

LITERARY FORGERIES
1501–1946



Forty Books, with a New Survey

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This short list, our first offering of texts in the increasingly studied field of 'literary and historical imposture and forgery' since 2021, contains a selection of characteristic specimens in Latin, Greek, Italian, French, Occitan, 'Galic', and English, to accompany the new edition of *Bibliotheca Fictiva*, jointly published by the Virginia Fox Stern Center for the History of the Book in the Renaissance, Johns Hopkins University, and Bernard Quaritch, Ltd, London (item 40 below). We welcome the opportunity to advise and supply serious collectors, both institutional and private, with material in this field: please get in touch with us, if interested.

Arthur Freeman
Janet Ing Freeman

May 2024

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THE 1515 PARIS ANNIUS

1 [ANNIUS, *of Viterbo, Joannes* (Giovanni NANNI, c. 1432–1502).] *Antiquitatum variarum volumina XVII*. [Paris]: venundantur ab Joanne Parvo [et] Jodoco Badio [Jehan Petit and Josse Bade], 1515. Folio, ff. [6], 171, [1 = terminal blank y6]; printer's mark of Jehan Petit on title, woodcut of the seven hills of Rome on fol. 44^r, leaf y2 (fol. 166) loose in binding but undamaged. A fresh, clean, and entirely unsophisticated copy with wide margins and side-notes intact, contemporary stiff vellum over paper boards, two-square-inch patch of vellum at lower corner of rear cover torn away, small defects to top and foot of spine, covers a trifle splayed, **and modestly priced in view of its sound but untidy external condition.**

The classic assembly of imaginary texts relating to ancient and biblical history, by Anniius of Viterbo, 'perhaps the most enduring and influential and corrupting – or, according to some modern reappraisals, imaginatively inspiring – of all literary/historical forgers. His theories, and the fantasies behind them, can claim a shelf-life of at least two fertile centuries, and a disputed cultural status during three more' (*Bibliotheca Fictiva*, p. 11). This is the first version of Anniius to be printed in France (from the Italian originals in Latin of 1498 ff., but without the theoretical commentary), a reprint of the edition issued by Petit and Bade in 1512, and regarded by Walter Stephens as the best or 'most regular' of early editions. Adams A 1166; *Bibliotheca Fictiva* 188.

£1200

FIRST EDITION IN (NATIVE) ITALIAN

2 [ANNIUS, *of Viterbo*.] I cinque libri de le Antichita de Beroso, sacerdote Caldeo. Con lo commento di Giovanni Annio di Viterbo teologo eccellentissimo ... tradotti hora pur in Italiano par Pietro Lauro Modenese. In Venetia per Pietro & Giovanni Maria Nicolini da Sabbio ad instantia di Baldassarre Constantini, 1550. 8vo, ff. [10], 295, [1]; C19 roan-backed marbled boards, a good copy.

First edition in Italian (Nanni's native tongue), by the prolific translator Pietro Lauro of Modena (c. 1510–1568), preserving the 1498 commentary on 'Berosus' and other forged texts. Adams B 791; *Bibliotheca Fictiva* 193.

£650

FIRST INDEPENDENT PRINTING OF THE FORGED DECRETUM DESIDERII

WITH A WOODCUT BY MANTEGNA

3 [ANNIUS, *of Viterbo*]. **PROBUS, Marcus Valerius.** De notis Roma, ex codice manuscripto castigatior, auctiorque, quam unquam antea factus [with other texts] ... haec omnia nunc primum edita. [Colophon:] Venetiis, in aedibus Joannis Tacuini Tridinensis, mense Februario, M.D.XXXV. 4to, ff. [4], 79. Title printed in black and red, full-page woodcut of a sibyl under an archway, signed in the block 'b M' (i.e. Benedetto Mantegna: see Nagler, *Die Monogrammist*, i:848, Essling 1179, Sander 5902). Slightly later vellum; a good copy, with early MS notes on the front flyleaf, and the ticket of Leo S. Olschki, Florence, on inner front cover.

Tacuino's improved edition of Probus's still-useful dictionary of abbreviations used in Roman inscriptions, based on a new manuscript, and intended to replace the shorter text first published by

Tacuino in 1499. In this edition, with Probus taking up just fifty pages, the scholar-printer added, from other MSS, first printings of a similar compilation of Petrus Diaconus and short works on weight, measurement, and digital calculation by Demetrius Alabaldus and the Venerable Bede (the latter's important *De computo per gestum digitorum*, not mentioned by Smith, *Rara Arithmetica*), Roman and Egyptian rites, and (most interesting, for our purposes) a new assembly of 'Inscriptiones antiquae variis in locis repertae, atque aliae, quoque in Romano codice continentur'.

Among the last, apparently edited by Tacuino himself from the *sylloge* of inscriptions compiled by Fra' Giocondo, and copied by Giocondo from the original alabaster tablet at Viterbo, is the notorious *Decretum Desiderii*, a supposed edict of the Lombard King Desiderius in c. 770 favouring Pope Hadrian I over Charlemagne, here printed at fols. LXXIII–LXXIV: see Roberto Weiss, 'An Unknown Epigraphic Tract by Annius of Viterbo', in C. P. Brand et al., *Italian Studies Presented to E. R. Vincent* (Cambridge, 1962), pp. 118–19, nn. 4 and 46. Annius himself had included a version of the text with a full commentary, as a discovery of his own, in his *Antiquitates* (1498), but as Weiss pointed out, its existence was independently noted in diplomatic and humanist circles as early as 1492–94 [which does not preclude its being forged by Annius, of course], and in *syllogai* like Giocondo's, before this first 'independent' publication by Tacuino. Weiss, however, gave a misleading reference to 'Probus's *Notae Juris*' of 1525 – an imaginary title, and of course the present 'Inscriptiones antiquae' has nothing to do with Probus – and subsequent scholars have usually re-cited Weiss with no comment, suggesting that in fact few if any have actually consulted this original text.

Another famous epigraph apparently first published here (fol. LXXVIII^v) is the double obituary of Atimetus and Claudia Homonoea (begins 'Tu, qui segura procedis mente, parumper'), a celebrated specimen of Golden Age verse (if genuine, as it probably is), known from a stele at Rome and many Renaissance *syllogai* (*CIL* VI, 12652). Here it is printed as from an unknown location

(‘Ignoratur ubi’), and – although it actually represents a dialogue between mourning husband and dead wife – without any division between the interlocutors. Adams P 2122; *Bibliotheca Fictiva* 196.

£2250

A FORGED ELIZABETHAN CONDUCT BOOK?

4 **CAETANI or GAETANI, Enrico**, *Cardinal di Sermoneta* (1550–1599). Instructions for Young Gentlemen; or, The Instructions of Cardinal Sermonetta to his Cousen Petro Caetano, at his First Going into Flanders to the Duke of Parma, to serve Philip, King of Spaine. Oxford: Printed by John Lichfield for Thomas Huggins, 1633. 12mo, pp. [8], 122, [2]; original vellum neatly rebacked, a fine copy with contemporary inscription on terminal blank ‘Tho. Clifford his booke’.

First edition in any form: no previous or later version in any other language is known to USTC or biographical accounts of Enrico Caetani or Gaetani, the second son of the Neapolitan Bonifacio Caetani, fourth Duke of Sermoneta. A well-educated cleric, the younger Caetani was distinguished under Pope Sixtus V by his controversial support of the Catholic League and Spanish interests in France in the aftermath of Henri III’s assassination and the accession of the ‘heretic’ Henri IV of Navarre, and by important diplomatic service in Austria and Poland under Sixtus and Clement VIII; he was also an effective papal legate to fractious Bologna in earlier years, subsequently a powerful *camerlengo* or ecclesiastical treasurer of the Holy See, and near the end of his life the Cardinal Protector of England who in 1594 appointed the Jesuit-sympathizing George Blackwell as English arch-priest after the death of Cardinal William Allen: see the extended notice in the *Dizionario Biografico degli Italiani* (Treccani), vol. 16, with much on the reverberations in England of that last and perhaps dubious decision – although never mentioning the mysterious literary work that we confront here.

For *Instructions* is indeed a curiosity, if not an outright invention or forgery, given the absence of any known source beyond this one *bijou* English text. The title-page describes the addressee as Caetani's cousin, 'Petro Caetano', recently summoned from Italy for military and administrative service to Alexander Farnese, Duke of Parma, in the war-torn Spanish Netherlands – identifiable as Pietro Caetani (1562–1614), the son of Enrico's older brother Onorato and from 1592 sixth Duke of Sermoneta, who left Italy to serve with Parma in 1584. The author offers advice on a multitude of practical 'conduct' issues, presumably necessary for the guidance of an inexperienced noble youth, ranging from how to read and write letters – read and reread your received correspondence and annotate it thoroughly, organize your replies sequentially by limited topics, avoid potentially dangerous information (lest your letters be intercepted *en route*, or until you have worked up mutually understandable systems of ciphers), and above all make friends with your postmaster, with flattery and gifts, as he is essential to your security – to truly Polonian maxims and warnings. Your lord and master (Parma) has a favourite mistress: praise and flatter her, which will please him, *but not too much*, because 'a woman is a fraile creature', i.e. susceptible, and his jealousy would undo you. Always be wary of seeking favours from applicants who beg your advocacy in influencing your master, and keep careful track of what they owe you in return. Finally, at all times look out for your own advantage and safety, but *never* let that be obvious to your associates or lord.

In some ways, all this is no more than the usual semi-ethical, semi-moral routine of practical diplomatic instruction, and we are not surprised to find it grouped with Raleigh's or Burghley's standard 'advice to a son' essays in English education manuals of the later C17 and C18, but the key question here is *did Cardinal Caetani really write it, and is it as early as the Caroline Oxford publisher suggests?* For the brief prefatory 'Printer to the Reader' asserts (quasi-conventionally) that he – the Oxford Printer to the University, representing (?) the local bookseller John Huggins, his sometime client since 1626 – has 'Printed this little volume ... to spare the labour and trouble of writing out Copies, as also to

prevent alterations and errors which are usually contracted, and multiplied by often transcribing; as water we see the farther it runs, and the more remote from the fountain, the more impure'. 'Yet', he adds, 'I dare not affirm, it is now presented to the world without all blemish or imperfection: for I am told it is somewhere a little suspected [a sly hint?] not to be so fully and exactly rendered'; and if alterations are forthcoming, he will cheerfully emend the text in a 'second impression' – never, in fact, to be seen. Meanwhile, the only complaint he can anticipate 'is, that it is so short'. But the more serious question remains outstanding: *with no prior known source in print or cited manuscript, is it at all genuine?*

STC 11514, Madan's *Oxford Books*, and USTC agree in locating only four institutional copies in Britain (British Library, Bodley, Corpus Christi, Oxford, and Emmanuel College, Cambridge) and three in the USA (Huntington, Folger, and Yale); another copy was apparently offered at one time by Sokol Books (Internet description now deleted). Madan (ii:126, no. 765) says that unsold sheets of the 1633 edition were reissued with a cancel title in London in 1644 (Madan, ii:387, no. 1757), but STC reports that such a survival 'cannot be traced', and Madan may have confused it with a similar reissue of 1650 (Wing G 104A, unique at California State/Sutro). This last is the version most frequently alluded to in Internet citations of the work, ignoring the present original of 1633. Two manuscripts of the text have been located, at the Society of Antiquaries of London (in MS 0258, a collection of C17 political papers) and at the British Library (in MS Harl. 1877, clearly copied from the printed text).

£3200

A SCANDALOUSLY PILLAGED COPY OF A CELEBRATED RARITY

PLATES REMOVED, FORGED TEXT INTACT

5 CELTES (or **CELTIS**), Konrad. Quatuor libri
amorum secundum quatuor latera Germanie. Nuremberg:
[F. Peysus?], 5 April 1502. 4to signed in eights, collation

(imperfect) as below; C19 red morocco gilt, spine and extremities worn but firmly bound, g.e., the remaining text clean and comparatively fresh.

First and only edition, with bookplates of William Horatio Crawford of Lakelands, Cork (1812–1888), and William Morris (his sale, 1898, lot 263, then lacking the unsigned woodcut map inserted between sigs. m2 and m3). **Since Morris's time sigs. a6–a8, d3, f6, i3, p8, and r6 (with woodcuts, and text on recto or verso of each, save r6) have also been removed.** Sig. a5 exists in two different states, the recto of the (uncorrected) earlier containing three significant literal errors (line 21 'ogressus' for 'cōgressus', line 6 from foot 'tēpātiae' for 'tēperātiae', and last line 'carīa' for 'carmīa'), which are corrected in this copy and at least one other, at the Thüringer Universitäts- und Landesbibliothek, Jena. The resetting of the text between line 15 on recto and line 4 on verso also alters or expands several abbreviations, and – no doubt on the instructions of Celtes himself, who had discovered the writings of the 'nun of Gandersheim' two years earlier – the reference to his own 'praefatiōe ... in Comedias Rosuita n[ost]ra poeta saxonica' (A5^v, line 4) has had the name of the poet changed (quite correctly) to 'Hrosuita'.

Includes (text intact) the entire prose 'Norinberga' section (sigs. M2–P5), in which Celtes misrepresents the statuary remains at a ruined abbey in the Hercynian Forest as those of Druid priests or prophets – in keeping with his own belief in the Druids' origin in ancient Greece and their (fictitious) presence in medieval Germany; see Christopher Wood, *Forgery, Replica, Fiction* (2008), esp. pp. 1–13. This influential deception, characteristically rendered without further particulars, set off a scholarly debate of three centuries' duration, now settled, to the discredit of the distinguished poet and humanist, as an out-and-out forgery.

Quatuor libri amorum secundum quatuor latera Germanie is a long-celebrated specimen of essentially private fine printing, in original verse and narrative prose, designed for and dedicated to Celtes's imperial patron Maximilian I, the Holy Roman Emperor 'elect'. Luxuriously illustrated with eleven full-page and

one double-page woodcuts by Albrecht Dürer, Wolf Traut, and Peter Vischer (both the elder and younger), **all of which, sometime after William Morris's possession, have been removed by a subsequent owner.** The book survives in at least twenty-six institutional copies listed by USTC (fifteen in Germany, four in France, three in England (British Library and Bodley (2)), and one each in Austria, Hungary, Italy, and the USA (Pierpont Morgan Library, acquired 1906). Some of the above are certainly imperfect, as are (now) all those I can identify as sold at auction in the past century. A perfect copy collates (Morgan Corsair Catalogue, confirmed against digital online reproductions of the BSB and Jena copies): a–b⁸ c–d⁶ e–f⁸ g⁴ h⁶ i⁸ k⁶ l–m⁸ (with unsigned bifolium [*x*²], bearing a double-page woodcut map of Nuremberg, with recto of the first leaf blank and city arms on verso of the second leaf, inserted between m₂ and m₃) n⁶ o–q⁸ r⁶; the full-page woodcuts occur on fols. a1^r (title), a1^v, a6^v, a7^r, a8^v, d3^r, f6^r, i3^v, p8^r, and r6^r (verso blank). The last copy sold at auction (Hartung & Hartung, 2008; the Thomas Brooke copy) lacked the two-leaf woodcut insert between m₂ and m₃, the final leaf r6 (with woodcut only), and oddly enough one further leaf of text (b₁, the first two pages of 'Elegia I', present here), but realized €43,750 (= £35,000). This present melancholy specimen, with its forged text intact and its pillaged condition monitory of past biblioclasy, is now offered at **£2200.**

THE TRAVEL IMPOSTURES OF CTESIUS OF CNIDUS

THE EARLIEST NAMED LITERARY FORGER?

6 CTESIUS of Cnidus. Ἐκ τῶν Κτησίου, Ἀγαθαρχίδου, Μέμνονος ἱστορικῶν ἐκλογαί. Ἀππιανου Ἰβηρικὴ καὶ Ἀννιβαϊκὴ. Ex Ctesia, Agatharchide, Memnone excerptae historiae; Appiani Iberica; item, De gestis Annibalis. Omnia nunc primùm edita, cum Henrici Stephani castigationibus. Geneva: Henri Estienne, 1557. 8vo, pp. [16], 248, ruled in red,

unidentified C18/19 quasi-armorial bookplate with the motto 'Adolescentiam alunt senectutem oblectant' on verso of title-page; neatly rebound in vellum boards, a very good copy.

Text entirely in Greek, with Estienne's commentary (pp. 219–48) in Latin; the *editio princeps* of the fragments of Ctesias's *Indica* and part of his *Persica* (both from the *Myriobiblon* of Photius, not itself printed in full until 1601) – but not including the Ctesias fragments preserved by Diodorus Siculus, Plutarch, Xenophon, et al. The *Indica*, with its travellers' tales of trans-Ganges men with two heads and blue skin, contains arguably the earliest extant forgeries by (or preserved by) a named author. Adams C 3020; *Bibliotheca Fictiva* 5.

£900

GREEK FORGERIES LATINIZED, ANTERIOR TO THE ALDINE *EPISTOLAE*

7 [DIOGENES CYNICUS, Lucius Junius BRUTUS, and HIPPOCRATES, *pseudo*.] In hoc parvo volumine continentur & descripta sunt tria haec opuscula scilicet Epistolae. [Colophon:] Florentiae ... impressio sumptibus & impensis ad petitionem ser Petri Pacini Pisciensis [Piero Pacini da Pescia: his fine woodblock device of a crowned fish on the verso of last leaf], Anno domini nostri Jesu Christi, M.CCCCCV. Die Decimonono Decembris [Florence: 19 December 1505]. 4to, ff. 39 (of 40), A⁸ (-A6) B⁸ C⁶ D⁴ E⁸ F⁶; title-leaf with woodcut borders slightly shaved at foot, **lacking leaf A6**, leaf A₃ frayed at outer blank edge (no loss), some light waterstains, a few contemporary annotations. Olive-green crushed morocco gilt by Haines of Liverpool, old floral wrappers bound in, bookplate of Allan Heywood Bright.

Third edition of this three-part collection of the alleged letters of the cynic philosopher Diogenes of Sinope (died c. 323 BC), Lucius Junius Brutus (d. 509 BC, the semi-legendary founder of

the Roman Republic), and Hippocrates of Kos (c. 450–377 BC), mostly if not all forgeries in Greek produced c. 100 BC – AD 100. The Diogenes letters were first put into Latin by Francesco Griffolini, the translator of Phalaris, and first printed about 1475, while those of Brutus and Hippocrates fell earlier to the Plutarch scholar Rinuccio Aretino and were first published with those of Diogenes at Florence in 1487. The compilation was reprinted at Venice in 1492, and followed by the much rarer present edition (located by USTC in just six copies in Italy (Edit 16/Censimento 37281) and one at Madrid), which is evidently the very last appearance of this Latin combination of spurious texts. The bogus Greek ‘originals’ did not see print until 1499, in the *Epistolae diversorum philosophorum oratorum* edited by Markos Mususos for Aldus (*Bibliotheca Fictiva* no. 16, and see below).

SOLD

**THE LARGELY FORGED EPISTOLAE GRAECAE,
FROM IMAGINARY MANUSCRIPTS
IN THE LIBRARY OF PIERRE PITHOU
THE LATIN TRANSLATION FRAUDULENTLY
ATTRIBUTED TO JACQUES CUJAS**

8 [EPISTOLAE.] Ἐπιστολαὶ Ἑλληνικαὶ ἀμοιβαίαι, hoc est epistolae graecanicae mutuae, antiquorum, rhetorum, oratorum, philosophorum, medicorum, theologorum, regum ac imperatorum ... à Jacobo Cuiacio magnam partem latinitate donatae. [Geneva?]: Sumptibus Caldorianae Societatis, 1606. Folio, pp. [4], 458, first line of imprint (‘Aureliae Allobrogum’ deliberately excised and filled in with blank paper, and ‘GENEVAE’ added in print below the date ‘M.DCVI.’. The title-page and text at beginning and end are browned (lightly at the outset, more heavily at the end), the early leaves with some scattered small wormholes, not affecting text. C19 calf-backed marbled boards, vellum-tipped corners; a sound copy.

A large collection of supposedly classical Greek letters, with Greek and Latin texts in parallel columns. In his dedication to Bartholomaeus Camelinus of Fréjus, the printer/publisher Pyrame de Candolle (1566–1626) contends that this edition derives from manuscripts in the celebrated library of Pierre Pithou de Troyes (1539–1596), edited and translated by the great classical scholar Jacques Cujas of Toulouse (1522–1590). However, it is nothing of the sort, on several counts: the Greek text is taken over literally, without a single addition or subtraction, from that fountainhead of epistolography, the *Epistolae diversorum philosophorum oratorum* edited for Aldus by Markos Musuros in 1499. Nor did Cujas have anything to do with it: Isaac Casaubon informed a friend that the Latin versions were the work of ‘obscuri cuiusdam et mediocriter docti Germani’ (see Brunet, ii:1022, citing Boissonade), but no reason for the imposture, save a commercial one on the part of the publisher, has been adduced. The Greek ‘originals’ are themselves mainly forgeries or pseudepigrapha, notably the anachronistic letters of Phalaris, Euripides, Themistocles, and Socrates, all denounced as such by Richard Bentley. Bentley seems also to have suspected the auspices of the present work, referring (*Dissertation on Phalaris* (1697), p. 75) to one obviously correct reading found ‘even in the Version ascribed to Cujacius’. USTC 6810692, in error, lists the place of printing as Orléans, and records only four institutional copies, at Orléans, Cashel (Limerick), Durham University, and the Wellcome Library, but there are certainly others, including that in *Bibliotheca Fictiva*, no. 20. The curious alteration of the title-page in the present copy, if contemporary, goes unmentioned in the standard bibliographical listings.

£1200

GAURICO’S INFAMOUS ‘GALLUS’ OF 1501

9 [GALLUS, Gaius Cornelius, *pseudo*, i.e. Maximianus Etruscus.] *Cornelii Galli fragmenta* [ed. Pomponio Guarico]. Venice: Bernardinus Venetus, de Vitalibus, 1501. Small 4to,

ff. 18, a fine large copy in C18/19 marbled boards, spine chipped and scraped, but the binding quite sound and in no need of replacement.

First edition of the six famous elegiac laments on old age, senility, and impotence by Maximianus Etruscus, a fifth-century Roman envoy to Byzantium, as fraudulently attributed to Cornelius Gallus, the first-century BC orator, Prefect of Egypt, and poet, long considered ‘the father of the Roman love-elegy’ – whose works, all now lost but for a few true fragments, were extravagantly praised by contemporaries, notably Ovid and Virgil, and are said to have inspired both Tibullus and Propertius. The deliberate forger of 1501, who sought to supply specimens of Gallus’s lost text, was the nineteen-year-old Neapolitan budding humanist Pomponio Gaurico (1480/81–c. 1530), who, by suppressing one key distich and altering another (in which Maximianus identifies himself) claimed these six elegies for Gallus instead. And such was the appeal of that ‘discovery’ that Gaurico’s attributions took root in the Aldine-derived compilations of first-century poets, supplementing by 1518 the traditional trio of Catullus, Tibullus and Propertius, and sometimes Statius, and remained – via (literally) hundreds of reprints throughout western Europe – ‘Gallus’ to most readers for at least two further centuries. The Renaissance and post-Renaissance popularity of *pseudo*-Gallus was thereby assured, while the true author Maximianus had to wait two or three centuries to reclaim his own; and Gaurico may thus perhaps claim membership in a special category of precociously under-aged impostors, alongside Chatterton, W. H. Ireland, Curzio Inghirami, and Jan Dousa the Younger. Any more?

USTC records nine institutional copies of the slender Venetian first edition (five in Italy, BNF in France, British Library and Cambridge (Adams M924) in the UK, and Chicago and Johns Hopkins Universities (*Bibliotheca Fictiva* 230) in the USA. Reprints of Gaurico’s text preceding the Aldine 1518 edition (Milan, 1504, and Erfurt, 1512) are recorded by USTC in (respectively) two and one copies only.

£8000

THE BEASTLY BUT COMIC EULOGIES OF 'MOLTI RARI AUTORI'

10 LANDO, Ortensio. Dilettevoli orationi nella morte di diversi animali ... di molti rari autori. Venice: Barezzo Barezzi, 1622. Small 8vo, pp. 64,[8]. Modern vellum-backed boards.

A late edition of Lando's *Sermoni funebri di vari authori nella morte de diversi animali* (Venice: Giolito, 1548), eleven funerary mock-elegies of humble animals, ascribed to 'vari autori', i.e. the imaginary Cipolla da Certaldo (Boccaccio's fictional 'Red Onion' in the *Decameron*, on the domesticated ass), Bertolaccio (on his horse named 'Passamonte'), Puccio (on a pet louse), Burchiello (i.e. 'a Venetian barge', on his dog named 'Lionzo'), Cimarosto (on an ape), Piovano Arlotto (i.e. the c15 'jesting priest' Arlotto Mainardi, on an owl), Bertacolone (on a magpie), Monna Fiore da Empoli (on her cat), Catosso Bergamasco (on a wild duck from the Riva Trentina), Monna Tessa da Prato (on her rooster), and Monna Checca da Certaldo (on a cricket). The book ends with an 'Apologia per l'auttore delle orationi sopradette', justifying the high seriousness of the contributors' obituary concern, and a six-page 'Tavola delle cose memorabili', parodying the scholarly apparatus usually found in a more substantial text.

With his habit of attributing his works to other authors – real or pseudonymous, and often learned female contemporaries – the whimsical humanist Ortensio Lando (c. 1512–c. 1553) has gained a special niche in modern gender-oriented studies and the widening *topos* of Erasmanian and Rabelaisian paradoxology: see the on-line *Dizionario biografico degli Italiani* (Treccani), vol. 63, for a good introduction. This charming miniature was first printed anonymously by Giolito in 1548, followed by editions of 1590 (Plantin) and 1604; this is the earliest printing in *Bibliotheca Fictiva* (no. 261.3).

£600

TRACING SCANDINAVIAN ORIGINS TO JAPHETH AND MAGOG

11 MAGNUS, Johannes. Gothorum Sueonumque historia, ex probatis antiquorum monumentis collecta. Basel: Michael Isingrin, 1558. 8vo, with small woodcut map of Scandinavia and a few other cuts, pp. [16], 907, [1], [96]; a good fresh copy in contemporary blind-stamped calf, a bit scuffed and scraped but sound.

The second edition of Johannes Magnus's history of Sweden, Norway, Finland, and Denmark, enlarged with two chapters by his brother Olaus; first published at Rome in 1554 and based 'creatively' on Saxo Grammaticus and on Jordanes's *Getica*. The first sixteen books cover the period before AD 1000 and contain a mixture of tales from earlier writers and much outright fiction, allegedly derived from records at Uppsala written in Scandinavian runes, which Johannes claimed had served the Goths as an alphabet for some two millennia before Christ. Among the inventions in a list of Swedish kings – beginning with Magog, son of the Biblical Japheth – are six Erics before Eric the Victorious and six kings named Karl before Karl Sverkersson, thus enabling the sons of Gustav Vasa (reigned 1523–60, a former patron of the Magnus brothers) to style themselves as Eric XIV and Charles IX. Adams M137; *Bibliotheca Fictiva* 266.1.

£550

FORGED TROUBADOUR BIOGRAPHIES ISSUED SIMULTANEOUSLY IN FRENCH AND ITALIAN

12 NOSTREDAME, Jean de. Le vite delli piu celebri antichi primi poeti provenzali che fiorirno nel tempo delli ré di Napoli, et conti di Provenza. Lyon: Alessandro Marsili, 1575. 8vo, pp. [2], 254, [12], an attractive copy, slightly loose in contemporary limp vellum.

First Italian edition of Jean de Nostredame's history of Provençal poetry, translated by Giovanni Battista Giudici, and issued simultaneously with the French text, as relevant to the readers of both host nations. While often described as the earliest (published) history of Occitan verse, the author – brother of the prognosticator – altered or faked many biographical details, in order to aggrandize their eastern or Provençal aspect, and added significant apocryphal events and participants that went unexposed until the late c19 (see James Thomas, ed., *Grains of Gold* (2015), pp. 320 ff.). Adams N 348; *Bibliotheca Fictiva* 276.6.

£1200

SIGONIO'S FAMOUS FORGERY, IN THE TWILIGHT OF HIS CAREER

13 [SIGONIO, Carlo]. CICERO, Marcus Tullius, *pseudo*. *Consolatio*; liber quo seipsum de filiae morte consolatus est, nunc primum repertus & in lucem editus. Venice: Girolamo Polo, 1583. 16mo in 8s, 88 [1], contemporary limp vellum; a very handsome copy of a charming volume.

First edition of one of the most curious, even inexplicable, of all literary forgeries. Carlo Sigonio, among the outstanding classical and historical scholars of his era, and a leading Ciceronian with an unblemished international reputation, chose, at the ripe age of sixty, to reinvent Cicero's lost *Consolatio, vel De luctu minuendo*. This well-documented but perished work, occasioned by the untimely death of Cicero's beloved daughter Tullia, was known only from a few fragments which Sigonio himself had edited, with Andreas Patritius, in 1559–61, until this full text appeared out of nowhere at Venice in February or March 1583. This unheralded little volume – a near miniature, without preface, editorial apparatus, or citation of source – was a literary bombshell at the time. But after two centuries of genuine classical rediscoveries, closely accompanied by clever impostures, scholars had become increasingly wary, and within a month or two Antonio Riccoboni, a

former pupil of Sigonio's turned rival, published a short riposte (*De Consolatione edita sub nomine Ciceronis iudicium*), calling it a modern pastiche, and hinting that the provider of the Venetian copy-text just might have been Sigonio – a charge later proven, although controversy continued well after Sigonio's death in August 1584.

The tale is best told by William McCuaig, *Carlo Sigonio* (1989), and Anthony Grafton has observed that this skilful imposture by a scholar so expert that all signs point to him, as the one most capable of creating it, differs from that by the greatest gamekeeper-turned-poacher of all – Desiderius Erasmus, whose pious forgery of St Cyprian, *De Duplici martyri*, has not really blackened his fame – in that 'unlike in Erasmus's, there is no obvious idealistic justification for [Sigonio's] act' (*Forgers and Critics* (1999), p. 48). All but five of the thirty-one copies listed by USTC are in Italy, with three in France, and two in the USA, although Johns Hopkins University also has a copy (*Bibliotheca Fictiva* 283).

£4200

AN ALDINE ABERRATION, WITH EIGHTY-FOUR SPURIOUS LINES OF CLASSICAL VERSE

14 SILIUS ITALICUS, Caius. *De bello Punico secundo XVII libri nuper diligentissime castigati.* [Colophon: Venetiis in aedibus Aldi, et Andreae Asulani Soceri, mense Julio M.D.XXIII.] 8vo, ff. 110, [1]. Aldine device on title and terminal leaf D4^v. C18 mottled smooth calf, slightly rubbed and chipped at head of gilt-compartmented spine, but clean and sound; bookplates of William O'Brien (1899) and his bequest to the Milltown Park Jesuit Library (dispersed).

This first-century AD epic on the second Punic War, by the 'silver age' orator, is distinguished, somewhat equivocally, as much for its length – with seventeen books containing over 12,000 lines, it is the longest surviving poem of the classical era – as its artistry, although Dryden, Addison, and Macauley admired it. The author (a public

orator, philosopher, and consul – the last to survive under Nero) was virtually unknown to posterity, save for slighting references by Pliny the younger and a few epigrams of Martial, until the rediscovery of his massive text by Poggio Bracciolini in 1416–17, and its subsequent printing in 1471 ff. **This is the first Aldine edition**, hardly ‘diligentissime castigati’, but based credulously on the ‘très mauvaise’ Ambrose Nicander text issued by Filippo Giunta (Florence, 1515), and even more curiously, corrupted by an entirely spurious passage of 84 lines to the eighth book, allegedly from a manuscript unearthed in France (Renouard), and previously printed (‘dèjà paru’, according to Brunet) in Jacopo Costanzi’s *Collectaneorum Hecatostys* (Fano, 1508) – although this source is rarely if ever acknowledged. Adams S 1343; Renouard 1523/6 (‘peu commune’); *Bibliotheca Fictiva* 292.

£650

THE EXPOSURE BY VALLA OF THE FORGED
‘DONATION OF CONSTANTINE’,
AS CONTESTED BY STEUCO
A SOURCEBOOK FOR JOHN DONNE

15 STEUCO, Agostino [= Augustinus STEUCHUS]. *Contra Laurentium Vallam. De falsa Donatione Constantini libri duo. Eiusdem De restituenda navigatione Tiberis [with:] De aqua virgine in urbem revocanda.* Lyon: Sébastien Gryphius, 1547. Two parts in one volume, 4to, pp. [16], 234, [2], 19, [1]. A fine fresh copy in contemporary limp vellum wrappers, restitched with leather thongs, the endleaves and pastedowns neatly renewed.

First edition, a learned if futile attempt at refuting Lorenzo Valla’s (valid and definitive) exposure, as a medieval forgery, of the alleged fourth-century *Donatio Constantini*, which awarded dominion of the entire Western Roman Empire and all adjoining territories to the Christian Bishop or Pope of Rome, then Sylvester I, and his successors. The secondary tracts urge Pope Paul III to widen

and deepen the course of the river Tiber, and to restore the old Roman aqueduct known as the 'aqua virgo'. As an outstanding humanist scholar and Biblical exegete of the Counter-Reformation, Steuco was appointed Bishop of Chisamos in Crete by Paul III, and served as librarian of the papal manuscript collection, but his influence in England comes rather as a surprise: only recently (see Hugh Adlington in *The Book Collector* 64 (Spring 2012, pp. 60–61) has John Donne's annotated copy come to light, at Queens' College, Cambridge, and (hence) Donne's multiple citations of it in *Biathanatos*, *Pseudo-Martyr*, and the Christmas sermon of 1627, in the first referring to his own book as perhaps having 'as much vigour ... as the Sunne in March; it may stirre and dissolve humors, though not expell them' – an image Donne took literally from Steuco's Latin, at the foot of p. 2 here. Adams S 1838; USTC records four copies in North America, including *Bibliotheca Fictiva* 135.

£2400

♥ SEVENTEENTH & EIGHTEENTH CENTURIES

A MASTERPIECE OF BAROQUE BOOK ILLUSTRATION

16 [SIBYLLINA ORACULA.] GALLAEUS, **Servatius** [Servaes Galle]. *Dissertationes de Sibyllis, earumque oraculis, cum figuris aeneis*. Amsterdam: Hendrick Boom and the widow of Dirk Boom [Johanna Veris], 1688. 4to, engraved title, fine folding portrait of Gallaeus, dated 1686, by Romeyn de Hooghe, and fourteen full-page plates (twelve of them of sibyls) probably by de Hooghe as well; [40], 1–80, ²79–658, [26] (lower blank corner of G4 torn, not affecting text); full contemporary stiff vellum, yapp edges, cloth ties missing, booklabel of John Landwehr (1924–2015). **A handsome, fresh, and clean copy** of a book often found browned and worn.

First edition. Gallaeus's *Dissertationes* is in large part 'a mainly theological argumentation against the authenticity of the Sibylline Oracles', which 'discusses the early Christian testimonies ... and rejects them as spurious' (Rieuwerd Buitenwerf, *Book III of the Sibylline Oracles and its Social Setting* (2003, pp. 23–24). It also constitutes a detailed rebuttal to the credulity of Jean Crasset's *Dissertation sur les oracles de Sibylles* (1678), which had denounced the latter-day scepticism of David Blondel, as well as the recent dating arguments of Boxhorn and Grotius, partly on the grounds of Blondel's prejudicial disbelief in the papal doctrine of Purgatory. Gallaeus was later to retranslate the Sibylline texts (Amsterdam, 1689), but there (contrary, perhaps, to his unsullied scholarly reputation) making use of 'a hitherto unknown manuscript ... from which he had received excerpts', but which is 'no longer known'.

But **the *Dissertationes* itself is best known as a masterpiece of late baroque book illustration**, famed for the splendid copperplates of the twelve sibyls, unsigned here but widely attributed to Romeyn de Hooghe, who was certainly the creator of the frontispiece portrait of Gallaeus. *Bibliotheca Fictiva* 61.6.

£1200

FORGERS OF HOAX CORRESPONDENCE: THE SPURIOUS 'CAILLOT DUVAL' LETTERS

17 [Caillot Duval, *pseud.*] [Fortia de Piles, Alphonse Toussaint Joseph André Marie Marseille de, and Pierre Marie Louis de Boisgelin de Kerdu.] Correspondance philosophique de Caillot Duval, rédigée d'après les pièces originales et publiée par une société de littérateurs lorrains. 'A Nancy, et se trouve a Paris, chez les marchands de nouveautés. Juillet 1795 (vieux style).' 8vo, pp. xii, 236, contemporary calf-backed boards, vellum corners, hinges worn but sound, a handsome copy.

First edition of a classic hoax, involving mock letters of admiration to unsuspecting celebrities: see the description in Quérard, *Supercheries*, i:632. Two bored young aristocrats, serving as army officers quartered at Nancy in 1784, but professing to be a single philanthropic admirer of the talents of their victims, wrote flattering letters under the pseudonym ‘Caillot Duval’ to various susceptible minor public figures – a pompous local magistrate, a vain opera diva at Paris in search of a patron – leading them on to great expectations and risible replies, and then published the correspondence, anonymously, ten years later. A still-standard account of the hoax is Lorédan Larchey’s *Les Mystifications de Caillot-Duval, avec un choix de ses lettres les plus étonnantes suivies des réponses de ses victimes* (Paris, 1864); the prime instigator, Alphonse Fortia de Piles, who regarded Franz Anton Mesmer’s theories of ‘animal magnetism’ as fanciful, was evidently also the co-author of an earlier satirical forgery, *Correspondance de M. M***** [i.e. Mesmer] sur les nouvelles découvertes du baquet octogone, de l’homme-baquet, et du baquet moral* (Libourne, 1785), concerning which Barbier, *Anonymes*, comments ‘Cette “Correspondance” est imaginaire’. *Bibliotheca Fictiva* 1248.

£450

A FAMOUS FORGERY, IN FINE ORIGINAL CONDITION

18 CATULLUS, Gaius Valerius, ed. Giovanni Francesco **Corradino Dall’Aglia**. Caius Valerius Catullus in integrum restitutus: ex manuscripto nuper Romae reperto, & ex Gallicano, Patavino, Mediolanensi, Romano, Zanchi, Maffei, Scaligeri, Achillis, & Vossii, & aliorum . . . cum vita poetae nondum edita. Venice: Printed by Agostino Savioli, 1738. Folio, pp. [8], 182, a spectacular copy in its original *cartonnage* of limp paper boards, uncut.

First printing of Corradino's notorious edition, relying in part on an imaginary codex 'nuper Romae reperto', with many new readings. 'This is the famous surreptitious edition', explains Dibdin, 'which was palmed off on the world by Coraradini de Allio [*sic*], who pretended he had discovered a very precious Roman MS by which he was enabled to exhibit a pure and accurate text' (*Introduction to the Greek and Latin Classics*, i:380). The fraud was detected, however, soon after publication, and Edward Harwood wrote in 1778 that 'the cheat being soon discovered, the rascal only laughed at it' (*A View of the Various Editions of the Greek and Latin Classics*). The otherwise valuable text was then reprinted in smaller format in 1743, 1754, and 1792, eliminating Corradino's lengthy commentary, with the spurious readings assembled in a 'Specimen Emendationum' prefixed to each. *Bibliotheca Fictiva* 1442.1.

£1200

THE RARE-ISH FIRST STATE

19 CHATTERTON, Thomas. Poems, Supposed to Have Been Written at Bristol, by Thomas Rowley, and Others, in the Fifteenth Century. London: T. Payne and Son, 1777. 8vo, pp. xxvii, [1], 307, [1]; contemporary calf, very slightly worn at extremities and neatly rebacked, bookplate of the New York Congressman Herbert Claiborne Pell.

First edition, first state, with the 'Advertisement' (c4) in the first state, reading: 'The Reader is desired to observe, that the notes at the bottom of the several pages, throughout the following part of the book, are all copied from MSS. in the hand-writing of *Thomas Chatterton*, and were probably composed by him.' This was the well-respected editor Thomas Tyrwhitt's statement, and of course he did not mean (at this date) to allege that Chatterton himself had composed the *poems*, rather than (only) the glossarial notes. But a hasty reading could suggest more, and Tyrwhitt caused the leaf to be cancelled, deleting the words 'and were probably composed by him', an action that some critics (from John Nichols in

1818 onward) have mindlessly traced to 'second thoughts' on the authenticity of the poems, or a wish 'to remain as impartial as possible' on that score (Warren, *Bibliography of Chatterton*, p. 38). Contrarily, I would say Tyrwhitt merely realized that the ending phrase was subject to careless misinterpretation, and eliminated it – nothing more. His *volte-face* on the authorship question would come only a year later.

But the uncanceled original state of leaf c4 is rarely enough found, although it is hardly as uncommon as Warren, having examined only two such copies, at Birmingham and Bodley, suggests. In our pleasant copy the entire text of c4 (recto) has lightly offset on the facing blank verso of c3, conveniently demonstrating that no sophistication has occurred. Rothschild 589; Hayward 188; *Bibliotheca Fictiva* 414.

£650

SECOND STATE, AS DEFERENTIALLY REVISED

20 CHATTERTON, Thomas. Poems, Supposed to Have Been Written at Bristol, by Thomas Rowley, and Others, in the Fifteenth Century. London: T. Payne and Son, 1777. 8vo, pp.xxvii, [1], 307, [1]; contemporary calf-backed cloth boards, title leaf slightly ruffled and contents leaf spotted and mended at blank lower corner. A sound, inexpensive copy.

First edition, second state, with the cancel 'Advertisement' (c4) reading: 'The Reader is desired to observe, that the notes at the bottom of the several pages, throughout the following part of the book, are all copied from MSS. in the hand-writing of *Thomas Chatterton*', the words 'and were probably composed by him' deleted (see above). *Bibliotheca Fictiva* 415.

£400

A REMONSTRATION FROM 'WILLY' TO 'SAMMY'

21 [IRELAND, William Henry.] [WOODWARD, George Moutard. Familiar Verses, from the Ghost of Willy Shakspeare to Sammy Ireland; to which is added, Prince Robert, an Auncient Ballad. London: Richard White, [1796]. 8vo, pp. 16, entirely disbound, the fragile paper frayed at edges, the title-leaf torn in upper and lower blank margins, but the text itself miraculously intact, pending restoration. Sold strictly as is.

First edition of a witty squib by the caricaturist Woodward, among the rarest contributions to the 'Ireland Controversy', during which responsibility for the alleged Shakespeare relics that surfaced in the mid-1790s – forged annotated books, documents, and the plays *Vortigern* and *Henry II* – was frequently attributed to their credulous possessor, Samuel Ireland, rather than to his precocious son William Henry, the true perpetrator of all the *spuria*. William Henry himself goes unmentioned here, Woodward scoring entirely off the proud collector 'long fam'd for *finding*', and his effective sponsors Burke, Sheridan, the publisher Boydell, and the (as it turned out) sceptical producer of *Vortigern*, John Philip Kemble, abetted by the 'won'drous [Mrs] Siddons' – although the more astute critics Steevens and the 'trusty blade' Edmond Malone are arrayed against the believers. Woodward's little extra, the 'auncient ballad, lately discovered at the bottom of an old chest', contributed his version of a 'finding' to the skit. Lowe-Arnott-Robinson 3952; *Bibliotheca Fictiva* 560.

£100

IRELAND, William Henry: for a few more entries, see the C19 below.

BOTH ISSUES OF LAUDER'S 'INEXCUSABLE HOAX'

22 LAUDER, William. An Essay on Milton's Use and Imitations of the Moderns in his Paradise Lost. London: J. Payne and J. Bouquet, 1751. 8vo, pp. [24], 164, [4], neatly rebound in three-quarter calf, marbled boards.

First edition, first issue, of a notorious forgery, the 'Preface' and 'Postscript' by the famously deluded Samuel Johnson. In the first issue – published as a monograph on 14 December 1749 after its appearance in the *Gentleman's Magazine* for January through August 1749 – leaf [b4], containing on the recto Lauder's advertisement for his services as a tutor, is present and uncanceled. In the second issue, following the exposure of Lauder's forgeries by John Douglas, assembled in *Milton Vindicated* (1751, but published in November 1750 (*teste ESTC*; Fleeman says 'early in December 1750, but within a few weeks of the first-issue *Essay*)), leaf [b4] was usually cancelled, and replaced by four new leaves disowning the impostures. In this copy a studious contemporary owner has starred and included in brackets some of the passages shown to have been interpolated by Lauder in the texts of Milton's supposed sources, and has noted at the end Johnson's (anonymous) contributions, and Douglas's refutation. Fleeman, *Johnson*, 49.12LEM/1a; *Bibliotheca Fictiva* 602.

Lauder's formidably documented imposture, denigrating Milton's originality with faked charges of plagiarism from near contemporaries, has remained inexplicable to many commentators, save as an effort to make himself known as an investigative critic and well-read Latinist. The persistence of the controversy, and Lauder's future attempts at eluding blame and vilifying King Charles I with similar indictments, earned him a stern rebuke from J. A. Farrer (1907), among others, but he remains a fascinating, if inexcusable eminence in our anti-Pantheon of scholarly knavery. [With:]

LAUDER, William. An Essay on Milton's Use and Imitations of the Moderns in his *Paradise Lost*. London: J. Payne and J. Bouquet, 1751. 8vo, pp. [30], 164, [4], neatly rebound in three-quarter calf, marbled boards, uniform with the above. In this second issue – in our experience considerably scarcer than the first – leaf [b4] is cancelled, and four new leaves are inserted between the title [a1] and the dedication to the 'learned Universities' of Oxford and Cambridge: viz., 'A New Preface by the Booksellers', dated 1 December 1750, and a 'Postscript' (by Johnson himself), dated 2 January 1750, i.e. 1751, itemizing seventeen spurious interpolations in six cited authors 'acknowledged' by Lauder in his *Letter to the Reverend Mr. Douglas* (see below). Fleeman, *Johnson*, 49.12LEM/1b; *Bibliotheca Fictiva* 603.

Together, two volumes, £900

23 [LAUDER, William.] DOUGLAS, Revd John. Milton Vindicated from the Charge of Plagiarism, Brought against him by Mr. Lauder, and Lauder himself Convicted of several Forgeries and Gross Impositions on the Public. London: Printed for A. Millar, MDCCLI [i.e. November 1750]. 8vo, pp. 79, [1], a fine copy stitched in modern wrappers.

First edition, first issue, this 'triumphant' exposure of most of Lauder's falsified quotations from Milton's supposed sources, earned Douglas – later Bishop of Carlisle and of Salisbury – his reputation as a forgery sleuth, although Douglas himself acknowledged the aid of John Bowle of Oriel College as 'original detector'. This is the most important and devastating of the early responses to Lauder, which led to Samuel Johnson's complete recantation of praise and credit, and the paradoxical *Letter to Douglas* below. *Bibliotheca Fictiva* 612.

£300

Dictated by Johnson, Subverted by Lauder

24 LAUDER, William [and **Samuel JOHNSON**]. A Letter to the Reverend Mr. Douglas, Occasioned by his Vindication of Milton. London: Printed for W. Owen, MDCCLI. First edition, 4to, pp. 24; lightly tanned throughout, last leaf restored in blank margin, modern wrappers.

First and only early edition of a notoriously ambiguous deception. After the appearance of Douglas's *Milton Vindicated* (above), Samuel Johnson – who had admired, supported, and contributed praise to Lauder's fabricated evidence against Milton – 'insisted upon' an unambiguous admission of guilt and apology from the Scottish perpetrator, and in effect composed it himself, transcribing in full the interpolated passages exposed by Douglas that he had also cited in the 'Postscript' to the corrected *Essay*. 'The whole of this retraction', writes Fleeman, 'was dictated to Lauder by SJ, who wrote the closing paragraph on p. 23.' But in an infamous turnabout, 'Lauder virtually withdrew his confession in his [terminal] "Postscript" where the whole business is described from his own point of view [as a whimsical test of the public's credulity], and SJ is mentioned merely as "An Ingenious Gentleman"'. Edmond Malone noted, in his copy now at Bodley, that 'Lauder I imagine printed [the 'Postscript'] without Johnson's knowledge', a judgement Fleeman confirms as 'vindicated by Lauder's letter to Dr. Richard Mead, 9 April 1751'. Fleeman, *Johnson*, 51.1LLD; *Bibliotheca Fictiva* 604.

£600

Ossian's Ancestors

25 [MACPHERSON, James]. Fragments of Ancient Poetry, Collected in the Highlands of Scotland, and Translated from the Galic or Erse Language. Edinburgh: Printed for G. Hamilton and J. Balfour, MDCCLX. Small 8vo signed in 4s, pp. viii, 9–70; contemporary smooth calf, neatly rebacked, a handsome copy.

First and only early edition, the anonymous first essay in fabricated ancient verse by the creator of ‘Ossian’, whose proto-Romantic ‘Fingal’ and ‘Temora’ remain the most influential and enduring of all literary forgeries – and the breakthrough publication of Macpherson himself, who met a lifetime of scholarly challenges with a frosty high seriousness, never slipping into craven defence, or anything approaching confession. As the ‘Annius of his sphere’ he played a key role in the evolution of taste in all Europe, 1750–1850, with countless republications, translations, and historical/critical evaluations, among a vast readership relatively unshaken by wave upon wave of investigative censure. This rare little book offered the ‘first fruits’ of Macpherson’s folkloristic and linguistic expeditions in the Scottish highlands, and won him and his wares the admiration and trust of – at home – John Home, James Beattie, Lords Hailes and Kames, and above all Hugh Blair, and in England of Gray, Walpole, Mason, Shenstone, and Burke. Developing these beginnings into the full flow of ‘Ossian’, the plodding incantatory verse of supposedly ancient bards and their oral descent – verse that Samuel Johnson had the perception to scoff at, arming himself with a cudgel against any reprisals by a massive adversary – proved irresistible to millions of consumers in Britain, Continental Europe, and America: all this from an acorn as modest as *Fragments*. A Dublin piracy of 1760 is known to ESTC in two copies only, while an Edinburgh reprint of the same year added one extra poem. This is *Bibliotheca Fictiva* 620, now increasingly scarce on the market.

£1500

CHARLATANS AND DUPES

26 MENCKE, Johann Burchard (1674–1732). *De charlataneria eruditorum declamationes duae*. Amstellodami, M.DCC.XV. 12mo, title in red and black, fine engraved frontispiece of entertainers performing on an outdoor stage before an indifferent audience of fops, posturing afoot and on donkeyback; pp. [8], 154, [6]. [Bound with:] **BOECLER,**

Johann Heinrich. De scriptoribus graecis & latinis, ab Homero ad initium saec. post Chr. Nat. Decimi sexti commentatio postuma. Argentorati: Impensis Joh. Friderici Spoor: Anno M DCC IIX [= 1708]. 8vo, title in red and black, pp. [16], 107, [21]. Two volumes in one, contemporary half calf, marbled boards, a pleasant pairing.

First version (the Amsterdam paginary reprint of the *editio princeps* (Leipzig: J. F. Gleditsch, 1715; *Bibliotheca Fictiva* 1631)) of a highly popular satire on the subculture of ‘learned’ academicians of the era – windbag professors, dull schoolmasters, dilettante scribblers, student drunkards, et al. – by the editor of the *Acta eruditorum*, based on lectures given at Leipzig in 1713–15. Subsequent editions and translations (including the 1937 English text edited by H. L. Mencken, descended from Mencke’s father’s cousin) more than doubled its length. Among the targets of this ‘small classic’ are the credulous victims of forgery, and Mencke was the first to republicize Isaac Voss’s tale of Scaliger’s double susceptibility to impostures by Marc-Antoine Muret (see *Bibliotheca Fictiva* 276).

The laborious chronology of extant and lost early classical literature by Boecler (1611–1672) was first published posthumously by Spoor in 1674.

£220

THE WORLDWIDE VOYAGES OF THE IMAGINARY CAPTAIN LADE

27 [PRÉVOST, *Abbé Antoine François.*] Voyages du Capitaine Robert Lade en différentes parties de l’Afrique, de l’Asie et de l’Amérique, contenant l’histoire de sa fortune & ses observations sur les colonies & le commerce des Espagnols, des Anglois, des Hollandois, &c. Ouvrage traduit de l’Anglois. Paris: Didot, 1744. 2 vols, 12mo, pp. xvi, 370; [2], 360, [2], with titles in red and black and two fine and large

folding maps, a 'carte marine' showing Lade's alleged voyages from India to eastern North America, and of the mid-American coast from Canada to Mexico and the Caribbean.

First edition, a fine set in contemporary French smooth mottled calf, spines gilt. While quarried trustingly in its own time, both for natural history and geographical data, by Buffon and the *Encyclopédiste* d'Alembert, and regarded by Sabin (38529) as a genuine travelogue – despite doubts of its authenticity by Henry Harisse in 1896, reflecting the absence of any English original, and any record of a 'Captain Robert Lade' and his accompanying family – this autobiographical narrative was firmly exposed only in 1936, by the philologist Joseph Ducarre, as an outright fiction by the supposed translator, the prolific Abbé Prevost (1697–1763). Nonetheless it continues to be cited as historically relevant in some quarters (e.g. in studies of the American fur trade). See the summaries in Numa Broc, *La géographie des philosophes* (1975), pp. 211–12, and Federico Italiano, *Translation and Geography* (2016), pp. 73–92. Howgego P33; *Bibliotheca Fictiva* 1862.

£850

♥ NINETEENTH & TWENTIETH CENTURIES

BYRON FORGERIES

28 [BYRON, George Gordon, Lord Byron, *pseudo.*] [AGG, John.] Lord Byron's Farewell to England; with three other poems, viz. Ode to St. Helena, To my daughter, on the morning of her birth, and To the lily of France. London: J. Johnston, 1816. 8vo, pp. [4], 31, [1], contemporary newspaper clipping of memorial verses pasted on verso of last leaf (bookseller's advertisements), small handstamps of the Nottingham Free Public Library (dispersed), c20 cloth.

First edition, an entirely spurious publication, acknowledged as such by Agg in his *American expatriation* (see *The Ocean Harp* (1819), where the poems are reprinted as his own). Chew, *Byron in England*, pp. 169–70, without recognizing Agg as the forger, identifies this slim volume as the earliest of his ten examples of ‘The Byron Apocrypha’ of 1816–36, and points out that despite Byron’s categorical denial of authorship, and the proceedings against the publisher Johnston that followed, the faked poems enjoyed a wide circulation as genuinely Byron’s until at least 1852. Of ‘The Lily of France’, Byron himself wrote that ‘I should as soon think of celebrating a turnip’. *Bibliotheca Fictiva* 744.

£250

29 [BYRON, George Gordon, pseudo]. Foscolo, Ugo. *Essays on Petrarch*. London: John Murray, 1823. 8vo, pp. [4], 325 [1], original drab boards, uncut, covers detached, internally fine.

First commercial edition (following a private printing of 1821), exposing the interpolated 34 lines on the death of Mago, in Lefebvre de Villebrune’s 1781 edition of Silius Italicus’s *Seconde guerre Punique*, as having been extracted from Petrarch’s epic *Africa*, and printing, for the first time, ‘the translation [of these appropriated lines] by a great poet of our age’, i.e. his correspondent Lord Byron, together with Petrarch’s original, at pp. 214–16. Although Foscolo clearly assumed the verse translation to be genuinely Byron’s, it is in fact by Thomas Medwin: see Medwin’s *Journal of the Conversations with Lord Byron ... at Pisa, in the Years 1821 and 1822* (originally published 1824; ed. Ernest J. Lovell, Jr. (1966), pp. 98–100). *Bibliotheca Fictiva* 293.1.

£200

THE GREAT FORGER'S INNOCENT BEGINNINGS

30 COLLIER, John Payne. The Poetical Decameron, or Ten Conversations on English Poets and Poetry, particularly of the Reigns of Elizabeth and James I. ... In two Volumes. ... Printed for Archibald Constable and Co., Edinburgh; and Hurst, Robinson, and Co., London, 1820. 2 vols, 8vo, pp. xlvi, 336; [4], 356; early half olive morocco, a bit scuffed, but sound and fine, the normal issue with the secondary 'Contents' leaf (F6 in vol. 1) corrected by a cancel (c8).

First and only edition of a delightfully arcane book about books, in which the three interlocutors – modelled on Thomas Amyot, Henry Crabb Robinson, and Collier himself – beguile their time boating on the Thames with discussions of obscure sixteenth- and seventeenth-century English poetry. Their offhand command of the subject, despite Robinson's preference for the moderns, is such that only the announcement of a bibliographical discovery – inevitably by 'Bourne', i.e. Collier – can ruffle their 'I can cap that' composure. This was the future scholar-forger's third, and first 'literary' book, and it **contained none of the impostures that would pepper his work ever after**. It was composed in patent, but intentionally corrective imitation of Thomas Frognall Dibdin's lavish and costly *Bibliographical Decameron*, which Collier professed to find fatuous. Freeman & Freeman, *John Payne Collier* (2004), A3; *Bibliotheca Fictiva* 900.

£200

TROUBADOUR SPURIOSITIES

31 FABRE D'OLIVET, Antoine. Le troubadour: poésies occitaniques du XIII^e siècle. Paris: Henrichs, An. XI – 1803. 2 vols, 8vo, pp. [6 = half-title, engraved title, title], xi, [1], lxviii, 222, [2]; [6 = as before], 292, [2]; contemporary calf-backed marbled boards, sides rubbed but sound, a good set.

First edition: the engraved titles are both dated 'An. XII – 1804', while the printed titles that follow have 'An. XI – 1803' instead. The 'Dissertation sur la langue occitanique et sur les ouvrages des troubadours' (i:xxvii–lxviii), the 'Vocabulaire des mots Occitaniques les plus éloignés du Français' (ii:267–90), and some other passages are regarded as valid contributions to the critical history of Occitan verse, but the 'original' texts – 'translated' by Fabre d'Olivet (1767–1825) mostly into prose from an (imaginary) manuscript in the possession of a reclusive collector in Montpellier – are long-recognized Romantic literary forgeries (like the equally spurious prose romance *Azalaïs* unearthed by Fabre five years earlier), exposed as 'modern' in language by his contemporary François Raynouard. See Jean-François Jourd'heuil, *Supercherries littéraires* (rev. ed., 2001), pp. 17–32, especially pp. 26–32. *Bibliotheca Fictiva* 1301.

£550

THE BEST OF ALL SHAKESPEARE FORGERS

32 [FENTON, Richard.]. *A Tour in Quest of Genealogy, through Several Parts of Wales, Somersetshire, and Wiltshire, in a Series of Letters to a Friend in Dublin ... Together with Various Anecdotes, and Curious Fragments from a Manuscript Collection Ascribed to Shakespeare. By a Barrister.* London: Sherwood, Neely, and Jones, 1811. 8vo, pp. iv, 338; eight engraved plates. Contemporary boards, rebacked with cloth.

Only early edition of a remarkable first-person epistolary narrative, largely fictional but based on travels undertaken by Fenton from the late 1780s onward, which incorporates highly skilled 'fragments' of verse, a letter, and extracts from a journal by Shakespeare, together with a love poem written in return by Anne Hathaway, all allegedly culled from a manuscript acquired by the pseudonymous author at an auction in Carmarthen. Incomparably superior – as a poet and perpetrator of bardic spuria – to his

younger contemporary William Henry Ireland, Richard Fenton (1742–1821) of St Davids, Pembrokeshire, was a distinguished lawyer, local developer, and learned antiquary, whose writings on Welsh topography complement those of Pennant, Pugh, and Fenton's great friend Richard Colt Hoare, who figures as a benign host in *A Tour*. His adroit but frequently overlooked Shakespearean pastiches, perhaps generated as a semi-serious jest after the reception of Ireland's clumsy impostures, continued to delude credulous readers well into the twentieth century. *Bibliotheca Fictiva* 474.

£350

DE VETULA: OVIDIAN FORGERY UNMASKED

33 [FOURNIVAL, Richard de.] La vieille; ou, Les derniers amours d'Ovide. Poème français du XI^e siècle traduit du Latin ... par Jean Lefèvre. Publié pour la première fois ... par Hippolyte Cocheris. Paris: Auguste Aubry, 1861. 8vo, pp. [6], iii–liv, [2], 293, [3]; original printed wrappers, uncut, spine repaired with transparent tape.

First modern edition of the French text of the principal *pseudo*-Ovidian imitation of the late middle ages, *De vetula*, once supposed to be Ovid's own late autobiographical poem on being tricked into bed by a wily old seductress posing as a young woman, but now firmly attributed to the French bibliophile and *trouvère* Richard de Fournival (fl. 1250), with its c14 French translation the work of Jean Lefèvre of Ressons-sur-Matz (Oise). An important element of the original imposture lay in the prophecy by 'Ovid' of the virgin birth of Jesus, which became a familiar classical/Christian myth, like the letters of Seneca to St Paul. For earlier editions see Dorothy M. Robathan, 'Introduction to the Pseudo-Ovidian *De Vetula*', *Transactions of the American Philological Association*, 88 (1957), 197–207, and her standard 1968 edition. *Bibliotheca Fictiva* 143.

£100

THE BOY-FORGER OF VORTIGERN

34 IRELAND, William Henry. *Mutius Scaevola; or, the Roman Patriot, an Historical Drama*. London: D. N. Shury for R. Bent and J. Badcock, 1801. 8vo, pp. viii, 88, [2]; later wrappers, some minor spotting at beginning and end.

First and only edition, one of the scarcest of Ireland's early writings under his own name and various pseudonyms during the recommencement of his literary career, when the scandal of his juvenile Shakespearean impostures had all but died down. The main text here is neo-Shakespearean blank verse throughout, headed by a brief author's preface and a rhyming prologue by a 'Mr. Fenton' (can this be William Henry's jesting credit to his whimsical imitator Richard Fenton? See above), and concluding with an epilogue 'written by a friend', which fancifully addresses a receptive audience in the Upper Gallery, the First Gallery, the Boxes, and the Pit – for the play itself, unsurprisingly, was never staged. Not in *Bibliotheca Fictiva* (2024), although there is now a copy at Johns Hopkins.

£550

35 IRELAND, William Henry, 'author of the Shakesperian MSS, &c. &c'. *Rhapsodies*. London: Longman and Rees, 1803. 8vo, frontispiece portrait of Ireland, title leaf and pp. 11–200 (the odd pagination confirmed by Jisc Library Hub); contemporary calf-backed marbled boards, hinges cracked but holding, ownership label on front cover of the Ireland authority G. Hilder Libbis (1863–1948), with Libbis's informative pencilled notes on several pages.

First and only edition: original verse, including an initial elegy on Chatterton, Ireland's own model for his Shakespearean 'imitations' and forgeries, and three autobiographically significant poems on 'the Bastard'. *Bibliotheca Fictiva* 502.

£350

36 [IRELAND, William Henry.] Effusions of Love from Chatelar to Mary, Queen of Scotland. Translated from a Gallic Manuscript in the Scotch College at Paris; Interspersed with Songs, Sonnets, and Notes Explanatory, by the Translator. To which is added, Historical Fragments, Poetry, and Remains of the Amours of that Unfortunate Princess. London: B. Crosby, 1808. 8vo, frontispiece, pp. xii, 223, [1]; front endpaper absent, original boards, lower half of spine chipped away, uncut.

Second (enlarged) edition, adding to the first (London; Chapple, 1805; *Bibliotheca Fictiva* 506) the important section of ‘historical fragments’ in prose and ‘antique’ verse (pp. 153–223), a virtually new assembly of Irish and Scottish impostures. Remaining anonymous in this instance, for good reason, the ‘editor’ presents entirely fictitious love letters from an imaginary source (‘the original manuscript and poems are written throughout in the Gallic language, which the Editor has endeavoured to put in a modern English dress’). Among the novelties not in the 1805 text, the versified ‘A New Year Gift to Queen Mary, when she came first hame’, dated 1562, with its dutiful glosses of unfamiliar terms and spelling (pp. 160–63) is a little masterpiece of pseudo-Tudor poetic forgery. *Bibliotheca Fictiva* 507.

£400

HAWTHORNE’S ‘IMAGINARY’ DIARY

37 PICKARD, Samuel T. Hawthorne’s First Diary, with an Account of its Discovery and Loss. Boston and New York: Houghton, Mifflin and Company, 1897. Small 8vo, pp. [8], 115, [1], four photographic plates; original green cloth, a fine copy, largely unopened.

First and only early edition of a much-debated ‘curiosity’. In 1871–73 Samuel T. Pickard (1828–1915), a literary journalist and part-proprietor of the Portland (Maine) *Transcript*, later best known as editor

and biographer of John Greenleaf Whittier, published extracts from what purported to be the 'first [manuscript] diary' of Nathaniel Hawthorne, kept during his boyhood years near Raymond, Maine, on the shores of Lake Sebago. These passages were then said to have been submitted *gratis* to the *Transcript*, by a resident of Alexandria, Virginia, one William Symmes, later identified as 'a colored man' (subsequently 'a mulatto'). born at Portland in 1803, 'the natural son of a leading member of the Massachusetts bar of that day', who in his teens had been a companion of young Hawthorne – and by a coincidence bred of a bedside conversation with one 'Small', a captured Union soldier whom Symmes attended in hospital in 1863, had been given the diary, which Small had acquired while clearing household effects in the Raymond home of Hawthorne's maternal relations some years before, as a gesture of thanks. Hawthorne was by then a marketable celebrity, and Symmes valued the relic – a thick volume, inscribed when blank to Hawthorne by his uncle Richard Manning in June 1816, just before his twelfth birthday (July 4), 'with the advice that he write out his thoughts ... upon any and all subjects' – extravagantly, even secretly (perhaps being uncertain of its legal title), but Symmes proved at first impossible to trace, until autobiographical correspondence with Pickard ensued, leading up to an unlikely obituary of the owner in the Georgetown (D. C.) *Courier* 'in late November 1871', which Pickard 'transcribed' in full (pp. 101–03 in the 1897 edition, with abundant genealogical notes). Although Pickard later appealed to 'government detectives' in Alexandria in his search for the missing original, the diary itself has never turned up.

Reaction in 1871–73 was understandably semi-sceptical, Hawthorne's son Julian finding the diary 'a clumsy and leaky fabrication' (as quoted by *BAL*), but '*assuming it to be genuine* [my italics] ... singularly destitute of biographical value' (left out by *BAL* and various re-quoters). Other critics/biographers accepted the texts or did not, in about equal measure, and Pickard went ahead with his book-version of 1897, through the trusted auspices

of Houghton, Mifflin of Cambridge, Mass., publishers of the standard 'Riverside' editions of New England authors. But within five years Pickard himself 'became doubtful of the genuineness of this diary', and arranged to 'withdraw it from further sale', although of course not admitting to the imposture himself: his solemn retraction, a misguided medium, appeared in *The Dial* (Chicago, 18 December 1902). Nonetheless he continued to re-offer copies 'as a remarkable curiosity of literature' at one dollar apiece, plus eight cents postage. This unopened example no doubt belongs to such a repossessed stock (see below).

But despite the best efforts of sleuths to discredit the 'curiosity', and Merle Johnson's influential judgement that 'this diary has proved a forgery', it won't quite lie down: Jacob Blanck and his team, in the still-definitive *Bibliography of American Literature* (IV [1965], 54, col. 1), list it in Section III of the Hawthorne entry ('Books by authors other than Hawthorne which contain material by him') with the above cautions, but no declaration of falsity, and Hawthorne's most recent and trustworthy biographer, Brenda Wineapple (2003) concluded that she 'can't discard it out of hand'. But ascription of responsibility for the forgery (if now finally considered as such) still wavers, the preponderance however holding that Pickard – with innocent help from genuine memoirists and early Hawthorne scholars – was the sole and multiple culprit, inventing not only the 'extracts' in the present volume (pp. 49–99), but the figure of William Symmes himself, his correspondence, and the particulars in his death notice. The most authoritative re-estimate is that of Gloria C. Erlich, 'Who Wrote Hawthorne's First Diary' (*Nathaniel Hawthorne Journal*, 1977), and a recent and readable summary by William Waterston and Devon B. Shapiro ('A Down East Huck Finn?') appeared in the *Bowdoin Magazine*, 82:1 (Winter 2011), available on-line. *Bibliotheca Fictiva* 801.

£250

A FAKED CLAIM TO PRECEDE DARWIN
AND PASTEUR ON THE ORIGIN OF LIFE,
GERM THEORY, AND CONTAGION

THE EXPOSURE FORESHADOWING CARTER AND POLLARD

38 [SLEEPER, John Fremont.] POULTON, Edward B. A Remarkable American Work upon Evolution and the Germ Theory of Disease. The Presidential Address Read before the Linnean Society. London: Taylor and Francis, 1913–14.

Incorporating a type facsimile reprint (as ‘Appendix’) of the forged booklet *Shall We Have Common Sense: Some Recent Lectures Written and Delivered by Geo. W. Sleeper*. ‘Boston: Wm. Bense, Printer, 1849’ [i.e. after 1870, perhaps c. 1912]. 8vo, pp. 25–45, [3]; 23–44, [6]; 1–36, the pagination reflecting original publication in the society’s *Proceedings*, and the secondary title reading ‘Continued Investigations into a Remarkable American Work upon Evolution and the Germ Theory of Disease. ... London, Taylor and Francis, 1914’. Original printed wrappers, headed in print ‘With the Author’s Compliments’ and inscribed [probably by Poulton] to the historian and Oxford University archivist Richard Lane Poole (1857–1939), 10 December 1914. Near fine.

Shall We Have Common Sense is a celebrated imposture, possibly by George Washington Sleeper himself, but far more likely by his son John Fremont Sleeper (1861–1941; chemistry teacher, eccentric poet, and pamphleteer), who in 1913 claimed to possess three copies of the otherwise extremely rare ill-printed ‘original’, no copyright registry of which has been discovered (contrary to the assertion on the verso of the title-page of the reprint that it had been entered in 1849), nor any contemporary review, record of circulation, or library donation. A copy – still apparently the only one recorded – was sent in early 1913 to the eminent English evolutionary theorist and intimate of Charles Darwin, Alfred Russel Wallace (1823–1913), ‘as a kind of 90th birthday present’ (Poulton 1913, p. 26), by one ‘B. R. Miller’, an American correspondent, who had been told that it anticipated the idea of evolution through

natural selection and also the germ theory of disease (a claim that Wallace graciously endorsed in his letter of thanks). On 2 April Wallace forwarded the booklet to his friend and colleague Edward Poulton, then President of the Linnean Society, suggesting that he find a home for it, and 'perhaps ascertain ... what is known of the writer and of his subsequent history; and Poulton records that in later correspondence (12 May) Miller 'writes to me' that he had found it – 'an old work [that] had been through many hands', but was still 'in an excellent state of preservation' – in the book shop of a Mr. W. Davie 'in either Cleveland or Cincinnati, one or the other Ohio town, in 1891 or 1892'.

Later consideration would suggest that 'B. R. Miller', who also forwarded to Poulton addresses that eventually led him to Sleeper's son in New Jersey, was in fact John Fremont Sleeper himself, but for the moment the mystification persisted. The declared author George W. Sleeper (1826–1903), born at Baltimore, was at first a successful tea merchant in Boston, crippled financially by the American Civil War, and then – as an opinionated, atheistic lecturer and social critic, and to his embarrassment a near relation of John Wilkes Booth – reportedly ostracized and even reviled by contemporaries, none the less remaining ceaselessly outspoken. He indeed published one provocative tract, titled *Shall We Have Free Speech* (Providence, 1860, duly copyrighted and distributed), which bears no real resemblance to its supposed predecessor and near namesake of '1849' – a lecture that ostensibly pre-dates both Darwin and Pasteur in terms startlingly perceptive and mature for a twenty-one-year-old public speaker ('the first public delivery ... occurred in Boston about two years ago', i.e. in 1847), whose 'original ideas ... entered my mind when I was barely seventeen'.

Nonagenarian Wallace died in November 1913, apparently still convinced of the authenticity of the work. But Poulton, who had given his first address in May without having come to a 'decisive conclusion' on that score, now subjected the physical object to extended investigations of type, paper, contents, and (at least once) anachronistic vocabulary, eked out by American archival records and supplementary manuscript 'evidence' supplied by

Sleeper's son John (including a supposed printer's contract of 1849, condemned on sight as a forgery by the British Museum's expert G. F. Warner). In his final paragraphs of 1914, never since questioned, Poulton firmly concluded that the booklet was far later than dated and intentionally deceptive, and that 'the forgeries were committed by G. W. Sleeper himself ... [or] by another who knew his feelings and shared his delusion that he was the victim of injustice'. Both Poulton's technical research and his methodology of exposure explicitly foreshadow those of Carter and Pollard two decades later in discrediting the fabrications of T. J. Wise – as John Carter clearly perceived when pursuing a copy of the pamphlet, as he told R. B. Freeman, Darwin's bibliographer, with 'great difficulty'. *Bibliotheca Fictiva* 1548.5.



The hitherto unconfirmed forger, almost certainly, was in fact Sleeper's son John Fremont, whose working library and archives (since 2001 held mostly by the Kinlaw Library of Asbury University in Wilmore, Kentucky, through J. F. Sleeper's bequest of 1940: Google "The Asbury Collegian" and "Sleeper" for a 2019 account of the gift) include his journals (1876–1940), his correspondence and poetry, a manuscript autobiography and (still unpublished and uninspected by us) a life of his father, George Washington Sleeper, which must shed light on the whole *Common Sense* affair. Ongoing 'Sleeper family research' at Asbury University, however, some of it reported on-line, does not touch on this discreditable matter, leaving any treatment of John Fremont as a remarkably skilful literary forger unbroached – much as Poulton had left it, no doubt deliberately. J. F. Sleeper committed suicide in January 1941 by means of three self-administered poisons and an 'ingeniously constructed' gas chamber, after suffering intolerable pain from several terminal afflictions. His nine or ten eccentric publications – apart from *Shall We Have Common Sense* and a three-page 'tabular atlas' of the chemistry of metals (1896?) – all appeared between 1881 and 1902, and are extremely elusive.

For a good outline of the above up to Poulton's dismissal, see Richard Landon, *Literary Forgeries and Mystifications* (2003), pp. 59–60, and see also Milton Wainwright and Sulaiman Ali Alharbi, 'The Story of a Largely Unknown Evolution – Germ Theory Hoax', *Saudi Journal of Biological Sciences*, 18:4 (October 2011), pp. 311–16, available on-line.

£600

SPY TO SPY: AN EVOCATIVE COPY OF THE EXPOSÉ

39 [WISE, Thomas James.] Partington, Wilfred. Thomas J. Wise in the Original Cloth: The Life and Record of the Forger of the Nineteenth-Century Pamphlets, with an Appendix by George Bernard Shaw. London: Robert Hale, 1946. 8vo, pp. 372, frontispiece portrait plus plates and illustrations in the text, errata slip tipped in; original red cloth, slightly spotted, lacks dust jacket.

First edition thus, described by the publisher as 'a revised and extended version of [Partington's] *Forging Ahead*, originally published in America in 1939. The British edition was delayed by the war and by new material becoming available'. The most readable full account of the most infamous forger, thief, and biblioclast in modern bibliographical history (if now surpassed by extensive further scholarship, including Joseph Hone's recent *The Book Forger*). This copy is particularly distinguished, in a rogues' gallery of its own, with the bookplate of H. A. R. (Kim) Philby (1912–1988), the leader of the famous 'Cambridge Five' ring of spies for Soviet Russia in the 1930s and '40s, and the signature 'Guy Burgess / 1948', his exposed fellow traitor (1911–1963): both men later fled to Russia and died there, twenty-five years apart. Philby's personal library – including this evocative volume, no doubt acquired by Philby with many other books he was given when Burgess died in 1963 ('of drink', said his widow) – was rescued from his Moscow

apartment after 1988, and auctioned by Sotheby's in 1994. One wonders what practical hints toward deception either of the two possessors might have taken from an offender with an equally long-buried criminal past, and its near-posthumous exposure. *Bibliotheca Fictiva* 88o.

£550

BIBLIOTHECA FICTIVA, REVISED & ENLARGED

40 FREEMAN, Arthur. *Bibliotheca Fictiva: A Collection of Books & Manuscripts Relating to Literary Forgery 400 BC – AD 2000.* New edition, revised and enlarged. London: Bernard Quaritch Ltd, and the Virginia Fox Stern Center for the History of the Book in the Renaissance, Johns Hopkins University, 2024. 8vo, pp. xvi, 566, [2], with colour frontispiece and 40 pp. of colour plates; blue cloth, blocked in gold on spine, printed dust jacket.

This fully revised and enlarged edition of *Bibliotheca Fictiva* – the descriptive inventory of a collection of books and manuscripts relating to literary forgery in the Western world over the last twenty-four centuries, now housed in the Sheridan Libraries of Johns Hopkins University – adds more than six hundred new entries that introduce some sixty entirely new impostors or subjects of imposture. Individual descriptions, offering specific commentary on the forgers and their work, their exposers and their dupes, have been substantially corrected and updated, and the original 'Overview' correspondingly amplified. Available from Bernard Quaritch Ltd (www.quaritch.com), price £80.



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