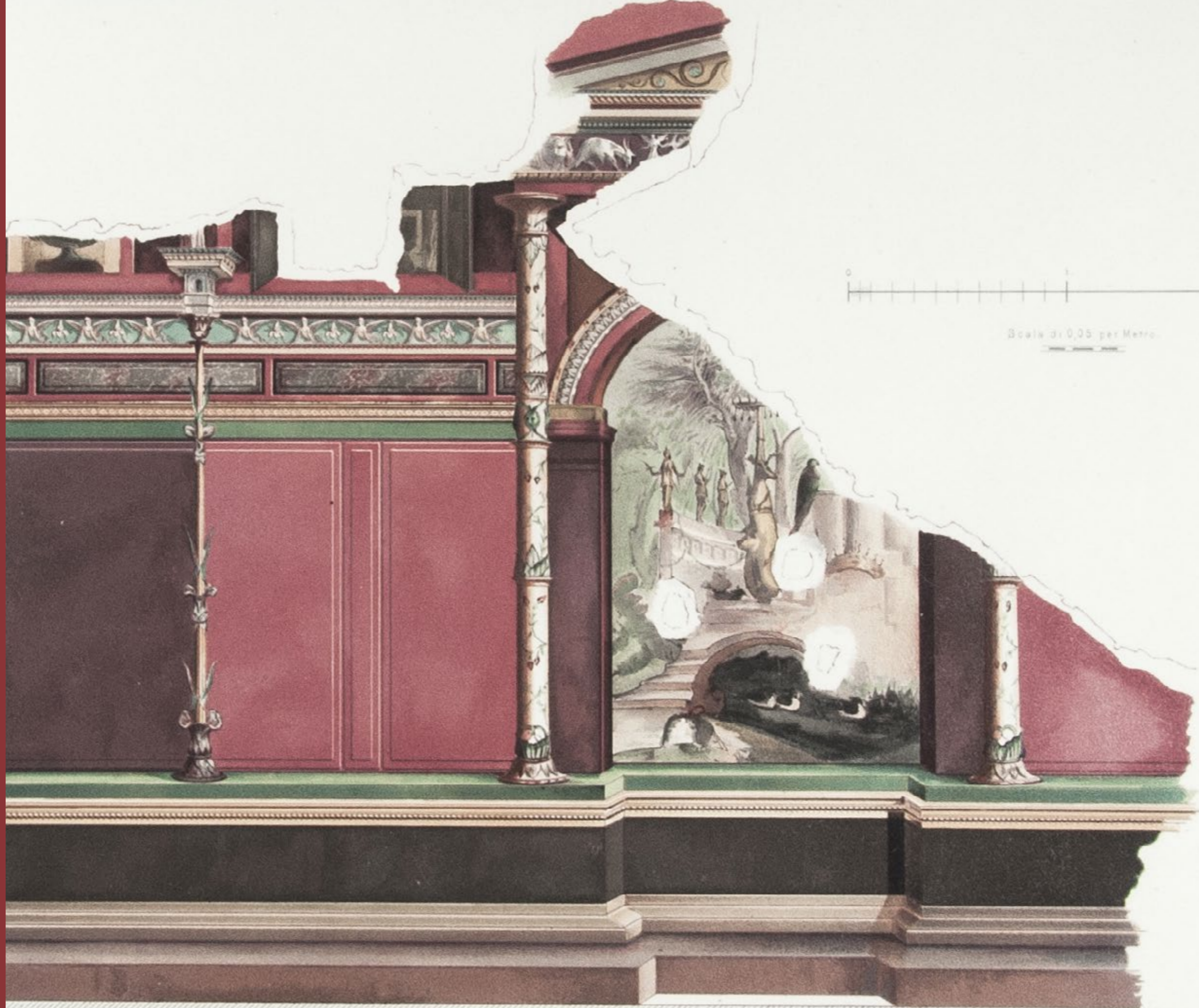




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## *The ancient world in 345 plates*

I. [BARDON, Michel Francois Dandr ]. Gewoonten der aloude volken; behelzende de godsdienstige, burgelyke en krygsgebruiken der Grieken, Romeinen, Isra liten en Hebreuwen, Egyptenaaren, Persiaanen, Scythi rs, Amazonen, Parthi rs, Daci rs, Sarmati rs, en andere zo oostersche als westersche volken.

Amsterdam, Johannes Allart and Willem Holtrop, 1786. 4 volumes bound as 2. Large 4  (31 x 25 cm). With 345 engraved plates by the famous engraver Charles Nicolas Cochin le Jeune after Bardon. Contemporary half calf. € 3950

First and only Dutch translation of the *Costume des anciens peuples* by Michel-Fran ois Dandr  Bardon (1700–1783). The 345 plates (instead of the 356 erroneously announced on the title page), preceded in each part by the descriptions, illustrate the costumes and the customs of the ancient peoples in the field of their religions, everyday life and the military. Parts 1 and 2 contain the plates illustrating the Greek and Roman civilisation, part 3 the Israelites and the Egyptians and part 4 the Persians, Scythians, Amazons etc.

Bardon gave a large part of his life to the study of ancient history and he liked to illustrate the subjects of his study with his own hand. Some of his drawing are still in the Louvre Museum and some of his paintings are in the Museum in Marseille.

Some water stains to the last few plates of both volumes, bindings slightly rubbed and a large blemish to the front board of the first volume. A good copy, untrimmed.

VIII, 32; [2], 40; IV, 41, [1 blank]; [2], 22 pp. *Colas* 792; *Lipperheide* 107; cf. *Brunet I*, col. 654. [More on our website](#)

BARNABÆ  
BRISSEONII REGII  
CONSISTORII CONSILIARII,  
AMPLISSIMIQUE SENATVS  
PARISIENSIS PRÆSIDIS,

DE FORMVLIS ET SOLLEMNIBVS  
populi Romani Verbis,

LIBRI VIII:

*Omnibus politioris litteraturæ, cum primis Iuris-  
prudentiæ studiosis utiles & necessarii;*

In quibus varii bonorum Auctorum loci emendantur,  
supplentur, notantur, illustrantur.

OPVS magno labore ab Auctore congestum; nunc vero diligenter  
recognitum & à prioribus mendis purgatum.

Adiecti sunt Rerum & Verborum INDICES locupletissimi.



FRANCOVRTI,

Apud Ioannem Wechelum & Petrum Fischerum confortes.

MDCXCII

D-4: 33.

*Standard work on Roman law  
by a famous French jurist and philologist*

2. **BRISSEON, Barnabé.** De formulis et sollemnibus populi Romani verbis, Libri VIII...

Frankfurt, Joannes Wechel and Petrus Fischer and consorts, 1592. 4°. With title-page printed in red and black, woodcut printer's device, woodcut head- & tail pieces and initials. Contemporary gold-tooled calf. € 1250

Second, revised and enlarged edition of a comprehensive compilation of Roman legal terminology, including remarks and data on the Latin language, Roman customs, religion politics and literature, by the French jurist and philologist Barnabé Brisson (1531–1591). Together with Contius, Balduinus, Cujacius, Hotmannus and Donellus, Brisson is among the group of 16th-century French jurists that brought Humanist jurisprudence to its peak. From the John Evelyn collection.

Slightly stained leaves, with bookplate. Good copy of this standard work on Roman law.

[8], 750 [= 760], [84] pp. Adams B-2848; NBG VII, 435; VD 16, B-8330; Waller 153; cf. Graesse I, 541 (1754 edition).

[More on our website](#)



C. VALERII  
CATULLI  
VERONENSIS  
LIBER.

I.

AD CORNELIUM NEPOTEM.



QUI dono lepidum novum libellum,  
Arido modo pumice expositum?  
Corneli, tibi; namque tu solebas  
Meas esse aliquid putare nugas  
Jam tum, quom ausus es unus Italorum  
Omne ævum tribus explicare chartis,

Doctis, Juppiter! & laboriosis,

A

*From the library of Eugène Paillet,  
one of the great French bibliophiles of the 19th century*

3. **CATULLUS, TIBULLUS & PROPERTIUS.** Catullus, Tibullus et Propertius, pristino nitore restituti, & ad optima exemplaria emendati, cum fragmentis C. Gallo inscriptis.

Paris, J. Barbou, 1754. 3 parts. 12°. Each part with its own title-page and engraved frontispiece. 19th-century brown morocco, double fillets in gold on the board edges, richly gold-tooled turn-ins, gilt edges. € 500

Collection of the works of the three most important Roman lyrical and elegiac poets of the first century BC: Gaius Valerius Catullus (84–55 BC), Albius Tibullus (54–19 BC), and Sextus Propertius (50–15 BC), as edited by Avantius. The first edition of these works as edited by Nicolas Lenglet Dufresnoy (1674–1755) had appeared in 1742 with the same publisher.

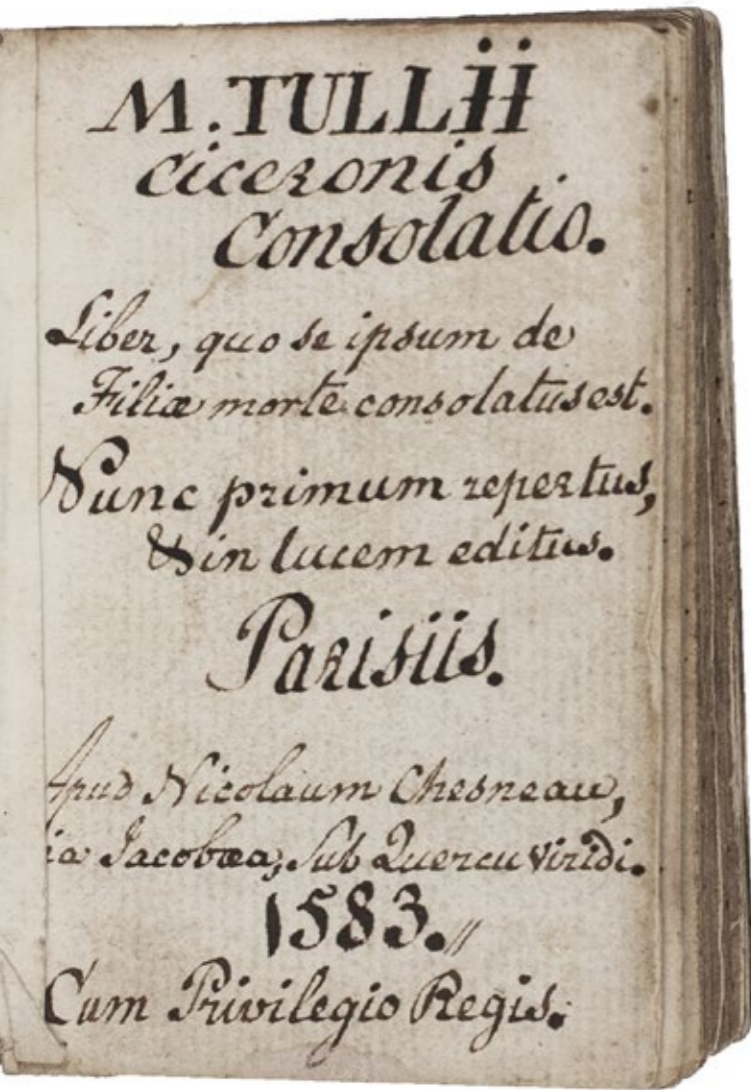
With a bookplate with the initials “JCCT” and that of Eugène Paillet (1829–1901), one of the great French bibliophiles of nineteenth century Paris.

xvi, 96, [2], 97–168, [2], 169–344 pp. Cf. *Dibdin I*, pp. 372–386 (other eds.). [More on our website](#)

## Lavishly & finely engraved and pierced silver binding (ca. 1700?) on a 1759 Cicero manuscript

### 4. CICERO, Marcus Tullius. Consolatio liber, quo se ipsum de filiae morte consolatus est.

[copy imprint:] Paris, Nicolas Chesneau, 1583 ([Netherlands?], manuscript dated 1759 at end, binding probably ca.1700). Small 16° (8.5 × 5.5 × 4 cm). The binding contains a Latin manuscript in dark brown ink on paper, written in a Latin hand. A very richly engraved and pierced silver binding (ca. 1700?), each board with 4 putti, 4 squirrels and about 30 very detailed flowers, all surrounding an oval cartouche, that on the front with an unidentified (imaginary?) coat of arms, that on the back left blank; the spine with 2 putti and about 22 very detailed flowers. The arms show: below, a square-rigged 3-masted ship in full sail (possibly alluding to the VOC or the Amsterdam city seal) and above, a hooded jacket, the whole with a king's helmet crested with a bare-chested man issuing. Two clasps with engraved flower decorations are hinged to the front plate and catch on the back plate. The bookblock is loosely inserted in the silver binding. € 25 000



A 1759 transcription of a printed edition of Cicero's *Consolatio* (Paris, 1583) inserted in a spectacular finely engraved and pierced silver binding. None of the silver elements bears a silver mark, but stylistically the binding appears to be older than the manuscript and does not fit it perfectly. We suspect it dates from the late 17th- or early 18th-century. The fine engraving, leaving only thin strands of metal in some places makes it look almost like filigree, but in fact the decorations on each board and the spine are the parts of the metal plate that were not engraved away, rather than wires added to it. The only similar arms found via Renesse (Daumiller in Brabant) seems not to match.

The back board lacks the (plain) border piece at the head and one of its rivets, the horizontal band at the foot of the spine has lost its central rivet and cracked through the rivet hole, but the binding is otherwise in very good condition. A truly unique and extraordinary custom-made silver binding.

ix, [1 blank], 320, [1 blank], [1], [20 blank] pp. [More on our website](#)



IN OMNES DE ARTE RHETORICA  
M. TVLLII CICERONIS LIBROS, ITEM IN EOS AD C. HEREN-  
NIVM SCRIPTOS, DOCTISSIMORVM VIRORVM COMMENTARIA, IN  
VNVM VELVTI CORPVS REDACTA, AC SEPARATIM A' CICERO-  
NIS CONTEXTV, QVEM A' DIVERSIS IMPRESSVM NEMO  
IAM IN SVA BIBLIOTHECA NON HABET, NE  
QVIS INANI SVMPV GRAVA  
RETVR, EDITA.

Auctorum uero, quorum in singulos artis oratorix libros  
enarrationes hoc uolumine continentur, catalo-  
gum proxime sequens pagina indicabit.

Accessit in omnes libros rerum ac uerborum  
memorabilium plenissimus index.



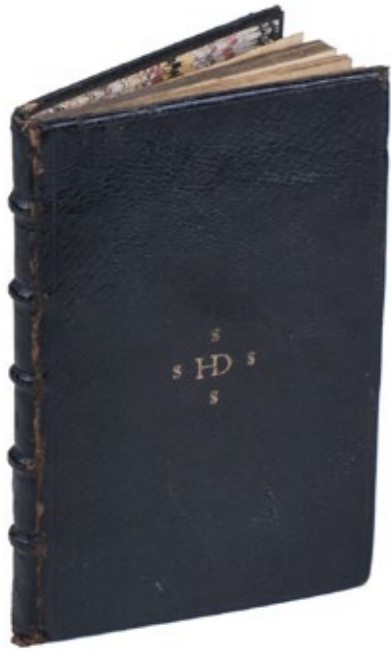
VENETIIS, M. D. XLVI.

## *First Aldine edition of the collected commentaries on the rhetorical works of Cicero*

5. [CICERO, Marcus Tullius]. In omnes de arte rhetorica M. Tullii Ciceronis libros, item in eos ad C. Herennium scriptos, doctissimorum virorum commentaria, in unum veluti corpus redacta, ac separatim a' Ciceronis contextu, quem a' diversis impressum nemo iam in sua bibliotheca non habet, ne quis inani sumptu gravaretur, edita. Accessit in omnes libros rerum ac uerborum memorabilium plenissimus index. Venice, sons of Aldus Manutius, 1546. 2 parts in 1 volume. 2°. With Aldus's woodcut device on title-page and repeated on the otherwise blank last leaf. 19th-century gold- and blind-tooled red morocco in Renaissance style: boards with a gold-tooled central ornament, gold-tooled board edges and turn-ins. € 3500

First Aldine edition of the collected commentaries on the rhetorical works of Cicero: *De oratore*, *De claris oratoribus* (Brutus), *Topica*, *De partione oratoria*, *Rhetorica ad Herennium* (Pseudo Cicero) and *De inventione*. The original was edited by Jacques-Louis Strébée (Strebaeus) and printed under the same title in 1541 in Basel by Robert Winter and Thomas Platter. A page-for-page reprint of the present edition was published in 1551, also at the Aldine presses. Title-page and last leaf a bit soiled, title-page restored, first and last leaves with insignificant marginal water staining, some marginal worm holes and other minor defects. Spine slightly faded, but the binding otherwise good.

[20] pp, 624 cols.; cols. 1-492, [8] pp., cols. 493-824[=826] *Adams C-1698; Ahmanson-Murphy 353; BMC STC Italian, p. 184; Renouard, Alde, p. 136, 8.* [More on our website](#)



*4 Christian “centos” of Virgil and Ovid & a work on divine love  
in a “tout intéressants et précieux” contemporary French binding  
with monogram “HD” surrounded by 4 gothic S’s*

**6. FALCONIA PROBA, Valeria, Francesco POLA, Bernardus BRUSCHUS (all after VIRGILIUS & OVIDIUS) and Carolus SCRIBANIUS.** [Elegantes variorum Virgilio-Ovidio-centones de opificio mundi, Christo Deo, Deique Matre, SS. Francisco et Car. Borromaeo].

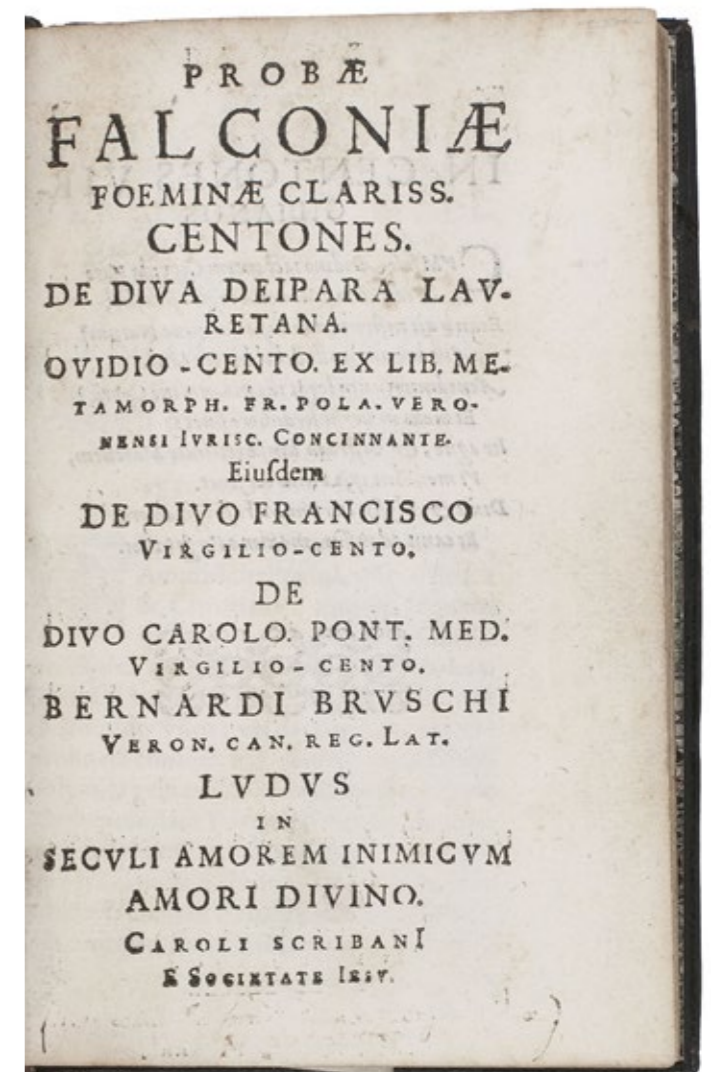
[Munich, Anna Berg (widow of Adam Berg the elder) for Raphael Sadeler, 1617]. Small 8° (15 × 9.5 cm). Contemporary French gold- and blind-tooled black morocco, each board with a frame of blind fillets and a gold centrepiece comprising an HD monogram surrounded by 4 gothic S’s (Hobson’s S fermé), and the 6 spine compartments with alternately a gothic s and a small fleur-de-lis, the 2nd compartment with “[PR]OB[A]” above the fleur-de-lis; blind fillets on the board edges. € 3500

Rare first edition of a collection of five works of verse (one not known before the present edition, and three more not long before) in a remarkable contemporary binding with a monogram HD surrounded by four gothic S’s, the S’s featuring a diagonal line from the upper right to the lower left terminal: an addition to the “S fermé” bindings known to the bookbinding historian Geoffrey Hobson, who records 2 others with an HD monogram, in 1602 and ca. 1600. Hobson’s 35-page article devoted to bindings of this sort leaves many questions unanswered, but they are probably all French and he calls them “tout intéressants et précieux”. Hobson also notes that this style of S can appear in watermarks and ironically (for it is almost certainly coincidence) the paper of the present edition is watermarked with a crowned double-headed eagle with a similar S on its heart-shaped breast.

The first four works are “centos”: patchwork texts constructed by selecting and rearranging lines or phrases from a classical work (in this case Virgil and Ovid) to produce a different narrative (in this case Christian religious works), while the last work is wholly original and concerns the opposition between worldly and divine love. The edition as a whole has several Jesuit and Counter-Reformation associations.

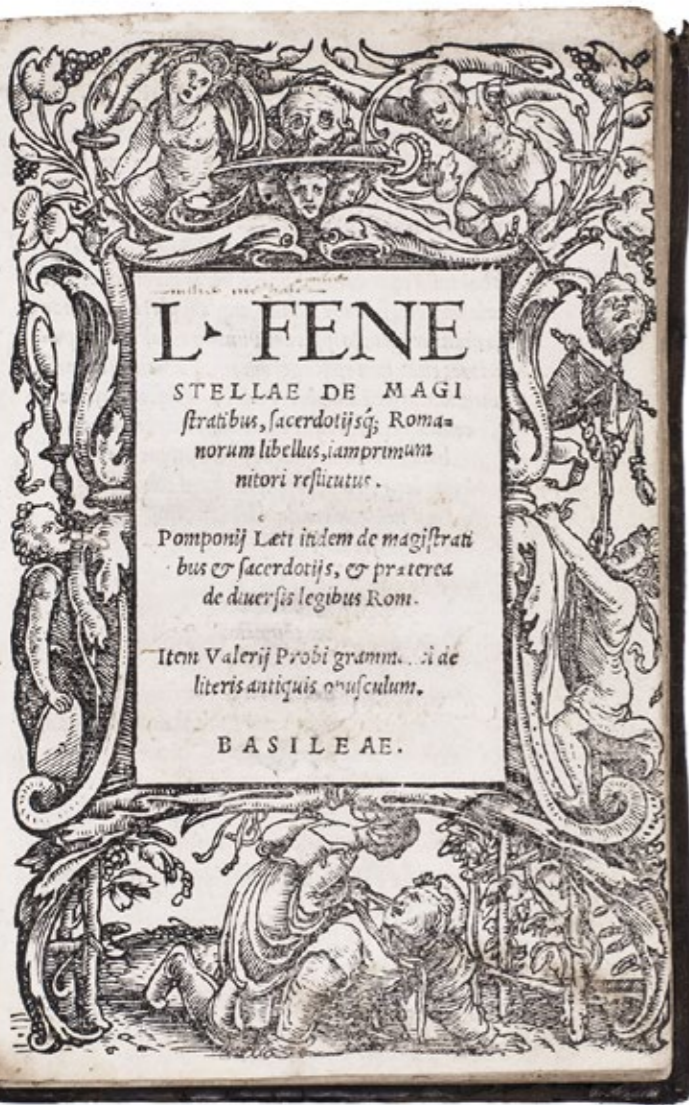
Although Raphael Sadeler engraved illustrations for the present edition and an emblematic device for the colophon, all appear on integral leaves with the verso blank, and they have all been carefully removed from the present copy. This has no effect on the text, however, which remains complete. The book is otherwise in very good condition and only slightly browned. The binding has some cracks in the hinges, minor damage at the foot of the spine, and if the spine was gold-tooled the gold has been lost, but it remains in good condition.

82 of 98, [2] pp. *BMC STC German (17th century)*, V432; *USTC* 2108593 (9 copies); *VDI7* 23:327242C (3 copies); *WorldCat* (4 copies); for related bindings: G.D. Hobson, “Le problème de l’S fermé”, in: *Les reliures à la fanfare* (1970), pp. 85–119, esp. p. 95. [More on our website](#)





*Three editions of humanist works, two from Antwerp known only from 1 other copy each  
in contemporary Flemish panel-stamped calf  
with 6 animals in foliage plus an unusually detailed peacock*



7. [FIOCCO, Andrea Domenico] under the name of Lucius FENESTELLA. De magistratibus, sacerdotiisq[ue] Romanorum libellus, iam primum nitori restitutus. Pomponii Laeti itidem de magistratibus & sacerdotiis, & praeterea de diversis legibus Rom[anorum]. Item Valerii Probi grammatici de literis antiquis opusculum.

*Including:* POMPONIO LETO, Giulio. De Ro[manorum]. magistratibus, ...

Basel, (colophon: Valentino Curio, May 1523). With the general title in a woodcut border, Curio's large architectural woodcut device on the otherwise blank final page.

*With:*

(2) LUCIANUS OF SAMOSATA. Complures ... dialogi à Desiderio Erasmo Roterodamo ... in Latinum conversi, & à Nicolao Buscoducensi illustrati, additis Fabularum & difficilium vocabulorum explanationibus.

(Colophon: Antwerp, Michael Hillen van Hoochstraten, 1524).

(3) MOSELLANUS, Petrus (Peter SCHADE). Paedologia ..., in puerorum usum conscripta & aucta. Dialogi XXXVII. Dialogi pueriles Christophori Hegendorphini. XII. ...

*Including:* HEGENDORF, Christoph. Dialogi pueriles ... XII. ...

(Colophon: Antwerp, Michael Hillen van Hoochstraten, 1523).

3 editions in 1 volume. 8° (16 × 10.5 cm). Contemporary panel-stamped calf, each board with the same 3 panel stamps: 2 virtually identical panels with 6 animals in 2 grape vines (the animals from head to foot in the left vine: a monkey, dog and wyvern; and in the right vine: a squirrel, hare and lion) in a border of a diaper of quatrefoils in lozenges, the two separated by a small panel stamp with a peacock, paste-downs made from a leaf from an Aristotle manuscript on vellum. € 12 000

Three rare editions of humanist works in a contemporary panel-stamped binding, all well produced and the panel stamps finely rendered. Fogelmark (p. 33) calls panel-stamps with gothic animals in foliage "the Flemish panel stamp par préférence". We have not found an exact match in the literature. The impressions of the panels are very crisp and clear, especially that on the lower half of the front board.

Ad 1: First Basel edition of an account of the sacerdotium (priesthood) and administration in ancient Rome, written by the Florentine humanist Andrea Domenico Fiocco (d. 1452), assuming the name of a first century Roman writer, Lucius Fenestella. It is followed by a work on the same subject by the Italian humanist Giulio Pomponio Leto (1428–1498), and a list of abbreviations by Valerius Probus. While these works by Fiocco and Leto had been published together since 1510, the present edition introduces a new form that seems to have become the standard followed by others.

Ad 2: Rare Antwerp edition of satirical dialogues by the 2nd-century rhetorician Lucianus of Samosata (now in Turkey near the Syrian border), often simply called Lucian in English. They come from his *Dialogues of the gods* and *Dialogues of the dead*. The present translation from the Greek, by Erasmus, first appeared at Louvain in 1512. Only one other copy of the present edition is known.

Ad 3: Rare early Antwerp edition of a very popular pedagogical work by the German humanist and professor at Leipzig, Peter Schade, better known as Petrus Mosellanus (1493?–1524). The present edition includes, as usual, the dialogues for children by the German Hellenist Christoph Hegendorf (1500–1540). Only one other copy of the present edition is known.

With several early owners' and other inscriptions and an occasional manuscript note or underlining in the text. The title-page of ad 1 with an owner's inscription removed and about a millimetre shaved from the fore-edge of the woodcut border, a small worm hole in the first 5 leaves and some mostly marginal water stains, not significant outside the last 8 leaves: still in good condition. Recased, with the four corners of each board and the head and foot of the spine restored and a few small wormholes and cracks in the calfskin of the boards, slightly affecting the panel stamps, but nearly all of each of the 6 panel impressions survives in very good condition. Three humanist works in Latin, two in extremely rare Antwerp editions, with finely executed contemporary panel stamps.

91, [1]; 26, [2]; [40] ll. *Ad 1*: Adams F597; USTC 671401; VD16, F1641; *ad 2*: Nijhoff & Kronenberg 1401 (1 copy); USTC 437231 (same copy); *ad 3*: USTC 404733 (1 copy); not in Nijhoff & Kronenberg; UniCat; the main panel stamps not in Fogelmark; Goldschmidt; Oldham; Weale. [More on our website](#)



D. O. M. S.

PERIPATHETICUS OR-  
GIORUM ETHNICO-  
PONTIFICIUS.

*Justè castigatus, justius profliga-  
tus, justissimè condemnatus.*

Hoc est,

*Brevis Dissertatiuncula,*

DE BAC-  
CHANALIORUM  
NOMINE, ORIGINE, PRO-  
GRESSU, PLACENTIS, LARVIS,  
excusationibus, exemplis,  
pœnis, ludis, choreis, Sympo-  
siis, ludibriis &c.

*Fideliter collecta.*

*Methodicè disposita.*

*Typis publicis emissa.*

Jacobo Herrenschmid Oet-  
tingense Ecclesiae Zim-  
merano.

*Tertull. l. de Spectac. p. m. 633.*

Totum Seculum Sathanas & Angeli ejus  
repleverunt.

NORBERGÆ impressum,

Sumptibus SIMONIS HALBMAYERI Bibliopolæ.

### *Rare Latin treatise on the Greek Bacchanals*

**8. HERRENSCHMID, Jacob.** Peripatheticus orgiorum ethnico-pontificius. Justè castigatus, justius profligatus, justissimè condemnatus. Hoc est, brevis dissertatiuncula De Bachanaliorum nomine, origine, progressu, placentis, larvis, excusationibus, exemplis, poenis, ludis, choreis, symposiis, ludibriis, &c.

Nuremberg, Simon Halbmayr, [1626]. 12°. 19th-century red half morocco, marbled paper sides.

€ 550

Rare Latin treatise on the Greek Bacchanals with extensive source references. At some points a German translation of a word or sentence is included. At the end is added: "Dissertatiunculæ Mantissa. Tentamen-juvenile este quod Autor In Principali-Salana A.D. M.D.C.I. Sub Decanatu D. Petri Piscatoris.. Sub censura D. Thomae Sagittarii", on Bacchus in verse.

In good condition, occasionally foxed and slightly cut short at outer margin.

132 pp. *BMC 704 b 20 (1); VD 17, 14053903H.* [More on our website](#)



*First complete Iliad in Dutch, with 25 engraved plates*

**9. HOMER.** De Iliaden ..., of beschrijving van d'oorlog tusschen de Grieken en Trojanen, om de schaking en wechvoering van Helena. Nieuwelijks door J.H. Glazemaker vertaalt.

Amsterdam, Jan Rieuwertsz. and widow Nicolaas Fransz., 1654–1658. 2 volumes bound as 1. 12°. With engraved frontispiece with portrait of Homer and 24 engraved plates. Contemporary vellum. € 1750

First complete Dutch edition of Homer's *Iliad*, and the first edition published in the new translation of Jan Hendrik Glazemaker (1620–1682), who is best known for his translations of Descartes and Spinoza. The second volume (books 13–24) was published first to complement the earlier translation of Karel van Mander of books 1–12. The first volume in Glazemaker's new translation followed four years later. A short biography of Homer is given in the preliminaries, taken from Herodotus. From early on Homer was very popular in the Netherlands.

A few plates slightly browned, otherwise in very good condition.

[24], 454, [2 blank]; 480 pp. *Geerebaert XLVIII, 8; Muller 319; Scheepers II, 327; De Vries 368.* [More on our website](#)

A U R E L I I  
M A C R O B I I

AMBROSII THEODOSII

V. C. & I N L U S T R I S

Q U Æ E X S T A N T

O M N I A,

Diligentissime emendata,

*Et cum optimis editionibus collata, ut ex  
Præfatione manifestum.*



PATAVII. MDCCCXXXVI.

EXCUDERAT JOSEPHUS COMINUS.

*Superiorum Permissu,*

Et cum Privilegio Excell. Senatus VENETI ad annos XV.

*Collected works of Macrobius  
in contemporary richly gold-tooled morocco*

**10. MACROBIUS, Theodosius Ambrosius.**

Quae exstant omnia, diligentissime emendata, et cum optimis editionibus collata, ut ex praefatione manifestum.

Padua, Giuseppe Comino, 1736. 8°. With engraved device on title-page, 5 woodcuts in text and woodcut arms above the colophon. Contemporary richly gold-tooled morocco (goatskin), each board with a large centre-piece in a panel design, gilt and gauffered edges, traces of clasps. € 750

Collected works of the Roman author Macrobius, active in the fifth century, in contemporary richly gold-tooled morocco. "The basis is the text of Gronovius, ... The notes of Pontanus and Obsopoeus are added, with an account ... of the use of the works of Macrobius, and of the best editions of his text" (Dibdin).

With the bookplate of Cornelius J. Hauck. Binding slightly rubbed and part of the tooling oxidized, but otherwise still good. Internally in very good condition.

xxxix, [1], 640, 85, [2], [1 blank] pp. Brunet III, col. 1286; Graesse IV, p. 330; ICCU 008758; cf. Dibdin II, p. 221 (1737 Padua ed.). [More on our website](#)



*First Aldine edition of Martial:  
one of the first books set in the world's first italic type*

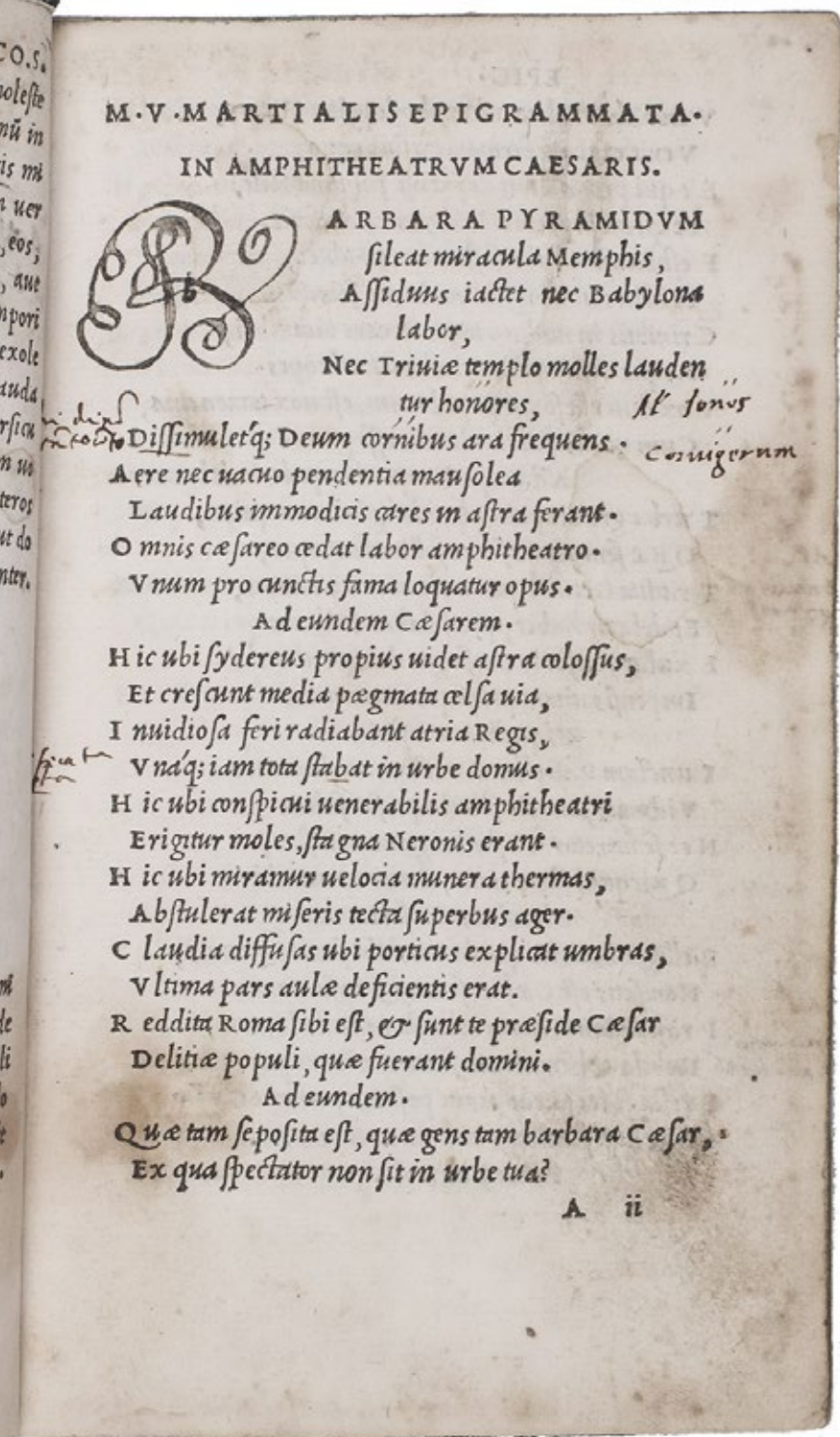
**II. MARTIALIS, Marcus Valerius.** [Epigrammata].

(Colophon: Venice, Aldus Manutius, December 1501). 8° (16 × 10 cm). With 15 (mostly 6-line) spaces with printed guide letters left for manuscript initials. Except for an occasional word in Greek, the book is set entirely in the world's first italic printing type (with small upright capitals, which are also used, usually letterspaced, for running heads, headings, the opening line of each liber, etc.). Francesco Griffo cut it for Aldus, who uses it here 8 months after he introduced it in his Virgil. Tanned sheepskin (ca. 1700?), gold-tooled spine and board edges. € 4750

First Aldine edition of Martial's epigrams, the fifth book in Aldus's series of octavo classics set in the world's first italic type, introduced with his octavo edition of Virgil in April 1501. While the octavo format was not new, it had been most common in devotional works and rarely if ever used for classics. Aldus used this format and the small and narrow italic type primarily for works in verse, which had fairly short lines. Perhaps for that reason, he also departed from what were then the normal proportions of sheets of paper. Aldus himself notes in the 1501 octavo edition of Juvenal and Persius that the books in this format "may be more conveniently held in the hand and learned by heart (not to speak of being read) by everyone", suggesting that they are both more portable and less expensive. He therefore met the needs of the growing market of students, as well as men of business who wished to be fashionably intellectual or simply enjoyed good literature.

Martial's epigrams, written between AD 86 and 103, provide not only a masterly model of Latin poetic style, but also a window into classical Roman society in the early years of the Empire, often relating situations and problems encountered in daily life and how people react to them, whether wisely or foolishly. With an early owner's inscription struck through at the head of the first page and a few contemporary and later manuscript notes. Also on the first page are some attractive calligraphic trials (ca. 1700?). The initial B in the space left for that purpose at the opening of Martial's preamble appears to have been written by the same hand. With occasional water stains, browning or foxing, not severe and mostly confined to a few scattered quires, so still in good condition. A crack running nearly the whole length of the spine has been repaired, and some cracks remain in the hinges.

[381], [3 blank] pp. *Adams M689; Ahmanson-Murphy I, 37; Dibdin, Greek and Latin classics II, p. 229; Renouard, Annales ... Alde, p. 30, no. 7; USTC 841150.* [More on our website](#)



## *Stunning collotypes and chromolithographs of Pompeii wall paintings in situ soon after their excavation*

**12. MAU, August.** Geschichte der decorativen Wandmalerei in Pompeji...  
Mit 20 Tafeln in einer Mappe.

Berlin, G. Reimer, 1882. 1 text volume & 1 portfolio with plates. 8° (text volume) and 1° (plates portfolio 53 × 43 cm). With 20 large numbered plates showing Pompeii wall paintings in situ, mounted on card stock, loose in a separate portfolio with letterpress title-leaf and contents leaf: 9 sepia collotypes (21 × 16 to 26.5 × 24.5 cm) and 11 chromolithographs (21.5 × 19 to 37 × 36 cm), no. 18 actually comprising 7 small chromolithographs on 1 card, each plate with a letterpress label on the back; and 7 black and white floor plans in the text. Contemporary half sheepskin parchment (text); contemporary blue half cloth portfolio (plates). € 7500

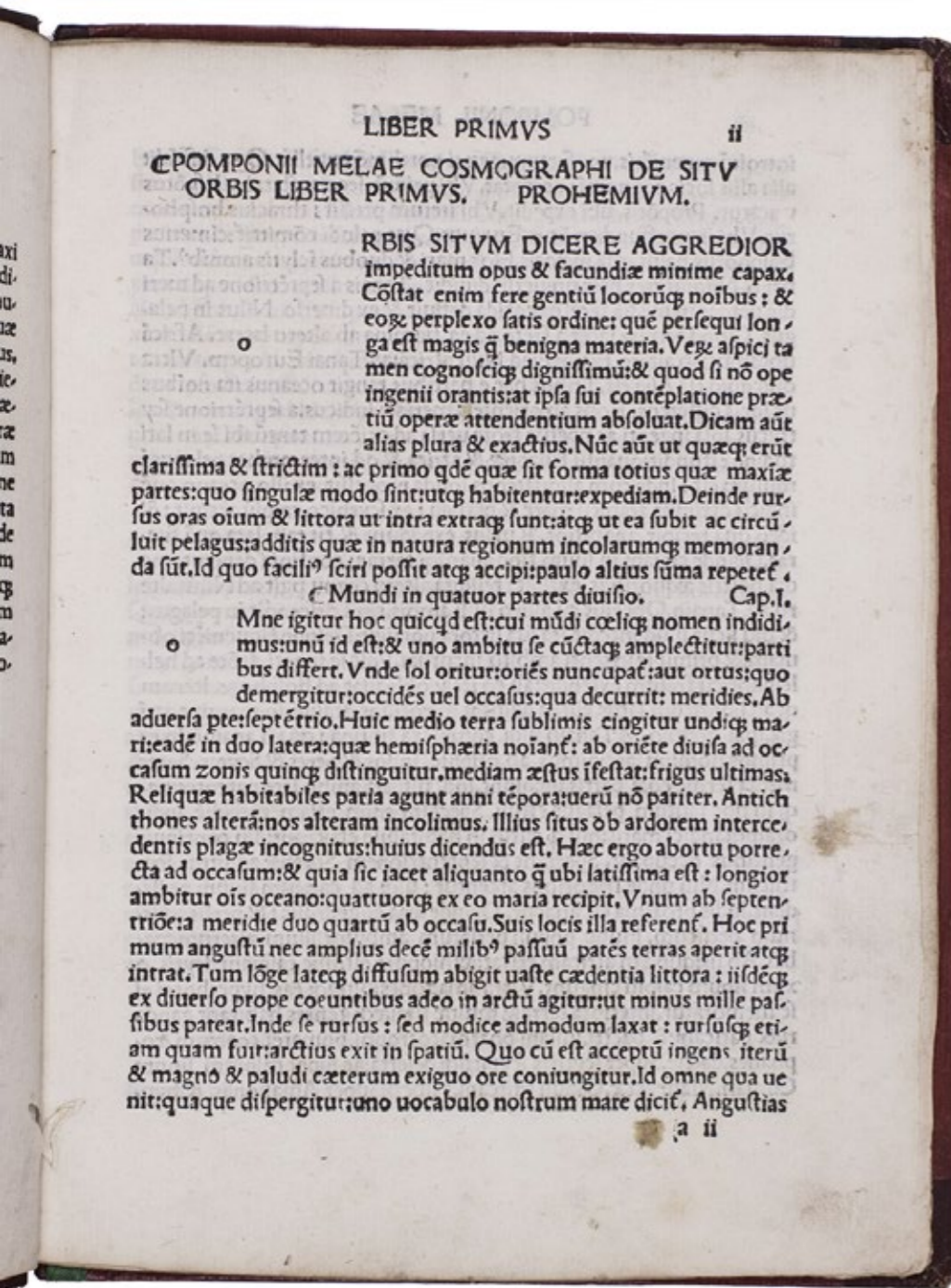
First and only edition of a detailed and beautifully colour-illustrated study of Pompeii wall paintings by Augustus Mau, who “knew as much about Pompeii as any other scholar at the time and seems always to have been willing to share the latest information from new excavations with visiting scholars” (Pedley, p. 23). In the present book he established the classification scheme still often used today, distinguishing four different styles that he believed represented chronological phases, though this remains a point of dispute among archaeologists. Most importantly his stunning and richly-coloured chromolithographs and detailed collotypes show the wall paintings in situ and in the state they were found during the archaeological excavations. Besides their extraordinary beauty and their interest as examples of the scientific use of these reproduction techniques, they therefore also provide an extremely important record of the material, before attempts at restoration, the removal of items from their original context,

The portfolio with a contemporary owner’s inscription and library stamps. With tears along the gutter fold of the final leaf and a couple others, but otherwise in very good condition, with only an occasional minor spot in the text and probably lacking a final blank leaf. The front board of the portfolio somewhat spotted. A stunning display of Pompeii wall paintings in situ, soon after their excavation.

xii, 462 pp. *Estelle Lazer, Resurrecting Pompeii (2009), p. 9; John G. Pedley, Life and work of Francis Willey Kelsey (2012), pp. 23–24, 53–55; not in BAL.* [More on our website](#)



*The first Roman geography of the world, including the Arabian peninsula and the Gulf  
in the rare 1502 edition of its first accurate printed text*



**13. MELA, Pomponius.** De situ orbis Hermolai Barbari fideliter emendatus.

[Venice], (colophon: printed by Albertino da Vercelli, 14 May 1502). Small 4° (20.5 × 15.5 cm). With 38 lines to a page and 19 3- to 9-line spaces with printed guide letters left for manuscript initials (not filled in), though also with 1 printed 3-line roman capital. Set in a Venetian-style roman type (83 mm/20 lines) with the title in capitals of a larger (108 mm) size. Gold-tooled red half sheepskin (ca. 1820?). € 6500

Rare 1502 edition, the third in the best and most important early recension of Pomponius Mela's description of the world, written ca. AD 43, the earliest surviving geographical work in Latin and one of Pliny's most important sources, perhaps the most important for geography. Pomponius describes Europe, Africa and Asia, the three together surrounded by the ocean. He was at born in southern Spain (we don't know where he wrote) and shows a more detailed and more accurate knowledge of Spain, France and the British Isles than earlier writers (giving us our first known reference to the Orkney Islands) and even knows of the existence of Scandinavia. But he also devotes book I, chapter VI to "Arabia", which includes not only the Arabian peninsula but also "Syria" (which includes what is now Iraq) and other parts of the Middle East, and his description of India in book III, chapter IV, gives further information about what seem to be the Arabian and Iranian coasts of the Gulf, Egypt, Iraq, the island of Masirah and the cities of Aden and Harran.

With a few early manuscript notes and the armorial bookplate of the Bibliotheca Giustiniani, showing the (1773?) arms of the Padua branch of the family, but perhaps nevertheless referring to the library of the Venetian palace acquired in 1590 by the Genoese Giuseppe Giustiniani, which dispersed some of its treasures in the late 19th century. With a small worm hole in the lower gutter margin of the first 6 leaves, a defect in the paper in the lower outside corner of the first leaf, sewing holes from an earlier binding visible in the gutter of 2 leaves, some slight browning and an occasional minor spot, but still in good condition. With the hinges worn and some damage to the corners (with the loss of both headbands), but the binding is otherwise good.

xxiiii ll. EDIT16, BVEE001701; USTC 841937; cf. Adams M1056-1065 (eds. of 1522-1595); BMC STC Italian, pp. 431-432 (other eds.). [More on our website](#)



*Scholarly collected edition  
of all ancient Greek and Latin fable books*

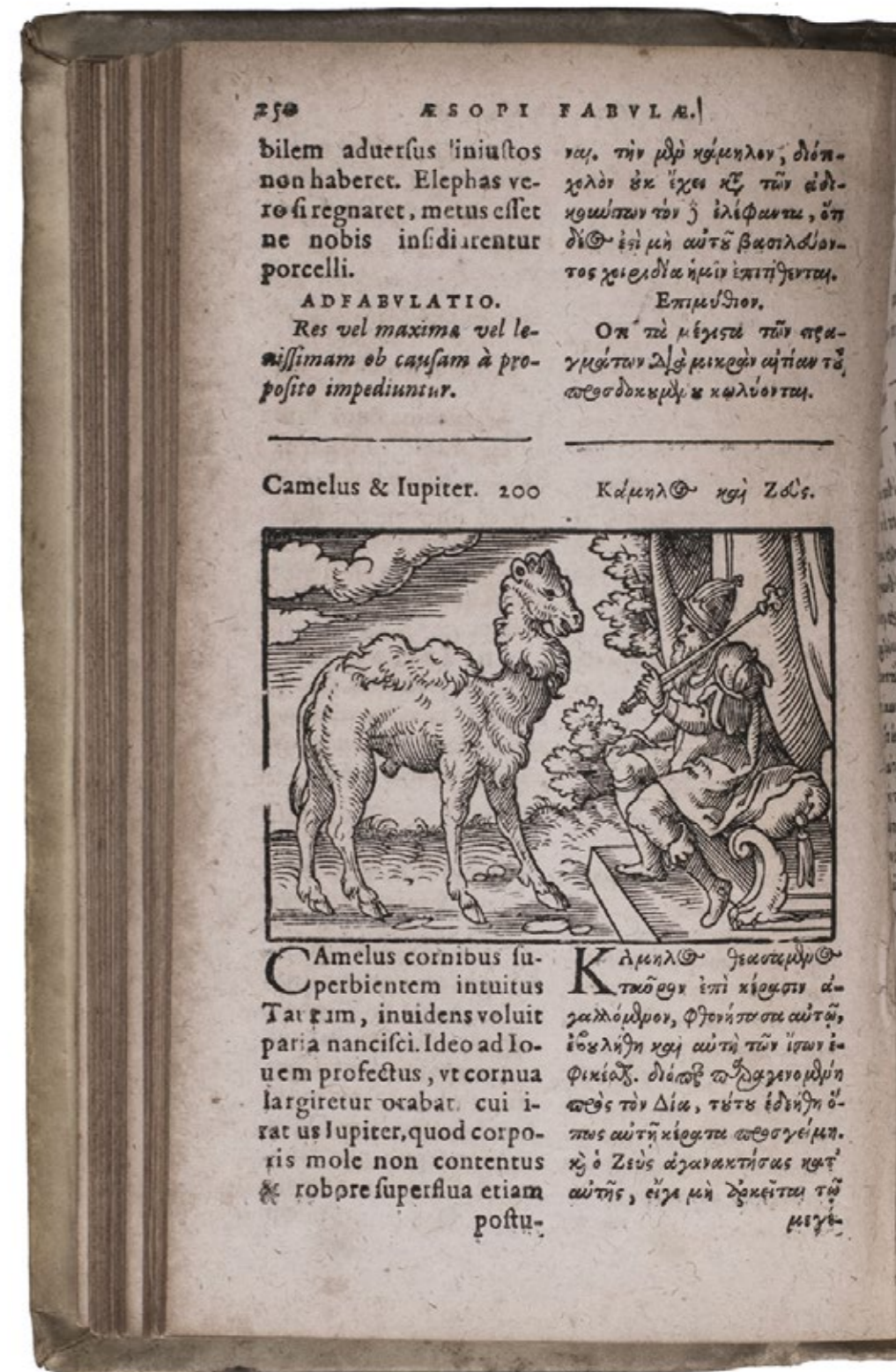
**14. NEVELET, Isaac Nicholas.** Fabulae variorum auctorum nempè Aesopi fabulae Graeco-Latinae CCXCVII. Aphthonii soph. Fabulae Gr.Lat. XL. Gabriae Fab. Gr.Lat. XLIII. Babriae Fab. Gr.Lat. XI. accedunt anonymi veteris fabulae, Latino carmine redditae LX. ex exsoletis editionibus & codive ms. luci reddite. Haec omnia ex Bibliotheca Palatina. Adjiciuntur insuper Phaedri Fabulae XC. Avieni Fabulae XLII. Absternii Fabulae CXCVIII. Cum notis.

Frankfurt, Christian Gerlach and Simon Beckenstein, 1660. 8°. With 227 woodcuts in text by Virgil Solis. Contemporary vellum. € 1650

Richly illustrated edition of a scholarly collection of ancient Greek and Latin fable books, first published under the title *Mythologia Aesopica* at Frankfurt in 1610. Apart from the title-page and the preliminaries nothing much was changed since the first edition of 1610. The impressions of the numerous woodcuts, several repeated as well, now vary from fresh and strong to rather worn.

With the bookplate of Roderick Terry and with owner's inscription on last blank W.C. Ackersdyck dated 1746. Foot of title-page cut short; minimally browned. In good condition.

[16], 678, [2 blank] pp. Brunet I, col. 86; Fabula Docet 38; VD17, 23:284808K. [More on our website](#)



N I C A N D R I C O L O P H O N I I  
P O E T A E E T M E D I C I A N T I -  
Q U I S S I M I C L A R I S S I M I Q U E  
A L E X I P H A R M A C A .

*This book belongs to Dr Ramsay*  
Io. Gorraeo Parisiensi medico interprete.

*Eiusdem interpretis in Alexipharmaca Praefatio,  
omnem de uenenis disputationem summam  
complectens, & Annotationes.*

*Ad Reuerendiss. doctissimumque Cardinalem  
Io. Bellaium Episcopum Parisiensem.*

*De vignon*

P A R I S I I S  
A p u d V a s c o s a n u m , u i a I a c o b a e a , a d i n s i g n e F o n t i s  
M . D . X L I X .

C V M P R I V I L E G I O R E G I S .

## *Ancient text on antidotes to poisons*

**15. NICANDER of Colophon and Jean de GORRIS.** Alexipharmaca. Io. Gorraeo Parisiensi medico interprete.

Paris, Michel de Vascosan, 1549. 8°. Contemporary sheepskin parchment. € 5000

First Paris edition of a work on antidotes, by the Greek poet and physician Nicander of Colophon, (fl. second century BC). “Nicander wrote at least 20 works, of which two survive: *Theriaca* on poisonous creatures, with remedies against their stings and bites, and *Alexipharmaca* on antidotes to poisons. Both are indebted to Apollodorus” (Wilson). The present edition gives the text in Greek with the Latin translation, along with annotations by the Parisian pharmacist Jean de Gorris (1505–1577). “After a poem addressed to Protagoras of Cyzicus, [the *Alexipharmaca*] presents 22 substances and entities—animal, vegetable, and mineral—that are fatal or harmful to human beings. Some of the more notorious toxic substances known to antiquity are included: hemlock, aconite, opium, henbane and blister beetle. In each case, the poet first describes the symptoms produced by the poison, and then the antidotes” (Wilson).

With bookplates of the Trotter family of Mortonhall and F.B. Lorch, and early owner’s and auction inscriptions. Bookblock almost completely detached from binding, with a large waterstain in the upper right corner and slightly smudged margins, otherwise in good condition.

70, [1] ll. *Bird* 1727; *Durling* 3338; cf. N. Wilson, *Encyclopedia of Ancient Greece* (2006), pp. 503–505. [More on our website](#)

## Rare Dutch Ovid, with 179 charming woodcuts

**16. OVIDIUS NASO, Publius (OVID).** Den metamorphosis ofte herscheppinghe ... In onse Nederduytsche tale overgeset ende met figuren verciert elck tot sijnder historien dienende. Seer nut voor alle schilders, beeltsnijders, goutsmeden, ende liefhebbers der historien.

Rotterdam, Pieter van Waesberge, [1635]. 8°. With engraved title-page, a full-page woodcut depicting the Creation in 6 small scenes, and 178 nearly half-page woodcuts in text after Virgil Solis. Contemporary vellum. € 1250

Very rare Rotterdam edition of the Dutch Ovid in the prose translation by Florianus, which stayed in use for over a century and illustrated with the Antwerp series of woodcuts based on Virgil Solis. In the Northern Netherlands the importance of Ovid's *Metamorphoses* for iconography was firmly established by the publication, in 1603–1604, of Carel van Mander's *Schilder boeck*. The title explicitly praises its value for painters, sculptors and goldsmiths.

With the bookplate of Dr. A.J. Minne. Binding slightly rubbed along the extremities, but otherwise in very good condition.

Engr. t.-p. plus 425, [3 blank] pp. *Geerebaert CXXII, 1j; STCN (4 copies); cf. De Rynck & Welkenhuysen, De oudheid in het Nederlands, p. 276.* [More on our website](#)



wenen. Daer custense ende omheldense haer dochter met overvloedighe tranen. 't En is hier nu krijens noch ianckens tijdt seyde Perseus, het waer veel beter datmen eenighen raedt socht om haer te helpen. Ick wil haer wel bystaen om te beschermen teghen dit grouwelijck dier op sulcker conditie als dat sy my nae de victorie tot een vrouwe ghegeven worde. Ick ben doch den genen die Iupiter ghewonnen heeft aen Danae, in de ghedaente van eenen gulden teghen, die de groufame Medusa verwonnen hebbe, en die met vlogelen wel over al in de locht ghevlieghe ean. Dese conditie stont de ouders seer wel aen, ende beloofden hem dat hy met de dochter een schoon rijck behouden soude, waer't dat hy haer verlossen coste. Ghelijck een Schip het welck door krachten van winden ende van riemen snellijck doorvaert, soo quam desen visch oock haestelijck aen gheswommen, ende was alreede soo by den oever der zee, als men met eenen slingher worpen mocht. D'welck siende Perseus hief hem terstont op vander aerden, ende maecte hem wederom aen 't vlieghe boven die zee, soo dat sijn schaduwe van boven op d'water scheen, t'welck siende den voorsyden visch, volchde de schaduwe al swemmende na. Als Perseus den bleecken rugghen

*1484 edition of a great Roman satirist,  
with the extensive commentaries by Bartolomeo Fonzio*

**17. PERSIUS FLACCUS.** Satirarum opus [= Satyrae/Saturae].

(Colophon: Venice, Dionysius de Bertochus & Pelegrinus de Paschalibus Bononienses, 10 September 1484). Small folio (29.5 × 21 cm). With the verse text surrounded on three sides by Fonzio's prose commentary, Bertochus and Pelegrinus's woodcut device next to the colophon on the last printed page, with spaces left for manuscript initials without guide letters (not filled in). Set in 2 sizes of Venetian-style roman type (110 and 83 mm/20 lines) with an occasional Greek letter. 19th-century(?) sheepskin parchment. € 14 500

A 1484 edition of the (mostly hexametric) verse satires by Persius Flaccus (AD 34–62), the sixth known edition with the extensive prose commentary by Bartolomeo Fonzio. Persius satirized Stoic ethics, literary style, their asking the gods for material gain, and their views of life goals and liberty, all in the light of the decadence and corruption of Nero's court at Rome. Though influenced by the satires of Lucilius and Horace, Persius's calm and seriously educational critique gives his work a subtle depth often lacking in his predecessors. He left his satires unfinished at his premature death and they were put into order by his friends Cornutus and Bassus. Ulrich Han in Rome printed the first edition in 1470 and many followed quickly, but the most important were those with Fonzio's commentaries. Bartolomeo Fonzio (1446/49–1513), born in Etruria, was a Florentine humanist and professor of poetry and rhetoric at the university there. He greatly admired Persius's work but found that its obscurities limited its reception, so he set out to clarify it for the reader. With a couple contemporary pen decorations and a pointing hand in brown ink beside the main text. With some marginal stains, mostly in the last quire, which also shows restorations in the gutter margin, but otherwise in good condition and with wide margins (2–5.5 cm).

[1 blank], [54], [1 blank] pp. *BMC VII*, p. 1139; *Bod-Inc P140*; *Goff P346*; *GW M31375*; *ISTC ip00346000*. [More on our website](#)

tertius hoc est post duos sequens tertio loco semis: quia n. sic bar ex duobus assibus & tertio semisse:  
festerii uereis uocauerunt. auctores sunt Var. Fe. Vietru. & ceteri doctiores quos ego testes rei tã note  
nõ adduxisse nisi apud Lapidium i heliogabalo cõpisse: festeria cõtũ libras. xxx. ar gẽnee sed parum  
i dõens auctor est: cui credei deãmus: nisi forsã eius aũo erãt eiusmõdi põdera imutata supra festeriũ  
treffis a tribus assibus dicitur: ut apud pũũ treffis agaso. Oñtussis quoq; ac nouissis: decussisq; repit  
oçto nonẽ ac x. asses. Decussis uero & denariũ a. x. assibus noĩarũ: a duobus deide decussibus hi.  
cessis. i. xx. asses. a tribus tricesis. xxx. asses: persius & cõtusse uirũ: ut cõtũ grãcos curto cõtusse lice  
tu. Erãt at cõtusse cõtũ asses: q; erãt breues ex ære nũmũ: supra cõtusse maius æris uocabulũ si hẽmus  
nã duçetos: trecetos: q; drigetosue cã dicitur: nõ magis asses q; denarios: aut alios nũmos significãus.  
infra uero talẽtũ est cuius uariã spẽs cõ põderetũ materia extiterũt. nã secundũ diuersas geres diuer  
si quoq; põderis iucit. Vese qd celebrius est atticũ maius & minus talẽtũ extat. minus assibus. lx. ma  
ius tribus &. lxxx. & triete de festeriũ taxari scribit: cui si credius libra; erit. xl. sed hæc de põdere  
materia uariã extitisse grauissimi attestant auctores. nã nõ solũ aug. argẽtũ: æs hoc põdeĩ æstari  
cõpũs. sed ferre; et & alumẽ Curtius. n. cãdidi ferri talẽta cõtũ & Herodorus alũnis mille talẽta scri  
bit. hæc sunt mi Saxete q; breuiter de mẽsuris ponderibusq; collegi: si in re alia tibi usũ est possũ  
oẽ meũ studiũ tibi paratissimũ sp erit. Vale.

VITA PER. SII.

Erũũ aggressũro i primis necessariũ uisũ est eius uita ac satyrã breui ofone pcurrere. Aulus  
Persius: Flaccus Pře Flacco: mfe Fulvia olympiade ducẽtes: materia imperãte tyberio uo  
laterris: ut Euse. ut ipse de se scribit: Luna potius natus est Mediocri at statura: signi forma: probatis  
moribus. ingẽq; & doctrina pũtati fuit. Pria adolocẽria pfe mortuo. Qu. Remniũ Palemonẽ grã  
maticũ uicẽtũ audiuit. Mox rhetoricã sub Virginiõ flauo icubuit. Inde se ad cornutũ philosophũ  
cõferẽs familiariter secũ ad iterũ usq; uixit. aũo uero ætatis nono ac uigẽsimo regnãte Nerõẽ iterũ  
unũ hũc satyrã; reliquẽs lib; i quo uerã laudis plurimũ meruit: Satyra uero carmis genus uariis  
rebus referũt & qd fere idẽ q; comœdia uetus est. nã cũ i cõpitis ociosi diebus festis oparet antiqui: in  
cultũ ac rude carmẽ pũca comœdiã iuenerẽ: i q; primũ bonos laudare: post et malos nominari ear  
pe assuerũt. Sed cũ idies maiore i scribendo licẽtia uterẽt: cautũ est legẽ: ne q; eiusmõdi carmẽ descri  
beret. ex quo ueteri sublata noua comœdia emanauit: ætatis cuiusq; mores & psonã; affectus cõi  
nẽs. Sed ad comœdiã ueteris formã paulatĩ satyra hæc iere pũtã q; sine ulla pprii cuiusq; nois men  
tiõẽ uitia hominũ notare uel. Pũcũ uero satyrã; genus tã latinũ q; grãci excoluerũt. Sed hæc noua  
satyra latinõ; est i q; Lucilius maximã primus laudẽ obtinuit. satyrã aut quis satyra lege multis aliis  
cõferta legibus: unoq; rogatu multa & uariã cõplectẽte. Vel a satyra cõi genere diuersis rebus con  
dito. Vel a lãce satyrã q; multis generibus primitiã; referta sacris adhibebatur: qdã appellatũ existi  
mẽt: meliores tamẽ auctores a siluestribus satyris in uetere fabula isitatis noiauerẽ. Vese his breui  
ter de poetã uita ac satyra enarratis explanationẽ ipsã aggrediamur.

REGISTR. VM.

a	lo in diciturq;	c	Si molle
Prima alba			Libertate
Nec fonte	quoq;	e	cõmendare
Vel duo	An cali		Lofophus
	Angustie		
b		d	
Illum baccantes		Egregium	
sum heracanthus			



Veneiis per Dionysium de bertochis & Pelegrinũ  
de paschalibus Bononienses. MCCCCLXXXIII.  
die. X. Septembris.

*Persius's Satires,  
edited by the influential Dutch humanist Johannes Murmellius*

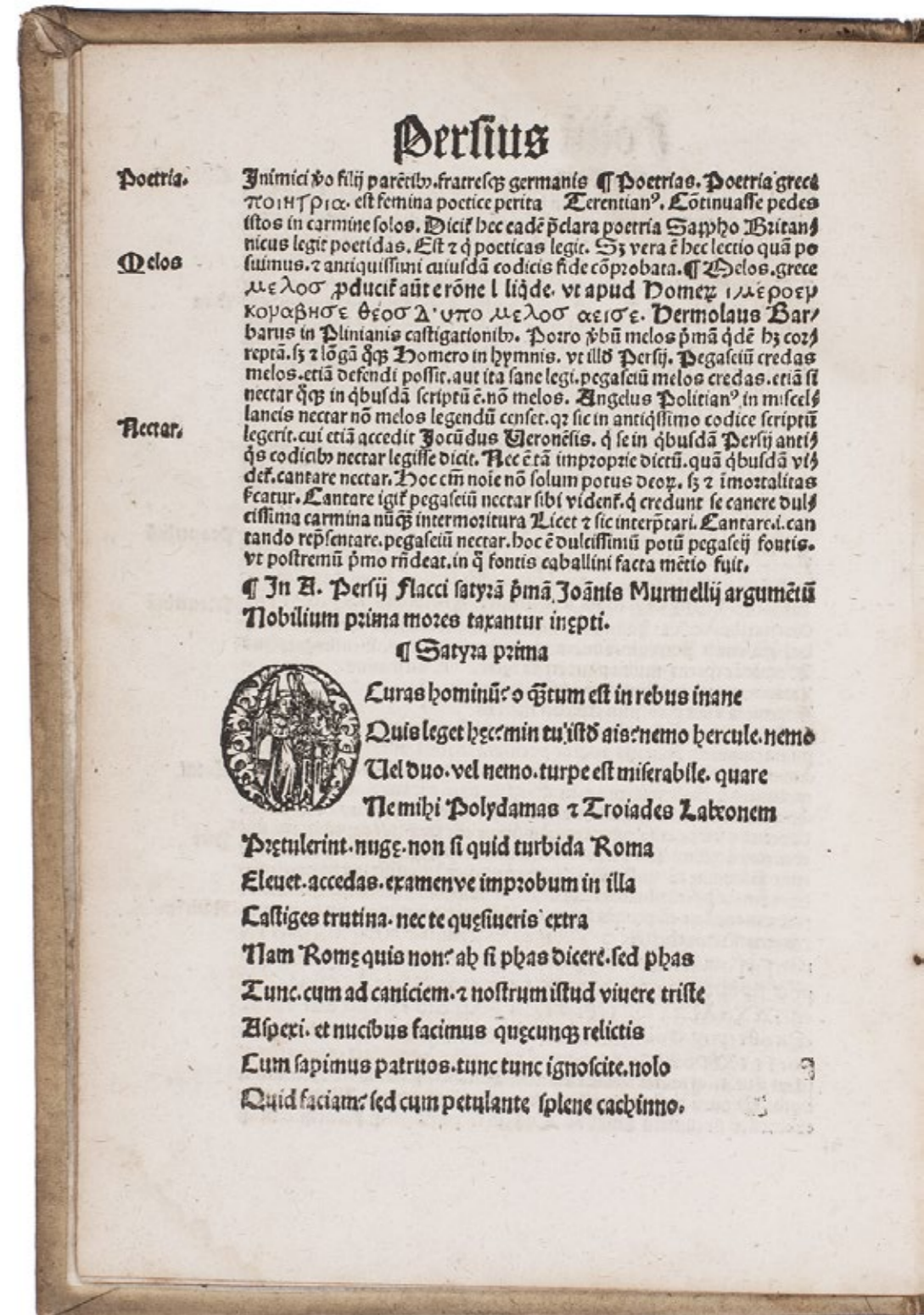
**18. PERSIUS FLACCUS and Johannes MURMELLIUS.** Nova commentaria in Persium. A. Persij Flacci Satyrae complusculis. quibus scatebant. mendis repurgate. cum ecphrasi et scholijs Joannis Murmellij Ruremundensis.

Colophon: Köln, (heirs of) Heinrich Quentel, September 1517. Small 4° (20 × 14 cm). With a decorated woodcut initial on title-page and one in text. 19th-century plain boards. € 4500

Rare second(?) edition as edited by Murmellius, of the satires of the Roman poet Persius Flaccus (34–62 AD). “His highly satirical and allusive prologue is followed by a satire on the professional poet and on the mania for poetic recitation, with parodies of the ‘precious’ style affected by the poetasters of the day. There is also a critical element in the opening passages of the fifth and sixth Satires, his general attitude being a protest against a fanatic pursuit of Greek themes, and a preference for a manly Roman style” (Sandys). The work opens with a short biography of Persius, taken from Petrus Crinitu, and Murmellius added extensive commentary throughout.

Johannes Murmellius (1480–1517) had been a pupil of the famous Alexander Hegius in Deventer before he went to the University of Cologne in 1496 where he took his doctorate in 1504. In the meantime he was appointed conrector (later rector) at Münster before leaving for Alkmaar to become rector of the Latin school in 1513. In four years time he brought the school such prosperity that the number of pupils had grown to ca. 900. In 1517, however, Alkmaar was looted by the troops of Charles of Guelders and Murmellius took refuge in Deventer where he was appointed rector in the same year, though he died before he could set to work. As a Neo-Latin poet and humanist of the first generation Murmellius was very influential in the Low Countries and Germany. His many textbooks on Latin language and literature, written for the Latin Schools, retained an unprecedented popularity until far into the eighteenth century.

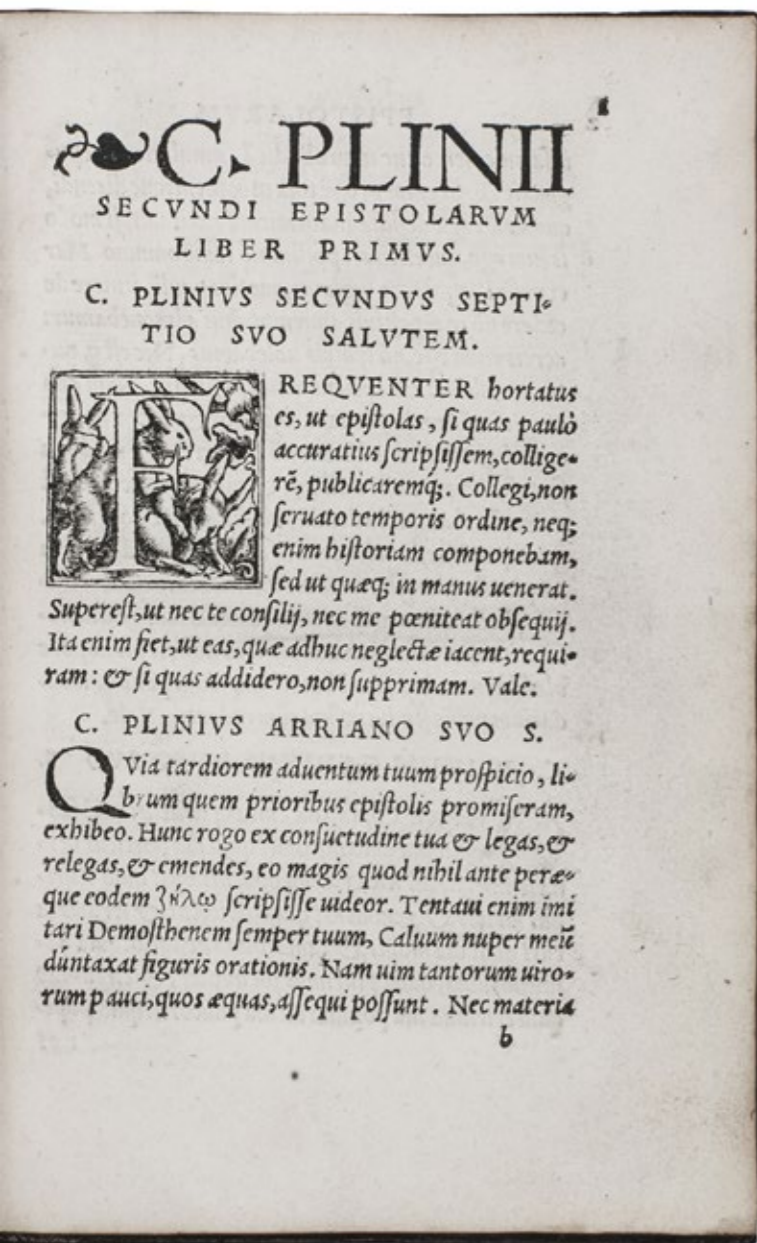
XL, (1) lvs. Reichling, Murmellius XXXVIII, 2; USTC 678480 (5 copies); VDI6 P 1610 (6 copies, incl. 5 the same); for Murmellius: NNBW I, cols. 1348–1351; for Persius: Sandys, History of classical scholarship I, p. 203. [More on our website](#)



## Early Flemish panel-stamped binding signed by Anthoine de Gavere

**19. PLINIUS SECUNDUS, Gaius.** Epistolarum libri X. Panegyricus Traiano principi dictus. De viris illustribus in re militari, & in administranda Rep. Item Suetonii Tranquilli De claris grammaticis & rhetoribus. Julii Obsequentis Prodigiorum liber. ...

Basel, (colophon: Andream Cratandrum, March) 1526. 8°. With publisher's woodcut Fortuna device on verso of the last leaf and fine decorated woodcut initials. Contemporary blind-panel-stamped calf over wooden boards, with 4 different blind-stamped rectangular panels (2 on each board), each with 6 or 8 birds and animals in floral decoration, surrounded by text, 1 panel signed by Anthoine de Gavere, gilt and gauffered edges. € 9500



Fine 16th-century Flemish panel-stamped binding, signed by Anthoine de Gavere. The family De Gavere were bookbinders at Ghent and Bruges between 1450 and 1545. The panel-stamped bindings from Ghent and Bruges are among the most delicately engraved and the most carefully executed of all. According to Weale, Anthoine was active at Ghent from 1459 to 1505, but the archives of Lille contain documents proving that from 1495 to 1505 Anthoine worked at Bruges, not Ghent, and that he was the binder of many of the beautiful manuscripts from the library of Philip I ("the Handsome"), Duke of Burgundy (1478–1506). A binding with similar panels signed by Anthoine de Gavere, and containing another Plinius edition, also dated 1526, is cited by Leon Gruel.

Contents: three works by Plinius II, forming the main historical source for Trajan's ill-documented reign: his letters, presenting with considerable charm a richly varied picture of the life of the more cultured Romans under the Empire; his famous rhetorical essay, the Panegyricus to Trajan; and the lives of illustrious men of that period. At the end follow the biographies of literary men by Suetonius, and Julius Obsequens's work on prodigies.

With several early inscriptions in the endleaves, including owners' names, and a later inscription dated 1729, early annotations in the margins. In very good condition, with only the title-page rather dirty and small corners torn off the first 2 leaves (not approaching the text). Binding with some damage to the spine and the joints cracked, brass fastenings lost (4 pins remain), some restorations, but still in good condition, the panel stamps on the front board very good and those on the back with only a crack and a few small pock marks.

[24], 551, [41] pp. *Adams P-1541*; *BMC STC German*, p. 704; *VD 16*, P3485; for the binding: cf. *Devauchelle I*, p. 60; *S. Fogelmark* pp. 86, 88, 126, 151, 171, 178, 185, 218, and plates XI, XXXVII R 81 (variant), and XL R 104; *Gruel II*, 85–87. [More on our website](#)



men est, ut Cicero ait, pulchrum in secundis, tertijq; consistere. Neque enim si quis Achillis gloriam imbellis consequi non potest, Aiacis aut Diomedis laudem aspernabitur. neq; Hesiodi, & Theocriti, qui Homeri non fuerint, quin immo si hanc cogitationem homines habuissent, ut nemo se meliorem fore eo, qui optimus fuisset, arbitraretur, ij ipsi q; sunt optimi, non fuissent. neq; post Lucretium, ac Macrum Virgilius. nec post Crassum, & Hortensium Cicero. sed nec alij post eos uicerunt. Verum ut transeundi spes non sit magna, tamen est dignitas subiecta agere coeperunt, parum in uita dignitatis habuerunt, parum ad posterorū gloriae tradiderunt? alioquin pessime de rebus humanis perductae in summum artes mererentur, siquid optimum fuisset desuisisset. Adde quod magnos modicis quoq; eloquentia parit fructus. ac si quis haec studia utilitate sola metiatur, pene illi perfecta par est. neq; erat difficile uel ueteribus, uel nouis exemplis palam facere, non aliunde maiores honores, opes, amicitias, laudem praesentem, futuram hominibus contigisse, si tamen dignum literis esset ab opere pulcherrimo, cuius tractatus, atq; ipsa possessio plenissimam studij gratiam refert. hanc minorem exigere mercedem more eorum, qui a se non uirtutes, sed uoluptatem, quae sit ex uirtutibus, peti dicunt. ipsam igitur orandi maiestatem, qua nihil dij immortales melius homini dederunt, et qua remota muta sunt omnia, & luce praesenti, & memoria posteritatis caere, toto animo petimus, nitimurq; semper ad optima, quod facientes aut euadimus in summu, aut certe multos infra nos uidebimus. Haec haec Marcellae Victori, quibus praecpta dicendi prouirili pte adiunari posse p nos uidebantur, quoru cognitio studiosis iuuenibus si non magnam utilitatem afferet, at certe, quod magis petimus, bona uoluntatem.

F I N I S.

a b c d e f g h i k l m n o p q r s t u x y z  
A B C D E F Omnes sunt quaterniones prae F ternionem.

VENETIIS IN AEDIBVS ALDI,  
ET ANDREAE SOCERI  
MENSE AVGVSTO.  
M. D. XIII.

## Important first Aldine edition of the Roman world's greatest work on rhetoric

**20. QUINTILIANUS, Marcus Fabius.** [Institutiones oratoriae].

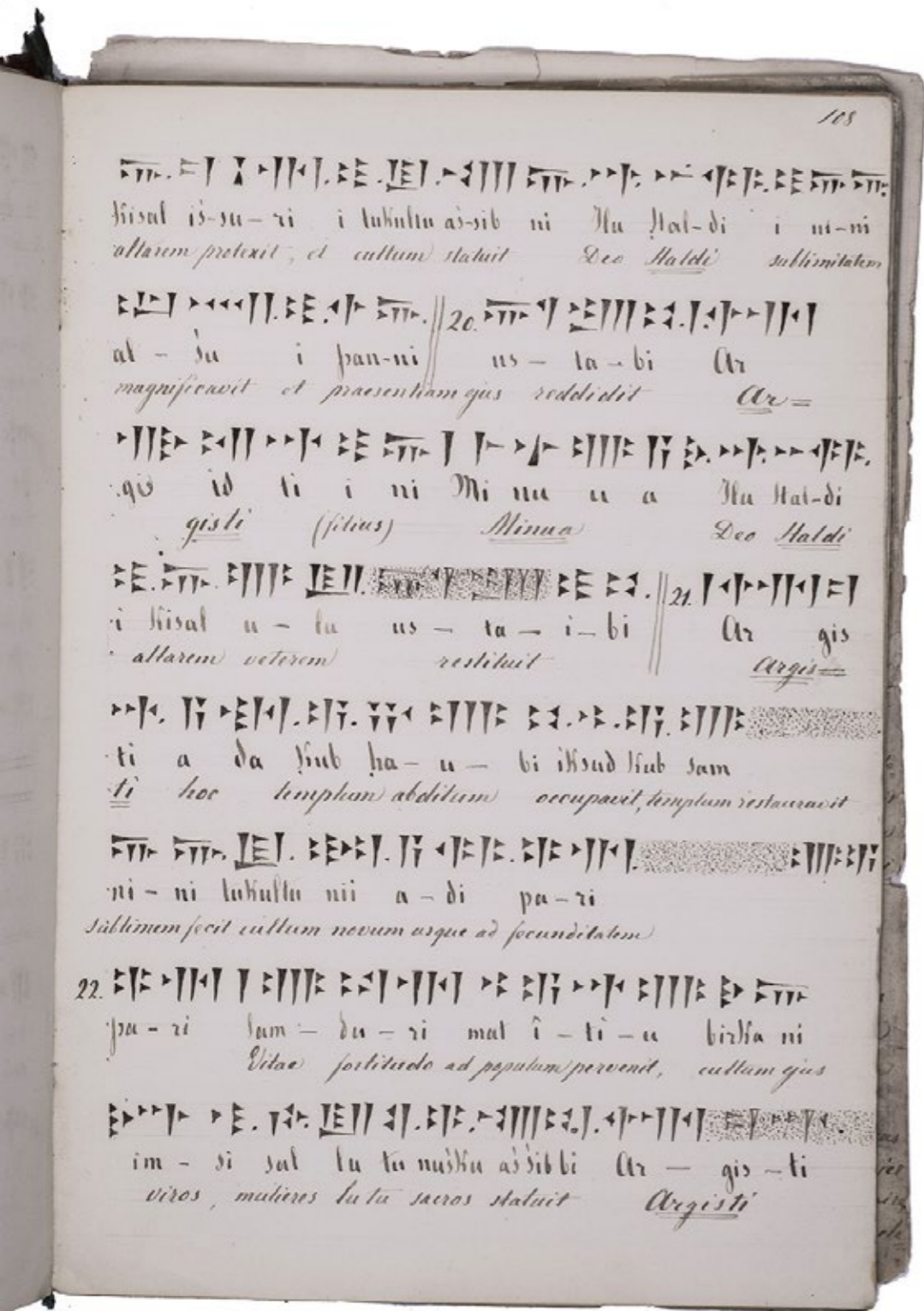
(Colophon: Venice, "aedibus Aldi et Andreae soceri" [= Aldus Manutius & Andre Torresani d'Asola], August 1514). 4°. With Aldus's famous woodcut anchor device on the title-page, repeated on the back of the last text page. Gold-tooled red morocco (ca. 1700), rebacked and given a black morocco spine label in the 19th century. € 5000

The first Aldine edition (the only one produced by Aldus Manutius himself) of the complete text of Quintilian's *De oratoria*, on the teaching of speaking and writing. It covers not only the theory and practice of rhetoric, but also the foundational education and development of the orator himself. For Quintilian, the ideal orator or rhetorician was skilled in speaking and also a moral man. The *Institutiones* can therefore be described as a treatise on education, a manual of rhetoric, a reader's guide to the best authors and a handbook of the moral duties of the orator. Although much of what he writes is similar to Cicero, Quintilian emphasizes teaching. He was recognized by his contemporaries and strongly influenced the schools that the Romans spread throughout the Empire until the fifth century. The present edition is well printed and set entirely in one size of italic type, a style Aldus introduced in 1501.

With an occasional early marginal annotation in brown ink and a later owner's inscription. Slightly browned throughout and with occasional water stains, but still in good condition and with generous margins. The binding has been rebacked and is chafed around the edges, but the gold-tooled centre-piece is well-preserved.

[4], 230 ll. *Adams Q52; Ahmanson-Murphy 106; BMC STC Italian, p. 546; Renouard, Aldus, p. 68, no. 5.* [More on our website](#)

*Draft manuscript (1874) of a detailed study of Urartian cuneiform inscriptions extensively revised and published as a rare 1876 lithographic edition*



**21. ROBERT, Louis de.** Etude philologique sur les inscriptions cunèiformes de l'Armènie ...

Trabzon (Turkey), 15 September 1874. 2° (31.5 × 22 cm). Autograph manuscript in black ink on paper, signed, with a calligraphic title-page. Loose quires, with an integral front wrapper and a contemporary added back wrapper with an end-leaf. € 8500

An autograph manuscript in French, signed from Trabzon in the Ottoman Empire, on the southeastern Black Sea coast in what is now northeast Turkey, giving a detailed analysis and attempted decipherment of the cuneiform inscriptions from the Kingdom of Urartu (ca. 860–ca. 600 BCE) around lake Van in eastern Anatolia. Friedrich Eduard Schulz discovered the first of these inscriptions in 1826, and the corpus grew in the following decades, but scholars made only slight progress in translating them. Louis de Robert, a medical doctor and amateur Assyriologist, made the most ambitious attempt to decipher these inscriptions, discarding the earlier studies and concluding that the Urartian language was Semitic, like the Assyrian language also written with a cuneiform script. The present draft, finished 15 September 1874, includes extensive passages in Urartian cuneiform with Robert's interlinear phonetic transcription using the Latin alphabet and translation into French. For comparison he also includes passages or words in Assyrian cuneiform, Hebrew, Arabic, Persian, Armenian and Sanskrit. He published his study at Paris in 1876, with the title-page printed letterpress, but the main text reproduced lithographically from his manuscript, since many of the characters he needed were not available in type and others only with difficulty. But Robert revised his manuscript extensively between the present draft of 1874 and the final manuscript reproduced in 1876, showing the developments in his thoughts. Alas, the Assyriologist Archibald Henry Sayce (1845–1933) proved Robert's conclusions wrong in the 1880s. The present manuscript remains a fascinating example of the way linguistic scholarship worked in the 1870s. There are a couple stains on the title-page, slightly affecting but not obscuring 3 words of the title, the paper is somewhat brittle, so that the bifolia AI.14 and II.18 have separated at the fold, the last leaf is tattered at the edges, there is a marginal chip in the foot of the last few leaves and occasional smaller chips and tears. The wrappers and the end-leaf are tattered.

[2], 82, [1], 83–132 ll. including the integral front wrapper but not the back wrapper and end-leaf. [More on our website](#)



## ODE SECONDA.

## AI NUMI INFERNALI.

*SAFFO dopo avere invano ricercato il suo FAONE, ne chiede notizia agli Dei infernali, ed implora il loro aiuto.*

Se i Numi dell'empireo  
Sono a' miei prieghi immoti,  
Divinità dell'erebo,  
A voi rivolgo i voti.

Non vi sorprenda, o pallide  
Ombre del cupo inferno,  
Che imbelle donna premere  
Osi le vie d'averno.

*Fake poem by Sappho,  
well produced by Bodoni in "Chrysopolis"*

**22. SAPPHO [=Vincenzo Maria IMPERIALE].** La Faoniade. Inni ed odi di Saffo tradotti dal testo Greco in metro Italiano da S.I.P.A.

(Colophon: "Crisopoli" [=Parma], "Co' caratteri Bodoniani" [Giambattista Bodoni], 1792). 16° (15 × 11 cm). Contemporary gold-tooled red morocco, gilt edges. € 1950

Second edition, the first printed by Bodoni, of an Italian translation of a supposedly previously unknown work by the Greek poet Sappho (ca. 630–ca. 570 BC), discovered on papyri found by a Russian Scholar while visiting the Cape Of Leucadia. It consists of a love poem about Sappho's love for Phaon. The supposed translation was made by "S.I.P.A." (Sosare Itomejo pastor arcade), while actually being early work of the Italian author Vincenzo Maria Imperiale (1683–1749). The present edition adds to the fiction by presenting the work as being published in Chrysopolis.

With bookplates of Syston Park, Eugénie & Jean Furstenberg and Hans Furstenberg. Some occasional spots and slightly rubbed along the extremities, but otherwise in very good condition.

xv, [1 blank], 100 pp. *Brooks* 459; *ICCU* 113920 & 007773; *Vita Bodoni*, pp. 74–85; cf. *Palaia & Moscatelli* 156; *Reynolds, The Sappho companion*; not in *Vergnano, Mostra antologia di G.B. Bodoni*. [More on our website](#)

## 16th-century Antwerp edition of "The Twelve Caesars"

23. **SUETONIUS Tranquillus, Gaius.** Caesarum XII libri, iam denuo bonorum exemplarium & commentariorum ope emendati, cum M. Antonii Coccii Sabellici commentariis, nihil annotatu dignum dissimulantibus. Jo. Baptistae Egnatii Veneti, annot. in Suetonium. Annotata in eundem, & loca aliquot restituta per D. Erasmum Roterodamum.

Antwerp, Jan van der Loe, 1548. 8°. With woodcut device on title-page and numerous woodcut initials in text. Later marbled boards. € 1750

Jan van der Loe edition of Suetonius's biographies of the first twelve Roman emperors (including Julius Caesar). The book opens with a dedication by Hieronymus Gemusaeus to Gulielmus Yzernaeus, councillor to King François I of France, followed by a preface by the Italian humanist Poliziano (1454–1494). The lives of the twelve Roman Emperors (Julius Caesar, Augustus, Tiberius, Caligula, Claudius, Nero, Galba, Otho, Vitellius, Vespasian, Titus and Domitian) are printed on 626 pages with the commentary and annotations by Marcus Antonius Coccius Sabellicus (1436–1506), a scholar and historian from Venice, in a smaller script in the margins. Sabellicus had studied under the Italian humanist Pomponius Laetus, became professor of eloquence at Udino and Venice, and was appointed curator of the San Marco Library in 1487. The main text is followed by the annotations on Suetonius by Joannes Baptista Egnatius (ca. 1478–1553), the commentary by Erasmus, a brief comment by Ausoni, a note on the name "Caesar", and a short biography of Suetonius by Philippus Beroaldus. As a fund of fascinating and often outrageous anecdotes, Suetonius's work is unrivalled. With many contemporary and later annotations and underscoring in ink. With some restorations to the title-page and second leaf, title-page browned and soiled, browned throughout with occasional spots and marginal water stains. Binding worn.

[24], 661, [1 blank] pp. *Adams S2045 (incomplete copies); Belg. Typ. 6808; Machiels S640; USTC 403287.* [More on our website](#)



# Commentaries and scholia on Demosthenes's orations, & Harpocration's dictionary: second edition, in the original Greek, by Aldus's successors, based on his own first edition

**24. ULPIANUS of Emesa and Valerius HARPOCRATION.** Commentarioli in olynthiacas, philippicasque Demosthenis orationes. Enarrationes saneque necessariae in tredecim orationes Demosthenis. ...Dictionarium decem Rhetorum. [preceded by the titles in Greek].

(Colophon: Venice, heirs of Aldus Manutius, and his father-in-law Andrea Torresano d'Asola [& sons], June) 1527. 2° (31 × 21 cm). With Aldus's famous woodcut dolphin device on the title-page and an older but very similar version on the verso of the otherwise blank last leaf. Set in Greek type (the Ulpianus in 1 column; the Harpokration in 2 columns) with incidental roman. Recased in 18th-century vellum over flexible boards. € 12 000

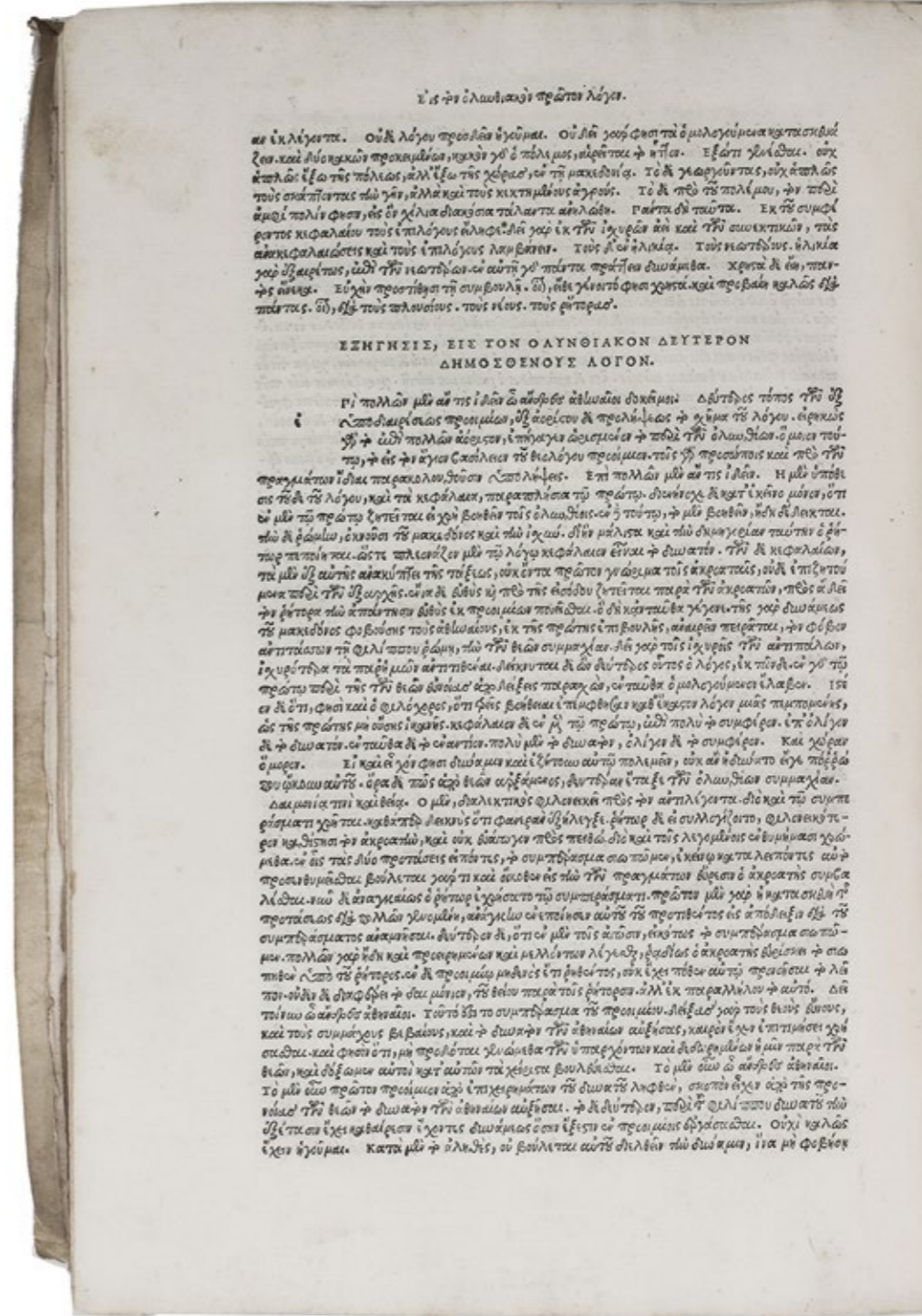
Second edition of the Greek commentaries and scholia on Demosthenes written by Ulpian of Emesa who taught rhetoric at Antioch in the reign of Constantine (324–337 AD) and wrote a number of declamations and rhetorical works. He is best known as the reputed author of the present scholia on the speeches of the greatest of all ancient Greek orators, Demosthenes (384–322 BC). Demosthenes's orations provide a very interesting insight into the life and culture of Athens during a period when he was attempting to rally the Athenian people against Philippus and Alexander the Great, the rulers of Macedonia, using all his gifts as an orator.

The present second edition, printed and published by Aldus Manutius his father-in-law Andrea Torresano d'Asola and his sons, who ran the press until Aldus's son came of age, follows the text of Aldus's first edition. Torresano's presswork is excellent.

On leaves 89–119 follows the *Dictionarium decem Rhetorum* (Lexicon of the ten orators) by Valerius Harpocration of Alexandria. Harpocration's dates are uncertain, but he was probably active in the second century AD. The *Dictionarium* contains words, including proper names, and phrases, mainly from the orators, in alphabetical order, generally assigned to their sources, with explanations of points of interest or difficulty. Besides stylistic details Harpocration gives valuable notes on architectural, religious, legal, constitutional, social and other antiquities.

The title-page and last leaf are slightly browned, the former has a small marginal stain and has been reattached, shifting it about a half centimetre toward the gutter, and a few leaves have small marginal worm holes or minor marginal foxing, but still in very good condition (most leaves fine) and with large margins. An excellent example of Greek printing by the Aldine printing office.

119, [1] ll. Adams U50 & H69; Ahmanson-Murphy 213; EDIT16, 37751; Renouard, p. 104, no. 4. [More on our website](#)



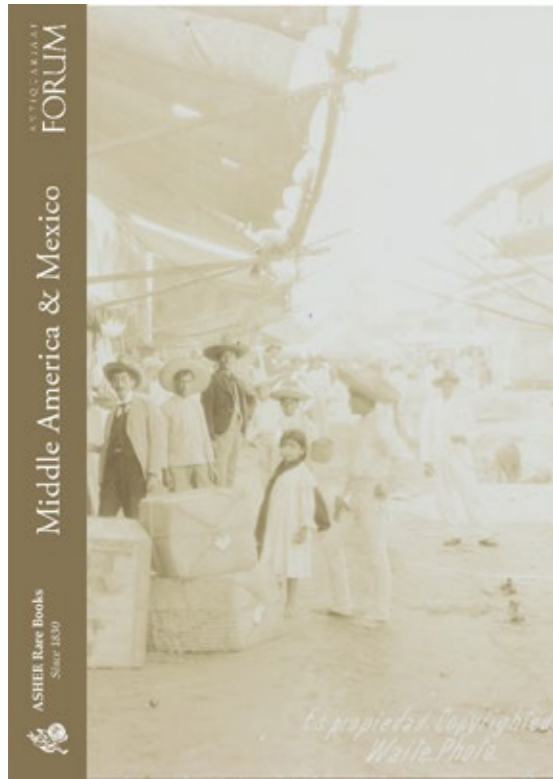
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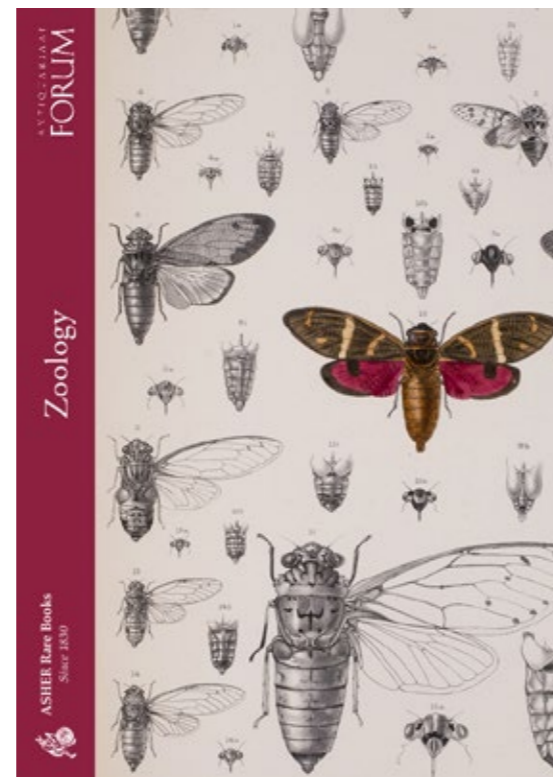
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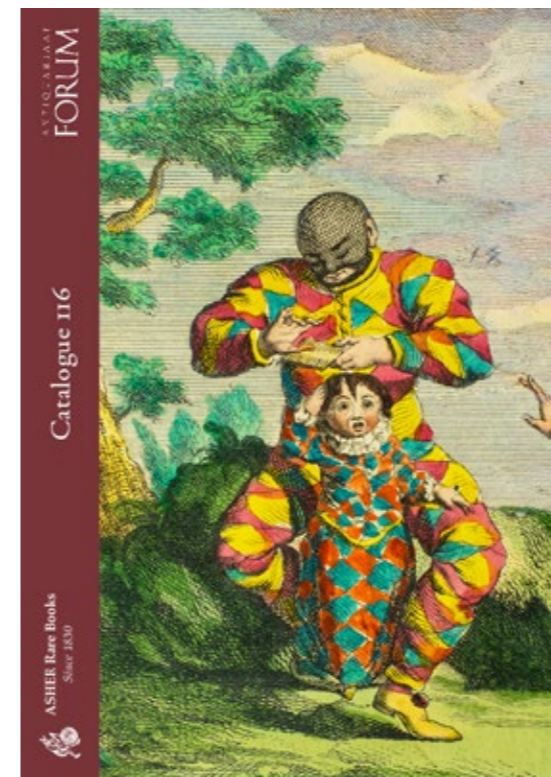
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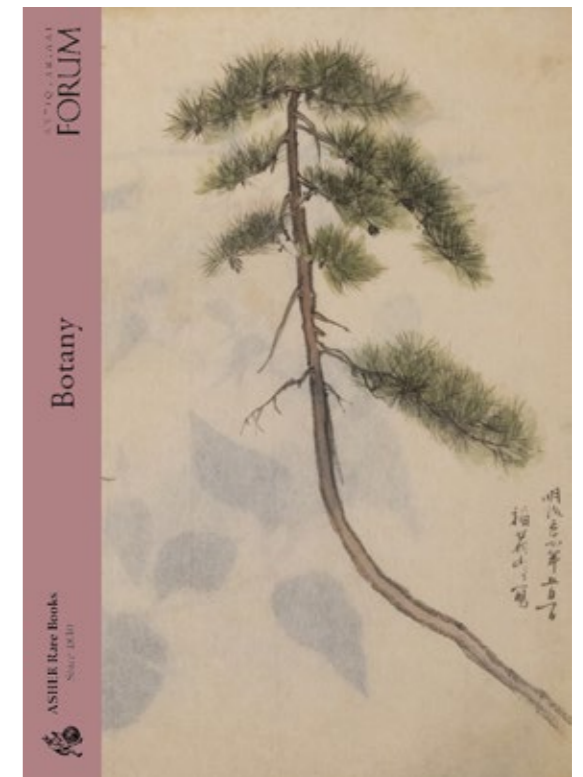
Early printing



Zoology



Catalogue 116



Botany