



Spotlight

Remarkable Terence

DR. JÖRN GÜNTHER · RARE BOOKS AG

Manuscripts & Rare Books

Basel & Stalden

Actus i ex cellis rebus cartaginis alte
 Romanis duabus bellici preda sui Des
 cripsi mores hominum iuuenūq; feminaq;
 Qualiter et sui depliant dominos. Quod
 meretur quid leno dolis confingat auarū
 Nec quāq; leget sic puto cautus erit.

Terenti Africani poete Andria
 in apit

Argumentum



Suam falso credit;
 meretricule Genere
 andrie glaucus in a
 mit pamphilus Gra
 undaq; facta. ut sic
 uxorem sibi fore hanc.

Hanc pater aliam et de hunc laucat anatham
 chremetis. Atq; aut amorem compit. Si

Model par excellence

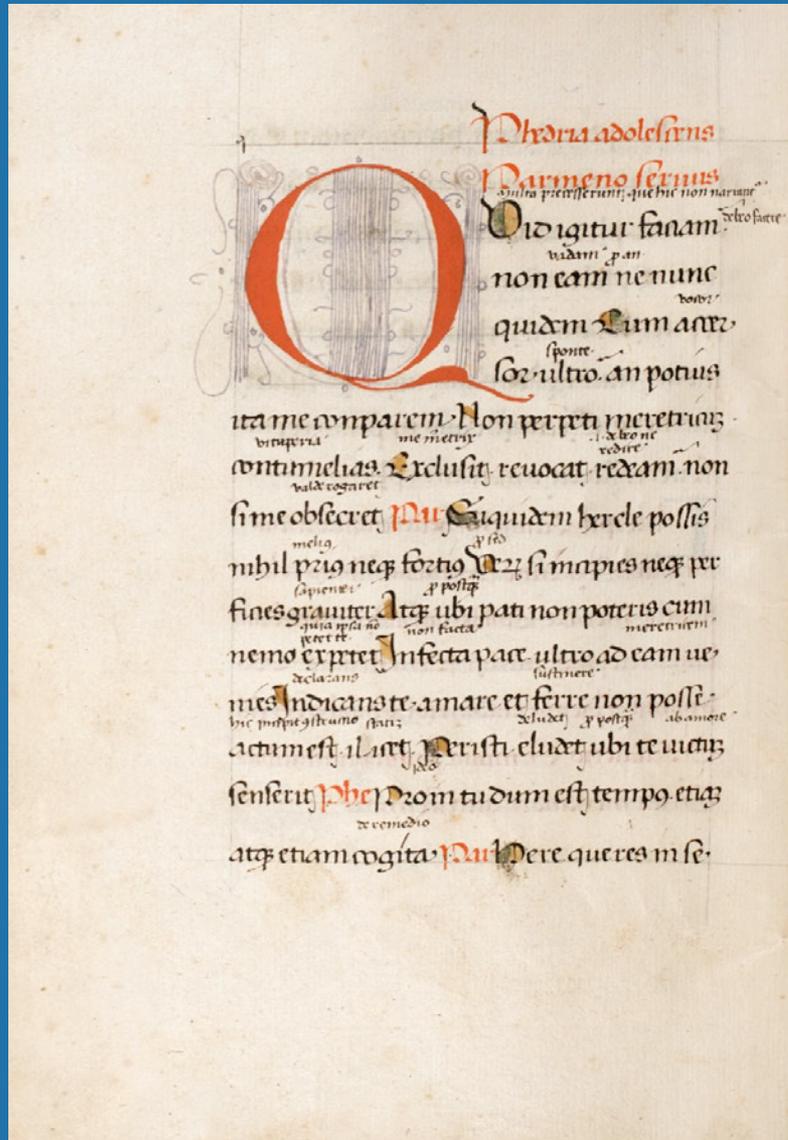
The Roman playwright Terence (d. c. 159 CE) wrote six comedies: The Girl from Andros, Mother-in-Law, Self-Tormentor, Eunuch, Phormio, and Brothers. The plays were performed, copied by hand, and among the first texts to be printed, remaining popular throughout the ages.

They were objects of study for Renaissance humanists, and Francesco Petrarca made a description of the author's life, preceding the texts of the comedies in this manuscript.

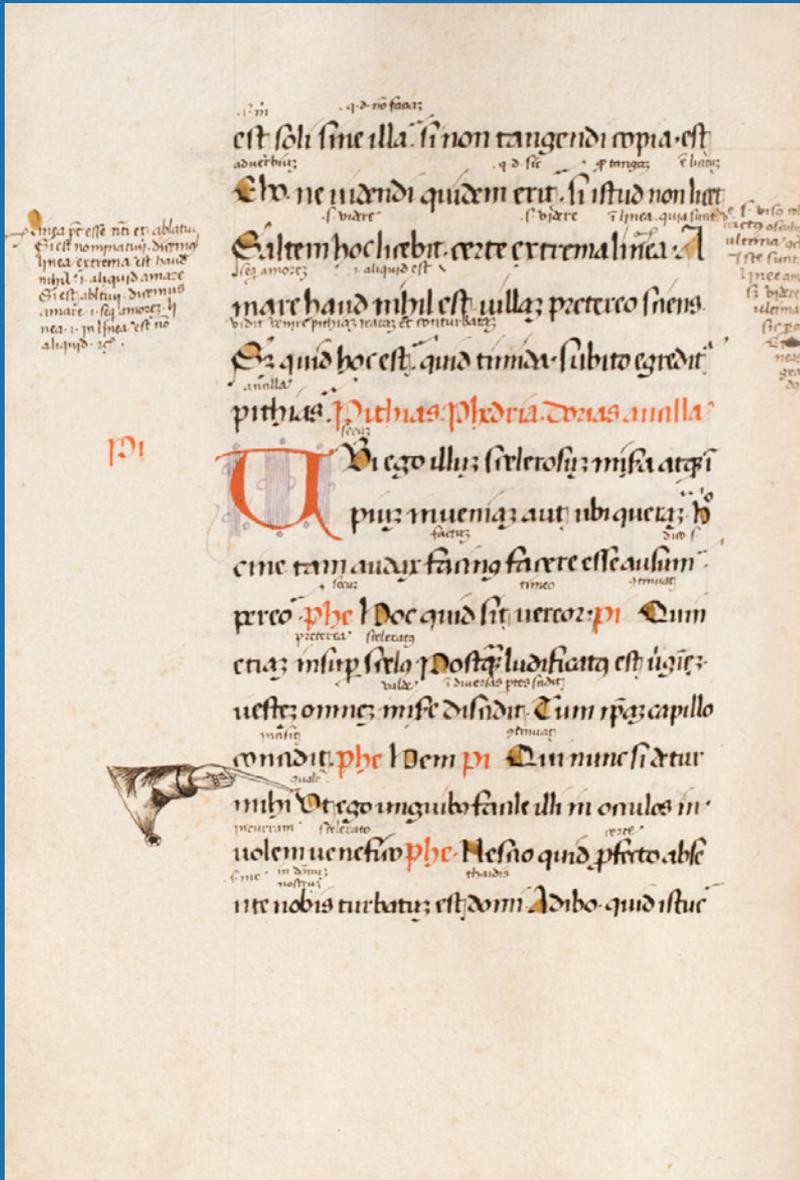
Petrarca, *Vita Terentii*, Terentius, *Comoediae I-VI*.

Italy or Spain, Kingdom of Aragon and Naples, c. 1450-1475.

218 x 145 mm, 6+243+4 leaves, paper. With 6 large initials with pen flourishes.



The appealing plays have ingenious plots and spectacles. With dramatic irony and subtle psychology, the characters lack the (in comedies) usual vulgarity and speak with elegant charm. Written in a rather simple style, Terence's Latin came to be the accepted standard in schools. His work has been and still is intensely studied and discussed.



The influence of Terence on European education and theatre cannot be overestimated. Some individual scenes retain their power and texts are still quoted or cited.

The textual tradition is extensive, including illustrated manuscripts that also influenced the first printed editions.

Der erst teil des ersten vndertheils. Sedt der Jüngling vnd der
Enecht mit einander. Vnd Thais gat vß dem huf.



Terentius, *Eunuchus*, in German:
Ain Maisterliche und wolgesetzte Comedia.

Translated by Hans Neithart.

Ulm: Conrad Dinckmut, 1486.

First edition (rare).

‘The Eunuch’ in German is the
earliest printed antique play
in any vernacular language;
it is also the first illustrated edition.

288 x 207 mm. 103 leaves.

With 28 nearly full-page woodcuts by the

Master of the Ulm Terence.

Two books in one volume,
first: Ortolf von Baierland, *Arzneibuch*. Nuremberg: Anton

Koberger, 1477.

86 leaves. First dated edition.

Der drit tail des dritten vnderschaids. Kumbt Cremes vnd will in
Thais hauf. vnd so sie nit anhaimsch ist. so furt in Dozias hinuon
in des ritters hauf zu ir.



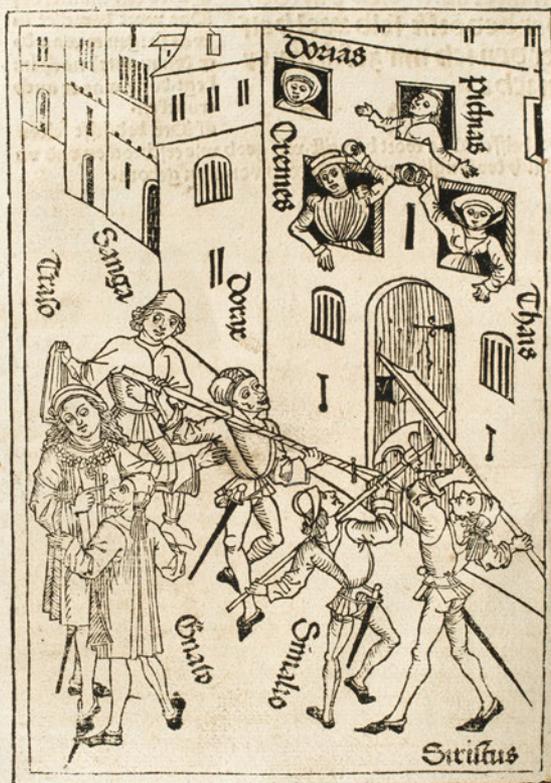
Terentius, *Eunuchus*, in German: *Ain Maisterliche*
... *Comedia*.

Translated by Hans Neithart.
Ulm: Conrad Dinckmut, 1486.
First edition (rare).

The pride and glory of this book
are the 28 nearly full-page woodcuts
showing the characters of the
comedy in front of various town
scenes, which evoke stage settings.

The edition is a highlight of Ulm
book illustration.

Der Sibend tail des fienden vnderfchaidt. Wie der Ritter mit den
 Enechten das hauf wolt stürmen. Vnd wie es zergienng vnd ab-
 schieden.



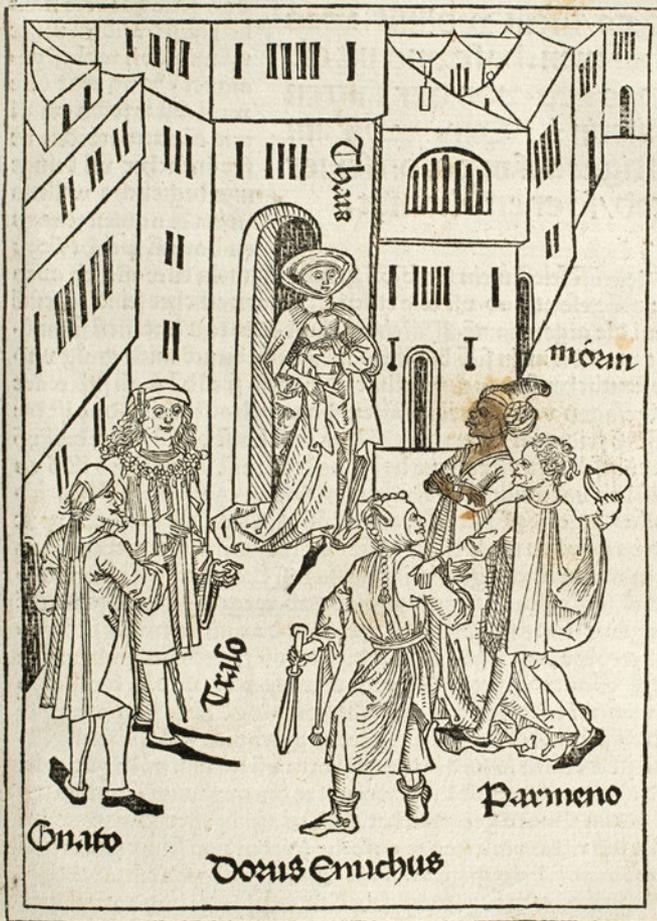
Der vierd tail des vierden vnderfchaidt. Phedra gieng mit den
 megten in sein hauf den hemling zefuchen. Da fand er den rechten
 hemling in seines brüders Cherea klaid. Vnd als die megt wider
 umb heruf lieffen-do sach sie den Cremes der was arf des ritters
 hauf gangen vnd wolt in Chais hauf. Da lieff die ain diern mit
 den tianeten vorhin.



Terentius, *Eunuchus*:
Ain Maisterllliche... Comedia.
 Ulm: C. Dinckmut, 1486.
 First edition (rare).

The anonymous artist, who is named the Master of the Ulm Terence, shows his individual and expressive style in the detailed figures set in street views and the interiors of local houses.

Der ander teil des dritten vnder schaides. Bracht Parmeno die
 gab von Phedria vor der Thais hauf als sie gan wolt mit dem
 Traso essen. Die befalch sie ir wol zebhalten vnd gieng. Do sch
 ickt Traso den gnato für das er hieß das nachtmal beraiten.



Terentius, *Eunuchus*:
Ain Maisterliche ... Comedia.
 Translated by Hans Neithart.
 Ulm: Conrad Dinckmut, 1486.
 First edition (rare).

The Ulm humanist Hans Neithart (c. 1430-c. 1490) was not an academic but studied while he was responsible for the library his uncle had donated to his hometown.

As translator and editor of both the play and commentary, Neithart took full charge of the design of the Ulm Terence.

Terenti' cū

Directorio
Glosa interlineali
Comētarijs

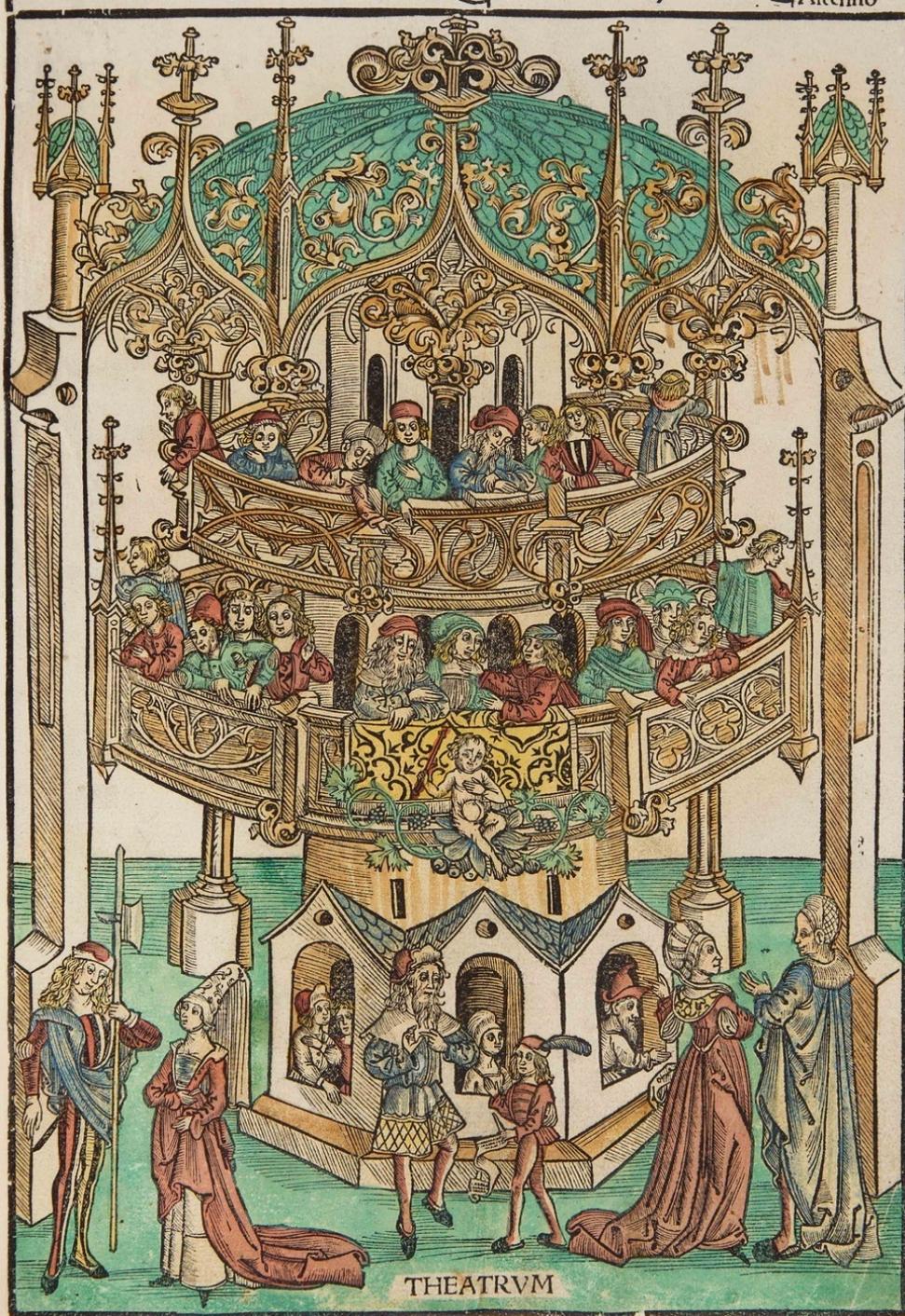
Vocabulorū
Sententiarū
artis Comice
Donato
Gvidone
Ascensio



Second illustrated edition.
Here in contemporary colouring.

Terentius, *Comoediae*. Gloss and comments by
Donatus, Juvenalis, and J. Badius Ascensius.
Added: Francesco Petrarca, *Vita Terentii*.
Strasbourg: Johann Grüninger,
November 1, 1496.

305 x 217 mm. 180 leaves with 165
(8 full-page) woodcuts



Latin edition, abundantly illustrated with 165 woodcuts. The title page shows a fantasy theatre with actors on stage and spectators on three levels.

Strasbourg: Johann Grüninger,
1 November 1496.
Second illustrated edition.

305 x 217 mm. 180 leaves with 165
(8 full-page) woodcuts



The artist of these remarkable woodcuts is named the *Master of the Grüninger Terence* after his work in this book.

With his advanced technique of fine and narrow hatching, the artist marks a stylistic shift in German book illustration, particularly in representing tone and dimensionality.



The inscription – *Calliopius recensui* (“I Calliopius corrected this”) – is found at the ends of plays in manuscripts, as well as in incunabula.

Calliopius is a figure who, for a long time, remained under discussion. For medieval commentators, he was a famous actor of Terence’s time, involved in the production of the plays. Yet, the humanist Coluccio Salutati (1331-1406) was the first to suggest this referred to Calliopius as revisor (= editor) rather than repetitor (= actor).

Andria.



Paulus Malleolus Andelacensis / Or
 natissimo Patri Roberto Gaguis
 no / Ordinis diuæ Trinitatis
 generali ministro / Poetæ
 oratoriq; celeberrimo.
 S.P.D;

TERENTIUS ille Afer: Comicoꝝ lepidissimus: su
 periori mense a nobis. & ungue & obelisco unde
 quaq; inter castigadū discerptus: atq; p̄fossus: & itā
 in angustū (ut cernis) coactus: Immo ad Enchiridi
 on usq; cōpressus. Vix ægre nostris e manibus erū
 pens illico ad te vatū omnīū patronū: vindicatorē
 & asylum: cōfugit. Gestiens insolēter & cōmunitās

Publius Terentius Afer, *Comedie: cum annotationibus Petri
 Marsi & Pauli Malleoli in singulas scenas.*
 Strasbourg: Johann Prüss, 1506.
 Second edition, 6 full-page woodcut illustrations (first
 used in 1503).

The illustrations opening each play
 combine various scenes.

198 x 137 mm. 156 leaves. Rare edition: only 7 copies
 known in public libraries,
 not at auction for four decades.



Prüss
 In aedibus Johannis Prüssii
 15 70
 Ioannes Corvinius
 perchingensis.

**P. Terentij Comedie: cū
 annotatiōib' Petri Mar-
 si et Pauli malleoli i lingu-
 las scenas cū indice dictio-
 nū: et figuratis argumētis**

In aedibus Johannis Prüssii
 in urbe Lehnfelden Anno 1564.
 Sa tibi videnti nam mox post candida floris
 Jro 20 fl. Vandelin

Quarto edition with commentaries by the
 4th century grammarian Aelius Donatus,
 edited and further annotated by the Italian
 humanist Petrus Marsi and by Paulus
 Malleolus (or: Hämmerlin) from Andlau
 (Lower Alsace). First published by Prüss in
 1503. The present edition of 1506 is a
 close reprint that has been
 appreciated by several owners.



The celebrated reformer Martin Luther (d. 1546) not only quoted Terence frequently to apply his insights into all things human, he also recommended the comedies for the instruction of children in school.

SHAKESPEARE AND CLASSICAL COMEDY

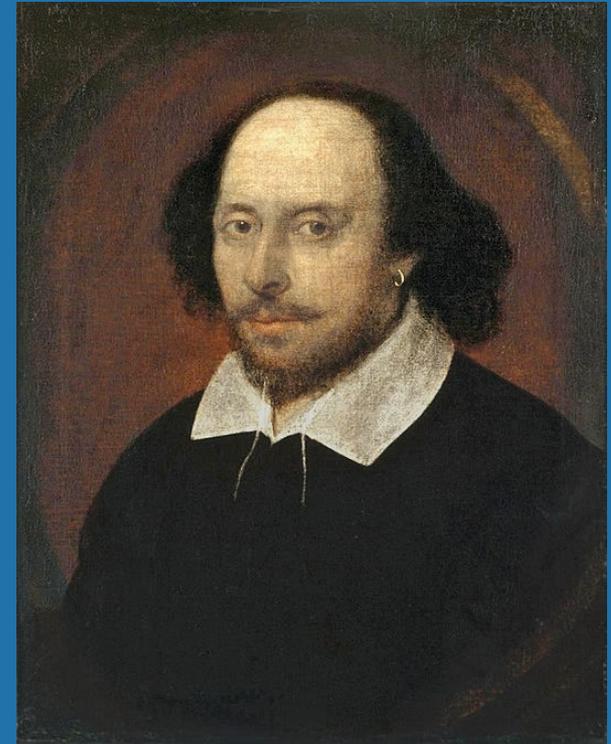
*The Influence of Plautus
and Terence*



ROBERT S. MIOLA



CLARENDON PRESS OXFORD



The comedy of intrigue as a genre stems from Terence and his predecessor Plautus. It was fervently continued by Shakespeare (d. 1616) in his 'Merchant of Venice' and 'Much Ado about Nothing'.

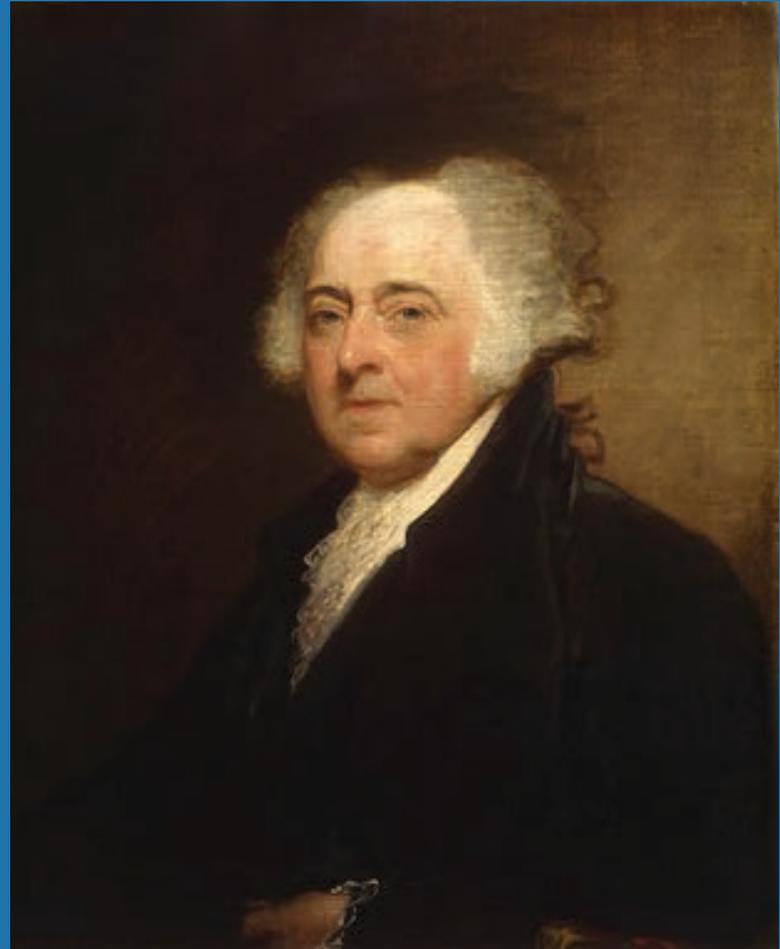
The Dutch philosopher Spinoza (d. 1677) - who had a traditional Jewish upbringing - learned Latin at school in Amsterdam where his professor (a former Jesuit) organised classical theatre plays. It has been suggested that Spinoza performed in these plays – which would explain his knowledge of certain passages taken from Terence’s *Eunuchus* which he cites quite often in his famous *Ethica*.



ETHICA

Baruch Baruch

The American president John Adams (1735-1826) once wrote to his son: “Terence is remarkable, for good morals, good taste, and good Latin... His language has simplicity and an elegance that make him proper to be accurately studied as a model.” (cf. David McCullough, 2001)



Remarkable Terence



Petrarca, *Vita Terentii*. – Terentius, *Comoediae I-VI*. Manuscript on paper. Italy or Spain, c. 1450. € 140.000,-



Terentius, *Eunuchus*, in German. Ulm: K. Dinckmut, 1486. € 290.000,-
1st edition (bound with O. von Bayrlandt, *Arzneibuch*. Nuremberg: A. Koberger, 1477).



Terentius, *Comoediae*; Petrarca, *Vita Terentii*. Strasbourg: € 120.000,-
J. Grüninger, 1496. – 2nd illustrated edition.



Terentius, *Comoediae*. Strasbourg: J. Prüss 1506. € 8.500,-



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