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The ancient world in 345 plates


Amsterdam, Johannes Allart and Willem Holtrop, 1786. 4 volumes bound as 2. Large 4º (31 × 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-François Dandré 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
Standard work on Roman law
by a famous French jurist and philologist

2. **BRISSON, Barnabé.** *De formulis et sollemnibus populi Romani verbis*, Libri VIII...
Frankfurt, Joannes Wechel and Petrus Fischer and consorts, 1592. 4º. 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.


More on our website
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 nitori restituti, & ad optima exemplaria emendati, cum fragmentis C. Gallo inscriptis.

Paris, J. Barbou, 1754. 3 parts. 12º. 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.

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.

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
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 verborum memorabilium plenissimus index. Venice, sons of Aldus Manutius, 1546. 2 parts in 1 volume. 2º. 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.

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 8º (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.

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.

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, sacerdotisq[ue] Romanorum libellus, iam primum nitori restitutus. Pomponii Laeti itidem de magistratibus & sacerdotiis, & praeterea de diversis legibus Rom[anorum]. Item Valerii Probi grammatici de litteris antiquis opusculum.

Including: POMPONIO LE TO, Giulio. De Romanorum 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 pu erorum 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. 8º (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 sith 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.
Rare Latin treatise on the Greek Bacchanals

Nuremberg, Simon Halbmayer, [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: “Dissertatiunculae 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 (s). VD 17, 14053905H. ☞ More on our website
First complete Iliad in Dutch, with 25 engraved plates

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

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. € 1750

☞ More on our website
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. 8º. 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.

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

11. MARTIALIS, Marcus Valerius. [Epigrammata].
(Colophon: Venice, Aldus Manutius, December 1501). 8º (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. 8º (text volume) and 1º (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.

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 4º (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 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.

xxiii [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


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.

More on our website
Ancient text on antidotes to poisons

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

Paris, Michel de Vascosan, 1549. 8º. 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.

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]. 8º. 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.

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 M53175; ISTC ip00346000. >> More on our website
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 scholiis Joannis Murmellij Ruremundensis. 

Colophon: Köln, (heirs of) Heinrich Quentel, September 1517. Small 4º (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.

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xl. (1) lvs. Reichling, Murmellius XXXVIII, 2; USTC 678480 (5 copies); VD16 P 1650 (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-1544; BMC STC German, p. 704; VD 16, P10485; for the binding: cf. Devauchelle I, p. 60; S. Fogelmark pp. 86, 88, 126, 151, 171, 178, 185, 218, and plates XI, XXXVII R 8t (variant), and XL R 104; Gruel II, 85–87. ☞ More on our website
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). 4º. 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; Abmanon-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 cunéiformes de l’Arménie ...
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 A1.14 and I1.18 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
Fake poem by Sappho, well produced by Bodoni in “Chrysopolis”


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

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

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 Gemsaenus to Gulielmus Yzerneus, councillor to King François I of France, followed by a preface by the Italian humanist Poliziano (1454–1494). The lives of the first 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 Baptistita 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, & Harpocratus's dictionary: second edition, in the original Greek, by Aldus's successors, based on his own first edition

24. ULPIANUS of Emesa and Valerius HARPOCRATON. 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. 2º (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 Harpokation 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 Harpocratus of Alexandria. Harpocratus’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 Harpocratus 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]. Adams U30 & H69; Ahmanson-Murphy 213; EDIT16, 37751; Renouard, p. 104, no. 4. More on our website
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