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Please mention Greek and Latin Classics Catalogue when ordering.

1. Achilles Tatius. De Clitophontis et Leucippes Amoribus Libri VIII. Varietate Lectionis notisque Cl. Salmasii I. B. Carpzovii T. B. Bergeri ac suis illustrati Beniam. Gottlib Lavr. Boden. *Leipzig: Sumtibus Io. Friderici Iunii. 1776, facing pages of Greek and Latin text*, pp. xvi, 731, [13], 8vo, contemporary red morocco, boards bordered with a triple gilt fillet, spine divided by gilt square chain rolls between gilt fillets, second compartment gilt-lettered direct, the rest with central gilt tools, marbled endpapers, a.e.g., small ink spot to lower board, note on endpaper about the binding, near fine £650



The binding is unsigned, but a twentieth-century pencil note on the verso of the front flyleaf attributes it to Derome le jeune; a different pencil has later added 'prob.' before 'relie par Nicolas-Denis Derome le jeune'. The style is relatively plain, but the materials are of the highest quality and a pallet across the foot of the spine (an alternating feather-and-pearl chain joined by six-pointed flowers) is similar – if not identical – to one featured on a signed Derome le jeune binding in the British Library Bookbinding database (shelfmark C42c9). After Derome's tools were inherited by Bradel, some were closely copied by Pierre-Joseph Bisiaux (active 1777-1801), so he is another candidate for the binder of this volume (see BL shelfmark c37e41 for his version of the pearl-feather-flower pallet).

2. Aeschylus. ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ, ΕΠΤΑ ΕΠΙ ΘΕΒΑΙΣ, ΠΕΡΣΑΙ, ΑΓΑΜΕΜΝΩΝ, ΕΥΜΕΝΙΔΕΣ, ΙΚΕΤΙΔΕΣ. *Paris: Ex officina Adriani Turnebi Typographi Regii, 1552, lightly foxed and toned throughout, neat modern annotations in blue ink to six pages*, pp. [viii], 211, [1], 8vo, nineteenth-century calf, boards bordered in blind, expertly rebacked to style, corners repaired, edges gilt, good (Adams A264; Dibdin I 237) £950



'The greatest of the sixteenth-century editors of Aeschylus was Adrianus Turnebus' (McCall, 'The Second Source of Turnebus' Edition of Aeschylus' Supplices', *Bulletin of the Institute of Classical Studies*, 35.1, p. 127). McCall explains that Turnebus's only rival was Victorius, who produced the 1557 Estienne edition which printed the Agamemnon in full for the first time, but Victorius had access to several manuscripts which Turnebus did not, as well as to Turnebus's own edition and Robortello's of the same year, which included the scholia. Turnebus on his own 'had no manuscript of the poetic text at all to work from [for the *Oresteia* and *Supplices*] but simply the perfunctory Aldine *editio princeps* of 1518... With not much more than this untrustworthy exemplar, Turnebus proceeded...to create a massively improved text'. This is the variant issue with leaves A3-4 unsigned.

3. **Aeschylus.** *Tragoediae VII. In quibus praeter infinita mena sublata, carminum omnium ratio hactenus ignorata, nunc primum proditur; opera Gulielmi Canteri. Antwerp: Ex officina Christophori Plantini, 1580, FIRST CANTER EDITION, lightly toned, top edge occasionally trimmed close to page number, early ownership inscription of Bernardus Schotanus (crossed out) to verso of final leaf, another inscription (also crossed out) to title-page, along with blind-stamp of the Earls of Macclesfield, pp. 355, [9], 16mo, later vellum boards, spine lettered in ink, small paper labels at head and foot, bookplate of the North Library of Shirburn Castle divided between inside of front board and recto of (lifted) pastedown, vellum a little dusty, very good (Adams A270; Dibdin I 238) £850*

The posthumously-published first edition of Aeschylus edited by the short-lived Willem Canter (1542-1575), whose understanding of metre far surpassed his contemporaries': his Euripides was the first attempt to separate the strophe and antistrophe, on which grounds he was able to substantially correct the text. Similarly, this is 'an elegant and correct edition... the text is frequently corrected and the metre restored by the editor, who also recovered part of the prologue of the Choephoroi from the *Frogs* of Aristophanes. On the whole, this edition is very valuable, and a creditable monument of the learning and acuteness of Canter' (Dibdin).

4. **Aesop.** *Fabulae Graeco-Latinae. Cum novis Notis, necnon Versione emendata. Editio, prioribus antehac editis correctior; Et ad usum Juventutis Regiae Scholae Etonensis accommodata. Eton: Excudit J. Pote, 1765, slightly dustsoiled in places, pp. [iv], 122, 92, [2], 12mo, contemporary sheep, rebaked and corners repaired, old leather rubbed, hinges neatly relined, a few old inscriptions and pen trials to endpapers including William Peach of Derby (1807), whose ownership inscription also appears on the fore-edge (dated 1806), another (J. Hinckes, 1769) struck through, good (ESTC T211124) £400*

The third recorded schoolbook edition of Aesop produced by Joseph Pote for the students at Eton, with the Latin translation by A.P. Manutius. The Fables were one of the only examples of Greek prose in use at the school, and demand was high – ESTC records 9 Eton printings under this title between 1749 and 1796. Being schoolbooks, however, all are scarce (and almost certainly some printings did not survive at all), most listed there in just one or two locations. This one is in the Newberry and the University of Witwatersrand only in ESTC, with COPAC adding just Cambridge.

5. **Anacreon & Sappho.** *Odae. Glasgow: in aedibus academicis, excudebat Andreas Foulis, 1783, the Latin translation section (pp. 61-82) foxed, a few foxspots elsewhere, pp. 82, [2, blank], 8vo, contemporary sheep, boards ruled in blind, rebaked and corners repaired, hinges neatly relined, old leather a bit scratched, old ownership inscription of J. Barber to front flyleaf, good (Gaskell 654; ESTC T161708) £250*

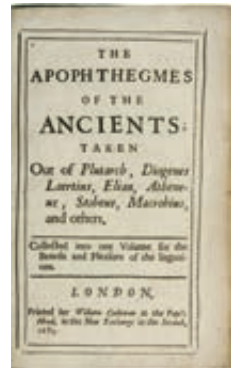
One of two Foulis editions of Anacreon and Sappho printed in 1783 (the other had the Latin text as footnotes under the Greek), and a scarce printing – ESTC locates copies in BL, Canterbury Cathedral, NLS, NLW, and Oxford (3 copies) only. Gaskell had only seen one copy, in the Mitchell Library, which had suffered from the two half-titles (one at the

front and one before the Latin section) and the final blank probably being ‘torn out by an owner’; by the time of his second edition another copy had turned up, in Edinburgh, in more complete state, but the first copy had gone missing.

6. **(Apophthegmata.) ‘PLUTARCH’.** Apofthemmi di Plutarco, ...Tradotti in lingua Toscana per M. Gio. Bernardo Gualandi Fiorentino. *Venice: Appresso Gabriel Giolito de Ferrari, 1567, title-page slightly dusty, faint toning elsewhere, a few leaves with a small old repair in margins, pp. [xxviii], 632, 4to, later vellum boards, long edges overlapping, soiled, label lost from spine, a few surface wormholes to spine, modern booklabel to front pastedown, good* (CNCE 26529) £500

The third issue of this collection of apophthegmata (it exists with three title-pages, identical apart from the dates 1565, 1566, and 1567). Translated by Giovanni Bernardo Gualandi, supposedly from Plutarch, it is in fact a collection of bits and pieces from multiple sources, though Erasmus is prominent among them – who compiled his own Apophthegmata from multiple sources, prominent among them Plutarch. This was a long-established process; the ‘Apophthegmata Laconica’ from Plutarch’s *Moralia* had been included in similar collections since the incunabular period, the most popular being the one translated into Latin by Franciscus Philephus.

7. **(Apophthegmata.) BULTEEL (John, ed.)** The Apophthegmes of the Ancients; taken out of Plutarch, Diogenes Laertius, Elian, Atheneus, Stobeus, Macrobius, and others. Collected into one volume for the Benefit and Pleasure of the Ingenious. *Printed for William Cademan, 1683, FIRST EDITION, lightly spotted, pp. [xvi], 112, 123-335 (text continuous), [3], 8vo, contemporary blind-ruled sheep, slightly rubbed, small chip from head of spine, boards bowing a little and pastedowns lifted, very good* (ESTC R2992) £500



The first edition of the last recorded work of John Bulteel (c.1627-c.1692), author and translator, best known in his day for a translation from Racine. This compilation of pithy sayings from antique sources is expectedly influenced by Erasmus’s collection *Apophthegmata*, but Bulteel is not uncritical of his model: ‘Erasmus himself has committed an hundred faults, thorough [sic] his great hast, and because he went about it but by piece-meal, some part at one time, others at another’ (Preface). ESTC locates six copies in the UK and five in the USA.

8. **Aristaenetus.** Epistolae Graecae. Cum Latina interpretatione & Notis, tertia editio emendatio & auctior. *Paris: Apud Marcum Orry, 1610, light spotting, title-page slightly dusty, small dampmark in lower corner of first few gatherings, pp. [viii], 295, [1], 8vo, contemporary limp vellum, black morocco lettering pieces to spine (slightly chipped), a little bit soiled, ties removed, armorial bookplate of the Duke of Sussex to front pastedown, along with later ownership inscription of Samuel Birch, above a struck-through annotation ‘these are the forgeries of some pedant’, good* £350

The third Mercier edition (first 1595) of the epistolary love stories attributed to Aristaenetus (certainly not the fourth-century sophist of that name, but more likely a sixth-century author who may have also been called Aristaenetus or merely been assigned to that name on the basis of its appearance in the first fictional letter in the collection). The editor, Josias Mercier (c.1560-1626) lived in learned company: his father was a professor of Hebrew and his son-in-law the French scholar Claude Saumaise. This copy is from the library of Augustus Frederick, Duke of Sussex (1773-1843), whose enormous library (over 50,000 volumes) was sold after his death to clear some of his debts; it bears the smaller of his two bookplates with, instead of a coat of arms, his crest within the garter, surmounted by a ducal coronet.

9. **Aristides. Orationum Tomi III.** Interprete Gulielmo Cantero. [*Geneva:*] *Oliva Pauli Stephani, 1604*, occasional foxing, some marginal ink notes in an early hand, ownership inscriptions in the same hand of *N Felton, A.P.S., to title-pages*, pp. [xxxii], 646; 402, [ii], 729, [33], 8vo, contemporary sprinkled calf, boards ruled in blind, red morocco lettering pieces to spines, joints and spine ends expertly repaired, later ownership inscription of *J. Merrick to flyleaves*, good (Schreiber 274) £1,200



‘Paul Estienne’s important edition of the *Speeches of Aelius Aristides*, the most famous Greek rhetorician of the second century A.D. This is the second edition of *Aristides*, but the first with a Latin translation, and is very rare; the reason for this rarity is that it was the only one available until 1722, when the third edition was published, in London... The Latin translation is that of the short-lived Dutch humanist *Willem Canter (1542-1575)*, which had first been published in *Basel, 1566*’ (Schreiber).

10. **Aristotle. Aristotelis Stagiritae Peripateticorum Principis Organum, hoc est, libri omnes ad Logicam pertinentes, Graece & Latine. Editio Tertia.** [Edited by *Giulio Pace*. Two vols. bound as one.] *Geneva: Ex Typis Vignonianis. 1605*, woodcut device to title page and woodcut diagrams within text, two small instances of worming (one area in gutter of 20 leaves once or twice touching a character, the other just small thin trails to blank margin of 5 leaves) and 3 leaves with minor marginal paper flaws, intermittent minor dampmarks to top and side margins, a bit of other spotting, pp. [xvi], 895, [1], [viii], 536, 4to, contemporary Oxford blind-tooled calf, possibly by *Edward Miles*, unlettered backstrip with four raised bands, the top and bottom compartments



divided by a further rope-tooled band, the boards panelled with a renaissance-motif roll (Oldham MWa.(1)), a central blank panel surrounded by the roll, then another blank panel, then two more instances of the roll, initials R.W. stamped in central panel, printed binder's waste (from a Latin edition of the Nicomachean Ethics) used as pastedowns, ties removed, somewhat rubbed at extremities, a few tiny wormholes in leather, top panel of spine with a tidy (albeit in a different colour) repair, headband sometime renewed, ties removed, good (Dibdin I 318; Moss I 116) £1,500

Pace's edition of Aristotle's *Organon*, the collection of his six works on logic, was first published in 1584. Dibdin lists four editions, the first, 1592, 1598, and this one, recording that 'of these editions, the last is the most ample and correct. No editor better understood the nature of this Treatise.' Moss concurs: 'The last of these editions may justly be deemed the *editio optima* of this treatise: it is much more copious and accurate than any of the preceding ones, and is not very easily obtained.'

The binding rolls were done using the 'GK' tool (Oldham MWa.(1); Gibson XII), which Gibson has traced in the possession of the Cavey family and colleagues between the 1550s and 1610s (see *Abstracts from Wills*, 1907). For a period it was used by Dominique Pinart, a French immigrant binder who witnessed Robert Cavey's will; several bindings attributed to him feature it together with Oldham FPg.(9). Pinart regularly used the roll together with another (Gibson XVIII) until 1605, after which bindings featuring the GK roll use it exclusively. Pinart died in 1611 and so certainly by then, if not earlier, the tool was being used by Edward Miles, the nephew and apprentice of Robert Cavey. Marsh's Library in Dublin has a 1616 book similarly decorated with the same tool, which Foot tentatively attributes to Miles; in all particulars, including red edges, two pairs of ties, and printed waste pastedowns combined with two blank flyleaves, it is very similar to this binding (see Foot, *Marsh's Library*, p.29).

11. **Aristotle.** *Artis Rhetoricae libri tres. Latina versione e regione Graeci sermonis posita. Editio postrema, a mendis quibus scatebat, expurgata. Paris: Apud Sebastian Cramoisy, 1648, Greek and Latin in facing columns, variably browned, a few small rustmarks, some early underlining and marginal annotation (the latter sometimes shaved), ownership inscription dated 1870 to title-page, pp. 259, [1], 8vo, contemporary calf, spine gilt in compartments, red morocco lettering piece, edges red, marbled endpapers, leather surface cracked, spine ends slightly defective, short cracks to front joint, corners a little worn, ownership inscription dated 1917 and another of Fr. Joachim de S. Clara, Mon. Ben. (late eighteenth-century) to initial blank, sound* £250

A later edition of Aristotle's *Rhetoric* as edited and translated by Antonio Riccobono (1541-1599), which became a popular university textbook following its first edition in 1579. Riccobono's Latin version remained a standard as late as the mid-nineteenth-century. An earlier owner has carefully read and underlined several chapters of book I (in the translation, at least), but appears to have stopped reading there.

12. **Aristotle.** *De Rhetorica seu arte Dicendi Libri Tres, Graecolat. Typis Ben. Griffini, Impensis Edvard. Hall, 1696, text in three columns (Greek, Latin, notes) between rules, a few minor spots, blindstamp to blank area of title-page and old ownership*

inscription of Francis Goode, King's College Cambridge, to upper margin (above a smaller rubbed out inscription), pp. [iv], 238, [6], 4to, contemporary blind-panelled calf, rebaked, red morocco lettering piece, corners repaired, old leather a little rubbed around the edges, hinges neatly relined, bookplate of Cheshunt College, note to rear endpaper (see below), good (ESTC R13740) £350

A reprint of the 1619 printing of Aristotle's *Rhetoric* edited and translated by the physician Theodore Goulston (1572-1632). This copy belonged to Francis Goode, of King's College Cambridge, possibly the fellow of King's (1674-1739) who was a teacher and second master at Eton from 1720. Goode has added on the rear flyleaf a paragraph of Greek text noted 'Pag. 80: let this be inserted after ye 47 part'.

13. **Cicero.** *Opera, cum delectu commentariorum, ex editione Josephi Oliveti... Editio secunda, emendatissima.* [Nine volumes.] *Amsterdam: Apud J. Wetstenium, 1745-1747, title-pages in red and black, some gatherings browned to varying degrees, light spotting, pp. 30, 657, [1]; 14, 674; 689, [1]; 683, [1]; 136, [2], 137-687, [1]; 677, [1]; 20, 656, [4]; 666, [2]; 364, 303, [1], 4to, contemporary sprinkled calf, spines dyed black and gilt in compartments, red morocco lettering pieces, edges sprinkled red, rubbed around the edges, some scrapes and marks to boards, some chipping to surface of leather of spines and slight wear to endcaps, overall a good set (Graesse II 158)* £1,200

The third edition (calling itself the second, but following the 1740-2 Paris first and a 1743-6 Geneva reprinting also titled 'editio secunda') of the 'the famous Olivet edition, which has served as a standard of correctness and critical utility to almost every subsequent editor. It is formed on the editions of Victorius, Manutius, Lambinus, and Gruter: where these agree with each other, Olivet does not depart from them; where they disagree, he adopts that reading which his judgement suggests as preferable' (Dibdin, not mentioning this printing). As with the Geneva reprinting, the notes are moved from the end to below the text.

The editor, Pierre-Joseph Thoulhier, abbé d'Olivet (1682-1768), left the Jesuit order to concentrate on scholarship, and his edition of Cicero was praised by Voltaire as 'un beau monument qui prouve que la lecture des anciens n'est point abandonnée dans ce siècle.' This edition is oddly scarce, with no entries in Anglophone auction records and seemingly no record in STCN. COPAC locates two copies, Edinburgh & Leeds, and Worldcat adds only Brown, Harvard, Princeton, and Ave Maria University. The first edition and the Geneva second are relatively common in institutions, as are the various later editions.

14. **(Classical Scholarship.) TURNÈBE (Adrien)** *Adversariorum Libri Triginta, in tres tomos divisi. Tomus Primus [-Secundus.] Paris: Apud Martinum Iuvenem, 1580, a little minor spotting in places, ownership inscription of Antoine Halley to title-page, blindstamp of the Earls of Macclesfield to first few leaves, pp. [xcvi], 407, [1]; [viii], 413, [3],*
 [bound with:]
Turnèbe (Adrien) *Adversariorum tomus tertius, libros sex continens. Paris: Apud Martinum Iuvenem, 1573, FIRST EDITION, some light spotting, pp. [xii], 283 [i.e. 284], [16], folio, contemporary brown calf, boards ruled with a double gilt fillet,*

spine divided by raised bands, second compartment gilt-lettered direct, there rest with a double gilt fillet border and a central gilt tool, slightly rubbed and worn at extremities, front hinge cracking a bit at title-page, bookplate of Shirburn Castle to front flyleaf and plate of Nicolas-Joseph Foucault to pastedown, good (Adams T1145) £1,500

Three volumes bound together, comprising a second edition of the first two volumes of the *Adversaria* together with the first edition of the third volume; the first two had originally appeared separately in 1564 and 1565. These particular editions are commonly found together this way (and Adams lists them only thus), suggesting that they were issued together – perhaps to use up leftover stock of the third volume. The first two sections each have their own title-page as well, but the small but visible difference in paper quality and the setting of page numbers between them and the third part suggest that the latter was actually a separate, earlier printing and not a 1580 reprinting retaining the earlier date.

‘The work for which Turnèbe remains best known, and the work to which other critics and scholars continually refer, is his *Adversaria*. This vast compendium of readings from a huge range of classical texts has elicited various responses: for some it is erudite, inspiring and encyclopaedic, for others it is disordered, sprawling, and shambolic: additionally, there can be little doubt that the success of Turnèbe’s work started an editorial vogue in France’ (Lewis, *Adrien Turnèbe*, p. 197). Among Turnèbe’s most important notes are the readings from a lost and ancient manuscript of Plautus (the Codex Turnebi), the earliest known representative of an important family of Plautine manuscripts. There is no overall organisation (‘adversaria’ were intended to be notes jotted down at random or while reading), but three full indices, of Latin, Greek, and proper names, allow the work to be used for consultation.



This copy has distinguished provenance, having belonged to the poet and scholar Antoine Halley (or Hallé, 1593-1675), who taught Latin poetry in Caen for much of his professional life while also producing poetry in French and Latin that received wide acclaim from his contemporaries. Later it was in the hands of Nicolas-Joseph Foucault (1643-1721), bibliophile and attorney-general of Caen, before passing (with a large number of other printed books from Foucault’s library) into the collection of the Earls of Macclesfield at Shirburn Castle.

15. (Classical Scholarship.) SCALIGER (Joseph Justus) *Opuscula varia antehac non edita. Omnium catalogum post Praefationem Lector inveniet. Paris: Apud Hadrianum Beys, 1610, FIRST EDITION, light intermittent dampmarking in lower corner, a few leaves showing short and very thin wormtrails in margins, early ownership inscription cancelled on title-page, pp. [xxviii], 582, [8], 4to, resewn and recased in contemporary limp vellum, endpapers and ties renewed, small repairs to corners, good* £600

The first edition of J.J. Scaliger's collected and previously unedited works, comprising short philological and linguistic treatises as well as letters and poems. The collection was edited in the year following Scaliger's death by Isaac Casaubon, his younger contemporary and rival for the title of greatest scholar of the age.

16. (Classical Scholarship.) **RAPIN (René)** Observations on the Poems of Homer and Virgil, a discourse representing the Excellencies of those Works; and the perfections in general, of all Heroick Action. Out of the French, by John Davies of Kidwelly. *Printed by S.G. and B.G. and are to be sold by Dorman Newman, 1672, some light browning at beginning, the occasional spot, blind-stamp of the Earls of Macclesfield to first two leaves*, pp. [viii], 128,

[bound with:]

Rapin (René) The Comparison of Plato and Aristotle. With the opinions of the Fathers on their Doctrine. And some Christian Reflections. Translated from the French [by John Dancer]. *Printed by T.R. and N.T. for Dorman Newman, 1673, last two leaves of 'Advertisement' mistakenly bound following p. 210; the 4pp. Table of Contents similarly bound after p.214 instead of following the 'Advertisement'*, pp. [xvi], 210, [iv], 211-214, [iv],

[and:]

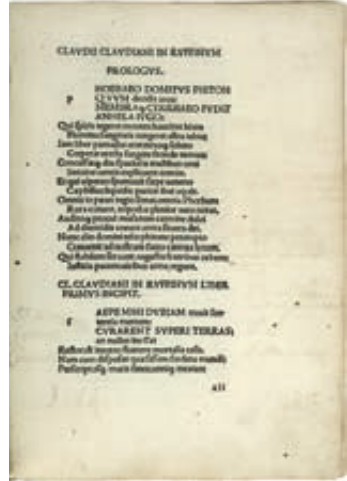
Saint-Évremond (Charles de) Judgement on Alexander and Caesar; and also on Seneca, Plutarch, and Petronius. Translated out of the French [by John Dancer]. *Printed by A. Maxwell, for Jonathan Edwin, 1672, first six leaves of text bound out of order*, pp. 78, 8vo, *eighteenth-century vellum-backed blue paper boards, spine lettered vertically in ink, all edges gilt, a little soiled, good* (ESTC R217966; R231319; R21235) £700

Three critical essays on ancient writers and figures, the first two by the French Jesuit René Rapin (1621-1687) and the third by Charles de Saint-Évremond (1613-1703), the exiled soldier and writer who is buried in Westminster Abbey. 'Among all the French critics of the seventeenth century, René Rapin shared with Saint-Évremond the distinction of having all his critical works translated into English' (*The Continental Model*, p. 389). The first work is translated by John Davies (1625-1693), who moved from Jesus College, Oxford to St John's College, Cambridge, at the beginning of the English Civil War and then lived in France during the interregnum. His fluency enabled him to make a living as a translator, although he also sought favour by dedicating his works to well-connected men (this one to Sir John Birkenhead). The second two are both translated by John Dancer (fl. 1660-1675), a more elusive figure but the more successful translator, who probably worked for the duke of Ormond, then lieutenant of Ireland. The first leaf of the first work is an advertisement for the second two, which were also issued together with a general title-page.

17. **Claudian.** Opera. [Edited by Thaddaeus Ugoletus.] *Parma: Impressa autem per Angelum eius fratrem, 1493, FIRST UGOLETUS EDITION and EDITIO PRINCEPS OF THE 'CARMINA MINORA', 36 lines per page, Roman type, woodcut printer's device on last leaf, a scattering of wormholes towards the gutter of last 30 leaves (a few of them often touching a letter but never with loss of sense), two small marginal wormholes to first few leaves, a few small chips from margins of early leaves, some light foxing and staining, title-page mounted on a stub, early manuscript notes to three leaves*

towards the end (and the shadow of similar notes, now washed, to a number of leaves at the beginning), ff. [142], 4to (210 x 148mm), recased in early wooden boards backed with sheep, the leather decorated with blind fillets, the remains of a leather and brass clasp to fore-edge of boards, new pastedowns, no free endpapers, a few wormholes in wood, old manuscript title (largely faded) to front board, sound (ISTC ic00702000; BMC VII 945; Goff C702; GW 7060; Bod-Inc C-353) £5,000

The second printed edition of the works of Claudian, and the first to be edited by Thaddaeus Ugoletus [Taddeo Ugoletti], following the *editio princeps* of the works (albeit without the ‘carmina minora’) of 1482. (The ‘De raptu proserpine’ had been printed separately starting in 1471.) Moss calls this edition ‘rare, and...more intrinsically valuable than the *Ed. Pr.*‘; it would be reprinted in 1495 and again in 1500. It is recorded (by Dibdin, among others) that Ugoletti meant to expand the text with the works of another Claudian, an early Christian author of epigrams, but was called away from this project by his appointment as Royal Librarian to the Raven King, Matthias Corvinus of Hungary. However, this would appear to be an apocryphal tale: Ugoletti joined Corvinus in 1477, returning to Parma thirteen years later and publishing the first of his important editions (Calpurnius) in 1492 using manuscripts he had acquired for the Raven King’s library. For this edition, Ugoletti did improve on the *editio princeps*, which had printed the text of a single source, by collating several additional manuscripts including one of notable antiquity which, he reports, was sent to him from Germany.



18. **Claudian.** Quae extant Nicolaus Heinsius Dan. Fil. recensuit ac notas addidit, quibus accedunt selecta variorum commentaria. Addita sunt ad calcem Poemata incertorum Auctorum. *Padua: Typis Seminarii. Apud Joannem Manfrè, 1734, a touch of faint browning in places, title-page slightly dusty, pp. [xx], 919, [17], 8vo, contemporary sprinkled calf, spine divided by raised bands between double gilt fillets, red morocco lettering piece in second compartment, the rest with central flower tools, a little rubbed and scratched, some wear to foot of spine and short crack to lower joint at foot, good* £120

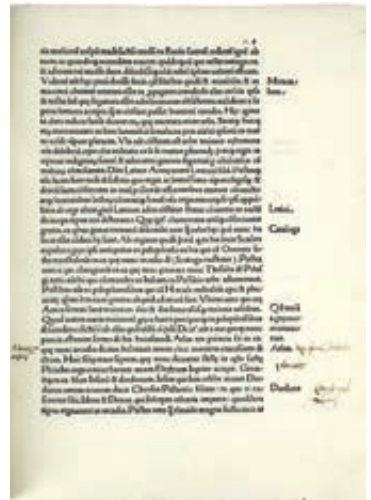
A scarce edition, not in COPAC, Worldcat locating only 4 copies (Leiden, Wolfenbüttel, Indiana State, and Haverford). Heinsius’s edition of Claudian was first published by the Elzevirs in 1650; this is a reprint of the 1665 second edition, which was re-edited by Schrevelius from new manuscripts and with new notes added (although general opinion was that these were no improvement over the earlier edition).

19. **Claudian.** Quae exstant varietate lectionis et perpeua adnotatione illustrata a Io. Matthia Gesnero. [Two volumes.] *Leipzig: In officina Fritschia 1759, FIRST GESNER EDITION, poor-quality paper rather foxed, first and last few leaves browned,*

ownership inscriptions of C. Campbell (gift of H. Dampier, 1810) and Edward J. Wood (1930) to initial blank, pp. [x], xlvi, 400; [ii], 401-720, [224], 8vo, contemporary vellum boards, spines lettered in gilt direct between gilt rolls, lettering areas once dyed blue and now faded, marbled endpapers, vellum a little darkened and rubbed, good £100

The works of Claudian edited by the noted German scholar Johann Matthias Gesner (1691-1761); an important work which battled with Burmann's of the following year for the title of the best edition. 'In the preface to the [Claudian] he candidly states that ... with a view to forming the students' taste, he had drawn attention, not only to passages that were beautiful and poetical, but also to those that were at variance with nature and the best literary models. It will thus be seen that Gesner anticipated Heyne in introducing the principles of taste into the interpretation of the Classics' (Sandys).

20. **Dionysius of Halicarnassus.** [Antiquitates Romanae.] *Treviso: per Bernardinum Celerium de Luere, [24th February,] 1480, EDITIO PRINCEPS, initial blank discarded, first leaf and last leaf a little soiled, some light spotting and fingersoiling elsewhere, one tiny wormhole in last few leaves, occasional marginal notes and manicules in an early hand (sometimes shaved), old inscription 'Colleg. Neap. Catal. inscrip.' and below 'Pro Mag. Hum.' to first leaf, ff. [299] (of 300), folio (281 x 199 mm), later vellum, early-nineteenth-century black lettering piece to spine, slightly soiled, a touch of wear to spine ends, small old patch at head of front joint peeling, armorial bookplate of Augustus Frederick, Duke of Sussex, very good* (ISTC id00250000; Goff D250; BMC VI 895; Bod-inc D-096) £9,000



The first printing in any language of the Roman history of Dionysius of Halicarnassus. The original Greek text would have to wait for the Estienne edition in 1546, although the manuscript used for that edition was apparently much inferior to the two which had been used by Lampugnino Birago in producing this translation. Birago (also known as Lampo and mistakenly identified as 'Florentinus' in this edition, d. 1472) was given access to the manuscripts by Pope Paul II, to whom the volume is dedicated.

This was the first book printed by Bernardinus Celerius in Treviso, where he had just moved from Padua (having also printed in Venice), and it apparently gave him a bit of trouble: the ISTC mentions that it is known in 'at least 6 issues, frequently mixed', with the first and last leaves having been reset multiple times in the course of printing. Although no formal priority is established, the various states mostly seem to be correcting errors one by one. In this copy a2 line 2 reads 'secundo d. domino' and the last leaf is one of the middle states with the translator's name corrected but with the error in the date uncorrected, the last two lines of the colophon present, fewer abbreviations in the text resulting in two extra lines in the top paragraph and one in the lower, and the colophon not in capitals.

This copy is from the library of Augustus Frederick, Duke of Sussex (1773-1843), whose enormous library (over 50,000 volumes) was sold after his death to clear some of his debts; it bears the larger of his two bookplates with his full coat of arms.

21. **(Epicurus.) BATTEUX (Charles)** *La Morale d'Épicure, Tirée des ses propres écrits. Par M. l'Abbé Batteaux. Paris: Chez Desaint & Saillant, 1758, FIRST EDITION, engraved frontispiece, a little underlining and annotation in blue and red crayon, a touch of spotting here and there, pp. 374, [6], 8vo, contemporary cats-paw calf, spine gilt in compartments, red morocco lettering piece, marbled endpapers, a little rubbed, a touch of wear to corners, good* £100

The first edition of Charles Batteux's monograph on Epicurus, which takes up where Gassendi left off in correcting misunderstandings about Epicureanism; the second part is a translation into French of most of the Epicurean fragments, with explanatory notes. 'His versions of the fragments of Epicurus (which was no easy task) are at once accurate and well expressed. His observations and remarks equally learned, curious, and judicious' (*Monthly Review*, Vol. XIX, 1758, p. 292-3)

22. **(Greek Language.) CHEKE (John)** *De Pronuntiatione Graecae potissimum linguae disputationes cum Stephano Vuintoniensi Episcopo, septem contrariis epistolis comprehensae, magna quadam & elegantia & eruditione sertae. Basel: per Nicol. Episcopium iuniorum, 1555, FIRST EDITION, a few minor creases and small splashmarks, blindstamp of the Earls of Macclesfield to first few leaves, early ownership inscription to title-page of Arthur Hilder, pp. [xvi], 349, 8vo, contemporary English blind-stamped dark calf, boards with a decorative frame inside a set of blind rules, vellum pastedowns from an older manuscript with music and red and blue initials, ties removed, joints a little rubbed with spine ends slightly defective, front hinge cracking (and flyleaf lost), bookplate of Shirburn Castle to front pastedown, good (Adams C1432)* £1,500

A pleasantly contemporary and unsophisticated copy of the primary record of a major battle in the war over Greek pronunciation being waged throughout the sixteenth century, a scholarly dispute that spilled over into politics and had a lasting influence on English politics as well as on the pronunciation of ancient Greek. John Cheke (1514-1557) was tutor to Edward VI and made first Regius Professor of Greek and later Lady Margaret professor of divinity at Cambridge – a position linked to important Greek studies, having been occupied by Erasmus earlier in the century. In those positions he served as the centre of a group of scholars exploring the new Erasmian pronunciation, including his colleague Thomas Smith and his students Roger Ascham, William Cecil (also Cheke's brother-in-law), and Thomas Chaloner, among others, all of whom went on to wider fame and influence.

Although they were already studying together, it was the controversy recorded in this volume that solidified a loose group of scholars into something resembling a movement. Cheke and Smith had begun introducing the 'new' pronunciation, which sought to reconcile with the textual representation and discard the later Byzantine changes, into their lectures, but in 1542 the Chancellor of the university (and Bishop of Winchester), Stephen Gardiner, banned this practice and threatened expulsion, leading to the



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exchange of combative letters printed here. ‘Gardiner feared such innovation would instil restlessness and resistance to authority, dangerous things in the religious climate of the 1530s and 1540s’ (ODNB), and, though his fears proved to have some foundation later, he initially got his way. Cheke and Smith paid lip service to the order but it put them (and their students) clearly on one side in the brewing political conflict. Cheke’s further role was to play an important part in the succession crisis, as principal secretary to Lady Jane Grey, and Mary had him thrown in gaol in 1553. The following year, matters had thawed somewhat and he was released, fleeing to the Continent where his first significant act was to return to the linguistic conflict of the previous decade, arranging for the publication of this book. Within a few years Mary was dead and Elizabeth on the throne, bringing back into power many members of Cheke’s circle (her tutor, Roger Ascham; her principal secretary, William Cecil, etc.) and firmly establishing a humanistic age in English politics and scholarship.

‘Cheke’s stand on pronunciation should be seen as the linguistic complement to the classical republicanism that Cheke’s and Smith’s intellectual generation exemplified, more strongly perhaps than any other generation in sixteenth-century England’ (McDiarmid, ‘Recovering Republican Eloquence’, *Hist. of Eur. Ideas*, 38.3 pp. 338-351). In addition, Gardiner’s favoured Byzantine pronunciation of Greek never survived the blow Cheke had given it, and Cheke’s remained the dominant English mode until the end of the nineteenth century, when it had to be modified somewhat to account for shifts in English pronunciation that had taken place in the meantime.

23. (Greek Language.) [BUSBY (Richard)] *Græcæ grammatices rudimenta*. In usum Scholæ Regiæ Westmonasteriensis. *William Redmayne, 1707, woodcut arms of the school on title-page, small hole in first leaf of text affecting a few letters, ink blots on*

p. 86, rust hole in S2 and paper flaw in U1 affecting a few letters, front fly-leaf loose, that at the rear missing, pp. [i], 308, [2, ads], 8vo, contemporary calf, blind roll tooled borders on sides with corner ornaments, a little rubbed, spine defective at head, armorial book-plate inside front cover (see below), good (ESTC T129127) £450

The ninth but not the last edition of this Westminster School Greek grammar, attributed to the headmaster Richard Busby (1606-1695), who compiled his grammars 'with the assistance of his ushers' (ODNB). It was first published at Cambridge in 1647 and first printed by a Redmayne in 1663. This is a rather charming copy, whose first owner, William Powell, seems to have been an assiduous student with a fondness for writing his name in Greek characters. The book was cherished in the Powell family, if the engraved armorial bookplate of W.T.R. Powell (1815-1878), M.P. for Cardiganshire, is anything to go by. Westminster, Christ Church and Parliament was the traditional family route.

24. **(Greek Language.)** *A NEW Method of learning with facility the Greek Tongue: ... Translated from the French of the Messieurs de Port Royal, and improved by Thomas Nugent, LL. D. A new edition, carefully revised and corrected. Printed for F. Wingrave, 1808, a little light spotting, one leaf of preface with a closed tear through 3 lines of text (no loss), pp. xxx, [x], 476, 8vo, contemporary marbled sheep, rebaked preserving original backstrip, that divided by double gilt fillets with a red morocco lettering piece, corners repaired, front hinge neatly relined at title-page, good £200*

A new edition of the Greek grammar compiled by Claude Lancelot at Port Royal, originally published in the mid-seventeenth century and first translated into English by the jobbing writer Thomas Nugent (c.1700-1772) in the 1740s. The Port Royal Greek Grammar was notable for being the first to codify teaching Greek through the vernacular instead of using Latin as an intermediary. This was such a revolutionary idea that this translation of the Port Royal method remained the best available Greek grammar in English until well into the nineteenth century. This is a scarce edition, with COPAC locating copies in only 4 locations: Cambridge, Oxford, BL, National Trust.

25. **(Greek Language.)** *COLLECTANEA Graeca Minora, being selections from Greek authors for the use of young students of the Greek language, with notes, critical and explanatory, originally written or compiled, in Latin, by Professor Dalzel, of the University of Edinburgh. Now translated into English. To which is added, a small lexicon, with English definitions. Lexington, KY: Printed at the office of the Western Monitor, 1823, foxed and browned, a few leaves with blank margins torn, title-page creased, small dampmark occasionally protruding from the gutter, occasional pencil notes, pp. vii, [i], 144, 104, 80, 8vo, original marbled sheep, spine divided by double gilt fillets, red morocco lettering piece, scratched, a little wear to spine ends and light rubbing at extremities, flyleaves removed, sound £350*

Perhaps the first substantial Greek printing in the American South, appropriately enough produced in the 'Athens of the West', Lexington, Kentucky. As early as 1803 a bookseller named Joseph Charless in Lexington was advertising 'a greater variety of new books (Greek, Latin, English) than at any other store in the western country', but it seems that Greek printing took longer to arrive. The first American printing in Greek was a few lines

in a compilation of 1760, but almost nothing except a New Testament appeared between that and the first American edition of this textbook in Cambridge, MA, 1804. A set of Greek exercises was published in Baltimore, MD, in 1809, but no printing further south or west is recorded in Worldcat until this edition, produced at the office of the local weekly newspaper, the *Western Monitor*. The editor of that paper from 1818 to 1825 was William Gibbes Hunt, a transplanted Bostonian with a degree from Harvard, whose qualifications and journalistic ambitions made him a significant figure in the intellectual development of the American frontier. He cultivated close ties with Transylvania University, where this volume was undoubtedly used as a textbook.

Worldcat locates 9 copies, 3 of them in Kentucky (the others in NYPL, Duke, Princeton, Ohio State, Brown, and UVA); COPAC adds no further copies.

26. **(Greek Language.) COLTON (J.O.)** A Greek Reader, consisting of New Selections and Notes; with references to the Grammar of E.A. Sophocles, A.M. *New Haven: Durrie & Peck, 1839, FIRST EDITION, a few gatherings foxed, with lighter spotting elsewhere, slip tipped in at title-page (see below), pp. xv, [i], 232 [recte 332], 8vo, contemporary sheep, green roan lettering piece to spine, slight wear to extremities, joints cracking but sound, good* £200

The first American Greek Reader to be required study for university applicants, edited to replace the older European textbooks by John Owen Colton (1810-1840). The slip tipped to the title-page records that the Yale College faculty voted that this book 'be entered upon the forth-coming Catalogue, as one of the books in which students will be examined for admission into College'. Colton (1810-1840) was a Yale man through and through (son of an Eli, valedictorian of the class of 1832, and from 1835-1838 College Tutor in Greek), and finished this compilation of Greek extracts shortly before his early death from an abscess of the liver. As of 1837, the Yale admissions process required candidates to demonstrate knowledge of Greek only as far as the *Graeca Minora* (see previous item) and Greek New Testament (or Jacobs' Greek Reader – first published 1808 in German – as a substitute). After Colton's reader - followed hard on its heels by a similar Greek Reader from Cornelius Conway Felton, professor of Greek (and later president) at Harvard, published 1840 - the requirements changed to replace Greek New Testament with Xenophon and the *Graeca Minora* with 'Jacob's, Colton's, or Felton's Greek Reader'. Colton's reader remained in the admissions syllabus for most of the nineteenth century, and was also used by other colleges (including Amherst).

27. **(Greek Poets.)** Extracts from Translations of some of the principal Greek Poets. Namely, Homer, Anacreon, Pindar, Sophocles, Hesiod, Sappho, Aeschylus, Euripides. *[No place, c. 1816,] manuscript in ink on paper, poetry written on rectos only, prose mostly on recto and verso, illustrated with 7 engraved head- or tail-pieces and 8 full-page engravings, most trimmed to the image and mounted on regular sheets, plus 3 original drawings (one in colour, two in ink and wash and signed 'C.W.') within the text, some browning and offsetting, ff. [164], 4to, contemporary straight-grain black morocco, boards with a double border of triple gilt fillets, the inner with gilt corner-pieces, spine with four raised bands, second compartment gilt-lettered direct ('Translations from the Greek Poets'), the rest with gilt frames, red chalked endpapers, a touch rubbed, small tidy repairs to ends of joints, very good* £850



Item 27

A finely produced anthology of extracts from Greek poets in translation, created by an unknown compiler early in the nineteenth century. The volume as a whole is a substantial and painstaking production – there are few if any mistakes or corrections in the text – that would have required (both literally and figuratively) the plundering of numerous books to create. Each section is illustrated, often with an engraved portrait of the author – for example, the selections from Hesiod, in Thomas ‘Hesiod’ Cooke’s translation, are accompanied by Hogarth’s engraved portrait that had been used as the frontispiece in Cooke’s edition. Other identifiable illustrations include ‘The Dance of the Muses’ engraved in Flaxman’s contour style and an engraving of Joshua Reynolds’ ‘Infant Hercules’. The tailpiece to Anacreon is a colour drawing of a rose, with an original poem about the rose on the facing verso – in a different hand to the rest of the text – signed ‘CW’, and two other tailpieces are original wash drawings (one depicting Oedipus, the other a scene from ‘Hecuba’), also signed with the same initials.

Each author’s works are given in the best translations then available, usually those of the late eighteenth century and a number of them the first full translations of that particular author. The contents comprise selections from Pope’s Homer, Cooke’s Hesiod, Fawke’s Anacreon and Sappho, West’s Pindar, Potter’s Aeschylus, Francklin’s Sophocles, and Wodhull’s Euripides. There are also capsule literary biographies prefacing each author’s works, and these are taken from various sources: the tragedians’ are all quoted from Francklin’s *Dissertation on Ancient Tragedy* (1760), while Homer’s is a rewriting of the entry in Lempriere’s *Dictionary*, Hesiod’s is adapted from Cooke’s introduction, and Anacreon and Sappho are adapted from Fawkes’ (as well as quoting Cowley’s ‘Elegie upon Anacreon’); we have been unable to identify the source of the material on Pindar and it may be original to the compiler.

28. **Herodotus.** *The History of Herodotus: Translated from the Greek.* By Isaac Littlebury. The third edition. [Two vols.] *Printed for D. Midwinter, A. Bettesworth, [et al.], 1737, 3 folding engraved maps, some faint toning, small and light dampmarks*

in margins towards the rear of each vol., pp. xv, [i], 447, [17]; [ii], 430, [18], 8vo, contemporary sprinkled calf, worn, joints cracked but sound, some surface insect damage, lettering pieces lost, marbled endpapers, sound (ESTC T130859) £300

The stated third (but actually the fourth, following editions of 1709, 1720, and 1723) edition of the first full translation of Herodotus into English. The translator, Isaac Littlebury (d.1710) has escaped the notice of the ODNB but is said to have been the son of the bookseller Thomas Littlebury, both men being known for their skill in languages. The only earlier English version of Herodotus comprised books I and II only and was probably done from French instead of the Greek original; it had appeared under the initials 'BR' in 1584. Wordsworth owned a copy of this edition (still at Rydal Mount) and seems to have read it at least twice.

29. **Herodotus.** *Historia.* Ex editione Jacobi Gronovii; tomis novem. [Nine volumes.] Glasgow: In aedibus Academicis, excudebant Robertus et Andreas Foulis, 1761, FIRST FOULIS EDITION, issue on less-fine paper but with all blanks present and correct (Gaskell says it 'usually lacks all initial blanks'), text-blocks slightly wavy from damp, with visible dampmarking (mostly light, but covering large areas) throughout vols. i & ix and smaller intermittent marks elsewhere, light spotting in places, a few early ink notes, one gathering in vol. iii slightly proud, pp. [iv], 471, [1]; [ii], 397, [1]; [ii], 349, [1]; [ii], 359, [1]; [ii], 247, [1]; [ii], 259, [1]; [ii], 451, [1]; [ii], 269, [1]; [ii], 301, [1], 8vo, contemporary vellum, spines lettered in ink, soiled and a bit rumped, bookplates of John Guthrie and Clifton College Library (recording the gift of the set by Mrs Guthrie), sound (Gaskell 395; ESTC T146940; Dibdin II 23) £1,200



Item 29

The Foulis edition of Herodotus, in nine small octavo volumes, which was part of a group of editions designed 'to render the reading of the Greek Historians more convenient for Gentlemen in active life'. Dibdin calls it 'a beautiful and accurate performance' and it received much praise for the fineness and readability of the text (in marked contrast to other 'pocket' editions which used illegibly small type), as well as the usual Foulis accuracy. (See item 102 for Thucydides in the same format.)

30. **Herodotus.** *Historiarum libri IX.* Codicem Sanctrofti manuscriptum denuo contulit reliquam lectionis varietatem commodus digessit annotationes variorum adiecit Thomas Gaisford. [Four volumes.] *Oxford: Excudebant S. & J. Collingwood, impensis Josephi Parker; 1824, several gatherings in each volume foxed, marginal notes and underlining in pencil throughout (see below), pp. [vi], xl, 583, [1]; [v], 586-1114, [78]; [iv], 565, [1]; [v], 568-1138, [68],*

[bound with, in vol. iv:]

(Herodotus.) *Tabulae Herodoteae ex auctoribus variis desumptae.* Oxford: Impensis J. Parker, 1824, 4 folding plates (three of them bound as spreads, placed at the ends of vols. i-iii of the larger work), pp. 7, [1], 8vo, *later ivory vellum, dark green lettering pieces at the heads of spines, place and date in gilt at foot, marbled endpapers, edges gilt, boards a touch spotted and bowing slightly, very good* (Dibdin II 28) £500



An attractive copy of Gaisford's Herodotus, which reproduces Reitz & Schaefer's text, with notes from Wesseling and Schweighaeuser, although Gaisford also recollated a manuscript of the text. 'A neatly printed and justly popular edition... the two last volumes contain an admirable selection of notes' (Dibdin). This copy has also, split up and bound separately at the end of each volume, the 'Tabulae Herodoteae', a pamphlet containing plates and maps illustrating various parts of the Histories; it is a scarce thing on its own, with COPAC listing just two copies (Oxford & National Trust), although copies are probably hiding elsewhere bound, as here, with other works (since it comprises only four leaves of text and four folding plates).

A former owner of this copy, initials LEJM, of Corpus Christi College, read the text between June 1912 and April 1913 (book by book, one of them in Hilgay, taking about a week for each), and has noted the dates at the beginning and end of each book in vols. i and ii (he also appears to have begun book I again in December 1913). In his reading he underlined numerous passages and added a variety of notes (all in pencil) in a neat hand, mostly short but of various kinds including cribs, colloquial versions (e.g. 'get off scot free' for 'καταπροξεται'), transcriptions of numbers, queries, cross-references, and general comments (e.g. 'Higher criticism' appended to II.23; 'c.f. Napoleon III' next to III.134).

31. **Hesiod.** [Opera] quae supersunt, cum notis variorum. Edidit Thomas Robinson, S.T.P. *Oxford: E Teatro Sheldoniano, 1737, engraved portrait frontispiece and one other plate (at p. 156), some spotting in places, last third of the book lightly browned as well, pp. [viii], xliii, [i], 496, 4to, contemporary calf, rebound to style with red morocco lettering piece and blind decoration, boards quite rubbed and since polished, corners repaired, hinges neatly relined, bookplates of George Thackeray and William Loring to endpapers, along with ownership inscriptions of C. Sturges of King's College, Cambridge ('1758, ex dono J. Potter'), sound* (ESTC T107438; Dibdin II 35) £320

The only eighteenth-century English edition of Hesiod, produced by Thomas Robinson (1701-1761). 'The celebrity of all former editions is eclipsed by this of Robinson, who received great assistance from two MSS. in the Bodleian library, and one in the possession of the Royal Society of London...the entire notes of Scaliger and Heinsius, and some select notes of Guitus and Le Clerc, are added, along with the editor's own critical annotations' (Dibdin). 'There is a dissertation of some length, by Robinson himself, on the life and works of Hesiod, including the question of the author's date. He applied to a friend, Joseph Atwell, for a discussion of the astronomical evidence. This in Atwell's opinion pointed to the date 942 B.C. Other scholars since then have similarly applied to astronomical friends on this question and have obtained different answers' (Clarke, *Greek Studies in England*, p. 65).

Provançe: Charles Sturges (d.1805), vicar of St Mary's, Reading and chaplain to Earl Cadogan, having been given to him by a J. Potter; later in the hands of Charles Thackeray (1777-1850), also a Kingsman and provost of that college from 1814, who was well-known as a collector of antiquarian books. His library was bequeathed to the college on his death, but there is a pencil note on his bookplate reading 'Duplicate', which is probably why it later came to one William Loring.

32. **Homer.** [Iliad. Translated by Lorenzo Valla.] [*Brescia*:] *Baptista Farfengum, impensa vero d. Francisci Lavini, 1497, small dampmark to upper margin in second half, some other minor spotting, a neatly reinforced wormhole to lower corner of first three leaves, frequent marginal annotations and occasional manicules in an early hand (occasionally just shaved at top or bottom), upper corner of one leaf torn and repaired (through the edge of two lines of text, no loss), ff. [90], folio (295 x 203mm), modern terracotta morocco, spine lettered in gilt, very good (ISTC ih00312000; Goff H312; Bod-inc H-142; BMC VII 986) £18,500*

The second edition of Lorenzo Valla's Latin prose translation of the Iliad – the first printed Latin translation – and only the third edition of anything resembling the full text of the Iliad to be printed in any language, following the 1474 first Valla edition and the 1488 Greek *editio princeps*. (There had otherwise only been numerous editions of the epitome known as the 'Ilias Latina', and Nicolaus de Valle's 1474 translation of excerpts into Latin verse.) Valla (1407-1485) had produced his translation in the early 1440s, working without a Greek lexicon and hence producing a loose translation in (naturally, for a humanist of his era) Ciceronian style. He seemed to be succeeding where other scholars and poets had failed or refused to try – a number of false starts and commissions had borne no fruit earlier in the fifteenth century – but in fact only finished the first sixteen books, passing the remaining eight to his student,



Francesco Griffolini, who completed them in 1458 (see Sowerby, 'Early Humanist Failure with Homer I-II', *JCT*, IV.1-2).

This crisp and amply margined copy of the second edition was closely read by an early owner, who has added frequent short marginal notes – none more than a few words but with at least a few in the margin of most pages. Many of these simply extract key words, especially proper names, but others go further, including occasional commentary or additional information, a number of substantial lists of heroes (some with familial relations added), and one or two references to other writers, including Ovid.

33. **Homer. Iliad, id est, de rebus ad Troiam gestis. Paris: Apud Adr. Turnebum, 1554, some light spotting, a piece of old paper pasted to blank area of title-page covering ownership inscription of 'G. Stringe, 1666'; pp. [iv], 554, [2], 8vo, old vellum, long edges overlapping, backstrip stamped 'HOM / GS' in blind, soiled, modern bookplate mostly removed from front pastedown, endbands worn away, second flyleaf with inscription 'E libris Richardi Taylor typographi / ex dono Philippi Mallet / 1810'; good (Dibdin II 63-65; Adams H775) £1,250**

The famous and highly-regarded Turnebus edition of the Iliad, the only part of Homer for which Turnebus actually published his text – though a few fragments survive of a *Batrachomyomachia* and *Hymns* which were apparently intended to close a never-completed *Odyssey*. It is 'the first Parisian edition of the *Iliad*, which scholars of early Greek printed editions have long considered a milestone in Homeric scholarship, and have consequently accorded to Turnebè the distinction of being the founder of Homeric textual criticism in France' (Lewis, *Adrien Turnebè*, p. 157)

Dibdin calls it 'elegant and excellent...and particularly valuable as being the only volume of Homer ever published by that learned printer', and also notes that 'the finest copy I ever saw was in an old lapping over-vellum binding'. John Holmes, who published a catalogue of his library in 1828, said that 'nothing can be more beautiful and accurate, than the [*Iliad*] printed in 1554, by Adrian Turnebus' (p. 111).



This copy belonged to the esteemed and innovative printer Richard Taylor (1781-1852) – a partner in the early development of the steam press – of whom Dibdin wrote: 'My friend Mr. Richard Taylor, "Typographus doctissimus," as Erasmus designates his friend Froben...shall yield to no living printer in a knowledge of dead languages' (*Reminiscences of a Literary Life*, I.519). Taylor was a man of wide learning and printed important scientific works as well as accurate editions of the classics; this volume was given to him by Philip Mallet in the year he was elected Under-Secretary of the Linnaean Society.

34. **(Homer.) DOLCE (Lodovico)** L'Ulisse di M. Lodovico Dolce da lui tratto dall'Odissea d'Homero et ridotto in ottava rima. *Venice: Appresso Gabriel Giolito, 1573, FIRST EDITION, the beginning of each canto decorated with an elaborate woodcut border and illustration, large woodcut portrait of the author facing the first page of text, some light spotting, faint fampmark to first and last few leaves, title-page slightly dusty*, pp. [xvi], 186, [2], 4to, *late eighteenth-century vellum boards, spine gilt with acorn tools between decorative rolls and lettered by hand, lightly soiled, a touch of wear to fore-edges, embossment of the Neatham Mill Library to rear flyleaf, very good* (CNCE 22972) £950

The first edition of Lodovico Dolce's posthumously published popularisation of Homer for an Italian audience, translating and adapting the *Odyssey* into the ottava rima of Boccaccio's epics. This is the first substantial version of the *Odyssey* in Italian; it also contains a translation of the *Batrachomyomachia* into the same metre. The text is pleasantly illustrated with woodcuts, both the cuts and the canto headings being enclosed in elaborate and varied woodcut borders; there are also woodcut drop capitals. Cigogna points out that *L'Ulisse* is not so much a translation as 'una storia tratta dall'Odissea' (ibid, p. 121)' (Terpening, *Lodovico Dolce*, p. 196). His work, which includes allegorical prefaces for each canto, shows the influence of Ariosto and was itself influential, defining the Venetian interpretation of Homer for the following century and serving as the basis of the libretti for operas by Monteverdi, among other subsequent works.

35. **Homer.** Ilias & Odyssea, et in easdem scholia, sive interpretatio Didymi. Cum Latina versione accuratissima, indiceque Graeco locupletissimo Rerum ac variantium lection. Accurante Corn. Schrevelio. *Leiden: Apud Franciscum Hackium, 1656, FIRST SCHREVELIUS EDITION, engraved title-page, blank corner of two leaves torn away (with loss of catchword on recto of one but no other loss), light spotting, one or two small rustholes, small dampmark in margin at beginning*, pp. [xvi], 716, 536, [44], 4to, *contemporary vellum, boards with a blind border and frame enclosing a central blind tool, spine lettered in ink, lightly soiled, small crack in vellum at foot of spine, good* (Dibdin II 53) £950

The Hackius issue of the first Schrevelius edition of Homer – it was also issued with the imprint of the Elzevirs on the main title-page (whose name also appears on the section-title to the *Odyssey* in both versions, along with the date 1655). Edited by Cornelius Schrevelius (1608-1661), head of faculty at Leiden University, it was the first edition to print the Scholia on the same page as the text, and was called by De Bure and Harwood 'beautiful and correct' (quot. in Dibdin), although others criticised errors and interpolations in the printing of the Scholia. It was still being called the best available edition nearly two centuries later.

36. **Homer.** Ilias & Odyssea, et in easdem Scholia, sive Interpretatio, veterum... Accedunt Batrachomyomachia, Hymni & Epigrammata, una cum Fragmentis, & Gemini Indices... Opera, studio, & impensis, Josuae Barnes, S.T.B. [Two vols.] *Cambridge: Apud Cornelium Crownfield, 1711, folding engraved frontispiece in first vol., a touch of browning to initial leaves, blindstamp of the Earls of Macclesfield to plate and first few leaves*, pp. [xvi], CXXVI, [ii], 937, [105]; [viii], 643, [iii], 110, [90], 4to, *contemporary diced russia, boards bordered with a double gilt fillet, spines divided*

by raised bands, green morocco lettering pieces in second compartments, the rest with central and corner gilt tools, edges sprinkled yellow, just slightly rubbed, spines lightly sunned, small paper labels at head and foot, bookplate of Shirburn Castle to front pastedown, very good (ESTC T90248; Dibdin II 54) £1,600

A sumptuous copy of the important edition of Homer produced by the antiquary Joshua Barnes (1654-1712), whose 1694 Euripides had been the most comprehensive to date. He adopts a similar style in this edition, compiling not only the primary and secondary texts but all the scholia and later notes as well. “Dr. Barnes,” says Harwood, “spent his whole fortune on this publication; and this edition will maintain its distinction, not merely from its magnificence and the erudition of the editor, but from the complete Greek Scholia that are subjoined to it”... Heyne has well remarked, that “notwithstanding the defects of his edition, Barnes must not be robbed of the praise which is justly due to him; he was the first critic of that age, in which so many critics lived and flourished, who made Homer a subject of severe critical study; and he has the honour of being the second, after Turnebus, who investigated the prosody of his author, and detected many errors which disgraced former editions” (Dibdin).



Although Barnes did not improve the text much, relying on the standard versions, he ‘commented often on their poetic metre and regularly reported the readings of the few English manuscripts he consulted’ - and also turned his scholarly attention to history and interpretation: ‘Apropos Homer, Barnes composed an essay in Greek verse showing that the moral and political precepts of the *Iliad* and *Odyssey* were ultimately derived from Solomon, a theory that recalled Barnes’s youthful Gerania and Esther version more than it answered contemporary taste. When Barnes hinted at his ideas to Thomas Hearne, who was then trying to lure Barnes to print his Homer at the Oxford University Press, the alarmed Hearne had the press’s director, John Hudson, personally inform Barnes that “your friends here are not for Prolegomena” (ODNB). The book ended up at the Cambridge press instead.

37. **Homer.** *Ilias Graece et Latine. Annotationes in usum serenissimi principis Gulielmi Augusti, Ducis de Cumberland, &c. Regio jussu, scripsit atque edidit Samuel Clarke, S.T.P. Editio secunda.* [Two volumes.] *Impensis Jacobi, Johannis, & Pauli Knapton, 1735, engraved frontispiece portrait in vol. i, some light soiling and spotting, a few pencil marks, pp. [viii], 479, [1]; 512, [16], 8vo, modern quarter brown goatskin, red buckram lettering pieces, marbled boards, good* (ESTC T36583) £120

The second edition of the *Iliad* as edited by the philosopher Samuel Clarke (1675-1729), a project which had been left incomplete at his death and was finished by his son. The *Iliad* was first published in 1729-32 as a quarto, which Dibdin said 'has long been the most popular edition of Homer, and will always be admired by the critic and student.... of the number of octavo editions which were reimpressions of the quarto, I have understood the most correct, and the best printed, to be the first and second.'

38. **Homer.** *Odysea Graece et Latine. Edidit, Annotationesque, ex Notis nonnullis MStis a Samuele Clarke S.T.P. defuncto relictis, partim collectas, adjecit Samuel Clarke, Societ. Reg. Soc. Editio secunda.* [Two volumes.] *Impensis A. Millar... J. Whiston et B. White; et J. Pote, 1758, some foxing in places*, pp. [iv], 484; [iv], 375, [41], 8vo, *later half russia, spine lettered in gilt, plain grey paper boards, slight wear to heads of spines, boards scuffed, bookplate of Kinnaird to upper pastedowns, good* (ESTC T67137) £120

The second edition of the *Odyssey* as edited by Clarke, which had been less-finished than the *Iliad* at his death and so for which his son did the majority of the work. It was first published in 1740 as a quarto, and this octavo edition (which prints a Latin translation sandwiched between the Greek text and copious footnotes) was more suitable for the use of schools (hence the appearance of the Eton printer Joseph Pote in the imprint).

39. **Homer.** *Ilias syn tois scholiois pseudepigraphois Didymou.* [With:] *Odyseia syn tois scholiois, Batrachomyomachia Hymnoi Epigrammata Leipsana.* [Together four vols.] *Oxford: [n. pr.] 1802- 1797, lightly toned, some foxing, a few marginal paper flaws (once touching a character), the paper in vols. iii-iv rather brighter and cleaner*, pp. [iv], 454; [455]-836; [ii], 340; [ii], [341]-748, [2],
[with:]

Seber (Wolfgang) *Index Vocabulorum in Homeri Iliade atque Odysea Caeterisque quotquot extant poematis...editio nova auctior et emendator.* *Oxford: Ex typographeo Clarendoniano, 1780, some minor spotting*, pp. [xviii], 611, [1],
[bound with:]

Appendix ad Seberi Indicem. *Sive, index vocabulorum in fragmentis Homericis hynnisque in Cererem et Bacchum.* *Oxford: Ex typographeo Clarendoniano, 1782*, pp. [46], 8vo, *the five volumes uniformly bound in near contemporary polished calf, spines divided by raised bands between blind rolls, matching lettering pieces in second compartments (lost from 3 vols.), fourth compartments gilt-lettered direct, the rest with central gilt tools, somewhat rubbed, some wear to endcaps and a little cracking to joins, a few scratches to boards, sound* (ESTC: *Odysea*, T90943; *Index*, T70806; *Appendix*, T70805) £500

Scarce editions of the *Iliad* and the *Odyssey* together with their Greek scholia, printed entirely in Greek (including the imprint and date) and issued five years apart in Oxford (presumably from the university press), together with a near-contemporaneous Oxford reprinting of Seber's index to the poems and its appendix for the Homeric Hymns. They are reprints of a 1780 *Iliad* and 1782 *Odyssey* (both more common), and there had also been a 1792 *Iliad* (equally scarce) which ESTC notes was 'probably sometimes issued with' the 1797 *Odyssey*; in fact, ESTC records the 1792 *Iliad* and 1797 *Odyssey* in exactly the same set of libraries. In this case, however, the *Odyssey* was evidently issued with a later reprint of that *Iliad*, five years the other side and thus not in ESTC.

ESTC locates the *Odyssey*, and COPAC the *Iliad*, in just five locations each in the UK. The *Odyssey* is in Brighton, BL, Cambridge (Trinity), Queen's University Belfast, and St Andrews (plus 1 in the USA & 2 in Canada: Columbia, McGill, and the University of King's College), while the *Iliad* is in BL, Cambridge (Trinity & St John's), Liverpool, and NLS. The index and appendix – i.e., concordances to the Homeric works – are both relatively common in this edition, which was the first since the mid-seventeenth-century reprints of the 1604 first edition; they were still being regularly cited a century later when Prendergast & Dunbar finally produced replacements.

Dibdin reports of the 1780-82 printing – which he catalogues as being accompanied by the index, as here – that it is 'a beautifully printed book, worthy [of] the celebrity of this illustrious seminary' (II 60).

40. **Homer.** *Carmina Homerica, Ilias et Odyssea, a rhapsodorum interpolationibus repurgata ... cum notis ac prolegomenis ... opera et studio Richardi Payne Knight. In aedibus Valpianis, 1820, two frontispiece maps bound facing each other (and offset), some light foxspots, shelf-mark in red ink to half-title and title-page, pp. [iv], 109, [1], 514, 105, [1], large 8vo, untrimmed in modern marbled boards backed with grey glazed cloth, preserving old printed label on backstrip, very good* £100

The first full edition of Richard Payne Knight's *Carmina Homerica*, following a privately-printed 50-copy edition of just the Prolegomena, under the same title. This version adds his text of the *Iliad* and *Odyssey*, and a substantial section of notes. In the 'Prolegomena' Knight argues that the *Iliad* and the *Odyssey* were not by the same author, and in his text he attempts to recreate the 'original' text, including the restoration of the digamma which had been first proposed (but not implemented) by Bentley.

41. **(Homer.) HEYNE (Christian Gottlob)** *Excursus in Homerum. Accedunt Godofredi Hermanni dissertationes de legibus quibusdam subtilioribus sermonis Homericici. Oxford: E Typographeo Clarendoniano, 1822, a touch of minor spotting, pp. v, [i], 335, [1], 8vo, contemporary biscuit calf, spine gilt in compartments, red morocco lettering piece, marbled edges and endpapers, small stain to front board, extremities a little bit rubbed and bumped, good* £60

The first edition of this collection of notes and short essays on Homer by Christian Gottlob Heyne (1729-1812), the German classicist and librarian at Göttingen; it was reportedly gathered and edited by Thomas Gaisford (1779-1855), Regius Professor of Greek at Oxford and later dean of Christ Church, although his name appears nowhere in it.

42. **(Homer.) GLADSTONE (William Ewart)** *Studies on Homer and the Homeric Age. In three volumes. Oxford: at the University Press, 1858, FIRST EDITION, large folding coloured map in vol. iii, pp. xiv, 576; xiv, 533, [1]; [ii], xviii, 616, 8vo, original russet textured cloth, boards blocked with a gilt bust of Homer, title blocked in gilt on spines, backstrips sunned and a bit grubby, front hinge of vol. iii cracking, a number of gatherings unopened, good* £180

Gladstone, forced back into political opposition following three years as Chancellor of the Exchequer, turned to classical studies to occupy his mind, focusing particularly on Homer and producing this magisterial study. 'These volumes diverged sharply from contemporary scholarship. They asserted the Homeric poems to be a single body of work (probably by a single author) which offered a glimpse of human society at the unspoiled dawn of its existence' (ODNB). In it Gladstone was also the first to comment on the differences between Homer's descriptions of colours and modern terminology, concluding 'that the organ of color and its impressions were but partially developed among the Greeks of the heroic age' (III p.488); this distinction formed the seeds of the modern study of linguistic relativity in colour naming, anticipating Berlin & Kay's foundational 1969 study by more than a century.



43. **Homer.** *The Battle of the Frogs and Mice.* Translated by T. Parnell. *Marlborough: Libanus Press, 1988, 179/170 COPIES (of an edition of 200 copies) printed in concertina form, on Saunders mouldmade paper, in English and ancient Greek using the Poliphilus and Antigone typefaces, with excellent hand coloured illustrations by Fiona MacVicar, printed across the centre of each page and thus forming a strip through the entire text, the final page of the concertina tipped to an orange card tab loosely inserted in a pocket on the rear pastedown and thus allowing the entire concertina to be pulled out to over 11 feet in length, p. [32], tall 16mo., original dark orange cloth-backed light orange boards, backstrip gilt lettered, card slipcase, fine* £150
44. **Horace.** *Horatii Flacci Lyrici Poetae Opera. Cum quattuor comentariis. Et figuris nup. additis. Porphyrio. Landinus. Horatius. Acron. Mancinellus.* *Venice: Impressa per Philippum Pincium Mantuanum. 1509, a few leaves with reinforced marginal paper flaws (and one with a closed tear through text, now reinforced with no loss of letter or sense), a dampmark in top right corner, some light browning and a few stains, one tiny wormhole in first five leaves (touching a couple of characters with no effect on legibility), title gently washed, frequent early marginal notes and underlining in at least two hands, ff. CCLXVI, [2], folio, modern brown calf in period style, boards with a blind border, front board gilt-lettered direct, spine with three raised bands, compartments decorated with a broad blind cross-hatch and blind fleurons, some light scratches to leather, good (Mills 78; Neuhaus p. 12; CNCE 22678; not in Adams or Reidel)* £1,500

The works of Horace with notes from the four major commentators (as of the date of publication) – the third-century scholiasts Acro and Porphyrio, and more recent editors Cristoforo Landino (1425-1498), and Antonio Mancinelli (1452-1505). This is essentially a reprint of the first Mancinelli edition, which had appeared in 1492 printing his notes alongside the three earlier commentaries. This 'was a major scholarly achievement,

expressly intended to counteract the risky Epicureanism of Cristoforo Landino's commentary' (Gehl, *Humanism for Sale*, 3.08). Landino's commentary had first appeared on its own in 1482.

Mancinelli's edition was popular and saw several reprints; this version is similar to a very scarce reprint produced the previous year at Milan, and is also scarce itself: COPAC lists one copy, in Cambridge (though it is not in Adams), and Worldcat adds just six in the USA (Northwestern, Newberry, Chicago, Dartmouth, Princeton, UC Berkeley) and two outside (Basel & Strasbourg). EDIT16 gives nine locations.

45. **The edition 'marks a new æra'**
Horace. Q. Horatius Flaccus. Ex fide, atque auctoritate decem librorum manuscriptorum, opera Dionys. Lambini Monstroliensis emendatus: ab eodemque, commentariis copiosissimis illustratus, nunc primum in lucem editus. *Lyon: Apud Ioann. Tornaesium, 1561, some toning and foxing, occasional minor staining in margins, last sequence of gatherings in part 1 (A-S) swapped with last sequence in part 2 (Aa-Zz) during binding, hence irregular pagination (but contents complete including blanks), early ink note on verso of front flyleaf, faded library stamp and early ownership inscription to title, occasional early underlining, pp. [xvi], 368, 377-543, [11], 376, 369-493, [13], 4to, contemporary blind-stamped pigskin, two brass clasps (broken) and mounts on fore-edge, spine with four raised bands, top compartment lettered in ink, darkened and a touch rubbed at edges, two corners gently worn, front hinge cracking a little at title, good* (Adams H907; Neuhaus p. 37; Reidel A34; Mills 168, 171)



£1,750

The first Lambin edition of Horace, and an important milestone in the history of that text. It was the best edition before Bentley's and has not lost its importance even for modern readers and editors, due to Lambin's copious commentary and consultation of important manuscripts. 'He had gathered illustrations of his author from every source; and he had collated ten MSS, mainly in Italy. The text was much improved, while the notes were enriched by the quotation of many parallel passages, and by the tasteful presentment of the spirit and feeling of the Roman poet' (Sandys).

Lambin demonstrated here a new type of criticism: 'the readers he has foremost in mind are not schoolboys...so much as his professional colleagues.... The judicious reading of the text of Horace is the business of Lambin in his general comments as well as in his discussion of manuscript variants. He elucidates Horace's pronouncements on poetry by very exact, very cogent paraphrase which makes fine distinctions of meaning...' (*Cambridge Hist. of Lit. Crit.*, III, p. 76). Even the typography, like the editing, 'marks a new æra' (Dibdin) – the poems are printed in full and followed by a commentary

arranged by lemma, in place of the medieval tradition of surrounding small portions of text with commentary; this is also 'one of the first [editions] to use italics to differentiate commentary from lemmas, boldface to distinguish the lemma itself ... All of these changes point to an increased presence of the editor in shaping the text' (Tribble, *Margins and Marginality*, pp. 66-67).

The signatures and two-part arrangement evidently confused the binder of this copy, since it has been arranged with the last half of the second part at the end of the first, and vice versa; the signatures thus run through three complete alphabets instead of the first part ending at S before the second starts again immediately at A.

46. **Horace.** Quintus Horatius Flaccus. *Accedunt nunc Danielis Heinsii De Satyra Horatiana Libri duo, in quibus totum Poëtae institutum & genius expenditur. Cum eiusdem in omnia Poëtae Animadversionibus, longe auctorioribus.* [Three vols. bound as one.] *Leiden: ex Officina Elzeviriana. 1629, engraved title page in vol. i, some minor foxing and spotting*, pp. [xxxii], 239, [1]; 296, [ii], 250, 16mo, *contemporary vellum boards, yapp edges, spine lettered in ink, lightly soiled and rubbed, ownership inscription dated 1836 to front endpaper, good* (Neuhaus p. 75; Reidel A87; Mills 292; Willems 314) £220

The best and most complete Elzevir edition of Horace with Daniel Heinsius's notes and commentary; previous editions had appeared in 1612 (one octavo volume) and earlier (the first in 1605). In Heinsius, Horace 'found a defender' (Showerman, *Horace and His Influence*, p. 88) against Scaliger's poor opinion, especially regarding the Satires. Dryden is believed to have used this edition when working on his own Horatian satires, and he declares that 'Heinsius and Dacier, are the most principal of those, who raise Horace above Juvenal and Persius' ('Discourse of Satire').

47. **Horace.** Q. Horatius Flaccus. *Ex Recensione & cum Notis atque Emendationibus Richardi Bentleyi.* *Cambridge: [n.p.] 1711, FIRST BENTLEY EDITION, additional engraved half-title (dated 1708), an engraved portrait of Bentley (dated 1710, but from another source) bound after preface, a touch of soiling, one or two minor paper flaws in blank margins*, pp. [xxviii], 310, [4], 460, 4to, *contemporary brown calf, boards bordered and panelled with a gilt fillet, spine with five raised bands, second compartment gilt-lettered direct, sometime rebacked (skilfully but unsympathetically) preserving original (darkened) backstrip, original marbled endpapers, some old scratching to leather, bookplate of Roger Quirk plus his father's ownership inscription (R. Quirk, Cambridge 1902) and that of JH Frere (Eton, 1786), good* (ESTC T46157; Mills 420; Moss II 20; Dibdin II 101-5; PMM 178) £750

The first edition of Bentley's virtuoso edition of Horace, 'unlike any edition of a Latin author ever before given to the world' (Monk). Bentley made hundreds of conjectured emendations to the text, many rash and unsupportable, but equally many confirmed by manuscript evidence in the course of his research. He declined to annotate content, history, or style, concerning himself solely with the text and thereby crystallising the ideal of the textual critic. The edition was reprinted in 1713 (see next item) and 1728 in Amsterdam, and forms one of the pillars of Bentley's fame.

The author and diplomat John Hookham Frere (1769-1846) started at Eton in 1785, where he formed an important and life-long friendship with George Canning. He obtained this book in his second year there, before going on to Gonville & Caius College, Cambridge. He won prizes for classical composition and later, during his diplomatic career, translated Aristophanes. The book later belonged to at least two other Eton/Cambridge men: R[obert] Quirk, who went from Eton to King's College in 1901, gives his educational credentials in his ownership note, and the book also bears the bookplate of his son Roger (King's 1928).

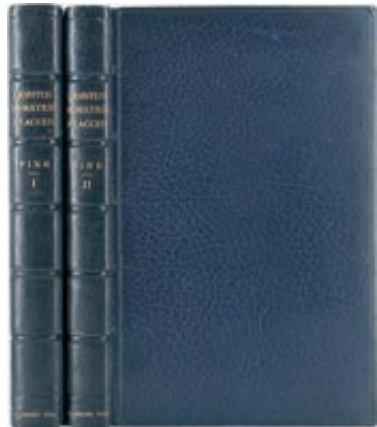
48. **Horace.** [Opera] ex recensione & cum notis atque emendationibus Richardi Bentleyi. Editio altera. *Amsterdam: Apud Rod. & Gerh. Wetstenios Hff. 1713, engraved frontispiece, toned and spotted in places, a few gatherings rather browned, pp. [xxii], 356, [2], 357-717, [1], 239, [1], 4to, contemporary sprinkled calf, rebaked (preserving old lettering piece) and corners repaired, somewhat crudely, old leather marked and worn at extremities, sound* (Dibdin II 101-5) £300

The second Bentley edition of Horace, which rearranges the text and notes to be more useful to scholars. 'The Amsterdam editions of 1713 and 1728 are preferable to the Cambridge one of 1711. The notes and text are in the same page, and they are accompanied by the index of Treter, corrected by Verburgius' (Dibdin).

49. **Horace.** Quinti Horatii Flacci Opera. [2 volumes.] *Aeneis tabulis incidit Iohannes Pine. 1733-37, FIRST IMPRESSION, complete with the folding letterpress 'List of the Antiques' in vol. i (missing in most copies, toned, bound after prelims), each page entirely engraved, occasional minor spotting, a few leaves lightly toned, pp. [xxxii], 176, [2], 177-264, [2]; [xxiv], 48, [2], 49-94, [2], 95-152, [2], 153-172, [2], 173-191, [15], 8vo, modern blue morocco, by Zaehnsdorf for A.C. McClurg & Co. (with the Zaehnsdorf 'exhibition' stamp), spines with five raised bands, gilt-lettered direct in second and third compartments (and at foot), turn-ins gilt, marbled endpapers, a.e.g., the tiniest touch of rubbing at joint ends, blue cloth slipcase, very good* (ESTC T46226; Dibdin II 108; Moss II 23-4; Schweiger II 408; Brunet III 320; Ray p. 3) £1,500

A tour-de-force of English engraving by the best engraver of the time, printed entirely without type – except for one leaf listing the illustrations which is missing in most copies (but present here). 'The text is engraved as well as the numerous and beautiful vignettes which accompany it: of these vignettes, the copies which contain the first impressions are valuable and much sought after' (Dibdin). The first impression (as in this copy) is distinguished by an error in the headpiece of p. 108 in vol. ii, reading 'POST-EST', later corrected to 'POTEST'.

John Pine (1690-1756) was a contemporary and friend of Hogarth (who painted his portrait), and while he never had the wider talent or



success that Hogarth did, he was the better engraver. He also well understood the value of pre-publication subscriptions, and 'the subscription list printed at the beginning of the book must be one of the most illustrious of its kind, naming the great and the good from every corner of Europe, including the kings of England, Spain, and Portugal' (ODNB).

50. **Horace.** *Poëmata, scholiis sive Annotationibus, instar Commentarii, illustrata à Joanne Bond. Editio nova. Orléans: Typis Couret de Villeneuve, 1767, a few leaves lightly toned, small ownership inscription to title-page of T.W. Trollope, 1780 (i.e. Sir Thomas William Trollope, 5th Baronet), pp. [ii], v, [i], 231, [1], 12mo, contemporary French tree calf, boards bordered with a gilt fillet, spine divided by gilt rolls, red morocco lettering piece, the other compartments with central flower tools and corner leaf tools, slightly worn at endcaps, joints cracking but sound, a touch of wear to extremities, bookplate of John Trollope, Bart., M.P. (later first Baron Kesteven; grand-nephew of the earlier owner T.W. Trollope, who died unmarried), good* £100

An attractively printed edition of Bond's Horace, in a pretty, if slightly worn, contemporary binding.

51. **Horace.** [Opera.] *Impensis Gul. Pickering. 1820, engraved portrait frontispiece and engraved additional title, some dustsoiling and spotting, corrigenda leaf dampstained, pp. [ii], 185, [5], 48vo, later red straight-grain morocco, smooth backstrip lettered in gilt, edges untrimmed, binding slightly rubbed at extremities, gift inscription (to Henry Spencer from Charles Pond) to initial blank, very good (Keynes p. 73; Moss II 35; Dibdin II 22)* £300

The first 'Diamond Classics' edition of Horace, the first book in that series and Pickering's second book of any kind. The Horace was the only volume in the series to be reprinted, and this first edition is much the scarcer one. This copy has both the corrigenda leaf and the advertisement leaf (which announces the second Diamond Classic, the works of Virgil), both often missing.

52. **Horace.** [Opera.] *Gulielmus Pickering, 1826, LARGE PAPER COPY (11cm tall), engraved title-page (slightly browned), bound without the engraved frontispiece dated 1828 and the letterpress title-page dated 1824, pp. 192, 48vo, original rose cloth, printed paper label to spine, sunned and a little bit marked, spine ends chipped, cloth cracked at front joint, pencilled purchase note of Thomas Thorp dated 13th Oct 1928 (6/-) to rear endpaper, earlier bookplate of William Ellis Wall, good (Keynes p.73)* £120

The second Pickering 'Diamond Classics' edition of Horace, a large-paper copy in the original cloth binding. The series was very successful but did not usually sell out; the Horace of 1820 was the only one which required a second edition. There are copies of this second Horace with three dates – 1824 on a printed title-page, 1826 in a colophon, and 1828 on a frontispiece – which Keynes speculates was caused by publication delays. However, they may have also been sold continuously while various parts ran out or were added: this wholly original and unsophisticated copy in Pickering's standard cloth binding seems to have always existed without either the earlier printed title-page or the later frontispiece.



Items 52 and 51

This is an unusual copy in other ways as well - Keynes suggests that the large-paper copies were issued in vellum, but this is in pale red cloth exactly matching other examples from the series. It also has the same spine label as the small-paper edition, giving the same price of 6s, even though large-paper copies would normally cost more – perhaps some copies like this were remaindered when stocks of one of the title-pages ran out.

53. **Horace.** *Horati Carminum Libri IV. (The Odes of Horace).* (Printed at the Curwen Press for) Davies. 1926, ONE OF 500 COPIES printed with types designed by Rudolf Koch, the text entirely in Latin, title-vignette and numerous other colourprinted vignettes by Vera Willoughby, browning in part to the initial and final pages, pp. [iv], 142, [2] (blanks) cr.8vo., original maroon cloth, backstrip and front cover with overall gilt design and lettering, endpapers foxed, untrimmed and unopened, gold dustjacket, near fine £70
54. **Josephus.** *Opera no[n] parva accuratio[n]e & diligentia rece[n]ter i[m]pressa.* Paris: impensis Francisci Regnault & Iohannis Petit, 1519, title-page printed in red and black within a woodcut border, variably browned and foxed throughout, a few leaves with old repairs to blank corners (and one in blank area of title-page verso), some corrections and marginal notes in several early hands, early ownership inscription to title-page, ff. [i], viii, [1], ix-cxciiii, cx, [87], folio, eighteenth-century Italian vellum, red and green morocco lettering-pieces to spine, these just slightly worn at edges, good (Schreckenberg p. 6) £950

A reprint of the 1513-14 printing (also Regnault & Petit) of this Latin translation of Josephus's works, using the version by Tyrannius Rufinus as edited by Robert Goulet (1480-1560). Schreckenberg describes it as an incorrect edition, and an early owner

seems to have agreed – beneath the final colophon, which concludes ‘non sine multa lucubratione ingentique labore compilavit’ (‘compiled with much study and great toil’), he has added ‘sed non exacta fide et bona distributione’ (‘but without exact faith and good distribution’). A number of pages also include small corrections and sometimes one or two marginal notes, seemingly in several hands, including the alteration of ‘biblia’ to ‘bibliis’ in every headline of one section.

55. (Josephus.) **SOME observations** of the additions to, & differences from the truth contained in the storie of the holy scripture. Together with a compend of the rest of Josephus his xx Books of the Jewish Antiquities. [With:] A Compend of Josephus his 7 bookes of the Jewish warres [and:] A compend of the ecclesiasticall historie in X bookes by Eusebius Pamphilus [and:] A compend of the ecclesiasticall historie in VII bookes by Socrates scholasticus [and:] A compend of the ecclesiasticall historie written in VI bookes by Evagrius scholasticus. [London?] 1651- 1652, manuscript in English, written in a single hand in brown ink throughout (somewhat variable in neatness but mostly quite legible), each section dated at the beginning and end, blindstamp of the Earls of Macclesfield to first few leaves, ff. [228], 8vo (142 x 90 mm), contemporary dark calf, almost the entire surface rubbed away and since conserved, two brass clasps on fore-edge, joints cracking but sound, tail of spine slightly defective, bookplate of Shirburn Castle to front pastedown, good £4,000



Item 55

An interesting volume compiled by a careful reader in the mid-seventeenth-century, starting by picking out differences between Josephus and the Old Testament, and continuing with a general summary of the events in Josephus and in the ecclesiastical historians Eusebius of Caesarea, Socrates Scholasticus, and Evagrius Scholasticus. Since no Latin or Greek is quoted, it is possible that the writer was working primarily from English versions, both readily available since Lodge's Josephus of 1602 and Hanmer's translation of the three historians in 1577 (but see below).

The differences identified in the early part of this text are indicative of close reading but show a certain tendency towards legalistic nicety: of Book V chapter 2, he comments that Josephus 'says the Israelites cut off the hands & feet of Adonibizek as he had done to 72 kings. Whereas the scripture mentions only the cutting off his thumbs & great toe, as he had served 70 kings'. However, the writer is also aware of problems of interpretation and follows the recent scholarship: the following page reports: 'He writes positively that Jephthah did sacrifice his daughter in a burnt offering to the Lord. (Which in my opinion cannot be made out by the text but rather that she was consecrated a virgin to the Lord as may be seen in the new great notes printed 1651 upon the ii chapter of Judges. at Large)'.

Somewhere around Book XII of the Jewish Antiquities the writer speeds up and begins to leave off identifying specific differences in favour of simply noting significant events in the narrative. This pattern continues for the rest of the volume, with one notable exception: in Book XVIII, at the controversial paragraph describing Jesus, the writer has written out the entire paragraph with its own subheading 'Josephus of Jesus Christ'. Comparing the text here with published translations raises the question of the writer's sources anew, since it is substantially different from Lodge's translation and the relevant paragraph from the 'Josippon', an abridgement of Josephus that had been translated by Peter Morvyn (or Morwen) in the 1550s, which were the only English versions published prior to 1651.

The identity of the writer also remains a mystery: although this volume is from the library of the Earls of Macclesfield, it was not written by anyone who held that title, since the relevant earldom was only created in 1721 for Thomas Parker (1667-1732). The different parts here are dated 20th November to 2nd December 1651 (Jewish Antiquities), 3rd to 10th December 1651 (Jewish Wars), 15th to 23rd December 1651 (Eusebius), 24th December to 23rd January 1651-2 (Socrates and Evagrius). At the end of the Jewish Wars is 3 pages on the Life of Josephus dated 15th December 1651, and at the very end of the volume, in the same hand, is a leaf of notes on Grotius's *De jure belli ac pacis* in a mix of Latin and English.

56. **Josephus.** The Works of Josephus, with an Introduction by the Rev. Henry Stebbing, D.D. [Translated by William Whiston. Two volumes.] *Virtue & Co. [c. 1855,] bound as two vols., the engraved title-page in vol. i and letter-press in vol. ii, engraved frontispiece in each vol., a total of 45 engraved plates as called for, and 8 additional plates (inserted from another source?) not on the list of plates, further illustrations within the text, pp. xv, [i], 558; [ii], 559-1055, 4to, slightly later aubergine half calf, buckram sides, spines with central gilt stamps, brown morocco lettering pieces in second compartments, spines sunned, a few old scrapes, marbled edges, good* £300

An attractively illustrated edition of Whiston's translation (long the standard), with engraved plates and wood-engravings within the text. The publisher, Virtue & Co., specialised in illustrated works and operated under that name from 1852-1856. Near-identical editions of this work appeared under various Virtue imprints (most often George Virtue) throughout the 1840s.

57. **Juvenal and Persius.** [Satyrae.] *Venice: In aedibus Aldi, 1501, FIRST ALDINE EDITION, first issue without anchor device on title, a tiny wormhole in first six leaves (touching a total of 4 characters with no loss of sense), gently washed, first leaf a little soiled, one small stain on foremargin, ff. [78], 8vo, eighteenth-century vellum,*

red morocco lettering-piece on spine, a little soiled, bookplate of John William Burns, Kilmahew, old bookseller's catalogue snippet partly removed from front pastedown, very good (Adams J770; Renouard p.29 #6; Ahmanson-Murphy 44; Moss II 161; Dibdin II 150) £4,000

The first Aldine edition of Juvenal, the first octavo edition of that author, and the third book in Aldus's revolutionary series of octavo editions of the classics, following only Vergil and Horace. It follows only those two and an edition of Petrararch in being the fourth book printed entirely in Italic type. In the dedication Aldus makes one of the most succinct statements of his revolutionary intention in producing the series: 'We have printed in the smallest format and are publishing the Satires of Juvenal and Persius, so that they may be more easily held in the hand, and committed to memory, and what's more, read by everyone.'

There are two Aldine editions of Juvenal dated 1501, one actually printed August 1501 and the other probably c.1515 which for unknown reasons retained the earlier date. Some sources also describe two issues of the true 1501 edition, with and without the anchor device on the title. This is the true first printing with no anchor device on the title, no pagination or catchwords, with the first colophon reading only 'Venetiis Apud Aldum', the second colophon in italics, and with paper cornermarked 'AB'. This copy belonged to John William Burns, Scottish landowner, son of the merchant and shipowner James Burns who funded the startup of the Cunard shipping line.

58. **Lactantius.** *Opera omnia quae exstant ad optimes editiones collata, praemittitur notitia literaria studiis Societatis Bipontinae.* [Two volumes.] *Zweibrücken: Ex Typographia Societatis 1786, some light spotting, small catalogue number in an early hand to title-page corner, a few marginal pencil notes*, pp. [ii], liv, 394; [ii], 454, [16], 8vo, *contemporary marbled calf, spines gilt in compartments, black morocco lettering pieces, marbled endpapers, edges red, a bit rubbed, small spot of insect damage to front board of vol. i, ownership inscription of Eduard Fraenkel to initial blanks, good* £140

Eduard Fraenkel's copy of the Bipont edition of the early Christian writer Lactantius, sometimes called the 'Christian Cicero'. Fraenkel (1888-1970), the expatriate German scholar who settled in Oxford, is most famous for his work on Plautus, Aeschylus, and Horace, but he also contributed an important paper to the proof that Lactantius preserves in quotation the earliest surviving specimen of Latin prose (from Ennius's translation of Euhemerus).

59. **(Latin Authors.)** [Complete set of Brindley's Latin Classics. Twenty-four vols.] *Typis J. Brindley, 1744-1760, engraved title-page in each vol., two vols. with folding engraved map (Caesar), one with engraved frontispiece (Catullus), and another with a plate following title-page (Lucretius), one title-page with a neatly-repaired horizontal flaw (Horace), otherwise just some light browning and the occasional touch of insect damage to inside margin, 12mo, uniformly bound in later finely-diced tan sheep, spines divided by raised bands between gilt fillets, second and fourth compartments gilt-lettered direct, somewhat rubbed, a bit of wear to extremities, a few marks and scratches to boards, several vols. marked by damp,*



Item 59

ownership inscription on all front flyleaves of Nathaniel Frederick Ellison (1843), with gift inscription to pastedowns, 'W.J. Beardsley from Revd J.L. Bloxam, Rugby, 1862'; good £800

A complete set of the Latin classics issued by John Brindley, most edited by Usher Gagahan, an Irish classical scholar known for his competence in Latin and his questionable morals – he was executed for filing gold coins in 1749. Brindley was bookseller and binder to Frederick, Prince of Wales, entitling him to use the 'Feathers' on the title-pages here. He began this series in 1744 intending to rival the Elzevirs for small format and fineness of type, and probably would have gone on longer had he not died in 1759 (one author in the set, Tacitus, was re-issued after his death with his successor's name added to the title-page).

The set (with ESTC numbers) comprises: Caesar (2 vols., 1744, T136731), Catullus, Tibullus, & Propertius (first Brindley edition, 1749, T161326), Quintus Curtius (2 vols., 1746, T144277), Horace (1744, T46227), Juvenal & Persius (1744, T123550), Lucan (second Brindley issue, 2 vols., 1751, T114117), Lucretius (1749, T32128, Gordon 210), Cornelius Nepos (1744, T83013), Ovid (5 vols., 1745, T99863), Phaedrus (1750, T141020), Sallust (1744, T133040), Tacitus (third Brindley issue, 4 vols., 1760, N43600 - giving 4 locations only), Terence (variant with author's full name, 1744, T137487), and Virgil (first issue, 1744, T139210).

60. **(Latin Language.) MAIR (John)** *An Introduction to Latin Syntax: or, an exemplification of the rules of construction, as delivered in Mr. Ruddiman's Rudiments, without anticipating posterior rules... to which is subjoined, an Epitome of Roman History... to which is added, a proper collection of historical and chronological questions... the First American Edition. Philadelphia: Printed for Campbell, Conrad, & Co. by J. Bioren, 1799, lightly toned and spotted, ownership inscriptions of Daniel Turny to title-page and Jacob Mechlin to second leaf (and front endpaper, in red crayon), pp. x, [ii], 299, [1], 8vo, contemporary marbled sheep, rubbed, worn at extremities, red morocco lettering piece partly worn away, sound* (ESTC W13029) £200

The first American edition of a popular introduction to Latin based on Thomas Ruddiman's *Rudiments of the Latin Tongue* (1714), which 'passed through fifteen editions in his lifetime and supplanted all previous works to such an extent that it remained the

standard Latin grammar in schools throughout Britain for the rest of the century' (ODNB). The editor, John Mair (1702-1769), taught first at Ayr and then at Perth; the first edition of this work was published in 1750 by Ruddiman and there were more than a dozen further Edinburgh editions before this printing on the other side of the Atlantic.

As school-books, many of the editions of the 'Introduction' are quite scarce. This one is not recorded in any UK library, although there are copies in 8 US institutions listed in ESTC.

61. (Latin Language.) SEYER (Samuel) *Latium Redivivum; or a Treatise on the Modern Use of the Latin Language, and the Prevalence of the French. To which is added a specimen of the Latin Language accomodated to Modern Use. Printed for John Murray, 1808, title-page dusty and some foxing at beginning, pp. 147, [1], 8vo, untrimmed in early twentieth-century half tan sheep, green marbled paper boards, spine lettered vertically in gilt, a little soiled, slight wear to extremities, good* £150

A scarce treatise (Aberdeen & BL only in COPAC; Worldcat adds University of Wales) arguing for Latin to replace French as the language of international communication. The author, Samuel Seyer (1757-1831), a Bristol clergyman and schoolmaster, suggests that the position of French as a lingua franca in Europe would contribute to undesirable French political and military dominance. Instead, he tries to lay the groundwork for the reintroduction of Latin, to which end a large portion of the book comprises a list of phrases involving statements about time, in Latin and English translation, as a specimen of a potential larger list – including a very useful footnote on the correct interpretation of the Roman way of indicating dates. The *British Critic* concluded that Seyer 'deserves to be celebrated for research and acuteness; to these, so many pages on the single subject of time bear sufficient testimony' (August 1811, p. 196).

Hannah More read the book and reported, in a letter to William Pepys (5th April 1808), 'The object to repress the universality of the French language... and to restore the popular usage of the language of Rome... and why not as well now as in the days of our once "right-learned" queen? Though I fear some of our corps diplomatique would not be very Ciceronian.'

62. Livy. *Historiarum ab urbe condita libri qui supersunt; cum omnium epitomis, ac deperditorum fragmentis: ad optimas editiones castigati. Accurante Tho. Ruddimanno, A.M. [Four volumes.] Edinburgh: In aedibus W. Ruddimanni et Sociorum, 1772, a little light soiling and browning, ownership inscription of Robert Kerr, 1786, to title-pages (and that of William Kerr, 1820, added in vol. ii), substantial sections of the second volume with interlinear and marginal pencil translations and annotations, a few small slips with further annotations tipped in, pp. [viii], 491, [1]; [ii], 552; [ii],*



511, [i]; [ii], 457, [137], 12mo, *contemporary sheep, spines divided by gilt rolls, black morocco lettering pieces and small green oval numbering pieces, somewhat rubbed, slight wear to corners and spine ends, a few scrapes to boards, joints cracking a little but sound, bookplate of William Scott Kerr of Chatto, good* (ESTC N13442) £400

Thomas Ruddiman (1674-1757) was a classical scholar, librarian, and printer who produced a number of important editions, including the second printing of Douglas's Virgil (1710). 'In 1751 he published a superb edition of Livy, in four duodecimo volumes, but by then his sight was failing' (ODNB) – this is a reprint of that edition produced by his nephew, Walter (1719-1781), the third separate edition (several issues had appeared in 1751-2, followed by a 1764 edition published by J. Wood).

This copy seems to have come into the hands of William Scott Kerr (1807-1890) of Chatto when he was a young student; the pencil notes could be his. The earlier owner, Robert Kerr, must be William's father (1770-1831), who was born Robert Scott but whose own father assumed the names and arms of Kerr on inheriting the estates of Sunlaws and Chatto.

63. **Livy.** *Historiarum ab urbe condita libri qui supersunt omnes, ex recensione Arn. Drakenborchii. Accedunt notae integrae ex editionibus J.B.L. Crevierii. Cum indice rerum locupletissimo.* [Four vols.] *Oxford: Excudebat W. Baxter, 1821, occasional minor spotting, pp. [vi], 608; [iv], 591; [iv], 508; [iv], 438, cxliv, 8vo, contemporary diced biscuit calf, spines divided by wide raised bands with gilt frames, black morocco lettering pieces in second and fourth compartments, the rest filled with chain tools in blind, boards bordered with a blind decorative roll within a gilt fillet, a bit rubbed, booklabels of Henry J. Buller (in the first vol. removed and overlaid by that of G. E. Belben) and Gerald W. Byrne, very good*



£300

A reprint of Drakenborch's famous edition of Livy, with variorium notes (first published 1738-46), further expanded with notes from Crevier's 1735-41 edition; both of those works had originally been published in substantial sets of quarto volumes which are here shrunk to much more manageable size.

64. **Lucan.** *Pharsalia, sive de Bello Civili, libri X. Ad Editionem Cortii fideliter expressi.* *Glasgow: In aedibus academicis excudebat Andreas Foulis, 1785, some light dustsoiling, small dampmark to lower inside corner of first few leaves, slight adhesion in gutter of half-title, pp. [iv], 256, 8vo, contemporary vellum boards, spine*

lettered in ink, marbled edges, a little soiled, spine ends slightly worn, bookplate with initials 'CM' to front pastedown, good (Gaskell 676; ESTC T113360) £150

The largest issue (a demy octavo; it also appeared as a foolscap octavo and in duodecimo) of this edition of Lucan printed by Andrew Foulis the younger. Lowndes calls it 'a beautiful edition'.

65. **Lucian of Samosata.** *Dialogorum selectorum libri duo graecolatini. Ingolstadt: Ex typographeo Adami Sartori, 1605, old stamp to front pastedown*, pp. [iii], 410, [3, blank], 8vo, *contemporary calf, boards ruled with a double black fillet, floral cornerpieces and central Jesuit devices, spine with four raised bands, central sunburst tool in compartments, old manuscript paper label to top compartment, edges gilt and gauffered, ties removed, slight cracking to front joint, tiny repairs to two corners, very good* (VD17 23:629687D) £950

A scarce edition of selected dialogues by Lucian of Samosata, with the poems of Theognis of Megara appended, in an attractive contemporary binding. The stamp on the front pastedown, 'ES' within a plain border in purple, is found on some books from the important Donaueschingen Court Library of the Prince of Fürstenberg, parts of which were sold at various auctions in the 1980s and 90s (although another stamp containing the name of the library is usually also found in books from that source).



This is a scarce edition: COPAC lists only a copy in Birmingham, although there is also one in St John's College, Oxford; VD17 gives just three locations in Germany.

66. **Lucian of Samosata.** From the Greek, with the comments and illustrations of Wieland and others. By William Tooke... in two volumes. *Longman, Hurst, Rees, Orme, and Brown, 1820, FIRST EDITION, engraved frontispiece portrait, some foxing*, pp. vi, xxii, 790; vi, 793, [1], 4to, *slightly later half polished calf, marbled boards, spine lettered in gilt, rubbed at extremities, some cracking to surface of leather on spines, slight wear to foot of vol. ii spine, good* £150

The final work of the translator William Tooke, who was resident for nearly two decades in St Petersburg and who consequently translated much material about Russia in addition to his literary pursuits. It was well-received and became the standard English version in the nineteenth century, although Tooke had not worked primarily from the original Greek – starting from Wieland's German and only consulting the original when Wieland did not suffice.

67. **Lucretius.** *Les Oeuvres de Lucrece, contenant Philosophie sur la Physique, où l'Origine de toutes choses. Traduites en Francois, avec des remarques, sur tout l'ouvrage, par M. le Baron de Coutures. Dernière Edition, avec l'Original Latin, & la vie de Lucrece.* [Two vols.] *Paris: Chez Thomas Guillain, 1692, engraved frontispiece*

in each vol., title-pages in red and black, browned throughout, occasional spotting, pp. [xxxviii], 425, [3]; [ii], 494, [6], 12mo, contemporary red morocco, rebaked in a slightly different shade preserving original spines, these divided by gilt rolls and with olive morocco lettering pieces, old leather a touch rubbed at extremities, marbled endpapers, edges gilt, sound (Gordon 303A) £100

The second edition of the second translation of Lucretius into French, by Jacques Parrain, baron Des Coutures (following the first edition of 1685 and Michel de Marolle's prose translation of 1650). Coutures' version, which includes explanatory notes, was well-received and considered (e.g. by Bayle) to be the first vernacular version that enabled true understanding of the original – and it would be nearly eight decades before the next French translation was required.

68. **Lucretius.** *De Rerum Natura libri sex. Sumptibus & Typis Jacobi Tonson. 1712, engraved frontispiece and six engraved plates (one folding), lightly browned throughout, a little spotting, pp. [iv], 386, 339-370, 4to, eighteenth-century diced Russia, boards bordered with a gilt decorative roll, spine with six raised bands, second compartment gilt-lettered direct, the rest with gilt corner- and centre-pieces made up of smaller tools, board edges and turn-ins also gilt, marbled endpapers, rear joint cracking, the front almost completely split but holding, a touch of wear to extremities, Macclesfield bookplate and embossment, good (Gordon 502; ESTC T50367; Dibdin II 202) £400*

Tonson's finely printed and illustrated Lucretius, 'a sumptuous and once celebrated edition' (Dibdin). It was simultaneously published as a quarto and a folio (not merely a large-paper printing, but a resetting of the type), but even this smaller format is a luxurious production, with fine plates by Continental engravers (several by Louis du Guernier, then resident in London) and the elegant large Dutch types that had been acquired for use in the series of quarto classics Tonson published for the Cambridge University Press a decade earlier.

69. **Martial.** *Sales Epigrammatum. Being the Choycest Disticks of Martials Fourteen Books of Epigrams: and of all the Chief Latin Poets that have writ in these two last Centuries: together with Cato's Morality. Made usefull for all Schools; being a more speedy and readier way to the speaking and making of true Latin. By J[ames]. W[right]. Printed by T.R. for Christopher Eccleston, 1664, engraved frontispiece, text in English and Latin on facing pages, ownership stamp of Sheppard on recto of imprimatur leaf, light dampmark emerging from the gutter throughout, pp. [xii], 179, [1], 8vo, contemporary sheep, front hinge cracked after title-page, spine a bit worn at ends and sometime crudely repaired at head, text-block starting to loosen from covers, free endpapers removed, sound (ESTC R26409) £650*

A scarce schoolbook collection of Latin epigrams, mostly by Martial, with English translations. The editor and translator was James Wright (1644-1716) of Yarnton, a lawyer by training but also a versatile writer and translator. This is a reissue of the 1663 first edition, with cancel title-page, and rarer than that version: ESTC locates five copies in the UK (BL, Guildhall, Lincoln's Inn, London Library, and NLS) plus three outside (Harvard, Library Company of Philadelphia, and UCLA).

ODNB queries the attribution, asking why the editor's name appears followed by 'M.Arts' when he did not actually take a degree – but without noting that the degree is not mentioned on the first-issue title-page. This second issue appends the degree after his name but also completely resets the other text on the page and adds the phrase 'Made usefull for all Schools; being a more speedy and readier way to the speaking and making of true Latin'. Since the rest of the text is identical between the two, the supposed degree and the 'made usefull' claim may have both just been attempts to add credibility for the schools market.

70. **Martial.** *Epigrammatum libri ad optimos codices recensiti & castigati. Tomus primus [-secundus]. Paris: Typis Josephi Barbou, 1754, engraved frontispiece in vol. i, a little minor spotting, pp. [ii], vi, 232; [iv], 240, 12mo, contemporary French red morocco, boards bordered with a triple gilt fillet enclosing floral cornerpieces, spines in six compartments, the second gilt-lettered direct and third numbered, the rest with central pomegranate/flower tools and corner volutés, also small stars and dots, marbled endpapers, a.e.g., spines just slightly sunned, bookplates to front endpapers (see below), near fine* £400



One of the first (Catullus, Lucretius, Phaedrus, & Eutropius all appeared the same year) in Barbou's elegantly printed series of Latin classics, in a fine contemporary French binding. Provenance: the front endpapers feature the booklabel of Jack Wallis (whose collection of fine French bindings was sold by Maggs in 1998), and a small label recording that 'This book was left to Lord Donoughmore by Mrs. Margaret Hely-Hutchinson, the daughter-in-law of the Honble. Christopher Hely-Hutchinson, son of the first Lady Donoughmore and of the Rt. Honble. John Hely-Hutchinson. Mrs. Hely-Hutchinson died at Brighton on the 5th of May, 1909: Also an earlier label of Jean Baptiste L'Ecuy (1741-1834), Abbot General of the Premonstratensian order and the last abbot of Prémontré itself.

71. **Maximus of Tyre.** *Dissertationes, ex recensione Iannis Davisii... editio altera, ad duos Codices Mss. locis quampluribus emendata, notisque locupletioribus aucta. Cui accesserunt viri eruditissimi, Ier. Marklandi, ... annotationes. Excudit Guiljelmus Bowyer, 1740, a little age-yellowing to first few leaves but otherwise very clean and bright, pp. 17, [v], 727, [9], 4to, contemporary sprinkled calf, boards with a blind decorative frame inside a double gilt fillet border, spine in six compartments, red morocco lettering piece in second, the rest with double gilt fillet borders, marbled endpapers, edges sprinkled red, rubbed at extremities, slight wear to spine ends and a short crack to bottom of front joint, early purchase note to initial blank with two tidy later citations on other endpapers, good (ESTC T98324)* £250

The second Davies edition of Maximus of Tyre, with additional notes by the reclusive but outstanding scholar Jeremiah Markland (1693-1776) and further additional material supplied by Davies' Cambridge friend (Davies was president of Queens' College) Richard Bentley. Six hundred copies were printed, elegantly, by William Bowyer, using a Greek type with remarkably few ligatures more than 15 years before the famous Foulis Homer.

72. **Phaedrus.** *Fabularum Aesopiarum libri quinque una cum Clave Numericali singulis Lineis adjecta,...* in usum scholarum. Editio octava, emendatio & auctior. Opera & Studio N. Bailey. *Impensis D. Browne, 1744. dustsoiled and stained in places, cornertips a bit creased and worn*, pp. xvi, 69, [3], 152, 8vo, *contemporary calf, a gilt label sometime lost and replaced with a paper label lettered in ink, some insect damage to leather (to a minimal depth but over a large area), corners worn, sound* (ESTC N67788) £150

A rare printing of this schoolbook, and in the nature of such things showing signs of heavy reading. Nathan Bailey (d. 1742) was a lexicographer and schoolmaster and his 'editions of selected classics resort to various devices to ease the student's task: these devices range from a numerical 'clavis' in the margin, signalling the grammatical order underlying the rhetorical order of a line of verse (apparently an innovation), to a fully articulated reordering of the Latin, to supplying an outright translation' (ODNB); this volume features his 'clavis' and notes in English.

ESTC locates but one copy of this edition, the eighth (and the first following the editor's death), in Illinois. It was clearly a popular schoolbook, remaining in print through the 1820s, but of all those editions, the British Library holds either only the 2nd and 16th (according to ESTC) – or neither of those, but the 3rd, 10th, and 20th instead (according to their own catalogue), with several editions unrecorded in ESTC (including the 1st and 6th) and most of the rest in only one or two locations.

73. '**Phalaris.**' *Epistolae. Ex MSS Recensuit, versione, annotationibus, & vita insuper authoris donavit Car. Boyle ex Aede Christi. Oxford: E typographeo Clarendoniano, 1718, engraved frontispiece, paper clean and bright throughout*, pp. [xiv], 154, [6], 8vo, *contemporary mottled calf, spine in compartments, red morocco lettering piece, the leather sometime rather dried out but since treated, slight wear to joints, bookplate removed from front pastedown, good* (ESTC T144295) £140

The second Boyle edition of Phalaris (first 1695); the editor, Charles Boyle, 4th Earl of Orrery, then a young scholar at Christ Church, believed that Richard Bentley had obstructed his work by blocking access to manuscripts in the king's library and made a snide reference to Bentley in the preface; the resulting war of words definitively established Bentley's reputation as scholar and the spurious nature of these letters, and inspired Swift in his 'Battle of the Books'. Boyle was one of the few who did not accept Bentley's arguments and this edition is an almost exact reprint of the first, including the prefatory insult that stoked Bentley's wrath.

74. **Plato.** *The Phaedo of Plato. Translated into English by Benjamin Jowett. Golden Cockerel Press, 1930, 426/500 COPIES printed on Arnold handmade paper, the title-page border, a border within the text and 11 floriated initial letters by Eric Gill all printed in red*, pp. [iii] (blanks), [i], 80, [4] (blanks), imp.8vo., *original pale blue buckram a trifle rubbed at backstrip head, red leather label, cockerel press-device gold blocked at the centre of the front cover, backstrip and covers partly faded, t.e.g., others untrimmed, good* (*Chanticleer* 69; Gill, Corey & Mackenzie *Eric Gill* 343) £150

The translation was erroneously ascribed to William Jowett. Only after publication was the fault noticed and all copies at the press and a number of copies already sold given a corrected title-page.

75. **Plautus.** [Opera] ex fide atque auctoritate complurium librorum manusciporum opera Dionys. Lambini Monstroliensis emendatus. *Lyons: Apud Ioannem Macaeum, 1577, FIRST LAMBIN EDITION, top edge of first few leaves slightly affected by damp with a little resulting fraying, occasional spotting and signs of use elsewhere, scattered contemporary ink annotations, pp. [viii], 1118, [78], folio, early dark brown morocco, much darkened and the surface mottled from acid, spine in compartments with the impression of gilt centre-pieces visible, second compartment plainly gilt-lettered sometime later, extremities rubbed and a little bit worn but the binding overall quite sturdy, sound* (Adams P1501; Dibdin II 310) £950

The final work of the great Latinist Denis Lambin (1520-1572), whose editions of Horace and Lucretius are landmarks in the history of scholarship. This substantial edition of Plutarch, published posthumously, maintains his reputation for intelligent emendation and copious annotation. 'Of this admirable edition, Lambinus lived to finish only the first twelve comedies; but his colleague, Helius, professor of Greek, completed the work, partly by transcribing what remained in Lambinus's handwriting on the subsequent comedies, and partly by the insertion of his own notes' (Dibdin).

76. **Plautus.** Comoediae superstites viginti; cum fragmentis deperditarum; ex optimis quibusque Editionibus, ac praecipue Friderici Taubmanni, diligentissime repraesentatae. *Padua: Excudebat Josephus Cominus, 1725, light foxing in places, pp. xxxix, 830, 8vo, contemporary Italian vellum boards, red and green morocco lettering pieces to spine, as well as wide decorative gilt rolls, a little soiled, one label rubbed, bookseller's ticket of B.H. Blackwell and ownership inscription of C.G. Allen (1934) to front endpapers, very good* £300

The first Cominus edition of Plautus (a second appeared in 1764), elegantly printing the text and notes of Taubmann (whose variorum edition was first published 1605), including the fragments which Taubmann and Gruter uncovered in Heidelberg.



77. **(Pliny the Elder.) BARBARO (Ermolao)** [Castigationes Plinianae et Pomponii Melae.] *Rome: Impressit Eucharius Argenteus... Octavo Kalendas Decembris, 1492 [and] Idibus Feb. 1493, FIRST EDITION, one leaf with a central wax stain causing a small area of damage (with three letters lost from text on verso), another leaf a bit soiled overall and with a short closed split in blank margin, some light spotting elsewhere but generally clean, fore-edge of first leaf slightly short, small blind stamps to blank margin of first and last leaf, ff. [348], folio (305 x 205 mm), eighteenth-century English red morocco, boards gilt in Harleian style, rebaked early twentieth-century in brick-red morocco, lettered in gilt direct and with a narrow paper label*

above, corners worn, boards a bit scratched, hinges reinforced with cloth tape, library bookplate to front pastedown, good (ISTC ib00100000 [this the Wigan PL copy]; Bod-inc B-046; BMC IV 113; Goff B100) £6,000

The major work of Ermolao Barbaro (or Hermolaus Barbarus, 1453-1493), a collection of annotations on Pliny's *Natural History*, also containing notes on Pomponius Mela. Pliny's first great commentator was Ermolao Barbaro, a philosophy professor at Padua, who proposed nearly 5,000 corrections in his *Castigationes Pliniana* (1492-1493). Many of them were incorporated into later editions of the *Natural History*. Working from two printed editions, Barbaro combed Pliny's text for errors that had accumulated over the centuries. He distinguished between corrections he considered as definitive and those suggesting mere pathways for later philologists. When he corrected the text, he usually relied on ancient manuscripts. But he also followed the authority of other authors at times... and ultimately offered some guesses suggested by context' ('Natural History' in Grafton, et al., *The Classical Tradition*).



Barbaro's 'researches into natural philosophy, particularly the text of Dioscurides, continued during the 1480s and eventually found expression in his *Castigationes Pliniana*, published in Rome during 1492 and 1493 by Eucharius Silber and immediately saluted as the most authoritative discussion of Pliny's *Historia naturalis* available' (*Contemporaries of Erasmus*). The first part of the notes on Pliny (filling the majority of the volume) has a separate colophon, dated 1492, while the second part and the notes on Pomponius Mela, which begin a new set of signatures, have their own colophon dated 1493. However, it appears that the parts were always issued together.

78. **Pliny the Elder.** *Historiae Mundi libri triginta septem.* Lyons: *Ex officina Godefridi et Marcelli Beringorum*, 1548, short wormtrack to final fifteen leaves affecting a few characters in the index, a few early ink splashes in the text (no loss of legibility), variably browned and lightly foxed in places, several leaves with small old paper repairs in blank margin, early ownership inscription cancelled from head of title-page, small splashmark to fore-edge, Erasmus's name censored at head of dedication, pp. [xxxii], cols. 976, pp. [164], folio, eighteenth-century catspaw calf, spine gilt with floral tools and corner sprays, two original patches to leather of rear board, a few tidy recent repairs (including spine ends), some old scrapes to fore-edges, front flyleaf sometime reglued, overall still good (Adams P1571) £950

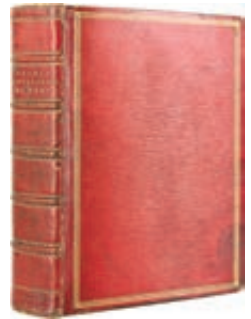
An attractively-bound copy of a scarce reprint of Gelen's edition of Pliny's *Natural History* (here under the title 'History of the World'), produced at Lyons by the Beringen brothers. It retains the dedication from Erasmus's 1525 edition and Gelen's annotations from his, first published by Froben in 1539.

79. **Pliny the Younger.** *Epistolarum libri x. Eiusdem Panegyricus Traiano principi dictus... de Viris Illustrib. in re militari, & in administranda rep. Suetonii Tranquilli de Claris Grammaticis & Rhetoribus... [etc.] Paris: Ex officina Rob. Stephani, 1529, first and last leaves a little soiled, early manuscript notes in Latin to the first book of the 'Letters' (including interlinear translation of Greek quotations), short inscriptions to pastedowns in the same hand, including the name 'Andreas Theobaldus', the initials 'C.P.' inked to foreedge, ff. [xii], 224, 54, [6], 8vo, contemporary blind-panelled calf, rebacked in a slightly different shade (the new leather also extending into a chunk of the front board), corners and edges repaired, old leather somewhat marked, good (Schreiber 41; Renouard p.31 #23) £1,100*



The first Estienne edition of the letters of Pliny the younger, 'which, like all of Robert Estienne's early classical texts, is quite rare' (Schreiber): COPAC gives Oxford, BL, NLS, Manchester, and St Albans Cathedral only. The text is based on the Aldine edition and the two parts, the letters and the 'De Viris Illustribus', were also issued (and occasionally found) separately. This copy was owned and annotated by an Andreas Theobaldus, possibly the pastor of that name, a resident of Eisleben (sometimes also known as Andreas Theobald Mercker), c. 1560.

80. **Pliny the Younger.** *Epistolarum libri X. [Edited by Henry Homer.] Sumptibus editoris excudebant M. Ritchie & J. Sammells, 1790, a touch of minor spotting, pp. [iv], 484, [2], 8vo, contemporary straight-grained red morocco, boards bordered with a triple gilt fillet, spine divided by raised bands between gilt rolls, second compartment gilt-lettered direct, place and date at foot, edges gilt, a little rubbed, small marks to spine, bookplates of Alfred de Curzon and Douglas Kinnaird (monogram), Latin gift inscription on initial blank to Douglas Kinnaird from Fredick Eden, very good (ESTC T133036) £200*



Henry Homer (1752-1791) 'prepared editions of several classical authors, all remarkable for the accuracy and elegance of the typography' (ODNB). This elegantly-bound copy was given by Frederick Eden (almost certainly the second baronet, 1766-1809, insurer and amateur scholar of Latin and literature), to Douglas Kinnaird (1788-1830), later Lord Byron's friend and London banker, who must have at the time been studying at Trinity College, Cambridge (where he took his MA in 1811).

81. **Plutarch.** *Vitae. Venice: Impressae per Bartolameum de Zanis, 1496, second leaf with half-page woodcut and decorative woodcut border on a black ground, illegible monogram added in ink to blank shield at base and margin at top, first leaf slightly*



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dusty and sometime washed with a few small paper repairs, occasional dustiness and fingersoiling elsewhere, a few marginal notes and some underlining in several different hands (see below), ff. [1], 145, 144, folio (317 x 211mm), near-contemporary Cambridge calf over wooden boards by Garrett Godfrey, boards panelled in blind with a wide diaper roll, the central panel divided by wide fillets in a diaper pattern and the lozenges filled Godfrey's lattice tool (see below), two brass clasps on fore-edge, sometime neatly rebacked and repaired with clasp straps renewed, old leather somewhat scratched, recent biro inscription to verso of flyleaf, good (ISTC ip00834000; Goff P834; Bod-inc P-393; BMC V 432) £12,000

The third edition of Plutarch's 'Lives' printed in Venice and the seventh Latin edition recorded in ISTC. A Spanish translation had appeared in 1491, but the original Greek text would have to wait for the 1517 Junta edition. This edition is notable for the fine woodcut filling half of the first page of text, which is re-used from the slightly more elaborate first page of the 1491 Venice edition, and depicts Theseus fighting a centaur.

This copy belonged to an early owner by the name of Robert Norton, who signs the top margin of the title-page; his inscription was struck through by a later owner in a lighter shade of ink. Given the binding, a likely candidate is the fellow of Gonville College, Cambridge (c.1540-1587?). There are a few short marginal notes elsewhere in the volume in three or four hands, one of them similar to Norton's signature. There are several scattered notes in the first few leaves (and two others later on) in an early-sixteenth-century hand, with a single note in the same area appearing to be rather later (perhaps eighteenth-century); in the second section six leaves have notes in a hand that looks to be early seventeenth-century. But the most interesting note is a 10-line paragraph more or less filling the bottom margin of f.58 in the second section, in a mid-sixteenth-century hand which is the most similar to Norton's of those in the book. This annotation, below a page of the Life of Caesar, mentions Marc Antony, Caesar, and Britannia, and,

interestingly, appears to finish by citing its source: 'apud Zonaras tom 2'. Zonaras was a Byzantine historian who compiled an epitome of history (basing his Roman history primarily on Dio Cassius, with extracts from Plutarch). However, the text of the note does not correspond with anything in book 2 of Zonaras (which covers the Kingdom of Israel) nor does it align with the only mention of Caesar and Marc Antony in that text (which comes in Zonaras's preface), and Zonaras wrote in Greek while the note is in Latin. Furthermore, Zonaras's text was not well-known before the editio princeps of 1557 – although it spread fairly quickly afterwards (Cambridge holds a manuscript of an English translation from the last decades of the sixteenth century based on a French version first published 1561) – making this at the least an early mention of the historian.

That annotation is probably by an English reader, as well, since the binding is clearly English and from not more than 10 or 20 years after publication. It is identifiable as near-contemporary Cambridge work by Garrett Godfrey (d.1539), one of the few named binders known to have been operating in Cambridge at the beginning of the sixteenth century – another being Nicholas Spierinck; both he and Godfrey were Dutch emigrés and official university stationers. Roger Ascham refers to him as 'Garret our bookebynder' in the *Toxophilis* (Nixon, *Five Centuries*, p. 28). Godfrey was active in Cambridge from 1502 to 1539, and the particular pair of tools here – his characteristic lattice stamp (Oldham H.13) and his diaper roll (Oldham DI.a.(1)) – were seen by Oldham on books dated between 1506 and 1513. The lattice stamp, which is immediately noticeable from the unusual number of small lozenges in the centre, had been inherited from The Lattice Binder, who used no rolls and hence cannot be the source of this binding. Although the book is a decade before the earliest Oldham had seen with this pair of tools, it presumably took some time to travel from Venice to Cambridge.

82. **Plutarch.** *Les Vies des Hommes illustres, Grecs & Romains, comparees l'une avec l'autre Par Plutarque de Chaeronnee, Translatees premierement de Grec en Francois par maistre Jaques Amyot. Lyon: Pour Loys Cloquemyn & Estienne Michel, 1572, some spotting and fingersoiling, second leaf with a short handling tear in gutter, ownership inscription to title-page dated 1635, ff. [vi], 436, [33], folio, late eighteenth-century quarter calf, sponge-mottled boards, red morocco lettering piece to spine, rubbed and worn, institutional bookplate to front pastedown, sound (Not in Adams) £1,500*

A rare and probably pirated early printing of Jacques Amyot's famous translation of Plutarch's 'Lives'. The first edition appeared in 1559 and it saw an official second edition in 1565 followed by a third in 1567, all by Michel Vascosan in Paris. By 1572 Jacques du Puys was producing an edition in Paris (although with a colophon attributing the printing to Jean le Preux in



Lausanne), with Francois le Preux adding one at Lausanne in 1574; according to ODNB it is from this latter printing (although there called the third) that Sir Thomas North produced his version that provided Shakespeare's access to Plutarch.

These official printings were not the only ones on the market, however: 'The popularity of Jacques Amyot's translations of Plutarch is indicated by the numerous contemporary editions and contrefaçons' (Sharratt, 'A Rare Edition of Amyot's Plutarch', *Forum for Mod. Lang. Studies*, VII.4 p. 409), and more than one article has been written identifying pirated editions or counterfeit copies. This edition appeared the same year as another folio from du Puys in Paris, which is an entirely different thing: the du Puys printing has 646 leaves in the main text and printed portrait medallions at the head of each biography, while this is much slimmer and fits more text on each page by omitting almost all decoration. This also appears to be much rarer; we have been unable to locate any copy with this imprint and date in the BNF, COPAC or Worldcat, the closest thing being a 1578 set of four octavos from E. Michel in Lyon in the National Library of Scotland.

The Fletcher of Saltoun copy of the *textus receptus*

83. **Plutarch.** *Omnium quae exstant operum. Tomus primus [-secundus.] Paris: Typis Regiis, apud Societatem Graecarum Editionum, 1624, one engraved plate in each vol., title-pages in red and black, a little staining in margins, occasional light spotting, ownership inscription of 'Fletcher' to title-pages and two additional leaves bound in vol. i (on which see below), pp. 42, [4], [4], 66, [2], 67-150, [10], 1076, 92, 95-114, [44]; [viii], 1164, [2], 84, 13-80, [44], folio, contemporary dark calf, plainly rebacked with hinges neatly relined, a little bit rubbed and scratched, slight shelfwear, good (Schreiber 284; Dibdin II 337) £1,200*

The magnificent 'textus receptus' edition of Plutarch, printed by Antoine Estienne using the *grecs du roi* types. Although the contents are substantially taken from Xylander's 1620 edition (whose Latin translation accompanies the Greek text), there is added a 'Life of Plutarch' – which recovers the name of Plutarch's wife – and annotations on corrupt passages, both by Jean Rualt (c.1580-1636). This became the standard edition, and 'it is after the pages of this edition that the text of Plutarch is universally cited to this day' (Schreiber).

Although not one of the truly enormous large paper copies, like the John Evelyn copy cited in Schreiber, this copy is not without its own notable provenance and bibliographic interest. It belonged to the Scottish patriot and bibliophile Andrew Fletcher of Saltoun (1655-1716), with his characteristic signature 'Fletcher' on the title-pages, and it also contains two leaves which have some of the



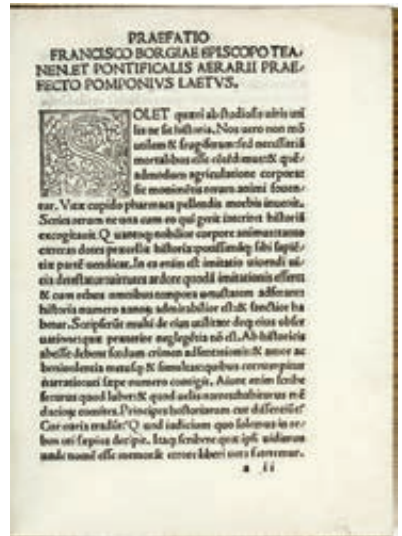
appearance of insertions and are not mentioned in descriptions of other copies, but which nonetheless seem to be necessary inclusions.

The first, bound between leaves A1 and A2 (the former a section title, the latter the first page of the 'Life of Plutarch') is a single leaf containing a dedicatory letter to Jacques Duperron from Rualt which is signed 'ä.ii'; this is not called for in the collation of the Oxford copy or in Schreiber and there are no other leaves with that form of signature, but it would seem to be correct since Hibbert's excerpted translation of Rualt's 'Life' (1828) mentions that the book was dedicated to Duperron, whose name appears nowhere else. (In fact, Schreiber notes that the volumes are dedicated to Louis XIII and Brulart de Sillery, whose portraits are the engraved plates.) Bound between F3 and F4 is another mystery leaf, a section-title to Rualt's 'Animadversiones' which is similarly out of place by signature and pagination, ditto not listed in the Oxford copy or Schreiber, but again must be correct since it exactly matches the drop-title on the following leaf.

84. **(Roman History.) LAETUS (Julius Pomponius) Romanae Historiae Compendium ab interitu Gordiani Iunioris usque ad Iusti num. III. Venice: Per Bernardinum Venetum, 1499, FIRST EDITION, pinprick wormhole in margin of last 8 leaves, small dampmark to upper corner, first page slightly dusty, library blindstamp to first and last leaf, several marginal annotations in an early hand (a few shaved), ff. [60], 4to (201 x 153 mm), early twentieth-century mid-brown calf, boards burdered with a triple gilt fillet, spine lettered vertically in gilt, rubbed, large library bookplate to front pastedown, very good (ISTC il00024000 [this the Wigan PL copy]; Goff L24; Bod-inc L-019; BMC V 549) £4,000**

The first edition of the Roman history compiled by Julius Pomponius Laetus (1425-1497) – sometimes called Guilio Pomponio Leto, although this is just an Italianisation of his adopted humanist name, with his original birth name unknown – and published posthumously with a life of the author by Marcantonio Sabellico. This short compendium was immediately reprinted several times and later incorporated into an oft-republished collection of historical sources assembled by Erasmus.

Laetus was one of the most famous humanist teachers of his day and strongly dedicated to a revival of classical and pagan learning, which was an uneasier mix in Rome than in Florence: imprisoned by Paul Pope II for practising pagan rites, he went on to be the first teacher of Pope Paul III, and had numerous other notable pupils. It is said that he refused to learn Greek in order to avoid tainting his Latin style.



85. **(Roman History.)** [FOURCROY (Abbé de)] A New and Easy Method to Understand the Roman History. By way of Dialogue, for the Use of the Duke of Burgundy. Done out of French, with very Large Additions and Amendments, by Mr. Tho. Brown. *Printed for R. Wellington, MDCXVII [i.e. 1697,] a touch of dustsoiling in places*, pp. [xii], 280, [5], 12mo, *contemporary sheep, rubbed, a few surface scrapes and a little splitting at spine ends, good* (ESTC R31635) £350

A translation of *Méthode pour apprendre facilement l'histoire romaine* by Thomas Brown (1663-1704), of 'Dr Fell' fame. The book remained enormously popular as a schooltext throughout the eighteenth century. This is a scarce early edition, probably the second – ESTC takes the date to be an error for MDCXCVII, which is backed up by Wellington's printing history. The imprint here continues 'at the sign of the Lute', whereas in the 1703 stated third edition, also printed by Wellington, it continues 'at the Dolphin and Crown'; Wellington's other dated publications indicate that he was at the Lute between 1694 and 1699, switching to the Dolphin and Crown in 1700.

The only earlier edition recorded in ESTC is the 1695 first, with a different imprint and pagination, which is rather more common. This printing is listed in three locations only: Cambridge, Nottingham, and Oxford.

86. **(Roman History.)** GIBBON (Edward) The History of the Decline and Fall of the Roman Empire. A New Edition. [Twelve vols.] *Printed for A. Strahan; and T. Cadell, 1791- 1792, engraved portrait frontispiece and folding engraved map (short handling tear at mount) in first vol., one further folding engraved map each in vols. ii and vii, inscription erased from title-page of each vol., half-titles discarded from vols. vii-xii, a little minor spotting*, pp. xiv, 456; xv, [i], 496; viii, 412; viii, 443; vii, [i], 432; viii, 420; [iii]-xii, viii, 424; [ii], viii, 375; [iii]-xii, 502; [iii]-xii, 385; [iii]-xii, 460; [xiv], 432, [96], 8vo, *contemporary (endpapers watermarked 1797) sprinkled calf, spines divided by a gilt fillet between dotted rules, red morocco lettering pieces in second compartments, small green morocco numbering pieces in fifth (two renewed to style, two partly defective), front joint of vol. i just cracking with a touch of wear to joints and spine ends elsewhere, a little rubbed and scratched, good* (ESTC T79691) £600

An attractive eighteenth-century set of 'this masterpiece of historical penetration and literary style', which 'has remained one of the ageless historical works. Gibbon brought a width of vision and a critical mastery of the available sources which have not been equalled to this day' (PMM 222).

87. **(Roman History.)** MANUSCRIPT notebook on Greco-Roman history, particularly Gibbon's Decline and Fall. [c. 1850,] *manuscript in ink on paper watermarked 1837-38, the first four-fifths hand-numbered, some pages written vertically*, pp. 141, [35] plus c.70 blanks, oblong 8vo, *original calf-bound notebook labelled 'Orders to go Out' in manuscript on lower board and illegibly on the front, backstrip split at front joint and lifting to reveal an old respining underneath, rubbed, a touch of wear to extremities, good* £650



Item 87

A kind of study notebook, compiled by a sedulous reader, albeit of popular sources. The writer has gathered summaries and notes on various works, mostly arranged chronologically, including several pages of a table of Roman emperors with their dates and causes of death. The sections are:

- I. Memorandum of the substance of the several Books of Aristotle's Ethics.
- II. Condition of Greek Women - Greek Literature.
- III. From Thirlwall's History of Greece. Lardner's Cyc. Miscellaneous Notes.
- IV. Religious Sanctuaries in Greece. In the works of Fra Paolo.
- V. History of Rome. L.C.C.
- VI. Gibbon's Decline and Fall of the Roman Empire.

Several sources apart from Gibbon are immediately identifiable: L.C.C. is Dionysius Lardner's *Cabinet Cyclopaedia*, of which the two volumes on the history of Rome appeared in 1834. Connop Thirlwall's history of Greece was published 1835-44. Much of the text is summaries – in fact, summaries of summaries, since Lardner mostly summarises Livy in his own history of Rome, but there are also substantial quotations followed by interpretation and 'observations'.

88. **(Rome.) MACAULAY (Lord Thomas Babington) Lays of Ancient Rome.** With selections from the Essays. *Cassell & Company, [1896,] half-title discarded, the occasional light foxspot, pp. [3]-382, 8vo, contemporary tree calf, boards bordered with a gilt roll, backstrip with five raised bands, red morocco lettering piece in second compartment, the rest infilled with gilt tools, marbled edges and endpapers, front board with central gilt stamp of Ilkley College, Yorkshire, light surface scratches, near fine* £100



89. **Sallust.** [Opera] cum veterum Historicorum fragmentis. *Leiden: Ex officina Elzeviriana, 1634, FIRST ELZEVIR EDITION, FIRST IMPRESSION, faint dampmark to edges of some pages, a little light spotting in places, ownership inscription of John Nicholetts to head of title-page, and of Fred. J. Fenton, Gravesend, to following leaf, margins of first few pages filled with annotation in a neat shorthand, initial blank inscribed by John Nicholetts as well (dated 1807) and with another inscription 'Sugar(?) Fenton, 1886, from his mother', pp. [xxiv], 310, [38], 24mo, slightly later red morocco, boards with wide decorative gilt roll borders, spine gilt in compartments, the second lettered direct, marbled endpapers, a.e.g., small repairs to spine ends, in a modern maroon cloth slipcase, good* (Willems 412; Dibdin II 384) £350

The first of four Elzevir printings of Sallust with this date – the first is 'la plus rare et la plus recherchée' (Willems), and this is a particularly finely bound copy as well. The later issues have fewer pages of prelims and index, and some variation in tailpieces and running heads.

90. **Sallust.** Opera quae supersunt, omnia. Cura Joannis Hunter, A.M. *Andreapoli [St Andrews]: In aedibus academicis excudebat Jacobus Morison, 1796, with the half-title, lightly dustsoiled in places, pp. [x], 236, 12mo, largely untrimmed in early twentieth-century green pebbled cloth, spine lettered in gilt, backstrip sunned, headcap lightly worn, ownership inscription of G.H. Robinson, 1931, to front flyleaf, good* (ESTC T187725) £300

One of the first books printed at St Andrews since the 1620s and the first of the famed 'immaculate' classics, proofread three times each by the printer and editor. The editor, John Hunter (1745-1837), had been appointed professor of humanity at the University in 1775 and held the post for the next sixty years. The printer, James Morison, first printed to the University of St Andrews, dedicates the volume to the University's chancellor, Henry Dundas, Viscount Melville, who was then also War Secretary under Pitt and later became the last person in the United Kingdom to be impeached (for the misappropriation of public money). Morison printed Sallust, Plautus, Horace, and Virgil before resigning his post in 1799 on account of excessive expense; his successor, William Tullis of Cupar, would produce more 'immaculate' classics in the following decade. This is a scarce edition, with ESTC listing copies in Edinburgh, NLS (3 copies), NLW, Oxford, St Andrews, and the National Trust only.

91. (**Scriptores Historiae Augustae.**) *Historiae Augustae Scriptores Sex. Aelius Spartianus, Iulius Capitolinus, Aelius Lampridius, Vulcatius Gallicanus, Trebellius Pollio, & Flavius Vopiscus. Isaacus Casaubonus ex vet. libris recensuit: idemque librum adiecit emendationum ac notarum. Paris: Apud Ambrosium & Hieronymum Drouart, 1603, FIRST CASAUBON EDITION, title-page in red and black, a small abrasion to one leaf of the 'Tabula' affecting a few words in three lines, a thin wormtrack to margin of first few leaves (continuing as a pinprick hole through next 15 leaves) which just touches one letter on title-page, some spotting, a little early underlining, errata leaf and conjugate blank bound before last leaf of prelims, pp. [xxiv], 375, [57], 576, [32], 4to, contemporary limp vellum, yapp edges, spine later*

lettered in ink, slightly ruckled and lightly soiled, ties removed, front endpapers replaced with modern paper (with a cutout exposing old bookplate of Richard Prime), very good £750

Casaubon's important edition of the 'Scriptores Historiae Augustae', a collection of biographies of Roman emperors and imperial aspirants from the 2nd and 3rd centuries. It was the first edition to include a commentary, and therefore the first to attempt to come to terms with what exactly the odd collection actually is: Mehl calls it 'probably the most mysterious work of ancient literature, and in all events the most dubious and least trustworthy piece among ancient works of historiography and biography,' and sums it up further: 'the authorship is dubious and quite controversial, as are the date (or dates) of its composition, perhaps also of its revision, furthermore its point of view regarding the late antique battlefield between classical religion and Christianity, and finally the many sources cited in its biographies... Investigation of the HA is further complicated first by the tendency of the work's seemingly clear and credible testimony to prove deceptive time and time again, and secondly, by the impossibility of ever clarifying any of its parameters individually' (*Roman Historiography*, p. 171). Casaubon not only established a text, began questioning the work's description of itself, and added a commentary half again as long as the original, but also created the name 'Historia Augusta' by which it is now known.

92. **Seneca.** Tragoediae. Accedunt eiusdem, ut & P. Syri Mimi, sententiae singulares, centum aliquot versibus nunc primum auctiores ac nitidioes, studio Iani Gruteri. [*Heidelberg:*] *In Bibliopolio Commeliniano, 1604, poor-quality paper browned and spotted*, pp. [xii], 347 (i.e. 420), 47 (i.e. 46), [2], 8vo, *contemporary English sheep, boards ruled in blind, rebacked, red morocco lettering piece, pastedowns replaced with old paper but original endleaves (printed leaves from a sixteenth-century English legal dictionary) preserved as well, sound* £200

The first separate edition of Seneca the Younger's tragedies with notes by Jan Gruter (1560-1627), whose edition of the works had been first published in folio at Heidelberg in 1592 and again several times thereafter; there was also another octavo in 1604 containing the rhetorical works.

93. **Seneca.** Quae Extant Opera; Ad veterum exemplarium fidem castigata... Secunda editio, recensita & aucta scholiis Fed. Morelli. *Paris: Apud Davidem Douceur, 1613, title-page printed in red and black and slightly frayed at edges, paper lightly toned with occasional minor spotting, a small dampmark to upper corner of first few leaves*, pp. [xlviiii], 974, [46], 116, [xii], 284, 98, [32], 16, [2], folio, *early twentieth-century quarter brown morocco, marbled boards, black lettering piece, a bit rubbed, ownership inscription of J. N. Innes to front flyleaf, good* (Dibdin II 396) £450

The second Paris folio variorum edition of Seneca (following a 1607 overseen by Denis Godefroy), this one edited by Federic Morel the Younger (1552-1630). It contains notes by both of those editors as well as Muretus, Faber, Juret, Erasmus, Lipsius, Gruter, Schott, and others, and the result is an enormous volume stretching well over 1600 pages in total. Lipsius was producing his own famous editions at Antwerp in the same period, which had more refined but less comprehensive text and notes.

94. **Seneca.** *Tragoediae. Animadversionibus et notis marginalibus fideliter emendatae atque illustratae. Excudebat Felix Kingstonius impensis Gulielmi Welby, 1613, FIRST FARNABY EDITION, last leaf dusty, cut down slightly, and with blank verso mounted, penultimate leaf with a small area torn from blank corner, some spotting and soiling elsewhere, initial blank discarded, pp. [vi], 96, 87-206, 176, 181-228, [16], 8vo, nineteenth-century sheep in antique style, bordered with blind rolls, darkened and a bit rubbed, label lost from spine, signature excised from front pastedown, short crack to upper joint, sound (ESTC S117120) £750*

The first edition of Seneca's tragedies edited Thomas Farnaby (1574-1647) for the use of schoolboys. Farnaby was called by Wood 'the chief Grammarian, Rhetorician, Poet, Latinist and Grecian of his time' (quot. in ODNB), and his notes on Seneca remained standard accompaniments to the text throughout the following century in Europe as well as England. The laudatory poems at the end include one by Ben Jonson, and Farnaby returned the favour by praising Jonson in the preface to his 1615 *Martial*.

95. **Sophocles.** *Tragoediae septem; ...cum annotatione tantum non integra Brunckii et Schaeferi, et aliorum selecta. Accedunt deperditarum tragoediarum fragmenta. [Two vols.] Oxford: Excudebat S. Collingwood. 1826, FIRST GAISFORD EDITION, half-titles discarded, preliminaries otherwise complete despite pagination, pp. [iii]-xiv, [vii]-xvi, 511, [1]; [ii], [513]-712, 216, 8vo, contemporary mid-brown calf, boards bordered with a triple gilt fillet, sometime rebacked in sheep, spines in compartments with gilt and blind decoration, brown morocco lettering pieces, rubbed around the edges, joints cracking but strong, some wear to corners, good £150*

Although neither of their names appear on the title-page (in favour of Brunck and Schaefer, whose notes are included) Gaisford's Sophocles was especially notable for 'making public Elmsley's collations and the part of the edition that he had finished' (ODNB). Peter Elmsley (1774-1825) had suppressed his own edition of Sophocles more than 20 years earlier but in the second decade of the nineteenth century spent time collating manuscripts on the continent, including the best Sophoclean manuscript, the *Codex Laurentianus*. He died before editing all of the plays, and his contemporary Thomas Gaisford (1779-1855), Regius Professor of Greek and later Dean of Christ Church, was able to use his notes and collations for this text and a separate edition of the scholia (1825).

96. **Stautius.** [*Opera.*] *Venice: per Octavianus Scotus, 1483, FIRST COLLECTED EDITION, a small scattering of wormholes to first and last few leaves - stretching on the last two leaves to a short trail with minor loss from three words - with a small hole at each end continuing about 20 leaves farther with no loss of sense, a little worming in the gutter elsewhere, small dampmarks extending from the gutter at beginning and end (with a small repair to affected blank area on verso of first leaf), another old repair to blank corner of last leaf, otherwise quite fresh and clean apart from browning to a few leaves, library blindstamp to first and last leaf, a number of old ink annotations in several hands (see below), ff. [229] (of 230, lacking initial blank), folio (305 x 205mm), early twentieth-century sprinkled calf, plainly decorated with a triple blind fillet, spine lettered in gilt direct, all edges blue, a few scratches to*

boards, lightly rubbed at extremities, large library bookplate to front pastedown, pencilled purchase note to flyleaf, old binder's blank preserved and repaired at front containing several inscriptions and a tiny fragment of old vellum binding guard, good (ISTC is00691000 [this the Wigan PL copy]; Bod-inc S-286; BMC V 278; Goff S691; Dibdin II 423) £8,000

Often called the *editio princeps*, this is in fact the first collected edition of an author whose early printing history is complex and was often misunderstood. The first printing of any of Statius's works appears to have been around 1470 by an anonymous printer, probably in Rome, comprising the epics (*Thebaïs* and *Achilleïs*) only; there were several further editions in that decade, mostly omitting mention of printer, date, or both, and all quite rare. The *Silvae*, which had only been rediscovered in the 1410s by Poggio and brought to Italy forty years later, first saw print attached to the 1472 *editio princeps* of Catullus and had a separate printing by Pannartz, with the commentary of Domitius Calderinus, in August 1475.



This edition prints for the first time all of Statius's extant works in one volume, reproducing the 1475 *Silvae* and its commentary – down to a colophon at the end giving the date of August 1475, which contributed much to the confusion over priority of editions – following the *Thebaïs* and the *Achilleïs* with their commentaries by Lactantius Placidus and Franciscus Maturantius, respectively. It was reprinted at Venice in 1490.

The *Silvae* were the more interesting texts for Renaissance humanists – Poliziano himself composed a set of 'Silvae' – and others until relatively recently; in this volume they seem to have been the only ones read. There are ink annotations in the *Silvae* in this volume in at least three hands, one sixteenth (contributing only a few marginal catchwords) and two seventeenth, one adding further catchwords and the other contributing more, including three longer notes on I.5 discussing other baths and a number of interlinear expansions and corrections in that poem, with a slightly smaller number of interlinear additions in other poems in Books II-V.

97. Synesius of Cyrene. [Opera.] De regno ad Arcadium imperatorem. Dion, sive de suaevitae ratione. Calvitii laudatio. De providentia seu aegyptius. Concio quaedam panegyrica. De insomniis, cum Nicephori Gregorae explicatione. Eiusdem Synesii epistolae. Paris: Ex officina Andriani Turnebe, 1553, *EDITIO PRINCEPS*, small rusthole to one leaf affecting one or two characters on each side, some faint dampmarking in places, title-page dusty and just slightly frayed at corner, chapters neatly numbered in an early hand, pp. [iv], 134, [2], 100, [4], folio, early eighteenth-century sprinkled calf, boards bordered with a triple gilt fillet, small floral gilt cornerpieces inside, expertly rebaked preserving original spine compartments with central gilt floral tools, new red morocco lettering piece, hinges neatly relined, ownership inscription of Phelipps to front endpaper, good (Adams S2206) £2,000

The first printing of the works of the late antique Christian writer Synesius of Cyrene (although his letters alone had been printed earlier by Aldus Manutius). The text is edited and printed by Adrian Turnèbe, who had been appointed King's Printer of Greek in 1552, and produced a number of *editiones principes* in the 1550s using this new access to the royal library. Joseph Scaliger, one of his pupils, recognised the importance of this edition, writing to one of his agents that a copy 'must be got for me, cost what it will'.



Synesius was born in Cyrene, in Libya, but studied at Alexandria under Hypatia. He was later appointed Bishop of Ptolomais – apparently while still considering himself a pagan neo-Platonist – and continued to write philosophy, rhetoric, and hymns of a distinctly pagan bent. He maintained a lifelong correspondence with Hypatia, sending most of his work to her for her approval, although he also corresponded with Theophilus. He therefore represents an important and often overlooked part of late antique relations between Christianity and paganism: 'It was his very devotion to the classical spirit that led him, in spite of intellectual and personal difficulties, to grasp at the Christian Church as the only possible supporter of civilization, classical or otherwise, in the time in which he lived' (Coster, 'Christianity and the Invasions', *Classical Journal*, v. 55 p. 308).

98. Tacitus. A Treatise on the Situation, Manners, and Inhabitants of Germany; and the Life of Agricola... translated into English by John Aikin. With copious notes, and a map of antient Germany. *Warrington: printed by W. Eyres, for J. Johnson, 1777, folding engraved map as frontispiece, some light spotting, map offset to title-page, pp. xii, 255, [13], 8vo, modern buff boards, printed paper label to spine, good (ESTC T126636) £350*

The first edition of Aikin's translation of Tacitus's *Germania*, published with his English version of the *Agricola* (which had been previously published with a Latin text for the use of students in 1774). 'In August 1758 Aikin embarked on the most significant period of his teaching career, on accepting the post of classics tutor at the new dissenting academy in Warrington' (ODNB). The published fruits of that post are the *Agricola* and this volume, and while they are not strictly rare, they are understudied - the author of the ODNB entry did not even know they exist, suggesting that an article in *Philosophical Transactions*, a few appearances in the *Monthly Review*, and a preface to his son's edition of Pliny 'were his only publications'.

99. Tacitus. The Works of Tacitus. With political discourses upon that author. By Thomas Gordon, Esq; the fifth edition corrected. [Five volumes.] *Dublin: Printed for J. Williams, T. Walker, C. Jenkin, L. Flin, and W. Halhead, 1777- 1778, pp. xvi, 317, [1]; [ii], 288; xxiii, [i], 359, [1]; [ii], 356; [ii], 384, 12mo, contemporary sprinkled calf, spines with raised bands between double gilt fillets, red morocco lettering*

pieces, slightly rubbed, some small surface damage and marking in places, a few corners just slightly worn but still a pleasant set, large prize label to front pastedown of vol. i, good (ESTC T181137) £500

An early prize given by the Belfast (now Royal) Academy, founded in 1785. The plain (but elegant) typeset prize label fills the front pastedown in vol. i and records the presentation of the set to one James Ferguson after the exams of July 1793, for notable progress in the 'Libris' (added by hand in superscript) 'humanioribus'. The label is signed by the headmaster, William Bruce (1757-1841), an important figure in Belfast politics and culture of the time.



Gordon's Tacitus (with strongly Whiggish political essays) had first been published fifty years earlier, but it was an important text and not unpopular – this 'fifth' edition follows a London fourth but also earlier Dublin and Glasgow editions. It is among the scarcest of the printings, with ESTC locating 7 copies, three in the UK (BL, Bod, National Trust), one in Ireland (National Library) and three in the USA (Columbia, Smith, Library Company of Philadelphia).

100. **Terence.** *Comoediae Sex. Quibus accedunt Notae Marginales Joh. Min-ellii.* Cambridge: *Ex officina Joannis Hayes, 1676, title-page dusty and with a small tear in blank area, some light spotting and browning, small intermittent dampmark to lower corner, pp. [xvi], 540, [42], 12mo, contemporary panelled calf, rebaked preserving original spine, hinges neatly relined, old leather a bit scratched and rubbed, bookplate of Lt. Col. W.H.M. Jackson, early inscriptions in Greek and a set of monetary calculations to endpapers, sound* (ESTC R34653) £180

A small-format schoolbook edition of Terence with notes by Johannes Minellius (or Jan Minelli, 1625-1683), headmaster at the Erasmus School in Rotterdam, where Minellius's notes had been first published in 1663.

101. **Theocritus.** *The Second and Seventh Idylls Translated into English Verse by Charles Stuart Calverley. Bodley Head. 1927, FIRST RIVERS EDITION, 8 wood-engravings by Elizabeth Rivers, including 4 full-page, pp. [viii], 56, 32mo., original black boards, backstrip and front cover lettered and decorated in white, owner's inscription and bookplate on the front free endpaper, roughtrimmed, dustjacket, very good* £40
102. **Thucydides.** *De Bello Poloponnesiaco libri octo, cum Adnotationibus integris Henrici Stephani, & Joannis Hudsoni. Recensuit, & Notas suas addidit, Josephus Wasse. Editionem curavit, suasque Adnimadversiones adjecit Carolus Andreas*

Dukerus. *Amsterdam: Apud R. & J.s Wetstenios & Gul. Smith. 1731, engraved frontispiece and 2 folded plates, title-page in red and black, small dampmark to corner of first 50 leaves, a touch of soiling elsewhere, pp. [xxxvi], 34, 728, 48, 123, [1], folio, contemporary blind-stamped Dutch vellum, spine lettered in ink, moderately soiled, front board bowing slightly, small crack to foot of front joint, ownership inscriptions to front flyleaf, good* (Dibdin II 509) £650

For many years the best edition of Thucydides and the basis of subsequent texts, this substantial folio edited by Karl Andreas Duker and Joseph Wasse is 'one of the most sumptuous and erudite productions which we have ever received from the continent, and has long borne the distinguished title of "Editio optima"' (Dibdin). Dibdin also reports that 'the famous Wasse had prepared a variety of materials for this work, by a careful revision of all the preceding editions: but he dying, Duker was prevailed upon to complete it' – this is a frequently-told story about editions with multiple editors, but in fact Wasse only died in 1738.



Item 103

103. Thucydides. *Bellum Peloponnesiacum. Ex editione Wassii et Dukeri. [Eight volumes.] Glasgow: In aedibus Academicis, excudebant Robertus et Andreas Foulis, 1759, FIRST FOULIS EDITION, variant issue with Latin text at the end, 5 of 8 blank leaves discarded, two gatherings in vol. iii swapped, some light browning and occasional spotting, small ownership inscription of P. Francis in vol. i, a few old ink notes, pp. [vi], 184, 184; [ii], 150, 150; [ii], 151, [1], 151, [1]; [ii], 178, 178; [ii], 134, 134; [ii], 151, [1], 151, [1]; 138, [3]-138; 154, 154, 8vo, contemporary vellum, red and black morocco lettering pieces to spines (darkened and chipped, 1 red and 5 green renewed to style), slightly soiled, good* (Gaskell 375; ESTC T99792; Dibdin II 509) £1,800

'It is beautifully printed and called by Harwood "one of the most correct of all the Greek classics published at Glasgow.'" Copies of it are now scarce, and in fine condition bear a considerable price' (Dibdin). The text is Duker's, the translation the same as had appeared in Duker's 1731 folio (see previous item), ultimately Valla's but as revised by Estienne, Portus and Duker. (For the Herodotus in matching format, see item 29.)

104. **Velleius Paterculus.** *Quae supersunt ex Historiae Romanae voluminibus duobus. Cum integris scholiis, notis, variis lectionibus, et animadversionibus doctorum, curante Petro Burmanno. Editio secunda auctor & emendator. Leiden: Apud Samuelem Luchtmans, 1744, engraved title-page, typographic title-page in red and black, some light spotting and occasional dustsoiling, an intermittent small dampmark to lower corner, pp. [xl], 748, [120], 8vo, contemporary vellum boards, spine unlettered, somewhat dustsoiled, Levenside booklabel with manuscript shelfmark to front pastedown, good (Dibdin II 525)* £100

The second Burmann edition of Velleius Paterculus (following the first of 1719). 'These are very excellent editions: the second is a reimpression of the first, with considerable improvements... both of these productions contain the pure text of the *editio princeps*, and the best notes of all the preceding editors' (Dibdin).



Item 105

105. **Virgil.** *Bucolica, Georgica, et Aeneis, doctissimus Servii Mauri Honorati, & Aelii Donati, excellentium Grammaticorum Commentariis illustrata, multoq[ue] nunc quam antehac undam castigatius excusa. Basel: Per Hieronymum Curionem, 1544, first and last few leaves frayed at edges (no substantial loss), a small hole and a short closed tear in blank margin of title-page, some light soiling and staining, one leaf (m5) with top 1.5cm of margin excised, six separate ownership inscriptions to title-page as well as substantial manuscript notes, underlining, and annotation in at least three hands and two languages (with something on nearly every page), pp. [viii], 621, [3], sm. folio, contemporary blind-stamped pigskin over wooden boards, age-yellowed and soiled, clasps removed, forecorners and spine ends worn, bottom edge of the front board also worn and sometime nailed down, front flyleaf frayed at edge and covered in an early-nineteenth-century two-column manuscript list of editions, rear flyleaf excised, bookplate of Karl-August Wustenfeld, sound (VD16 V 1349; Kallendorf Morgan L1544.2)* £2,500

A unique and substantially annotated copy of a scarce edition of Virgil, with a long chain of German/Polish ownership. The edition is based on that of Joannes Baptista Egnatius (or Giovanni Battista Cipelli), whose edition of Virgil was first published in 1507 and often reprinted thereafter. Several later owners of this volume have taken it upon themselves to further correct Egnatius's text, using various sources, and add various other annotations.

The endpapers bear a manuscript list of other editions, and the annotations are primarily alternate readings and textual corrections in the same early nineteenth-century hand as the list of editions; these are all in Latin. At the beginning and end of every book of the Aeneid there are longer notes in a similar (possibly the same) hand, in German. There are also several cross-references and short notes in Latin and German in a clearer, more rounded (earlier?) hand, and several longer notes in a later sloping italic hand (these all German). The most frequent notes are summaries of the 'Castigationes' of Joannes Pierius Valerianus, first published in 1521; Valerianus had, notably, rediscovered and collated manuscript 'R', the 5th-century Vergilius Romanus, one of the oldest surviving manuscripts of the text. A check of a random selection of other corrections all demonstrated changes from the printed version to the current text (as represented by Mynor's OCT).

The various annotations can be lined up with some of the previous owners, whose inscriptions have been numbered (with chronological intent, albeit unsuccessfully) by one of the later owners. The most notable are two:

1. Zyliegan – ownership inscription after a note recording that the text has been corrected according to the best editions; a cancelled stamp reveals that this is F.W. Zyliegan (Friedrich Wilhelm Zyliegan), who published a few historico-theological studies in the 1820s. He would seem to be the source of the majority of notes, mostly alternate readings and references but also book summaries and the list of editions on the front endpapers. These must be early nineteenth-century, as the latest editions in the list are 1800, and they are entirely written in Latin although all the books cited are German.

2. Samuelis Schelguigii Silesii – i.e. Samuel Schelwig, (1643-1715), Lutheran theologian and educator. He studied in Gurau, Lisbon, Wohlau, and Breslau, Hamburg, Leipzig, and Wittenberg. He was vice-chancellor of Wittenberg, professor of Philosophy and librarian in Gdansk, among other positions, and wrote philosophy, theology, and educational works. 'Schelwig was one of the most militant orthodox Lutherans; his aversion was Pietism, which he confronted with fury and an enormous expenditure of rudeness, even vulgarity' (Faber du Faur).

The other inscriptions, which we have been unable to identify further, are: 3. C. Abramowski, 1835. 4. E. Volckmann, 1879. 5. E. Tuchel, 1881. 6. Pantmanster(?), 1884.

106. **Virgil. Opera; nunc emendatiora. Leiden: Ex officina Elzeviriana, 1636, FIRST HEINSIUS EDITION, FIRST ISSUE, title-page engraved, folding engraved map (somewhat creased), two pages printed in red and black, a little light spotting, pp. [xl], 411, [45], 24mo, eighteenth-century navy blue morocco, spine gilt in compartments, red morocco lettering piece, joints rubbed, a touch of wear to foot of spine, marbled endpapers, a.e.g., bookplate of Robert J. Hayhurst, early nineteenth-century gilt inscription to verso of flyleaf, good** (Willems 450; Dibdin II 547; Kallendorf Morgan £300 L1636.1)

The first edition of Virgil edited by Daniel Heinsius (and dedicated to his son Nicholas, who would later improve the text), in the first issue ('The true edition of this work, so eagerly sought after by bibliographers' – Dibdin) with two pages displaying printing in red.

107. **Virgil.** The Works of Virgil: translated into English verse by Mr Dryden. In four volumes [bound as two]. With elegant copper-plates. *Perth: Printed by R. Morison Junior, 1791, engraved frontispiece and 4 other engraved plates, a little light dustsoiling*, pp. [ii], lxxx, 136, [ii], 240; [ii], 225, [v], 206 [recte 218], 12mo, *contemporary marbled calf, spines divided by gilt rolls, red morocco lettering pieces in second compartments, dark green morocco numbering pieces in fourth (the numbers themselves in gilt on small olive-green oval onlays), compartments with corner floral tools and central dove and squirrel tools, slightly rubbed at extremities, very good* (ESTC N25897; not in Kallendorf Morgan) £400

A very nice copy Dryden's translation, printed in Perth, Scotland – the only such edition (in Latin or English) recorded in ESTC. ESTC locates 8 copies in the UK (not including in the BL, although there is a copy in their general catalogue) and a further 9 in the USA.



108. **Virgil.** Carmina Omnia perpetuo commentario ad modum Joannis Bond explicit Fr. Dubner. *Paris: Ex typographia Firminorum Didot, 1858, title-page engraved, text printed within red ruled borders, lightly toned*, pp. [iv], xvi, 470, [2], 12mo, *twentieth-century buff cloth boards, green morocco lettering piece to spine (lightly rubbed), slightly soiled, very good* (Kallendorf Morgan L1858 (3)) £60

The basic issue of Didot's Virgil which, like that firm's 1855 Horace, appeared in multiple versions, with the more expensive ones containing photographic illustrations. This basic issue has engravings instead and would have been around a third the price of the fully-illustrated issue. Unlike the basic issue of the Horace, however, which was printed in only one colour, this Virgil retains the red borders around the text.

109. **Xenophon.** Kyrou Paideia: or the Institution and Life of Cyrus the Great. ...from the original made English. The first four books by Francis Digby, late of Queens Colledge in Oxford; the four last by John Norris, Fellow of All-Souls Coll. Oxford. *Printed for Matthew Gilliflower, 1685, FIRST EDITION, engraved half-title, lightly browned and spotted, blank corner of one leaf torn, embossment of the Earls of Macclesfield to first three leaves, bookplate of Thomas Parker to verso of title-page, some marginal pencil marks and one or two corrections in early ink*, pp. [xvii], 214, [2], 190, 8vo, *contemporary dark calf, spine gilt in compartments, lettering piece lost, old paper labels at head and foot, rather rubbed, front cracking but strong, corners worn, sound* (ESTC R30212) £550

The first edition of this translation into English of Xenophon's *Education of Cyrus*, an influential text on the later genre of 'instruction manuals' for princes and rulers like Machiavelli's *Il Principe*.

110. **Xenophon.** *Graecorum res Gestae; et Agesilaus.* Cum annotationibus Edwardi Wells. [Four vols.] *Glasgow: in aedibus academicis excudebant Robertus et Andreas Foulis, 1762, ownership inscription of 'Stevenson' to title-pages (struck through in vol. iii), pp. [ii], 129, [3]; [ii], 162, [2]; [ii], 173, [3]; [ii], 85, [3], 60, [2], 12mo, contemporary tree calf, spines divided by wide gilt fillets, red morocco lettering pieces in second compartments, oval red numbering pieces in fourth (one re-gilded), somewhat rubbed, a few small original patches to boards, armorial bookplate of Cholmeley of Brandsby, mostly covering an earlier ownership inscription of Francis Cholmeley (probably the one (1706-1780) who rebuilt Brandsby in 1767) to front pastedowns, good (Gaskell 413; ESTC N471519) £600*

The much scarcer Greek-only issue of the Foulis Xenophon *Hellenica*. A similar issue with parallel Greek and Latin text is relatively common; ESTC locates this issue in NLS and Columbia only, and Gaskell had not seen a copy of it. Its rarity now may be due to its failure to sell initially – in the 1777 Foulis catalogue of remaining stock there were 8 times as many copies of this issue as of the other.



Item 110



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