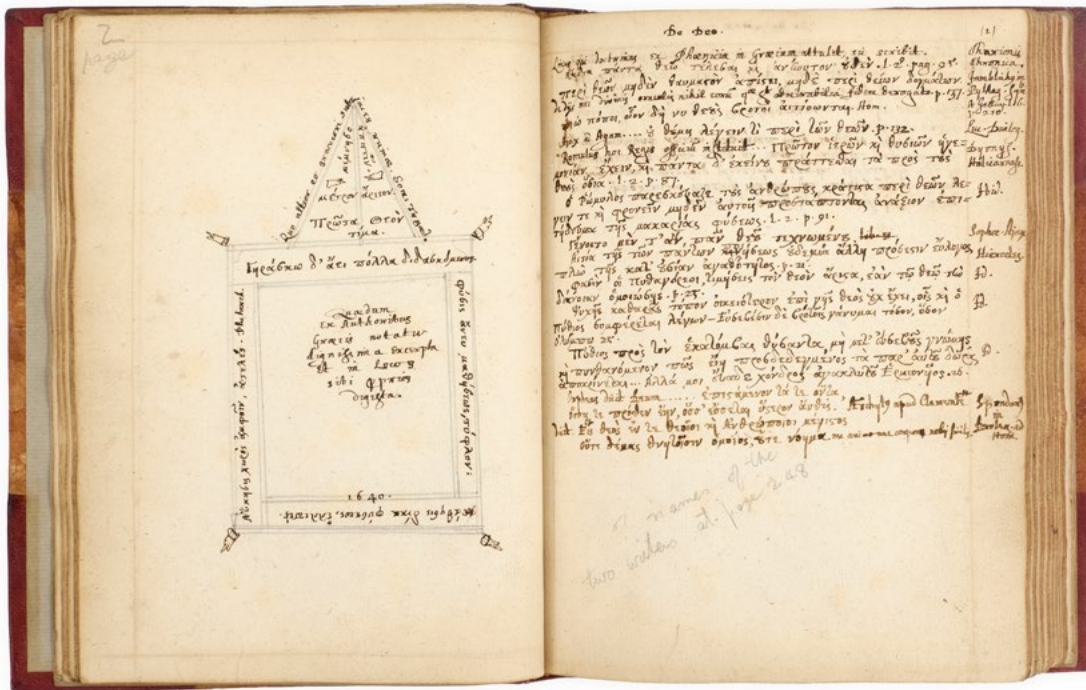
46. [WESLEY, John (*editor*).] *Excerpta ex Ovidio, Virgilio, Horatio, Juvenali, Persio, et Martiali: in usum juventutis Christianae. Edidit ecclesiae Anglicanae presbyter. Bristol, typis F. Farley, 1749.*

12mo in 6s, pp. 242; a very good copy in contemporary calf, spine gilt-ruled in compartments with gilt red morocco lettering-piece; rubbed, rear board detached; one minor annotation on p. 11.

£1100

First edition of one of the textbooks that Wesley compiled for the school that he founded at Kingswood, Bristol, in 1748. Finding contemporary textbooks inadequate, he published an astonishing number of works for his pupils – grammars, editions of classics, and other introductions





to learning. His first concern was purity of thought (there are, for example, only brief, cautious extracts from Ovid, while Horace gets more than half the volume), but also the purity of Latin style. There are runs of his textbooks at Wesley House, the John Rylands Library, and in the Frank Baker collection at Duke, but, as is wont with schoolbooks, most are now very rare.

ESTC T183605, locating four copies only (Duke, Glasgow, and two at Rylands); Baker 130.

CLASSICAL GOBBETS IN CIVIL WAR OXFORD

47. WILKINSON, Edward, and Thomas TARNE, *compilers?* Two manuscript commonplace books of Latin and Greek authors, ancient and modern, organised by subject; with some later additions and notes in different hands. *Oxford, 1640s.*

2 vols, 4to, manuscript on paper, c. 400 pages in total, plus blanks; with a diagrammatic title-page in the volume of Greek authors ('Quaedam ex Authoribus Graecis notatur dignissima excerpta et in locu & sibi p[ro]prios digesta' dated 1640); several digests of individual works or writers dated 1644; manuscript index to each volume; later additions at either end of each volume comprising sententiae in different hands, some contemporary, others late seventeenth-century, as well as notes on sermons delivered in Exeter Cathedral in 1687–88; rebound in 1939 by Elizabeth Greenhill, in half red-orange morocco, at which time a number of early nineteenth-century portrait plates by Chapman were added.

£4750

A fascinating manuscript anthology assembled by two students at Queen's College, Oxford, beginning just before the Civil War, and continuing during its early years, when the court of Charles I had relocated to Oxford. Taking florilegia like that of Mirandola as their model, they have organised quotations by theme, likely with rhetorical intent as the subjects are often paired with their opposites: 'De Temperantia & Intemperantia', 'De Somno & Vigilia', 'De Libertate & Servitute', etc.

Among the Greeks, sources include Iamblicus, Dionysius Halicarnassus, Sophocles, Hierocles, Lucian, Herodian, and Epictetus, and there are some secondary quotations taken from Gellius' *Noctes Atticae*. The compilers' reading is wider in Latin – Seneca is given the greatest space, but they also draw from Ovid, Horace, Virgil, Cicero, Suetonius, Aurelius Victor, Justinus, Quintilian, Lucan, and Silius Italicus, as well as more contemporary authors: Lipsius *De Constantia*, Spenser *De Rebus gestis Britanniae*, Barclay *Euphormionis Satyricon*, Buchanan *Jephthes*, Horne *De usu auctoris*, Mascardi, Panciroli, Stradanus, Strigelius etc. Page references are given for nearly all quotations so a specific edition should be traceable.

The project was evidently compiled over time – changes in ink, scattered interpolations, and headings with no entries show this was a work in progress; the volumes also include a number of digests of the individual works from which quotations were drawn: Agostino Mascardi

Si videat bene

Sen: ep: 1.

Idem:

Idem:

Idem:

Sen: ep: 1.

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Idem:

Non ut bonum vixit sed bene vivere. c. 51. p. 447.

Su vixit cum hominibus tanquam deus vivat, sic loquere cu deo tanquam deus.

Magno vobis est ad bona no sperare tanquam ad metiora sed sperare tanquam ad facilia. ep. 20. p. 552.

Filium tuum quis si intellexeris bona esse, quibus admixta sunt vitia, tanquam quibus malitia sperata est. ep. 31. p. 582.

Deus modo et te quod dignum sitis deo frangere a no vero no argendo, sed ex hac tua mago deo exere mi fuit. ep. 32. p. 583.

Ipsa re fugient que capiunt omnia flamma, vispuit in ipse iusta cadaver humus.

Deo bono fortasse tanquam Pharon simul in amo quinquagesimo natus, nec mirat se intervollo magna generata, nec coxia p m turbam natus. c. 51. p. 447.

Ad honesta vicia et vitia vicia, ad turpia vicia et vitia vicia. ep. 37. p. 601.

Quibus malitia sperata est, ad turpia vicia et vitia vicia. ep. 37. p. 601.

Quibus malitia sperata est, ad turpia vicia et vitia vicia. ep. 37. p. 601.

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Quibus malitia sperata est, ad turpia vicia et vitia vicia. ep. 37. p. 601.

Nihil potest ad malos pervenire quod prosit, nisi quod non nocet. c. 12. b. d. l. 5.

Malorum multitudinem aut metum aut doctores, utcumque autem de vitiis, et ne vellet.

Malum meli' deo q' mali s; nec melius meli' q' ali' meli' suul. ep. 7. p. 531. Sen: ep. 1. 1.

Malum meli' deo q' mali s; nec melius meli' q' ali' meli' suul. ep. 7. p. 531. Sen: ep. 1. 1.

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Thomas Jarne
Edward Wilkinson

Disertationes Romanae de Affectibus (1639) and *Profusiones Ethicae* (1639); Famianus Strada *de Bello Belgico* (1632); Quintilian *Oratoriae Institutiones*; Seneca *Suasoriae* and *Controversiae*; Alexander Neville *Ketto* (on Kett's Rebellion); Lucan *Pharsalia* ('notis Farnab. '); Nicolas Caussin *De Eloquentia* (1634); and some 'Collectanea e C. Suetonii tranquillii Hist'. Unusually a few English quotations also crept into the mix, including a passage on nightingales and cranes apparently translated from Aelian, and another, under the heading 'De Adulterio', noting that 'there is noe necessity y^t two cannot be together wthout making a third' (unattributed).

Tarne (of Penrith, d. 1654) and Wilkinson (of Kendal, d. 1651) seem to have come as a pair – 'quam bene conveniunt {Thomas Tarne / Edward Wilkinson} nil ultra' proclaims an inscription at the end here. They matriculated at Queen's College, Oxford, in 1637–8, were both awarded BA in 1643, and MA in 1646, and were appointed fellows on the same day in March 1647/8. Some records suggest they were both expelled by the Parliamentary visitors, but they seem to have remained as fellows until their deaths; the Head of Queen's at the time, Gerard Langbaine, was active in opposition to the visitation by legal means, enlisting the support of Selden and others. Langbaine would have approved of the current effort – he was part of an attempt to survey the contents of the Bodleian Library by topic.

After the deaths of Tarne and Wilkinson these volumes passed into other academic hands; a second sequence of quotations datable (from works referred to) to the 1690s or shortly thereafter, organized alphabetically, covers the letters A to F.

Provenance: William Lee (1688–1754), judge, his bookplate; Eric and Edward Trever-Jones, Downside Abbey, by 1914; by whom gifted to A. J. Ellison, Downside Abbey (pencil note); W. A. Foyle, Beeleigh Abbey (bookplate).



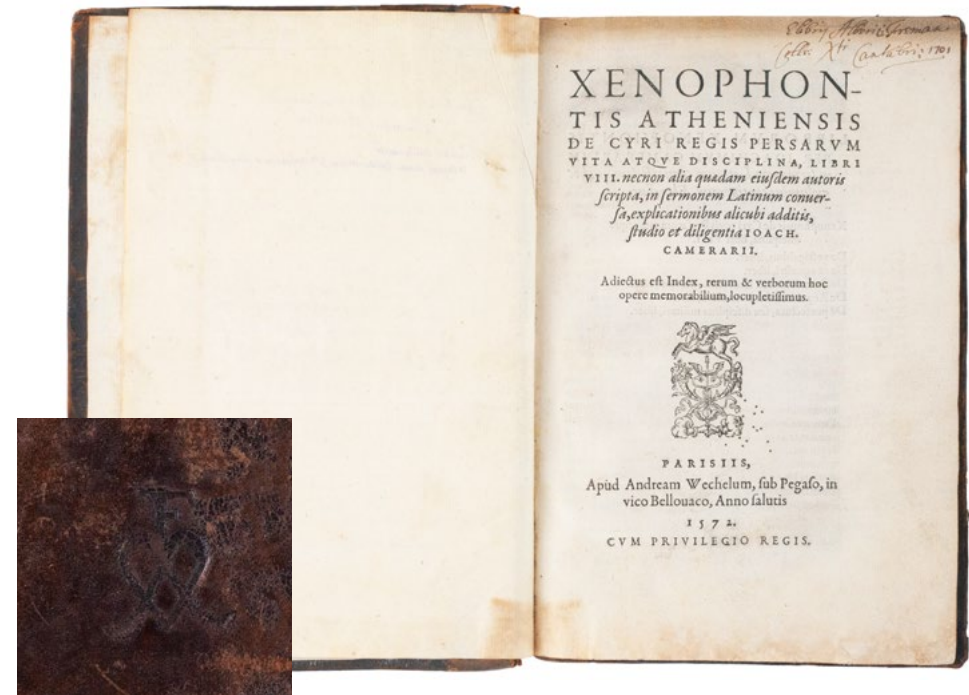
RALPH FREEMAN'S COPY

48. XENOPHON. De Cyri regis Persarum vita atque disciplina, libri VIII. Paris, Andreas Wechel, 1572.

Small 4to, pp. [xii], 492, [20]; a beautiful, clean copy, bound in early seventeenth-century English calf, lacking ties, early nineteenth-century rebacking, spine in compartments decorated gilt, orange morocco lettering-piece; lower joint split at foot; monogram of Ralph Freeman (two R's and an F so arranged that the spaces left by the R's form three lozenges two and one which make up the Freeman arms) stamped in blind to both covers; ownership inscription of Aubrey Freeman 'E libris Alberici Freeman Colle: Xti Cantabri: 1701' to title (*see below*); nineteenth-century bibliographical notes to front flyleaf.

£875

First edition of Joachim Camerarius' Latin translation of Xenophon's *Cyropaedia*, a partly fictional work on the life and education of Cyrus the Great which served as a model for medieval and renaissance mirrors of princes, including Machiavelli's *Il Principe*. A beautiful copy, from the celebrated library of Ralph Freeman, and then by descent to various other Freeman family members.





Sir Ralph Freeman (1589–1667) was educated at Eton College and then at King’s College, Cambridge, before being admitted to the Middle Temple in 1606. He was married to Catherine Brett, a near relative of George Villiers, the future duke of Buckingham, and through the influence of the latter, Freeman was made Master of Requests, and later Auditor of the Imprests and joint master of the Mint. In addition to making his mark at court, in the mint, and elsewhere, Freeman was notable for his publications: two translations into English from Seneca, the *Booke of Consolation to Marcia* (1635) and the *Booke of the Shortnesse of Life* (1636), and *Imperiale* (ODNB).

At Freeman’s death, all his plate, pictures, and household possessions (likely including the library) passed to his younger son George (d. 1678) and from George to his son Ralph, MP for Reigate in 1679 and 1681. This copy eventually found its way to Aubrey Freeman (b. 1685), third son of Ralph and Elizabeth *née* Aubrey. He matriculated at Christ’s College, Cambridge, in 1701, resided until Lady Day 1702, and apparently died young.

Although the size of Ralph Freeman’s library is not known, numerous books survive with his characteristic monogram stamp. Examples of bindings with his stamp can be found at Cambridge (UL Syn.4.62.18) and All Souls, Oxford, left to the latter by a descendant also called Ralph (d. 1774) who had been a Fellow there.

Adams X26 (lacking title); Hoffmann, III, 795; Pettegree 91294.

READ BY GIBBON FOR *DECLINE AND FALL*

49. **ZOSIMUS.** *Ἱστορίας νεαῶν βιβλία ἕξ ...* *Historiae novae libri sex, notis illustrati.* *Oxford, Sheldonian Theatre, 1679.*

8vo, pp. [viii], 384; copper-engraved Sheldonian device to title, printed in Greek and Latin in parallel columns; a very good copy in contemporary panelled calf, later spine label.

£500

First Oxford edition of this history of the Roman Empire from Augustus to the year 410, by the fifth-century Greek historian Zosimus. The work is an important source particularly for the period 395-410 and its pagan author attributes Rome’s decline to its embrace of Christianity and rejection of the pagan gods. This was the edition read by Gibbon for *Decline and Fall*.

This edition is the work of the Oxford clergyman and classical scholar Thomas Spark (1655–1692), and includes a dedication jointly to the Dean of Westminster, John Dolben, and to his former schoolmaster Richard Busby. He also produced editions of Herodian and Lactantius, soon after disparaged by Thomas Hearne as “a poor Performance, the Text being very uncorrect and the Notes from MSS. very mean, he having taken no pains to collate them accurately” (ODNB).

ESTC R22314; Wing Z15; Madan III, 3242.



50. **ZOSIMUS.** The New History of Count Zosimus, sometime Advocate of the Treasury of the Roman Empire. With the Notes of the Oxford Edition. In six Books. To which is prefixed Leunclavius's Apology for the Author. Newly Englished. *London, Joseph Hindmarsh, 1684.*

Small 8vo, pp. [xxxvi], 416; a fine, fresh copy, fore-edges occasional untrimmed in contemporary speckled calf, marbled edges; the Macclesfield copy, with blindstamps, shelfmarks, and North Library bookplate.

£950

First edition of this anonymous translation of the *Historia nova*, translated from the Oxford text of 1679 (*see previous*). Zosimus's history of the Roman Empire covers the period from Augustus to 410 AD (the sack of Rome by the Visigoths). For the fourth century and the collapse of the Empire, he is a chief authority. He is also the principal historical source for the British revolt of 409 AD and the 'Rescript of Honorius', the document in which, as Western Roman Emperor, Honorius directed Britain's civitates [local authorities] to take up arms and 'look to themselves' – effectively admitting that the Roman order had broken down (pp. 405–12).

Of Zosimus himself little is known, but, 'being a Heathen', he blamed the decline of the empire on the rejection of the pagan gods, and for this he was 'assaulted with abundance of ill language, bespattered, cursed and given to the Devil for a most wicked Fellow' by later Christian authorities; against these attacks, the historian Joannes Leunclavius (Löwenklau) defends him here, in thirty-two pages of prefatory material, 'there being no doubt but that the Christian Princes were guilty of many Enormities'. *The New History* remained the only English version of this important text until the nineteenth century.

Wing Z16.

