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1. **Aeschylus.** *Tragoediae VII. [Geneva:] Henrici Stephani. 1557, FIRST COMPLETE EDITION, the EDITIO PRINCEPS of the 'Agamemnon', some toning and spotting, lower cornertip of first few leaves worn (esp. title), title a little creased from bookplate on verso, pp. [viii], 395, [3], 4to, contemp. calf, expertly rebacked preserving old label and endpapers, corners repaired, bookplate and stamp of Trinity College Cambridge ('sold'), good (Schreiber 145; Dibdin I 237; Moss I 8) £2,750.00*

The fourth edition of Aeschylus, the first produced by the Estiennes, and the first to print the complete text of the *Agamemnon*, of which only a small fraction had previously been printed due to a lacuna in the most important manuscript, the 11th-century Medicean codex. The editor, Pietro Vettori ('Victorius'), both restored the missing verses and improved the text of the scholia using a 14th-century codex, and for the first time he distinguishes the *Agamemnon* from the *Choirephoi*, since all previous editors had considered the fragments part of the following play. The book is printed with the Henry Estienne's usual elegance, using two sizes of the *grecs du roi*. 'An excellent and beautiful edition...it is a much more valuable impression than either of its precursors...this edition is rare and dear' (Dibdin). 'Notwithstanding the great merits of this edition' and the profuse praise already recorded, Moss still felt that 'it meets not with the attention it deserves'.

2. **Aeschylus.** *The Tragedies of Aeschylus translated. By R. Potter. Norwich: Printed by J. Crouse. 1777, FIRST EDITION of the first complete English translation, half-title and internal blanks (R4, Cc4, Qq3, Bbb3, & Lll3) discarded, light toning, some spotting in places, pp. [iii]-xxviii, [6], 519, [1], 4to, contemp. sprinkled calf, boards with a gilt leaf roll border, backstrip with five gilt-milled raised bands, red morocco label in second compartment, the remainder infilled with flower, leaf, and other tools, marbled endpapers, front joint splitting at base but strong, rubbed and scratched at extremities, slight wear to backstrip ends, good (ESTC T87012) £600.00*



This translation by the Norfolk clergyman Robert Potter marks the first complete English-language version of the surviving plays of Aeschylus, who had been largely neglected in English until that point (the first published translation of any individual play appeared only in 1773). Potter's work 'was published to great acclaim in 1777 and brought him to the notice of London literary society' (ODNB); a London edition followed within two years of this first printing, and Potter's translations were still being reprinted as a standard version as late as 1938.

3. **Anacreon.** [Carmina. Greek:] Hai tou Anakreontos odai. Kai ta tes Sapphous, kai ta tou Alkaiou leipsana. *Glasgow: Excudebant R. & A. Foulis. 1751, small dampmark to margin of title, a little chipping to edge of front free endpaper, pp. [iv], 75, [1], 32mo (paper 79 x 47mm), contemp. vellum boards, backstrip in three plain compartments, front board with gilt monogram, a bit soiled, front hinge cracking and boards a little bowed, booklabel 'Nanhoron 1935' and two early ownership inscriptions (J. Yates, H.H. Edwards de Pennant), good (Gaskell 181; ESTC T85607) £350.00*

The regular paper issue (some copies were also printed on four colours of silk) of this miniature edition of Anacreon from the Foulis Press, produced to their usual attractive standards. Also included are fragments of Sappho and Alcaeus. This copy bears the gilt monogram JY on the front board, probably the J. Yates who signed the front endpaper, and was later at the Welsh estate of Nanhoron.

4. **Anacreon.** Odaria. Praefixo commentario quo poetae genus traditur et bibliotheca Anacreonteia adumbratur. *Parma: Ex Regio Typographeio. 1785, ONE OF 50 COPIES ON FINE PAPER (of an edition of 310 copies), engraved portrait on title and vignette on second leaf, a couple of faint age-spots, pp. [iv], xciv, 100, [2], 4to, contemp. red straight-grain morocco, boards with a gilt fillet border, backstrip divided by eight paired raised bands, a thin green morocco band between each pair, the second full compartment gilt-lettered direct, the remainder infilled with gilt dots, diamonds, and other tools, blue watered silk endpapers, red morocco turn-ins, gilt dentelles, the merest touch rubbed at extremities, and one tiny wormhole to each joint, preserved in a brown cloth folder in a brown cloth slipcase backed in brown morocco (this a bit rubbed), bookplates of Charles Whibley, Hugh Morrison Davies, and 'C.H.C.', very good (Brooks 287; Moss I 49; Dibdin I 265) £5,000.00*



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The first Bodoni quarto edition of Anacreon, following only an octavo of 1784, and a lavish production, printed entirely in capitals. Brooks states that 250 copies were printed on 'blue' paper, 50 on fine paper (like this one), and 5 each on two types of superfine paper. The binding matches the printing in sumptuousness, with the backstrip panels almost entirely infilled with closely-set gilt dots. The former owner Charles Whibley (1859-1930) was the journalist and author who recommended T.S. Eliot to Faber & Faber. This copy was later owned by Hugh Morrision Davies (1879-1965), a pioneering surgeon (called 'the Doyen of Thoracic Surgery') and a collector of fine bindings, especially those of the eighteenth century.

'The second edition is a very beautiful one' (Moss). 'The editions of 1785 and 1791 are printed in capital letters, and more elegant and exquisitely finished productions cannot be conceived' (Dibdin).

5. **Aurelius Antoninus (Marcus)** *The Thoughts of the Emperor Marcus Aurelius Antoninus*. In the translation of George Long; Illustrated after the Water-colour drawings by W. Russell Flint. *Philip Lee Warner, publisher to the Medici Society. 1912, colour frontispiece and 11 other colour plates, two leaves with chips from blank margin, pp. lxxxvii, 207, 8vo, recent half blue morocco by Asprey & Co., boards and backstrip ruled in gilt, second compartment gilt-lettered direct, marbled endpapers, a.e.g., backstrip sunned, very good* £50.00
6. **Caesar (Gaius Julius)** *Hoc volumine continentur haec. Commentariorum de bello Gallico libri VIII. De bello civili pompeiano. Libri IIII. De bello Alexandrino. Liber I. De bello Africano. Liber I. De bello Hispaniensi. Liber I. Venice: in aedibus Aldi*



Item 6

& *Andree Soceri*. 1513, *FIRST ALDINE EDITION*, double-page woodcut map coloured by hand, five further full-page woodcuts, light spotting, part of the map colouring showing on reverse, ff. [xx], 296, 8vo, eighteenth-century green morocco, boards with a gilt border of linked circles, backstrip divided by double gilt fillets, second and third compartments gilt-lettered direct, top and bottom infilled with a chain pattern, a.e.g., a touch rubbed at edges, backstrip very slightly sunned, armorial bookplate of *W.H. Thompson*, very good (CNC 8147; Dibdin I 357) £5,000.00

The first Aldine edition of Caesar, illustrated with a double-page map of France and five woodcuts depicting fortifications, keyed to explanatory text. The works of Caesar have always been an important part of Latin literature, and formed the first experience many modern students had reading Latin ('Gallia est omnis divisa...'). They were equally popular in the early sixteenth century: this edition was almost immediately copied by Giunta in 1514, and a second Aldine appeared in 1519, both essentially reprints of this text and these illustrations (though the later editions did add a map of Spain).

The editor, Giovanni Giocondo, was a man very much of the Renaissance, being an architect, a teacher, and a Franciscan priest as well as a scholar: he designed the Palazzo del Consiglio in Verona and the Pont Notre-Dame in Paris (the latter much rebuilt, though Giocondo's version was among the longest-lasting); he edited Vitruvius and Cato the Elder; among his students was the young J.C. Scaliger. His architectural experience – which also included part of the protection of Venice's lagoons – contributes much to his treatment of fortifications here.

7. *Cicero*. Opera. Ex Petri Victorii codicibus maxima ex parte descripta, viri Docti et in recensendis authoris huius scriptis cauti & perdilentis ... Eiusdem Victorii explicationes suarum in Ciceronem castigationum. [5 parts in 2 volumes]. *Paris: ex officina Roberti Stephani (Estienne)*. 1538-39, 6 titles with large woodcut printer's devices, woodcut initials, substantial early manuscript annotations on some leaves (largely faded - perhaps very gently washed, and occasionally shaved), ownership inscriptions on some titles of 'Kennethus Murchison', an inscription excised from upper corner of first title in each vol., browned and soiled in places, a few old edge repairs, pp. [xvi], 288, 640, [6]; 416, 450, [2], 158, [100], folio, modern dark calf, boards panelled in blind, spines with six raised bands, red and green lettering-pieces, good (Renouard p. 48; Adams C1640; Ebert 4255; Schweiger II 103; Moss I 291) £2,000.00

The Estienne folio edition of the works of Cicero, and 'an elegantly executed edition' (Moss). The text mostly follows the edition of Vettori, which was printed in Venice in 1534 and which soon earned a reputation as the best, textually speaking; Dibdin criticises the following Estienne edition (1543) for reverting to readings of the *editio princeps*, 'for which no just reason is assigned'. The first four parts are Cicero's works, and the last contains Vettori's commentary: *Rhetorica* (Pt. 1), *Orationes* (Pt. 2), *Epistolae* (Pt. 3), *Philosophica* (Pt. 4) and *Explications*.

This copy probably belonged to the surgeon and landowner Kenneth Murchison (1751-1796), father of the geologist Sir Roderick Impey Murchison, who settled at Tarradale, in Scotland, in 1788 after serving as a surgeon in Calcutta and then travelling through Europe. The annotations are in Latin in an earlier hand than his, and are concentrated at

the end of vol. ii (in the *Orations*), filling the margins of *Orations* 26, 34 and 40-42 (*Pro Archia Poeta, Pro M. Caelio, Pro M. Marcell, Pro M. Ligario, and Pro Rege Deiotaro*). Once or twice there are alternate readings supplied, but the majority appear to provide contextual information and analysis of Cicero's argument, evidence of close reading by an early owner.

8. Cicero. *Tusculanarum Disputationum libri V. Cum commentario Joannis Davisii, et Richardi Bentleii emendationibus. Editio nova. Accedunt Richardi Bentleii emendationes hactenus ineditae. Oxford: E typographeo Clarendoniano. 1805, a touch of light spotting, a few small pencil notes, pp. v, [iii], 497, [23], 37, [1], 8vo, contemporary red long-grained morocco, boards bordered with a gilt fillet, small gilt corner-pieces, spine with five raised bands between gilt fillets and wavy rolls, second compartment gilt-lettered direct, floral centre-piece in others, a.e.g, spine and joints somewhat rubbed and darkened, a few small scratches, good* £120.00



A new edition of the *Tusculan Questions*, called Thomas Gaisford's edition by Jebb, although his name does not appear within it. The title page does claim that this is a new edition of John Davies's version, which was first published in 1709 with some notes that Bentley supplied to Davies. It has a more substantial claim to fame, however, since it prints for the first time (as an appendix) substantial additional notes by Bentley which he had left as marginalia in an interleaved copy of the 1709 edition, intending but never finishing his own publication.

9. Cicero. *De Natura Deorum Libri tres, cum notis integris ... recensuit ... Joannes Davisius. Editio Nova. Oxford: E Typographeo Clarendoniano. 1807, a little light spotting, half-title discarded, pp. [iii]-xvi, 403, 8vo, nineteenth-century olive drab calf, backstrip with four raised bands, red morocco label in second compartment, the remainder bordered with double gilt and blind fillets, marbled edges and endpapers, lightly spotted, backstrip sunned, bookplate of J.W. Middleton Berry of Ballynegall, good* £50.00
10. Cicero. *De Finibus Bonorum et Malorum libri quinque. Ex recensione Joannis Davisii ... Editio nova. Oxford: E Typographeo Clarendoniano. 1809, some light foxing and spotting, pp. viii, 340, [8], 8vo, contemp. biscuit calf, boards with a double gilt fillet border, backstrip with five raised bands, brown label in second compartment, the rest with central gilt crossed-arrow tools (these also repeated in board corners), marbled endpapers, somewhat marked, joints a touch rubbed, good* £50.00

A reprint for the Oxford market of Davies' edition of Cicero's *De Finibus*, first published at Cambridge in 1728.

11. **Euripides.** Tragoedia Hippolytus, quam, Latino carmine conversam a Georgio Rataltero, Adnotationibus instruxit Ludov. Casp. Valckenaer. [With:] Lud. Casp. Valckenari Diatribe in Euripidis perditorum dramatum reliquias. *Leiden: Apud Ioann. Luzac, & Ioann. le Mair. 1768, occasional light spotting*, pp. xxviii, 322, [18], [viii], 311, [1], 4to, *contemporary vellum, boards panelled in blind with a central blind lozenge, spine with six raised bands, second compartment lettered in ink, gilt device of Caius College, Cambridge, to front board and bottom spine compartment, somewhat soiled, good* (Dibdin I 549) £300.00

The first Valckenaer edition of Euripides's *Hippolytus*, with a facing Latin translation; as usual it precedes Valckenaer's *Diatribe* (with its own title, dated 1767) on the Euripidean fragments. Dibdin calls Valckenaer's work 'a perfect specimen of careful research, acute emendation, and copious illustration'.

12. **Euripides.** Tragoediae. Edidit Augustus Witzschel. Editio stereotypa. [Three volumes.] *Leipzig: Bernhardi Tauchnitz. 1855, half-titles discarded, some foxing*, pp. [iii]-xxviii, 316; [iii]-xi, [i], 300; [iii]-xi, [i], 327, [1], 8vo, *contemp. half brown calf with marbled boards, backstrips with five gilt-milled raised bands, red morocco labels in second compartments and green in third, the remainder with gilt corner sprays and central rose tools, a few minor scrapes, extremities scuffed, bookplates of A.B. Bassett, FRs, good* £120.00

13. **Gellius (Aulus)** Noctes Atticae; cum selectis novique commentarius, et accurata recensione Antonii Thysi, J.C. & Jacobi Oiseli, J.C. [Bound as three volumes.] *Leiden: Ex Officina Petri Leffen. 1666, additional engraved title, small ownership inscription to printed title*, pp. [xlvi], 394; 395-790; 791-1129, [59], 8vo, *eighteenth-century biscuit calf, boards with a wide gilt rolled border of floral tools, backstrips divided by five raised bands, red morocco labels in second compartments, green morocco labels in third, the rest infilled with gilt tools, a little bit rubbed around the edges, one joint just starting to crack at tail, otherwise very good* (Dibdin I 340) £450.00



A variorum edition, containing 'an accurate revision of the text by Thysius, and the corrections of Oiselius' (Dibdin), of the *Attic Nights* of Aulus Gellius in a very attractive binding. Thysius largely based his text on the 1651 Elzevier edition, but died before finishing the task; Oiselius completed the editing from book 13 to the end.

14. **(Greek Anthology.) ANTHOLOGIA DIAPHORON ...** Florilegium diversorum epigrammatum veterum, in septem libros divisum. [*Geneva*]: Excudebat Henricus Stephanus. 1566, *FIRST ESTIENNE EDITION*, title a bit dusty, the occasional spot elsewhere, small dampmark to bottom margin of first few leaves, some marginal notes and substantial manuscript notes to final blanks, struck-through ownership inscription to title verso ('John Brayne his booke dated the 11th day of June 1674'), pp. [iv], 288, 283-539, [35], sm. folio, eighteenth-century sprinkled calf, boards with a gilt rope roll border, expertly rebacked in matching style, backstrip with five raised bands between gilt rope rolls, red morocco label in second compartment, the rest with central gilt tools, some scratching to old leather, tidy repairs to edges and corners, two bookplates (one school library, one armorial), manuscript quotations in Greek (nineteenth-century) to front endpapers, very good (Schreiber 159; Renouard 126.4; Adams A1187; Schweiger I 30) **£1,500.00**



Henri Estienne was perhaps destined to edit the Greek Anthology, which ultimately derives from collections with which he shared the Latin form of his name: the *stephanus*, or 'wreath', of Meleager and of Philippus. These collections and other ancient bits and pieces, totalling over 3000 short poems, were gathered together in the tenth century by a schoolteacher named Cephalas, and then around the end of the thirteenth century the scholar Maximes Planudes further edited an abridgement of Cephalas's collection and added some additional poems; sometime after this all the versions except the Planudean were lost.

Estienne, travelling in Italy, discovered several better manuscripts of the Planudean anthology than had been printed before (a number of editions had appeared since it was first printed in 1494), and this edition, easily the best to date, was the result. A single manuscript of the Cephalian text was then discovered shortly afterwards but it was not printed in full until the nineteenth century. *The Greek Anthology*, called by the OCD 'one of the great books of European literature,' is this version.

This copy belonged to John Leith Ross of Arnage, Aberdeenshire (his bookplate and initials on the title, dated 1825), and was later in the Aberdeen Grammar School Library. The volume has attracted three sets of notes: marginal ink notes, possibly by Leith Ross, more recent pencil annotations (possibly from someone at the School), and sometime in between, the substantial annotation on the endpapers. The front endpapers show Greek quotations from the Cephalian version of the anthology, while the rear blanks have a list of the included authors with brief biographical notes.

15. **(Greek Comic Poets.) ESTIENNE (Henri, editor) Comicorum Graecorum Sententiae, id est gnomai, Latinis versibus, ab Henr. Stephano redditae, & annotationibus illustratae.** [*Geneva*]: Excudebat Henr. Steph. 1569, faint dampmark through first half, title soiled, some spotting elsewhere, pp. [xxxii], 633, [5], 32mo, seventeenth-

century sprinkled calf, backstrip with five raised bands, compartments with central gilt tools inside gilt rule borders, joints and corners repaired, new gilt lettering-piece, old leather a little rubbed, bookplate of Philip Gurdon of Assington Hall, Suffolk and ownership note of C.S.B. Buckland of Merton College (1914), sound (Schreiber 175; Renouard 132.3) £400.00

A gathering of 'sententiae' from the Greek and Roman comic writers, produced by Henri Estienne possibly to help raise capital to complete the *Thesaurus Graecae Linguae* (see Schreiber). It also includes a treatise on how to select literary proverbs. Several pages are left blank so that readers can add quotations from their own reading.

16. (Greek History.) MITFORD (William) *The History of Greece. A New Edition, with ... A Brief memoir of the Author ... In ten Volumes. T. Cadell; and W. Blackwood & Sons, Edinburgh. 1835, portrait frontispiece in vol. i, woodcut vignettes on titles, occasional foxing, small 8vo, contemp. calf, single gilt fillets on sides, spines richly gilt, some rubbing and abrasions to covers, but still a handsome set* £300.00

Byron wrote of Mitford: 'His great pleasure consists in praising tyrants, abusing Plutarch, spelling oddly, and writing quaintly; what is strange after all, his is the best modern History of Greece in any language, and he is perhaps the best of all modern historians whatsoever. Having named his sins, it is but fair to state his virtues – learning, labour, research, wrath, partiality. I call the latter virtues in a writer, because they make him write in earnest.' In addition to the memoir, this edition incorporates Clinton's chronology, and has a copious Index.

17. (Greek Prosody.) SEALE (John Barlow) *An Analysis of the Greek Metres, for the use of Students at the Universities. Ninth edition. G. & W. B. Whittaker, 1823, some light foxing throughout, pp. viii, 69, [1],*

[bound with:]

Webb (Thomas) *Elements of Greek Prosody and Metre, compiled from the best authorities, ancient and modern. Baldwin, Cradock, and Joy. 1819, pp. iv, 80,*

[and:]

[Burton (Edward)] *An Introduction to the Metres of the Greek Tragedians. By a member of the University of Oxford. Third edition. M.A. Nattali. 1826, pp. [iv], 52, 8vo, contemp. tan calf, boards and backstrip ruled in gilt, second compartment gilt-lettered direct, somewhat rubbed, inscription clipped from front flyleaf (leaving a quotation in a contemporary hand), a few marks, good* £60.00

Three treatises for students on Greek metres, bound together in one handy volume.

With a Character of the Ancient Britains

18. Herodian. *Herodian's History of the Roman Emperors, containing many Strange and Wonderful Revolutions of State in Europe, Asia, and Africa. Also, their most remarkable Embassies, Speeches, Antiquities, &c. Together with the most Solemn Ceremonies us'd at the Deification of the Roman Emperors. With a Character of the Ancient Britains. Done from the Greek, by a Gentleman at Oxford. Printed for*

John Hartley, 1698, title printed within double rules, rather foxed, pp. [xvi], 421, [2, ads], 8vo, contemporary panelled calf, rubbed, headcap defective and label missing, sound (ESTC R13737; Wing H1581) £550.00

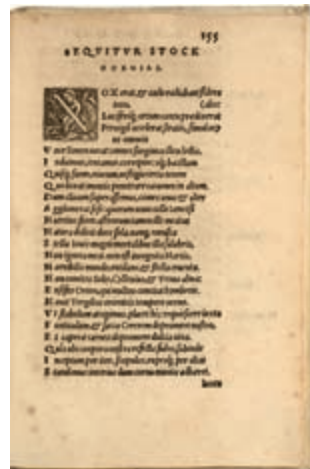
First edition of this translation; the Gentleman of Oxford who made the translation has not been identified. He claims that he made the translation purely for his own diversion from studies of another nature. His statement regarding Herodian's *History*, 'that there is scarce any Period of History, either Ancient or Modern, that contains so great a variety of surprising Events, within the compass of so few years' is endorsed by all who read him. He is not specific when referring to an old version, 'since which time the English language has been much improved.'

An early Latin Odyssey up a mountain

19. **Homer.** *Iliad ad verbum translata, Andrea Divo Iustionopolitano interpretate. [And:] Odyssea ad verbum translata. [Two volumes.] Paris: In officina Christani Wecheli. 1538, some light browning and foxing, early underlining and marginalia in index of vol. i, ff. [iii], 277, [12]; 250, [8], [with, bound at the end of vol. ii:]*

Rhellicanus (Joannes, trans.) *Homeri Vita, ex Plutarcho in Latinum translata ... item eiusdem Ioan. Rhellicani Stockhornias. Basel: [colophon:] per Balthasarem Lasium & Thomam Platterium. 1537, FIRST EDITION, browned and foxed in places, pp. [xvi], 159, [1], 8vo, seventeenth-century vellum, spines with four raised bands, second compartment hand-lettered direct in ink, third with a calligraphic centre-piece, all edges red (with a bit of old gilding & gauffering just visible), vellum just a touch soiled, a couple of tiny spots of insect damage to joints, very good (First work: Adams H773; Second work: VD16 P 3798; Coolidge, *Swiss Travel* 6) £2,500.00*

An early printed edition of the works of Homer in Latin, in the translation by Andrea Divo (first published 1537 at Venice; this and a Lyon printing both followed in 1538). This is the specific edition used by Ezra Pound, mentioned in his first Canto: 'Lie quiet Divus. I mean,



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that is Andreas Divus, / In officina Wecheli, 1538, out of Homer'. Pound reports he found his copy while browsing bookstalls along the Seine in 1910, and it allowed him to at last read Homer fluidly since his Greek was too minimal for the original.

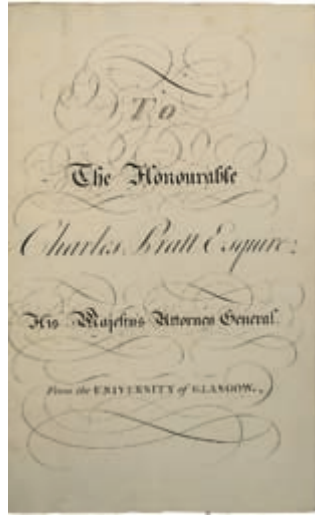
Latin translations of Homer were somewhat deprecated at the time of publication: this was not the first Latin version, just the first that made it to print, and Divo himself used the translation produced by Petrarch's friend Leontius Pilatus in the 1360s in his own work. It clearly filled a need, since so few in the West knew Greek, but it was not meant to replace the original: a prefatory note to the reader suggests that this translation is meant to be used alongside the Aldine Greek-only edition, which it matches in pagination. Chapman used Divo's translation when rendering the Iliad and Odyssey into English, although by his time the Greek and Latin were being printed side-by-side in the same edition.

Bound at the end of this copy is the first edition of the Latin translation of the *Life of Homer* attributed to Plutarch, by Joannes Rhellicanus (or Müller, 1478-1542). Rhellicanus includes at the end of his annotated translation a 5-page, 130-line poem in Latin hexameters called the 'Stockhornias', which records his ascent of Stockhorn, the highest peak in the Stockhorn range of the Bernese Alps, with a 'jovial company of learned men revelling in the spirit of the ancients'. Rhellicanus's journey was the first ascent of Stockhorn, one of the first ascents of any Alpine peak (after a couple of medieval climbs and a trip up Mt Pilatus by four other Swiss humanists in 1518), and this poem, 'composed as a humorous account parodied from ancient writings,' is possibly the first printed account of an Alpine climb. In it, 'for the first time, alpine flowers are described' (Grosjean, quoted in Shoumatoff, *The Alps*, 2001, p. 194).

COPAC locates the Wechel edition of the epics in the BL, Cambridge, and Cathedral Libraries only, with Worldcat adding one in France, one in Germany, and 7 in the USA. The 'Vita' is scarcer, listed in Oxford and the British Museum only on COPAC, while Worldcat adds 2 in Germany (with 4 more in VD16) and one each in Canada, the Netherlands, and the USA (Columbia).

20. **Homer.** [Opera.] Iliados. Odysseias. [Four volumes.] *Glasgow: In aedibus academicis, excudebat Robertus et Andreas Foulis. 1756-1758, LARGE PAPER COPY (pages 361 x 225mm), complete with blank 4F2, all half-titles, and the rare general title page (bound after the title in vol. iii), some light foxing and spotting, occasional offsetting, blank corner of one leaf (T2 in vol. iii) torn away, pp. xii, 312; [iv], 336; [x], 297; [iv], 336, folio, contemp. red- and black-speckled polished calf, boards bordered with a gilt roll, spines with six raised bands, red morocco lettering piece in second compartments, blue paper numbering label (rubbed) in third, the remainder infilled with gilt tools, lower joint of vol. iii cracking but strong, a touch of wear at extremities, bookplates of the Earl of Camden and their shelfmark on verso of front endpapers, presentation inscription on initial blank in vol. i, good* (ESTC T90245; Gaskell 319; Dibdin II 58) £8,500.00

A presentation copy of the large paper issue of the Foulis folio Homer, one of the most spectacular productions of that author ever to appear. Gibbon famously 'read Homer with more pleasure in the Glasgow edition'; each sheet was 'six times revised by various literary men' (Dibdin). The type was specially cut by the University typesetter for the edition, and it makes 'the first deliberate break from the tradition of copying Garamond's *grec du*



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roi ... which had been strangling Greek type design for over 200 years'; none of the Foulis's other books 'were typographically both so revolutionary and so successful' (Gaskell, *The Book Collector*, 1952 p. 106).

This copy is from the large paper issue, printed on finer paper and roughly 5cm larger in each dimension, and an initial blank in vol. i records its presentation by the University of Glasgow to Charles Pratt, Esquire, His Majesty's Attorney General. The University sent large-paper copies of this Homer to a number of prominent men, including the Lord Chief Justice, the Duke of Argyll, and Pratt's old friend and political mentor, William Pitt; most of these were specially bound by the Foulis bindery. We have been unable to match the tooling on this binding to known works from the Foulis bindery, which tended to favour red turkey as the binding material, so it is possible that Pratt had this copy bound himself. The binding style and decoration, along with the calligraphy of the presentation inscription, are also notably more elaborate than that on the copy presented to the Lord Chief Justice (which was in a probable Foulis binding of red turkey).

The recipient, Charles Pratt (1714-1794), was a friend of William Pitt from Eton, and was appointed attorney-general to the prince on the basis of that connection; then 'in July 1757 Pitt, when forming his famous wartime coalition with Newcastle, insisted on the appointment of Pratt as attorney-general over the head of the solicitor-general, Charles Yorke' (ODNB). Pratt was involved in important decisions about imperial sovereignty, search warrants and habeas corpus, taxation of British territories, and literary copyright, and was made Baron Camden on 17 July 1765, and lord chancellor in 1766, though George III forced him to resign over his alignment with Pitt against the king's government in 1770. He then became caught up in the American issue, asserting in 1775 that 'it is evident that England must one day lose the dominion of America'; it fell to him to propose that Parliament appoint a regent during George III's illness, and he remained at the forefront of British politics until shortly before his death in 1794. He was made Earl

Camden in 1786, and in 1791 began granting leases for houses on his land near London, forming Camden Town. His library passed down through the family and was most recently held in trust at Bayham Manor, residence of the Wodehousian second son of the 5th Marquess Camden, Lord Michael Pratt, until its dispersal.

21. **Homer.** [Opera.] *Iliados. Odyssseias.* [Four volumes bound as two.] *Glasgow: In aedibus academicis, excudebat Robertus et Andreas Foulis. 1756-1758, bound without the general title page (as usual) and the half-titles and blank 4F2 (as often), light spotting in places, a touch of dustsoiling to some upper margins, pp. [iii]-xii, 312; [ii], 336; [vi], 297; [ii], 336, folio, contemporary brown calf, scratched, rebaked, spines with six raised bands, compartments tooled in gilt ('aged' to a coppery colour), original red and green lettering pieces preserved, hinges relined, good* (ESTC T90245; Gaskell 319; Dibdin II 58) £1,750.00

Another copy, the normal-paper issue.

22. **Horace.** [Opera.] *Florence: Impressum per Antonium miscominum. 1482, FIRST LANDINO EDITION, lacking first leaf (blank recto, Politian's 'Ode to Horace' only on verso), one small wormhole in final 20 leaves (touching a character at times but with no loss of legibility), a further scattering of marginal wormholes in final few leaves, first few leaves with occasional old reinforcement in gutter, a little faint browning in places and a few marginal dampmarks but paper generally bright, three leaves in second gathering slightly proud, last leaf a little frayed at lower edge, occasional old marginal manuscript notes, ff. [v], CCLXIII, [2] [i.e. 271 total (of 272)], folio, late eighteenth-century red straight-grained morocco, boards with a gilt Greek key border within gilt pearl rolls, spine divided by gilt chains between gilt fillets, second compartment gilt-lettered direct, the rest with central oval gilt tools and small gilt corner stars, marbled endpapers, a.e.g., a touch rubbed at extremities and spine just slightly darkened, good* (ISTC ih00447000; Goff H447; Bodleian H206; BMC VI 637; Mills 39; Reidel Inc2; Neuhaus p. 3; Dibdin II 87) £7,000.00



The first edition of Horace with the important notes of Cristoforo Landino (1424-1498), chair of rhetoric and poetry in Florence, a member of Ficino's Platonic Academy, and tutor to Lorenzo de' Medici. Landino's is the first substantial printed commentary on Horace, the first humanistic interpretation, and one of the most important commentaries of the Renaissance; later editions of Horace would gather 'the four commentaries', always including the late-classical scholiasts Porphyrio and 'Acro' (regarding whom see item 29), and often filling out the quartet with Landino and the current editor. This process was begun by Landino's rival Mancinelli, whose own edition, just ten years later, already included the Florentine's notes as though he were another scholiast.

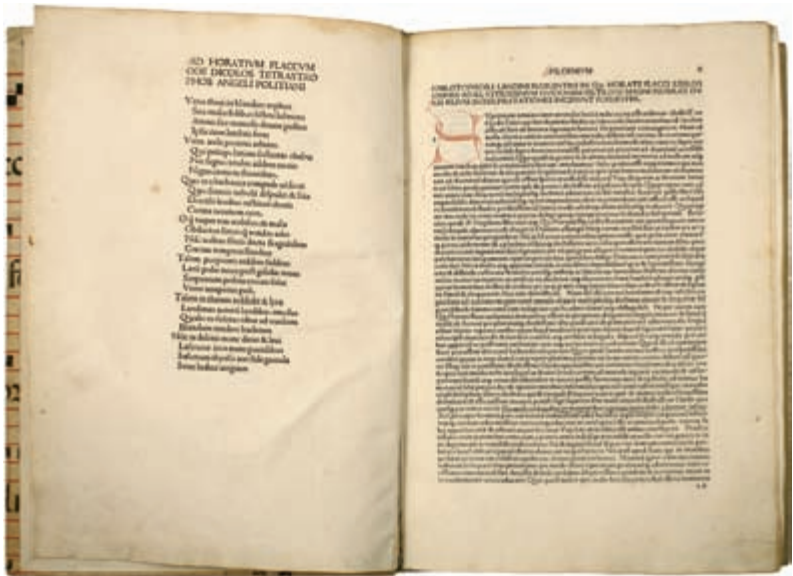


Item 22

Landino's 'commentary is ... an example of critical syncretism. In his annotations to the text Landino mixes the intelligent, sober paraphrase of the grammarian with a wholesale rhetorical approach' (Moss, in *Cambr. Hist. of Lit. Crit.* III, p. 66). He marks the end of the classical interpretation of Horace, and the beginning of the Renaissance humanist reading: 'Landino takes a new approach to the moral problem of the odes ... it is no longer necessary, then, to pretend that the Odes carry useful moral or Christian methods' (Edmunds, in *A Companion to Horace*, p. 346). Instead, they are beneficial for the way they enhance the mind and encourage rhetorical ability.

'All critics and bibliographers have united in their praises of this exceedingly elegant and valuable impression ... the printer has shewn himself to be worthy of the poet and commentator; for a more tasteful specimen of early typography can rarely be seen' (Dibdin, *Bibl. Spenc.*).

23. **Horace.** [Opera.] Venice: Bernardinum [Stagninum] de Tridino. 1486, one small wormhole in second half, becoming a scattering in last few gatherings (touching text but rarely with any loss of sense), some dampstaining to top blank margin (with small repairs on early leaves), a little soiling and staining elsewhere, frequent early marginal notes (sometimes interlinear) in at least two hands, first three capitals (and one or two later on) supplied in red ink, ff. CLXXVIII, folio, vellum boards and spine (c. 1900), the boards covered with a leaf from an old antiphonal manuscript with decorative initials in purple and red, the spine plain, possibly preserving old endbands but with new endpapers, a little soiled, good (ISTC ih00450000; Goff H450; BMC V 364; Bodleian H209; Neuhaus p.4; Reidel Inc4; Mills 44) £5,500.00



Item 23

The fourth edition of Horace with Landino's commentary (following the 1482 Florence first and two Venice reprints in 1483). It opens with Politian's 'Ode to Horace' on the verso of the first leaf (recto blank) and continues directly with the commentary.

The manuscript notes in this copy may be in two or three hands: from the beginning to f3 there are notes in an italic hand in brown ink, then from f3 to h5 the same or a similar hand has written notes in red ink, and also picked out the capitals and drawn the occasional border and face. The split is not absolute; there are a few red notes before f3 and a few brown after.

There are no annotations between h5 and o3, the beginning of the *Ars Poetica*, when suddenly a different and much more cramped hand has added extensive interlinear notes, in both brown and red ink. There are also occasional reappearances of the earlier hand(s). The interlinear notes last the length of the *Ars Poetica*, and the marginal notes taper off after this point as well. All the notes seem to be the usual mix of alternate readings, finding aids, pen trials, and the occasional gloss, although the interlinear sections are more copious and more difficult to decipher. The *Ars Poetica* was particularly important for Renaissance theories of literature, translation, and style, so it is not surprising that it was the most closely read.

24. Horace. *Epistolarum Horatii familiare Commentum a Iodoco Ascensio auctum & recognitum cum Philippi Beroaldi ac Angeli Politiani annotationibus complusculisque additamentis nuper a Guidone Morillono coaditis que non minus voluptatis que utilitatis lectori sunt allaturae. [Paris]: Iohannis Barbier, impensis Dionisii Roce. [post 1507,] one small wormhole at foot of page, stretching to a short*

trail in 7 of the final 10 leaves (and there reinforced with Japanese tissue), on two pages causing loss of a word or two but otherwise never affecting sense, a few other tiny holes in first few leaves, title foreedge reinforced, some soiling and spotting, occasional early ink notes or underlining, ff. LXXXII [i.e. 84], 4to, recent vellum boards, spine lettered vertically in ink, page edges slightly uneven from resewing, good (Renouard II p. 503 #5) £1,350.00

A rare early printing of the commentary of Iodocus Badius Ascensius on the Epistles of Horace. Editions of Badius on both the Satires and the Epistles appear more often, but these printings of the Epistles only are all scarce and difficult to trace exactly. As Renouard notes, two undated editions (this one, and one printed by Jean Petit) both contain the same preface, dated January 1507; Renouard suggests the Petit printing to be from 1508 and this one to postdate it, but the British Library dates their copy [1507?]; there seems to be no firm ground for determining actual precedence. In Renouard's listings these two editions of the Epistles are the fourth and fifth of Badius's version of that text, preceded by an edition dated [c.1505-1512] published by Regnaud, and two known only from reports (dated 1505 and 1500).

None of the early printings of Badius on the Epistles are in Adams, and this one is not in Mills (although the [1508?] Petit edition is) or Reidel. We have been unable to trace any of Renouard's earliest three editions in Worldcat, while a 1505 printing by Petit (actually dated in the colophon, albeit as '5505') which is not in Renouard is found only in three American libraries (NYPL, Emory, Princeton). For this edition specifically, COPAC lists the British Library only, and Worldcat adds just the Staatsbibliothek zu Berlin.

25. **Horace.** Horatius cum quattuor commentariis videlicet Porfirio, Acrono, Oratio, Landino, Mancinello. *Milan: per Magistrum Leonardum Pachel. 1508, initials supplied throughout by an early hand in red and blue, sidenotes and some capitals picked out in red, blue, and brown, frequent contemporary manuscript notes, beginnings of books marked by vellum knots, blank leaf aa6 discarded, some spotting and soiling to early leaves, top edge of title and second leaf slightly frayed and now reinforced, ff. [v], 257, folio, rebound using old blind-stamped pigskin from a larger book (with date 1603 stamped on front) to cover boards, goatskin spine, the whole painted brick red, new endpapers, good (Adams H856; CNCE 22677; Neuhaus pp. 11-12; Mills 76a)* £1,800.00



The works of Horace with 'the four commentaries': 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. 'Mancinelli's ... 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 (q.v. item 22).

This edition seems to be scarcer than the earlier, 1492 printing, for which the ISTC records over 50 extant copies: COPAC lists this edition in Oxford only (though it is also in Cambridge), EDIT16 gives only 5 locations in Italy, and Worldcat adds one copy in Toronto and four in Germany. The Mills checklist gives only one location, a private library.

26. **Horace.** Opera. Cum quattuor comentariisque. 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)*



£2,000.00

Like this 1508 Milan edition above, this is a reprint of the 1492 first Mancinelli edition, and it is nearly as scarce as the earlier reprint: 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.

27. **Horace.** Op[er]a Q. Horatii Flacci Poetae amoenissimi, cum quattuor commentariis. Acronis. Porphyrionis. Anto. Mancinelli. Iodoci Badii Ascensii accurate repositis. ... Premisso amplissimo i universum opus indice. *Paris: in via Iacobeae ab ipso Ascensio. 1519, one leaf with corner torn away affecting 10 lines of commentary, small wormhole through first half (often touching a character but almost never affecting sense), first and last two gatherings fraying and wormed at edges (with no loss of text), these also browned and stained but the paper elsewhere clean, title and first two leaves cut slightly shorter during binding, a few early marginal notes (some cropped), ff. [vi], CCLXXXVIII, folio, modern burgundy morocco, spine with five raised bands, green lettering pieces in second and fourth compartments, sound (Renouard p. 509 #5; Adams H865; Neuhaus p.16; Reidel A7; Mills 88; Dibdin II 93)*

£950.00

The fifth and definitive edition of the works of Horace edited, annotated, and published by Badius Ascensius; it is his first in the popular tradition of Horace 'with the four commentaries', incorporating the scholia of Acro and Porphyrio in addition to the notes of Mancinelli (which had been in Badius's earlier editions). The editor's commentary thus replaces Landino's in the quartenary canon.

It was adopted as a standard text: this and each of the four previous Badius editions were re-edited and re-set, sometimes with new or rewritten prefaces, but after this edition it is this precise text and pagination which is reproduced exactly, both by Badius (in 1529) and others (e.g. the 1543 Paris edition). Dibdin calls it a 'splendid and uncommon edition'.

28. **Horace.** Op[er]a Q[ui] Horatii Flacci Poetae amoenissimi, cum quatuor commentariis. Acronis. Porphyronis. Anto. Mancinelli. Iodoci Badii Ascensii accurate repositis. ... Premisso amplissimo i universum opus indice. *Paris: in via Iacobeae ab ipso Ascensio. 1519, lacking the final leaf, title repaired at top margin with portion of woodcut border supplied in skilful ink facsimile, smaller repairs to blank corners of next few and final two leaves (twice touching a headline), three small wormholes in prefatory leaves (no loss of sense), first and last leaves soiled, the rest quite clean apart from a dampmark to upper corner, a few early ink notes, ff. [vi], CCLXXXVII, folio, twentieth-century mid-brown calf, spine with five raised bands, red morocco lettering-piece in second, Rolle bookplate preserved on front pastedown, a.e.g., sound* (Renouard p. 509 #5; Adams H865; Neuhaus p.16; Reidel A7; Mills 88; Dibdin II 93) £400.00

Another copy, lacking the final leaf.

29. **Horace.** Opera, cum commentariis Acronis grammatici haud quaquam vulgaris, nuper quam accuratissime castigati aeditiq., ac amplissimo indice illustrati. *Basel: apud Valentinum Curionem. 1527, a little faint toning and title slightly dusty, one or two early marginal notes, three old ink inscriptions to title* (Raul d'Essars, 1742;



Item 29

Paullus Antonius Hüberlant, 1650; a sixteenth-century hand, struck through) pp. 751, [21], 8vo, *eighteenth-century tan calf, boards with a double gilt fillet border, spine divided by gilt fillets, red morocco lettering piece, the other compartments alternatingly infilled with gilt step and dot tools, and with a central sunburst, marbled endpapers, marked and rubbed, spine ends and corners worn, joints just cracking but strong, good* (Reidel A9; Neuhaus p. 18; Mills 96; Adams H868; VD16 H 4853; Schweiger II 392) £1,200.00

Bentinus's edition of Horace, which includes the best pre-modern text of the scholia by 'Helenius Acro'. The historical Acro did compile a commentary on Horace, which does not survive; it was however read and used by Porphyrio, whose work was then mined as part of a compilation of other notes and scholia probably first compiled in the fifth century as marginalia, added to through the centuries and then attributed back to Acro sometime in the late medieval period. This text, the fullest scholia of Horace, was first printed in 1474. Schweiger describes this edition as reprinting the text of the previous Bentinus edition with a better recension of the commentary, but that earlier edition (Basel, Curio, 1524) is attributed by VD16 to Pietro Crinito instead, and doesn't seem to contain the commentary at all. Michael Bentinus (c.1495-1527), part of the circle of humanists around Erasmus in Basel, was working for Curio as a proof-reader in the 1520s so he may have had a hand in that edition, but if so this would still be his first full version of Horace, and his first with the 'Acro' scholia, printed half a year before his death from the plague. His text of Horace was quickly superseded, but nineteenth-century sources still cited this as the best available printing of Acro.

30. **Horace.** Nicolai Perotti libellus non infrugifer de metris odarum Horatianarum. *Paris: Apud Simonem Colinaeum. 1531, title wood-cut border coloured-in with ink by an early owner, one poem (Epode XII) cancelled in ink with a manuscript note, some spotting, early underlining, final two blanks discarded, ff. 100, 76, [1], 16mo, seventeenth-century mottled calf, expertly and near-invisibly rebacked and repaired to style, spine with four raised bands, second compartment gilt-lettered direct the remainder with gilt corner- and centre-tools, old marbled endpapers preserved, good* (Mills 105; Reidel A13; Neuhaus p. 20; Schreiber 70; Moss II 12; Dibdin II 93) £900.00

The first book in Simon de Colines's series of 16mo pocket classics, and the second de Colines Horace – reprinting the 1528 octavo edition without the sidenotes. 'This is the first in the series of Colines's 16mo pocket classics, for which he cut his second italic type... In addition to the type, a special architectural title border, used here for the first time, is designed for this series' (Schreiber). An early owner has struck through Epode XII and added the comment *turpissima ode* ('such a filthy ode!').

31. **Horace.** Poëmata omnia, doctissimis scholiis illustrata. *Lyon: Apud Seb. Gryphium. 1533, some browning, dampmarking to a few corners and margins (mostly quite faint), a few ink spots, final leaf blank except for printer's device on verso, pp. 326, [ii], 8vo, late nineteenth-century olive-brown sheep imitating a sixteenth-century Lyonnese binding, spine with seven raised bands, boards ruled in blind with an onlaid panel of chocolate sheep, this with a frame of blind and gilt fillets, a central gilt title within circle on front, gilt medallion portrait on rear, marbled endpapers,*

all edges red, slightly rubbed, corners a touch worn, good (Neuhaus p. 20; not in Mills, Reidel, COPAC, or Adams [but see H879 for 1536 issue]) £800.00

A scarce edition printed by Gryphius. Adams records only one copy of a later printing (1536) with identical collation, although that copy is lacking the last leaf. The Bodleian also holds a copy of the 1536 edition, and their OPAC contains a listing for an edition dated [1536?] which is lacking the title page and last leaf, and may actually be either issue. Apart from those listings we have been able to trace no copies in the UK of any Gryphius edition of Horace from the 1530s. The binding on this copy is also interesting, as the exterior is a stylistic imitation of a fifteenth-century binding, while the endpapers are comb-marbled in a style characteristic of the late nineteenth century.



32. **Horace.** *Poemata Omnia, Doctissimis scholiis illustrata. Venice: per Ioan. Anto. de Nicolinis de Sabio. Sumptu & requisitione Domini Melchioris Sessae. 1535, title and last leaf soiled, a bit of staining elsewhere, a few early ink notes but generally clean, one small wormhole in blank area of title (reaching no further), library stamps to title and last leaf of text, ff. 163, [1], 8vo, early vellum boards, spine lettered in early ink and sometime partly overwritten in red, a bit ruckled and marked, spine soiled, hinges splitting and front flyleaf lost, the text-block sound* (CNCE 22695; not in Adams, Mills, Reidel, or Neuhaus) £550.00

A very rare edition, printed for Sessa (and with his vignette of a cat holding a rat in its mouth on the title and verso of last leaf [recto blank]). EDIT16 lists only one location (the Biblioteca Malatestiana in Cesena), while Worldcat adds only the Staatsbibliothek zu Berlin. Before each of the odes is a guide to the metre, and side-notes explicate the content.

33. **Horace.** *Opera cum quatuor commentariis, Acronis, Porphyriionis, Antonii Mancinelli, Iodoci Badii, Anno M.D.XLIII repositis... Adiectae in Calce Libri eundem in auctorem Henrici Glareani Helvetii ... annotations. Paris: Venundantus in aedibus Francisci Regnault sub Elephanto, 1543, some toning and minor staining on a few leaves, a few small paper flaws in blank margins, two early ownership inscriptions to title (Wm. Henderson and ff. [xxvi], CCLXXXVIII, folio, early calf, boards with a blind roll border enclosing a blind frame with corner- and centre-pieces, expertly restored preserving old spine with six raised bands, gilt lettering-piece to style in second compartment, later endpapers, old leather scratched, good* (Adams H882 [Petit issue]; Neuhaus p. 24; Mills 131; Renouard [Badius] p. 513 #12) £900.00

One of several issues of this edition from 1543 (Mills lists it under the imprints of Regnault, Roigny, Petit, Foucher, and Girault); it reprints the 1519 Badius Ascensius edition, and adds a section of notes by the Swiss humanist Henricus Glareanus (or Heinrich Loris, 1488-1563), who was close with Erasmus. In this copy the notes are bound at the front, in variance to the collation in Adams.

Glareanus's own edition of Horace had appeared at Freiburg im Breisgau in 1533; he was director of a school and later professor of poetry there, though he also spent some time teaching in Paris. This edition joins a standard text with his new interpretative notes. It contains an important step in the interpretation of the *Ars Poetica*, specifically the famous lines 133-134 about faithful translation: 'Glareanus plays a vital role in initiating a new line of speculation by discovering a crucial ellipsis in the text', against the view that Horace is discouraging literal translation; that reading 'mutilate[s] entirely the coherence of the Horatian poem ... In a later commentary, Denys Lambyn will lend further support to Glareanus's view' (Norton, *Ideology and Language of Translation in Renaissance France*, pp. 82-3).

34. **Horace.** Opera, ... Item annotationes iudicio et eruditione magnorum, aeterna[ue]; memoria dignorum virorum: Henrici Glareani Helvetii Poetae laureati, Erasmi Roterodami, Matthei Bonfinis, Aldi Manutii [etc.] *Basel: Per Henrichum Petrum. 1545, title creased, some light toning and spotting, pages ruled in red throughout, two library stamps on title (of Emile Taillebois), pp. [xii], 543, [1], folio, eighteenth-century French calf, spine with five raised bands, red morocco lettering piece in second compartment, the rest with gilt floral corner and centre tools within a double fillet border, marbled endpapers, all edges red, some old surface scrapes, joints and corners expertly restored, good* (Adams H888; Mills 136; Reidel A24; VD16 H 4860; Neuhaus p. 27; Dibdin II 494) £800.00

'A work of extraordinary ability, and the two first editions [i.e. this 1545 edition and a 1555 expanded into two volumes by Fabricius] of considerable rarity. They are founded on the Venetian edition of 1544, printed by Scotus, and edited by Petrus ... "This is the great treasure of learning bestowed on Horace"' (Dibdin, quoting Harwood). The list of commentators on the title is expanded from the classic four to eleven and includes such luminaries as Politianus, Servus Grammaticus, Petrus Crinitus, and Erasmus in addition to the more usual names of Henricus Glareanus, Aldus Manutius, and Acro and Porphyrio. This copy belonged to Emille Taillebois (1841-1892) of Dax, a judge whose hobby was archaeology and numismatics; he published much on Roman coins and tombs in France.

35. **(Horace.) [ULNER] 'Figulus' (Hermann) Q. Horatii Flacci Opera Lyrica, Brevibus, doctisque Annotationibus illustrata, Per Hermannum Figulum Hirsfeldianum. Frankfurt: Apud Chr. Egenolphum. 1546, lightly toned, a little spotting, twentieth-century ownership inscription to initial blank, pp. [xxxii], 745, [5], 8vo, eighteenth-century sheep, spine with five raised bands, matching lettering piece in second compartment, the remainder with gilt cornerpieces and a central cypher of crossed Cs, marbled endpapers, repairs to joints and spine ends, a little rubbed and scratched, good** (VD16 ZV 15103; Neuhaus p.28; not in Mills or Adams) £950.00

A scarce edition of commentaries on Horace by the legal scholar Hermann Ulner (or Hermannus Figulus), professor of grammar at the University of Marburg. He had studied law at that same institution, and there taught the young Philip IV of Waldeck, whom he later served as secretary. Most



of his published work is on legal matters, and it would seem that little else is known about him; he died in 1566. This remarkably substantial commentary on the works of Horace includes short summaries of each poem rather than complete texts, and Ulner has been included in a list of 'considerable commentators' outside of Lambinus. VD16 lists three locations for this edition (Munich, Mainz, and Vienna) and three copies are listed in COPAC, in the National Library of Scotland, Cathedral Libraries, and Cambridge. Worldcat adds six more in Europe and four in the USA.

36. **(Horace.) LUISINI (Francesco)** Francisci Luisini Utinensis in Librum Q. Horatii Flacci de Arte Poetica Commentarius. *Venice: [Colophon: Apud Aldi Filios.] 1554, archival tape reinforcement to title fore-edge and gutter, a bit of fraying to blank edges of first and last few leaves, some light soiling in places, early ownership inscriptions to title (most struck-through), pencilled library shelfmark to first text leaf, ff. 86, [2], 4to, modern black calf, boards bordered with a double gilt fillet, spine gilt-lettered vertically direct, good* (Adams H975; CNCE 27191; Reidel K6; Mills 159) £400.00

The text of Horace's *Ars Poetica*, with the substantial commentary by Francesco Luisini (1523-1568). Sandys dismisses Luisini as an 'unimportant commentator', but this only applies in the context of textual criticism in the decade before Lambinus's revelatory edition (1561); Luisini's work still represents a significant statement within Renaissance literary theory, which was often responding to Horace. Approaching the dichotomy between Platonic poetic 'inspiration' and Horatian 'decorum', Luisini reconciles them by proposing that 'the poet is instilled with a drive to imitate the rationally formulated ideas of God' (Brann, *The Debate over the Origin of Genius during the Italian Renaissance*, 2001, p. 236).

37. **Horace.** [Opera.] Ex fide, atque auctoritate decem librorum manuscritorum, 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 foreedge, 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) £2,000.00

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).



Item 37

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...' (*Cambr. Hist. of Lit. Crit.*, III, p. 76). Even the typography, like the editing, 'marks a new aera' (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.

38. **Horace.** [Opera], ex fide atque auctoritate decem librorum manuscriptorum, opera Dionysii Lambini Monstroliensis emendatus: ab eodemque Commentariis copiosiss. illustratus. His adiecimus Io. Michaelis Bruti in quatuor libros Carminum, atque in librum Epodon explicationes. *Venice: Apud Paulum Manutium, Aldi F. 1566, some foxing and one or two light stains, ff. [viii], 242, [12], 4to, seventeenth-century vellum boards, spine with four raised bands, red morocco lettering piece in second compartment, a little darkened, vellum cracking at front joint, boards slightly bowed, good* (CNCE 22730; Adams A911; Renouard p. 201 #16; Ahmanson-Murphy 758; Mills 185; Reidel A37; Neuhaus p. 40) £500.00

An early edition with the notes of Lambin. It was published in two parts: the Odes and Epodes (with additional notes by Gian Michele Bruto), and the Satires and Epistles in the second part, each with their own title page. This copy is the first part only, but shows no signs of having had an accompanying volume: the spine label simply reads 'Horatius'. They may have been issued or sold separately; the Mills checklist lists the two parts individually with separate holdings. This is called by Moss 'the very scarcest of all Lambinus's editions'.

39. **Horace.** Omnia poemata cum ratione carminum, & argumentis ubique insertis, interpretibus Acrone, Porphyrione, Iano Parrhasio, Antonio Mancinello, necnon Iodoco Badio Ascensio viris eruditissimis. *Venice: Apud Ioannem Mariam Bonellum. 1567, numerous woodcut initials and headpieces, three bifolia browned, some lighter foxing elsewhere, faint dampmark intermittently visible in upper corner, final blank discarded, small wormhole in blank margin of first five leaves, ff. [iv], 233, folio, contemporary limp vellum, spine lettered in ink, stained, expertly repaired, new endpapers, sound* (Adams H915; CNCE 22732; Mills 189) **£800.00**

One of a series of editions of collected commentary on Horace with accompanying text, apparently stemming from a 1544 Venice edition published by Scotus; according to EDIT16 thirteen identically titled printings followed that one in the sixteenth century, of which is the tenth. The commentaries include scholia as well as more recent editors. It is scarce: COPAC lists copies of this edition in Cambridge and the Cathedral Libraries; Worldcat adds five copies in Germany and three in the USA (Cornell, Illinois, and UCLA).

40. **Horace.** In quo quidem, praeter M. Antonii Mureti Scholia, Io. Michaelis Bruti animadversiones habentur, quibus obscuriores plerique loci illustrantur. *Venice: Ex bibliotheca Aldina. 1570, final leaf blank except for anchor device, blank A8 present, a little light spotting, early manuscript notes in Italian to around a dozen leaves (some cropped by the binder), once causing a paper flaw in blank margin, a tiny touch of worming in gutter of last few leaves, ff. 187, [1], 8vo, eighteenth-century Italian vellum, spine divided by double blind fillets, second compartment dyed yellow and gilt-bordered and lettered, the rest with central blind floral tools, fifth compartment inked with publication details, boards with a blind fillet border with cornerpieces and a central decorative blind lozenge, bundtpapier endpapers (red crosses and green dots), all edges red, pencilled ownership inscription of Virginia Callahan on final binder's blank, very good* (Neuhaus p.44; Mills 194; Goldsmid 661; Renouard 1570.17; Ahmanson-Murphy 1078; this ed. not in Reidel or Adams) **£800.00**

One of two editions of Horace published by the Aldine press in 1570; the other has 296 pages and ends with a blank leaf. Paulus Manutius first printed the text of Horace with notes by Muretus in 1551, and reprinted it nearly a dozen times in the sixteenth century, including this printing. An early owner has taken hasty notes primarily within the first book of the Odes, although there are also annotations on the final blank leaves. The pencilled ownership inscription is probably Virginia Woods Callahan (1913-1999), an expert on emblems and medieval and renaissance Latin, and a pupil of Werner Jaeger.



Item 41

41. **Horace.** [Opera], ex antiquissimis undecim lib. M.S. et schedis aliquot emendatus, & plurimis locis cum Commentariis antiquis expurgatus & editus, opera Jacobi Cruquii Messenii apud Bruganos politioris litteraturae professoris publici. *Antwerp: Ex officina Christophori Plantini, Architypographi Regii. 1578, dampmarking to lower margin of first 20 leaves, toning and some spotting elsewhere, ownership inscription of Jan Broukhuis to title, frequent manuscript notes within the text of the Odes and Epodes*, pp. [xvi], 648, [24], 4to, early vellum, yapp edges, spine bands picked out with triple blind fillets, soiled, a little bit ruckled, a touch of wear to foremargin, good (Adams H928 [1579 state]; Neuhaus p.48; Mills 210/212; Ruelens & De Backer 1578.5) £1,000.00

The first collected edition of the works of Horace edited by Jacobus Cruquius or Jacques de Crucque (a.1520-1584). This edition seems to exist in several states: some have a colophon dated October 1578 on the final leaf (pp4), while others (Adams H929) have a blank final leaf; some copies have the date 1578 on the title while others have a title dated 1579. Mills lists editions from 1578 and 1579, with orthographical differences in the title transcriptions. This copy has the colophon on the final leaf and a title dated 1578, while the title matches the 1579 listing in Mills. The variations most likely result from the book's production at the end of the year and the ongoing recovery of Plantin's printing business from the sack of Antwerp in 1577; in any case this copy is one of the earlier issues.

Jacques de Crucque had earlier produced editions of the Epodes (1567) and the Satires (1573), but the 1578 edition is his first of the complete works. It would be further reprinted in 1597 and 1611. He was the first editor to assign the *Ars Poetica* to a position as the third poem in Book II of the Epistles, but the real significance of this edition is in his collation of the manuscript 'V', a codex he saw in a monastery near Ghent which was

destroyed in 1566. He calls it *vetustissimus* and estimates its date potentially as early as the seventh century; Bentley highly valued its evidence in his own editing, and the readings Cruquius preserves remain one of the most important sources for Horace's text.

This copy belonged to Jan Broukhuyts, or Jan van Broekhuysen (1649-1707), who edited Propertius and Tibullus and wrote poetry in Dutch and Latin; he has annotated the Odes and Epodes substantially with short summaries of the poems and alternative readings and corrections.

42. **Horace.** *Poemata omnia. Ad castigatissimi cuiusque exemplaris fidem quam accuratissime restituta, Scholiisque doctissimis illustrata. Venice: Apud Haeredes Melchioris Sessae. 1583, light toning in places, an old inscription on title blotted with ink (causing a small flaw to blank area), the occasional spot, ff. 143, 16mo, contemporary limp vellum, spine lettered in ink, ruckled and marked, no free endpapers, good* (CNCÉ 22752; not in Adams, Mills, Reidel, or Neuhaus) £450.00

A rare pocket edition: we have been unable to locate any copies in COPAC, while EDIT16 lists only four copies in Italy. Worldcat locates one copy, at UC Berkeley. Mills records four editions with a Sessa imprint, all of an Italian translation rather than the Latin text.

43. **Horace.** *Accedunt nunc Danielis Heinsii De Satyra Horatiana Libri duo, in quibus totum Poëtae institutum & genius expenditur. Cum eiusdem in omnia Poëtae Animadversionibus, longe auctioribus. [Three vols. bound as two.] Leiden: ex Officina Elzeviriana. 1629, engraved title page in vol. i, final blanks Q6-8 and s8 discarded, some minor foxing and spotting, pp. [xxxii], 239, [1]; 250, 296, 16mo, nineteenth-century blue long-grained morocco, boards bordered with a double gilt fillet, spines with four raised bands, second and fourth compartments gilt-lettered direct, the rest with gilt fillet borders and frames of voluteés, marbled endpapers, a.e.g., extremities a touch rubbed, slight nick to head of vol. i spine, good* (Neuhaus p. 75; Reidel A87; Mills 292; Willems 314) £350.00

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*).

44. **Horace.** *Scholiis sive Annotationibus, instar Commentarii, Illustratus a Ioanne Bond. Amsterdam: Typis Ioannis Blaeu. 1650, engraved title page, one gathering with a faint but substantial dampmark, a little toning and a few light stains elsewhere, pp. 285, [3], 12mo, eighteenth-century French polished biscuit calf, spine divided by gilt fillets, red morocco lettering piece in second compartment, the rest with central flower tools and corner sprays, marbled endpapers, all edges red, slight surface chipping to head of spine and a few minor marks, binding a little tight, good* (Neuhaus p. 79; Reidel A95; Mills 312) £300.00

Bond's notes and commentary on Horace were first published at London in 1606, and saw countless reprints on the continent. This pocket edition, printed by Blaeu, is similar in style to those produced by the Elzevirs.

45. **Horace.** *Poemata, Scholiis sive annotationibus instar. Commentarii illustrata, a Ioanne Bond. Editio nova. Amsterdam: Apud Danielem Elzevirium. 1676, engraved title page, a few minor spots*, pp. 234, [2], 12mo, contemporary red crushed morocco, boards with a triple gilt fillet border, spine with five raised bands, compartments bordered with a double gilt fillet, second gilt-lettered direct, the remainder with central small sunburst gilt tools, gilt armorial to front board, green and gilt bundtpapier endpapers (with a pattern of stars), a.e.g., a touch of wear to corners and headcap, bookplate of The Hon. Shute Barrington, Lord Bishop of Durham, to front pastedown, cryptogram dated 1784 and ownership inscription of Carolus Hareuse, humanista (1697) to initial blanks, very good (Mills 348; Reidel 110; Neuhaus p. 84; Willems 1517) £350.00



Willems specifies that some copies of this edition were produced on better paper and some on worse. There does not appear to be a firm way to tell them apart in isolation, but the paper in this copy, while not particularly thick, has aged well, and the quality of the binding indicates an early owner with a taste for the best. Shute Barrington (1734-1826) was educated at Eton and Merton College, Oxford, before being made Bishop of Llandaff in 1769, then being translated to Salisbury in 1782 and Durham in 1791.

46. **Horace.** *Scholiis sive Notis illustratus a Joanne Bond. Antwerp: Apud Joan. B. Verdussen. [c.1685], engraved title page, some browning and tiny rust-marks (once causing slight loss between two lines of text)*, pp. 285, [3], 12mo, early sprinkled sheep, spine with five raised bands, red morocco lettering piece, the other compartments with central and corner gilt tools, marbled pastedowns, joints somewhat rubbed, corners and headcap slightly worn, good (STCV c:stcv:6600210; Mills 393) £300.00

We have traced no copies of this edition in COPAC; Worldcat lists UC Berkeley and the Biblioteca Nacional de Mexico only, with a similar edition (same imprint, different pagination) in Yale. STCV lists one location (Universiteit Antwerpen), which holds an incomplete copy with a mutilated title page, while Mills also gives only one location, a private library in California. Mills records the date as [1700], while STCV suggests the range 1676-1689, based on the active dates of the printer Joannes Baptista Verdussen.



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47. (Horace.) [DACIER (André)] *Remarques Critiques sur Les Oeuvres d'Horace, Avec une Nouvelle Traduction. Tome premier [-tome dixième]. [Ten volumes.] Lyon: Chez Horace Molin, vis-à-vis le grand College. 1696, some light spotting, a few small marginal dampmarks, fore-edge of a couple of leaves in vol. ii slightly frayed, one gathering at the end of vol. x bound out of order, pp. [xii], 423, [33]; [viii], 424; 542; 369, [25]; 418, [26]; [xi], 690; [ii], 615; [viii], 558; 536; 414, 425-429, [3], 417-424, [68], 12mo, contemporary mottled calf, spines with five raised bands, orange morocco lettering pieces in second and third compartments, the rest with double gilt fillet border and gilt corner and central tools, all edges marbled, all joints skilfully repaired and all bindings recently polished, some old cracking to spines, a few labels expertly renewed, booklabel of M. Redon, avocat, in all vols., good £800.00*

The third edition of André Dacier's substantial commentary on Horace, with his translation. It had first been published at Paris by Thierry and Barbin between 1681 and 1689, and reprinted in 1691; this Lyon printing followed. The Latin text, taken from Tanneguy Lefèvre's edition, is printed facing the prose translation into French, and each poem is followed by copious notes in French. André Dacier was one of the editors of the Delphin series of classical texts; his wife, Anne Lefèvre (daughter of Tanneguy), was a remarkable classical scholar in her own right, and better known as Madame Dacier.

'The translation is quite accurate for the period, but the commentary is far too diffuse and is distinctly illustrative of the taste for allegory that persisted far into the seventeenth century. According to Dacier, Horace knew everything, and the commentator even discovered that the poet had read the books of Moses and followed the method of Solomon in the Book of Proverbs to inspire a horror of adultery. In Dacier, however, are also found good explanations and judicious observations' (*Catholic Ency.*). This particular edition is rare, with no copies traced in COPAC. Worldcat gives the BNF, Northwestern, Munich and Augsburg only.

48. **Horace.** *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) £850.00

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 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 purchased 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).

49. **Horace.** 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) £1,750.00

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. Opera. Vol. I [-II].** [Bound as one volume.] *Prostant apud Gul. Sandby in vico dicto Fleetstreet. 1749, engraved frontispiece, engraved dedication and 34 other plates, titles printed in red and black with engraved portrait roundels, binder's instruction leaf discarded (and prelims bound out of order), list of plates printed on two leaves (bound at end), the occasional minor spot, pp. [ii], v-vi, iv, 166, [ii], 167-353, [5], 8vo, contemporary red turkey, boards with a wide gilt border of crown and thistle tools, spine with five raised bands, green morocco lettering piece in second compartment, the rest with gilt cornerpieces, twisted rope rools, and central acorn-and-bud tools, marbled endpapers, a.e.g., bookplates of Robt. Shafto Esq. and William Adair Esqr., spine sunned, slightly chipped at head, very good* (ESTC T46228; Neuhaus p. 107; Reidel A178; Mills 624; Maggs 966 #123)



£850.00

William Sandby's elegant illustrated Horace, a beautiful copy of the large paper edition: Sandby printed two editions with the same plates, one a small octavo in smaller type, and this one, an entirely different setting of type, as a large octavo. This edition has an engraved dedication leaf with a portrait of the dedicatee (the young George III, not yet Prince of Wales), and the frontispiece depicts men clustered around a crown and contains two engraved captions. 'I have always considered this work as a very pleasing and respectable production, and in point of accuracy preferable to its rival, the edition of Pine. The plates are numerous, and many of them conceived and executed with great taste' (Dibdin).

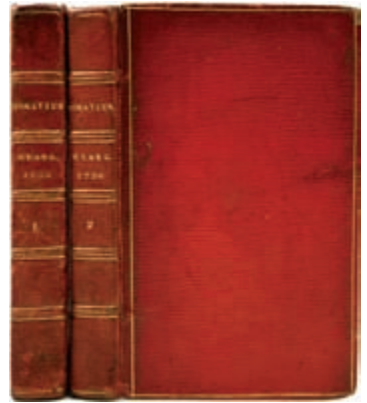
The copy of Robert Shafto of Benwell, whose son Robert (1760-1781) was proposed by T. & G. Allen to be the subject of the rhyme 'Bobby Shafto's Gone to Sea' (though others consider his relation, Robert Shafto of Whitworth, to be the likelier subject). His daughter Camilla married William Adair of Newton Hall, whose bookplate is also found in this volume; their first son became Sir Robert Shafto Adair, 1st Baronet. This copy was offered by Maggs in their Summer 1975 catalogue 966, *Bookbinding in Great Britain* (priced at £58); they offered no further identification there but the binding is probably Scottish.

51. **Horace. Opera. Vol. I [-II].** *Prostant apud Gul. Sandby in vico dicto Fleetstreet. 1749, engraved frontispiece and 34 other plates, printed dedication, titles printed in red and black with engraved portrait roundels, some foxing and a bit of soiling, occasional minor dampmarking to blank margins, ownership inscription (1961) to initial blank, pp. [iv], vi, [4], 156; [ii], 157-396, sm. 8vo, contemporary vellum boards, spines lettered in ink, soiled, a bit of wear to head of vol. ii, marbled edges and endpapers, bookplate removed from front pastedown, good* (ESTC N14776; Neuhaus p. 107; Reidel A178)

£300.00

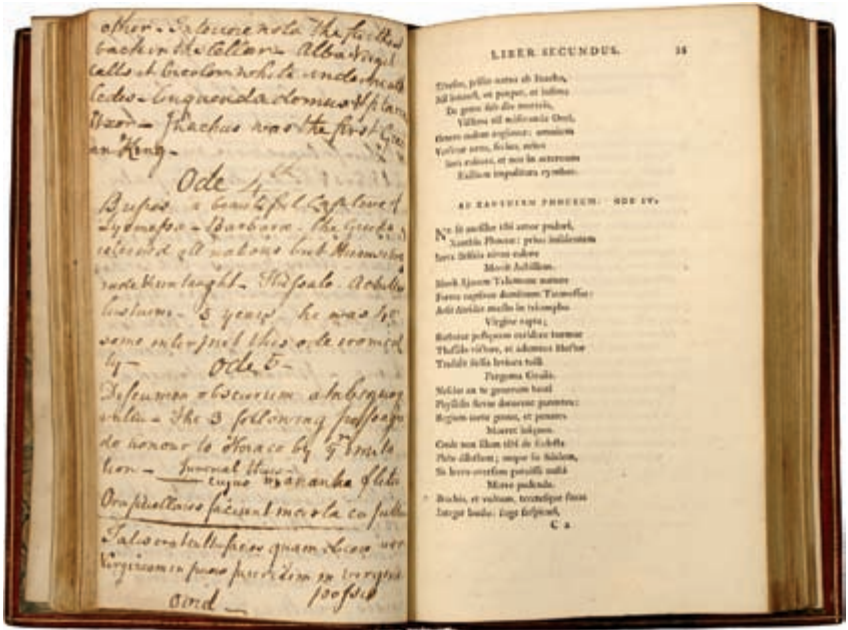
In this smaller paper edition the dedication leaf is printed, and the frontispiece depicts a collection of gods and goddesses, with no accompanying text.

52. Horace. [Opera], ad lectionibus probatiores diligenter emendatus, et interpunctione nova saepius illustratus. Editio tertia. [Interleaved and bound as two volumes.] *Glasgow: In aedibus academicis excudebant Robertus et Andreas Foulis. 1756, interleaved with blanks, those up to p. 93 filled with contemporary manuscript notes, pencil note to initial blank attributing these to John Thorold, one small paper flaw (affecting page number on p. 261), pp. [ii], x, [viii], 133, [1]; [135]-271, 12mo, early nineteenth-century straight-grained red morocco, boards bordered with a single gilt fillet, spines with five raised bands between gilt fillets, second, third, and fourth compartments gilt-lettered direct, a.e.g., some old marks and scrapes, corners a touch worn, joints slightly rubbed, bookplates of Syston Park and monogram of John Hayford Thorold, good* (Gaskell 320; ESTC T46247)



£350.00

The Syston Park copy of the third Foulis edition of Horace, with manuscript notes almost certainly by Sir John Hayford Thorold, demonstrating his close reading of the Odes. The margins (lack thereof) on the annotated leaves suggest that they were used when looseleaf and then bound in, but the precise alignment of notes to the referenced odes suggests that



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they could only have been intended for inclusion in this book. Thorold evidently did not finish his reading, since the notes end with Ode 4 in Book IV and do not extend into the Epodes, Satires, or Epistles in the second volume.

Sir John Hayford Thorold (1773-1831), tenth baronet, inherited a substantial and important library from his father Sir John Thorold (1734-1815), and continued to build the collection at the family home, Syston Park. Since these volumes have a 'JHT' monogram label in addition to the Syston Park bookplate, they were probably acquired by the younger Thorold. The handwriting of the notes is also more likely to be from the end of the eighteenth century, when the younger Thorold was finishing his studies, rather than the middle, when the elder was at Hertford College.

The notes include elaboration of proper names ('Antium was a sea port town in Latium where Fortune had a temple'), quotations ('The following 3 passages do honour to Horace by imitation'; 'Milton's translation is the best comment upon this ode: What slender youth [etc.]'). summaries ('The poet laughs at the Stoics by pretending to become a convert to their opinion'), and commentary ('Horace was of mean extraction yet the first of the Latins that imitated Alcaeus & Sappho').

53. **Horace.** *Carmina Nitore sui restituta. Paris: Typis J. Barbou. 1763, engraved frontispiece, a few minor spots, pp. x, [ii], 370, [2], 12mo, contemp. French mottled calf, boards bordered with a triple gilt fillet, spined divided by a double gilt fillet, red morocco lettering piece, other compartments with central and corner flower gilt tools, marbled endpapers, a.e.g., a bit of surface loss from mottling dye, slight wear to corners and spine ends, good* £150.00

From Barbou's elegant, Elzevir-imitating series of classics. The last leaf is an advertisement for the series, listing the titles completed.

54. **Horace.** *Opera. Ad fidem editionum optimarum castigata. Eton: Impensis T. Pote. 1791, a little minor staining to lower margin at end, pp. [xii], 263, [1], 12mo, contemporary straight-grain red morocco, boards bordered with a single gilt fillet, spine divided by gilt fillets, second compartment lettered direct, marbled endpapers, a.e.g., somewhat darkened and the merest touch rubbed, inscription to initial blank (see below), wax armorial seal to front pasetdown, very good (ESTC T46231; not in Mills or Reidel)* £300.00



The inscription reads 'Charles Payne 1808, May 1st, Given to him by Hugh P. Keane Esqr., no. 5 Bulstrode Street, Manchester Square'. Hugh Perry Keane (1767-1821), formerly of St Vincent, was in the process of divesting his holdings and moving to London at the beginning of the nineteenth century. His wife, Susan (na), was a sister of Sir Peter Payne, baronet, whose first son was named Charles (born c.1790). Keane is now perhaps best known for his diary account and sketch of the 1812 La Soufrière eruption, on which J.M.W. Turner based his 'The Eruption of the Souffrier Mountains...'

Joseph Pote and his son Thomas's editions of classical authors were published at Eton for the school market, and due to heavy use many are now scarce. This Horace is said to be edited by Edward Harwood (1729-1794), though he had been substantially disabled by a stroke in 1782; he may have dictated the short preface signed with his name and the date 1790. ESTC records copies in six locations within the British Isles and four outside.

55. **Horace.** *Cum scholiis perpetuis Johannis Bond. Paris: Apud Nic. Lud. Achaintre. 1806, engraved frontispiece (slightly foxed), a little faint toning elsewhere, pp. xxxvi, 484, [32], 8vo, twentieth-century quarter brown calf, marbled paper boards, flat spine divided by gilt rolls within black fillets within gilt fillets, second compartment gilt-lettered direct, marbled endpapers, very good* (Mills 910; Reidel A271; Dibdin II 119) **£120.00**

The editor, Nicolas Louis Achaintre (1771-c.1830), produced this edition of Horace as a continuation of the old variorum tradition; it succeeded in attracting the attention of Didot, under whose imprint Achaintre was able to continue his project with Juvenal (1810) and Persius (1812). The preliminaries notably include, in addition to the usual editor's letter and life of Horace, the text of Aldus Manutius's treatise on Horation metre and a list of other editions published between 1470 and 1800. The result 'may be pronounced one of the most correct and useful editions of Horace, for ordinary purposes, extant ... there are several critical helps in this reprint which give it a decided superiority' (Dibdin).

56. **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) **£450.00**

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 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.

Soapy Sam's schoolbook

57. **Horace.** *Opera. Interpretatione et notis illustravit Ludovicus Desprez ... in usum serenissimi Delphini. Impensis C. & J. Rivington; [et al.] 1823, a few foxspots, contemporary ownership inscription to title, two small pages of pencil notes tipped in to text at pp. 574 and 612, pp. [xx], 743, [1], 8vo, contemporary tree calf, spine with five raised bands between gilt fillets, black morocco lettering piece (chipped) in second, rubbed, upper joint cracking but strong, bookplates and manuscript notes to front pastedown (see below), sound* **£95.00**



A London reprint of the Delphin edition, the schoolbook of Samuel 'Soapy Sam' Wilberforce (1805-1873). The title is inscribed 'Samuel Wilberforce, 1823' (the year he began at Oriel College, Oxford), and the front pastedown bears his bookplate, a later inscription of J.R.H. Farland (1904), the booklabel of W.D. Parish of Lewes, and a pasted-in note reading 'Samuel Wilberforce, Bishop of Oxford and Winchester, His School Horace with a few manuscript pencil notes by him as I found them inserted at pp. 574 and 612'.

'Soapy Sam' graduated Oriel with a second in Classics, became Bishop of Oxford in 1845, was known for his unrivalled public-speaking ability, and most famously asked, in response to Darwin's *On the Origin of Species*, 'if anyone would be prepared to trace their descent from an ape on their grandmother's side' (ODNB).

58. **Horace.** Opera, with annotations in English, consisting chiefly of the Delphin commentaries condensed, and of selections from Doering and others. *Longman, Rees, Orme, and Co. 1832, foxed, occasional pencil notes*, pp. xii, 560, 8vo, *contemp. half calf with marbled boards, sometime rebaced with buckram but preserving original backstrip, this gilt in compartments with red morocco label in second, new endpapers, old boards a bit scuffed, sound* £50.00

'The aim of the Publishers, in this edition of Horace, and has been to meet the growing demand for Annotations on the Classics, in English' ('Advertisement').

59. **Horace.** Opera cum novo commentario ad modum Joannis Bond. *Paris: Ex typographia Firminorum Didot. 1855, full-page engraving following title, borders throughout printed in black, 11 engraved headpieces, some foxing and spotting*, pp. [iv], xlvi, [2], 299, [1], 12mo, *contemporary half brown calf, marbled paper boards, spine with five raised bands, red morocco lettering piece in second compartment, the rest gilt, top edge gilt, others untrimmed, somewhat rubbed, paper on front board chipped, good* (Mills 1412) £80.00

The basic issue of Didot's pocket Horace, issued without plates or maps; the headpieces are engravings and the book is ruled in black throughout. It originally sold for 1/3 the price of the illustrated version.

60. **Horace.** Opera cum novo commentario ad modum Joannis Bond. *Paris: Ex typographia Firminorum Didot. 1855, full-page engraving following title, borders throughout printed in red, 2 double-page maps at end, 6 photographic plates, 11 engraved headpieces, some foxing*, pp. [iv], xlvi, [2], 299, [1], 12mo, *twentieth century pebble-grain red morocco, spine with four raised bands, second compartment gilt-lettered direct, the rest with a gilt fillet border enclosing gilt corner tools, boards with a wide black border enclosing a gilt fillet enclosing a gilt frame with corner- and side-pieces, marbled endpapers, all edges untrimmed, small chip to tail of spine, a touch of rubbing to front joint, very good* £300.00

An intermediate issue of Didot's pocket Horace, containing the maps and photographic plates, but with the full-page illustration and the headpieces remaining as engravings rather than pasted-in photographs. Careful comparison indicates that this must be an

entirely separate issue, rather than a mix of sheets and plates from the normal and deluxe versions: the pages are ruled in red, like the deluxe issue, but the headpieces are ruled in black, like the regular issue.

61. **Horace.** *Opera cum novo commentario ad modum Joannis Bond. Paris: Ex typographia Firminorum Didot. 1855, full-page photographic illustration following title, borders throughout printed in red, 2 double-page maps at end, 6 photographic plates, 11 photographic headpieces, the occasional minor spot, gift inscription to initial blank*, pp. [iv], xlvi, [2], 299, [1], 12mo, *early twentieth-century red crushed morocco by C. Hardy, spine with five raised bands, second and third compartments gilt-lettered direct, the rest with small central gilt urn tools, boards with a large central decorative gilt lozenge, turn-ins gilt, marbled endpapers, all edges marbled and gilt, bookplate removed from front pastedown, spine a little darkened, extremities just a touch rubbed, very good* (Mills 1413) £500.00

The full deluxe issue of Didot's Horace, with the maps and plates, and all the illustrations as pasted-on photographs. The text is ruled in red throughout, and the paper is of noticeably better quality than that of the other issues. Early bibliographies tend to inaccurately assert the scarcity of this edition (e.g. 'a few copies printed' etc.), but are more on the mark when pointing out its elegance, beauty, and importance as an early photographically-illustrated work.

This copy is inscribed by Henry Yates Thompson, the newspaperman and collector of illuminated manuscripts, to James Welldon (1854-1937), 'Lord Bishop of Calcutta, in grateful recognition of much kindness & many good offices in connection with the establishment of the Art School at Harrow and with the very best wishes for his new career'; the inscription is undated but must be from 1898, when Welldon left the headmastership of Harrow for his new post in Calcutta. Welldon had been a prize pupil at Eton and King's, Cambridge, and translated Aristotle, so he appreciated the classics; Yates Thompson certainly knew a good book when he saw it, and had endowed an Art building for his old school, Harrow, in 1895.

62. **Horace.** *The text revised by J.E. Yonge, Assistant Master, Eton. Longmans, Green, and Co. 1868, folding map frontispiece (the ocean hand-coloured in blue wash, one small tape repair to mount), a touch of faint foxing, occasional red underlining*, pp. xii, [ii], 304, 16mo, *contemp. vellum boards, backstrip gilt, boards with a double gilt fillet border, on the front enclosing a gilt crest, slightly soiled, marbled endpapers, t.e.g., others untrimmed, bookplate of Percy L. Babington, good* £50.00
63. **Isocrates.** *Orationes et epistolae. Cum Latina interpretatione Hier. Wolfii, ab ipso postremum recognita. [Geneva]: Excudebat Henricus Stephanus. 1593, final blank discarded, lower blank margin of one index leaf trimmed, light toning and spotting, a tiny dampmark in margin of first 20 leaves, title a little creased, early ink note 'Coquet' (?) on title*, pp. [xxviii], 427, [1], 131, [1], xxxiii, [10], 31, [19], folio, *later boards and backstrip removed, exposing sewn bands, preserved in a black cloth solander case, good* (Schreiber 224; Renouard p. 155 no. 1; Dibin II 126) £850.00

The last major work completed by Henri Estienne II, and his last folio edition of a classical text. An ‘important edition’ (Schreiber), it contains the Greek text with a Latin translation by Hieronymous Wolf, revised by Estienne, who also contributes seven dissertations on the text. This copy is firmly held together by its sewn bands, but the boards and the leather spine covering from an earlier binding (probably eighteenth-century) have been removed, exposing the construction of the binding.

64. **Juvenal and Persius.** Iuvenalis. 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, seventeenth-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 1770; Renouard p.29 #6; Ahmanson-Murphy 44; Moss II 161; Dibdin II 150) £5,000.00

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 Petrarch 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.’



Item 64

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.

65. **Juvenal & Persius.** A New and Literal Translation of Juvenal and Persius; with copious explanatory notes, [...] In two volumes. By the Rev. M. Madan. *Printed for the Editor. 1789, FIRST EDITION, some light foxing*, pp. [ii], x, [4], 443, [5]; [ii], 471, [25], 8vo, *contemp. calf, sometime (nineteenth-century) rebacked, backstrip divided by double gilt fillets, green morocco label in second compartments, gilt Devonshire monogram (with initials of William Spencer, 6th Duke) in first, joints more recently renewed, a few other small neat repairs, some old marks, Chatsworth bookplates, good* (ESTC T108124; Moss II 177) **£180.00**

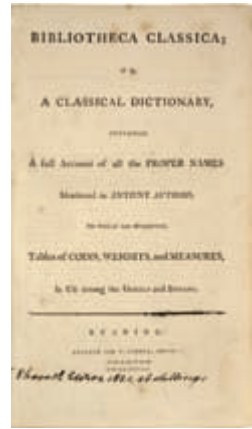
The first edition of this translation by Martin Madan (1725-1790), a controversial clergyman who is most notorious for his book *Thelyphthora: Or, a Treatise on Female Ruin* (1780), which advocated polygamy as a cure for social ills.

66. **(Latin Mythology.) VAN STAVEREN (Augustin)** Auctores Mythographi Latini. Caius Julius Hyginus, Fab. Planciad. Fulgentius, Lactantius Placidus, Albricus Philosophus. *Leiden: Luchtmans. 1742, engraved frontispiece, title printed in red and black, engraved illustrations within text of Hyginus, a faint intermittent dampmark, faint toning and spotting*, pp. [lxvi], 962, [24], 4to, *contemp. sprinkled calf, rebacked, hinges relined, backstrip with five raised bands, orange morocco label, cornertips renewed, boards a little bit marked, bookplate and shelfmark of the Earl of Roden, good* **£350.00**

The largest and best collection of Latin mythographical texts of its period. Similar in content to Muncker's 1681 octavo collection, this edition collects the commentaries and conjectures by Muncker, Micyllus, Scheffer, and Wopkens, with the whole compiled by Van Staveren, who was otherwise known for editing Cornelius Nepos.

67. **[Lemprière (John)]** Bibliotheca Classica; or, a Classical Dictionary, containing a full Account of all the Proper Names mentioned in Antient Authors, to which are subjoined, Tables of Coins, Weights, and Measures in use among the Greeks and Romans. *Reading: Printed for T. Cadell, London. 1788, FIRST EDITION, some browning and spotting, occasional pencil marks (first half paginated in pencil), old ink note to title (concerning the 11th edition of 1821), errata leaf discarded*, pp. v, [807], 8vo, *modern brown calf, spine divided by blind rules, red morocco lettering-piece, very good* (ESTC T98229) **£850.00**

The first edition of Lemprière's dictionary, published before the author finished his BA, and, like Brewer's *Phrase and Fable*, one of the few reference works that can be and has been read for pleasure; also, like Brewer, one of the few known simply by the name of its compiler. Lemprière (c.1765-1824) took a break from his studies at Pembroke College, Oxford, in 1788 to serve as assistant master at Reading School under Richard Valpy. While there he published this, an immense labour of compilation and 'a remarkable achievement for an undergraduate of twenty-three. It has remained popular because it is so readable ... his concise accounts (particularly those of mythological characters), with their elegant phrasing and ironic wit, often recall the tone of his older contemporary, Edward Gibbon.... As in Johnson's dictionary, the personality of the lexicographer speaks through many of his entries, and Lemprière's own opinions are sometimes extravagantly expressed' (ODNB).



ESTC lists only five copies of this first edition in the British Isles (Aberdeen, BL, Oxford, Cambridge, Southwark) - by comparison, the 1792 second edition, published at London, is listed in 17 copies in Britain alone.

68. **Livy.** *Historiarum ab urbe condita. Libri qui supersunt omnes, ex recensione Arn. Darkenborchii. Accedunt notae integrae ex editionibus J.B.L. Crevierii. Cum indice rerum locupletissimo.* [Four volumes.] *Oxford: W. Baxter. 1821, the occasional tiny spot, pp. [vi], 608; [iv], 591; [iv], 508; [iv], 438, cxliv, 8vo, contemporary purple calf, spines with two black morocco lettering-pieces, extremities rubbed, spines sunned, joints touched up with red dye, bookplates of Thomas Gladstone, good* £150.00

This edition, probably intended for students, presents the text and notes from two important editors of the first half of the eighteenth century – Drakenborch's text remained the standard for many years, while Crevier's notes were also frequently reprinted.

69. **Martial.** [Epigrammata.] *Venice: In Aedibus Aldi. 1501, some minor spotting, first two leaves lightly browned, last leaf mounted (the obscured verso blank except for an old manuscript note just visible through the page), ff. [192], 8vo, eighteenth-century sponge-painted paper boards (probably Viennese), rubbed and worn at extremities and joints, backstrip darkened, bookplate of Robert Needham Cust (1821-1909, East India Company servant and orientalist), preserved in a blue quarter-morocco solander box, good* (CNC 36108; Renouard 30.1; Goldsmid 37; Adams M689) £3,000.00

The first Aldine edition of Martial, the first of that author in octavo format, and the fourth book produced by Aldus Manutius in his new pocket series of classical texts in octavo (his fifth book using italic type). It was reprinted in 1517. This is the true Aldine edition, with *Amphitheatrum* and *seposita* on the first page of text, rather than one of the early Lyonnesse forgeries identified by Brunet.



Item 69

Martial followed Virgil, Horace, and Juvenal in Aldus's revolutionary series of octavo classics; the new italic typeface allowed a narrower line so that poetry could still fit on a smaller page, and the ability to easily carry a simple text (sans annotations or critical exegesis) in a pocket contributed greatly to the intellectual culture of the early sixteenth century. This copy is an unusual survival of unusual (and delicate) painted boards: a veined ground has had diagonal wavy lines scraped across, and large spots swirled with a sponge, mostly in red but with faint areas of purple and green.

70. **Maximus of Tyre.** *Sermones siue Disputationes XLI. Graece nunc primum editae.* [With:] *Sermones sive disputationes XLI. Ex Cosmi Paccii Archii-Episcopi Florentini interpretarione, ab Henrico Stephano quamplurimus in locis emendata.* [*Geneva*]: *ex officina Henrici Stephani. 1557, EDITIO PRINCEPS, title dusty and slightly frayed at fore-edge, some browning, frequent old manuscript notes in Greek and Latin, eighteenth-century ownership inscription on title of Sam: Cooper, pp. [viii], 363 [i.e. 263], [1], [xvii], 320, 8vo, modern quarter brown leather, boards covered in a leaf of printed text, spine with five raised bands divided by blind fillets, second compartment lettered in gilt, spine sunned, a few marks, good* (Schreiber 141a-b; Adams M939-940) £950.00

The first printing of the original Greek text of the dissertations on philosophical subjects by Maximus of Tyre, who is supposed to have been tutor to Marcus Aurelius. Bound with the Greek text here is the Latin translation by Archbishop Cosimo Pazzi (which had been first printed in 1517; Estienne claims to have corrected the numerous

errors it contained). The second part was intended to be a companion to the first, and some copies (like this one) were bound together, but they were issued separately and are not always found thus.

71. **Nepos (Cornelius) De Vita Excellentium Imperatorum**, interpretatione et notis illustravit Nicolaus Courtin. *Impensis Abelis Swalle. 1691, title in red and black, slightly browned and dusty in places, ownership inscription of George Weller (1728) to title, pp. [ii], iv, xi, [15], 173, lxxvii, 8vo, eighteenth-century sprinkled calf, boards ruled in blind, backstrip with five raised bands, red morocco label in second compartment, somewhat scratched and marked, joints rubbed and chipped in places, rear free endpaper removed, sound* (ESTC R32304; Wing N425) £175.00

The first London reprint of the Delphin edition of Cornelius Nepos (more would follow in 1699, 1700, 1709, etc.). ESTC lists copies in 10 British libraries, a number of which are schools or cathedrals; it is not there listed in the BL (though they do hold a copy) or the Bodleian.

72. **Ovid. Libri de tristibus cum luculentissimis commentariis reuerendissimi domini Bartholomei Merulae.** [*n.pl., n.pr., but Venice: Ioannes de Cereto de Tridino: alias Tacuinus?*] [1515,] *final blank discarded, a little light toning and spotting, ff. LXIX, [2], folio, twentieth-century buff boards backed in vellum, brown morocco lettering-piece, very good* (CNCE 59460; not in Adams) £2,500.00



Item 72

A scarce and attractive printing of Ovid's *Tristia*, his elegaic lament about his exile on the Black Sea, with copious notes by Bartholomew Merula. It has no listed publication details, but is attributed in some catalogues (e.g. EDIT16) to Joannes Tacuinus de Tridino, who had printed a very similar edition in 1511. The two editions have the same title, laid out in almost exactly the same fashion, with the following differences: the 1511 edition has hyphens at word-breaks across lines in the title, a woodcut device of John the Baptist and an extra printed paragraph of smaller text on the title leaf, and a colophon with a printer's device and full details of the date and place of printing. This undated edition does not have the hyphens, woodcut or extra paragraph, and its colophon gives no details of the printing.

Most catalogues appear to speculate that this is a reprint of the 1511 by the same printer, but it seems equally likely that it could be a counterfeit imitation. The Harvard catalogue attributes it to Giovanni Rosso instead (apparently due to their copy being bound with another work by that printer).

The editor was a Mantuan humanist and poet and had edited a number of texts for Tacuinus. For his work on Ovid, Merula's 'main concern is to make the sense of the text clear by paraphrasing difficult passages and enlarging on historical, geographical and mythological allusions, with the help of recognized authorities. His is a grammatical, rather than a rhetorical commentary' (Moss, *Ovid in Renaissance France*).

This version is scarcer than the 1511 edition: COPAC gives the Warburg, BL, and Oxford only (against four copies of the 1511), and EDIT16 lists seven locations but only 2 other bibliographical references (compared to nine locations and six references for the earlier edition). Worldcat locates eight more copies of this edition (one in Spain and seven in North America) but twelve more of the 1511 (including half a dozen in Germany).

73. **Persius Flaccus (Aulus)** The Satires of A. Persius Flaccus, Translated, with notes on the original, by the Rev. F. Howes, A.M. *J. Mawman, Poultry. 1809, paper toned and spotted in places, initial leaves foxed*, pp. xxviii, 142, 8vo *early twentieth-century half black calf with marbled boards, backstrip with five raised bands between double gilt fillets, red morocco labels in second and fourth compartments, marbled endpapers, t.e.g., good* £50.00

Howes' translation of the Satires of Persius was commercially unsuccessful, and it was not until his translations from Horace were collected posthumously that he received his due praise; Conington called those versions 'very good, unforced, idiomatic, felicitous' (ODNB).

74. **Philo Judaeus.** In Libros Mosis: De Mundi Opificio, Historicis, de Legibus. Eiusdem libri singulares. Ex bibliotheca Regia. *Paris: Ex officina Adriani Turnebi typographi Regii. 1552, EDITIO PRINCEPS, some light spotting, a few corners touched by damp, tiny rusthole on one leaf affecting one character*, pp. [xii], 736, [48], folio, *contemporary blind-stamped pigskin over wooden boards, brass clasp mounts (clasps lost), soiled and a bit rubbed, rear joint cracking at head and upper joint at foot (but both strong), no rear free endpaper, Greek ownership inscription on front flyleaf, lighter spot from removed paper label on front board, good* (Adams P1033) £2,000.00

The first printing of any of Philo's works in Greek, from a trio of Greek manuscripts uncovered in the king's library by the French scholar-printer Adrian Turnebé, who succeeded Robert Estienne as Royal printer of Greek. It is a reasonably complete collection of his surviving writings in Greek; there are a number of surviving treatises omitted, but mostly because they survived only in a Latin translation (these had been printed in 1527) or an Armenian translation (eventually printed in the nineteenth century).

'Of all the Jews who have written in Greek, Philo of Alexandria is undoubtedly the greatest on account of the breadth and richness of his ideas, the number of his works and his brilliant literary qualities' (*Cambridge History of Judaism*). Philo (20 BC - 50 AD) makes no mention of Christ, but his philosophical attempt to reconcile Greek thought and Judaism was influential in early Christianity and he was often considered a kind of honorary Church Father until the early modern period. Since then he has been recognised (more accurately) for his important contributions to Greek philosophy and Judaism instead.

75. **Pindar.** [Greek title:] Olympia, Pythia, Nemea, Isthmia. [Four volumes bound as two.] *Glasgow: excudebant R. & A. Foulis. 1754-1758, the 'Nemea' bound before the 'Pythia', and the individual title of 'Olympia' at the end of that work, light toning in places and first few leaves a bit dusty*, pp. 158, [2], 128; 186, [6], 79, [1], 32mo, *early twentieth-century biscuit calf by William Brown of Edinburgh, backstrips with four raised bands, second and third compartments gilt-lettered direct, the rest plain, marbled endpapers, a.e.g., a touch rubbed, good* (Gaskell 274; ESTC T134377) £500.00

An attractive miniature (pages 49x72mm) edition of Pindar, one of the Greek miniature texts printed by the Foulis Press and a forerunner of the famous Diamond Classics that William Pickering would produce 75 years later. It was originally issued as four separate volumes across four years, though not infrequently it is found as three volumes, with iii and iv bound together. In this copy vols. i and iii have been bound together, and vols. ii and iv, to make two more evenly sized volumes.

76. **Plato.** Septem selecti dialogi. Juxta editionem Serrani. *Dublin: E typographia Academiae. 1738, title in red and black, a touch of minor dustsoiling*, pp. [vi], 344, [4], 8vo, *contemp. sprinkled calf, Trinity College gilt logo to boards, backstrip with five raised bands, red morocco label in second compartment, the rest decorated with star, spade, and wavy line tools, joints and hinges just cracking but strong, small chip from head of spine, some old scratches and cornertips a touch worn, Trinity College 'premium' label (1757) to front pastedown, good* (ESTC N20395) £400.00



The first book printed at the Trinity College Dublin printing house, and the first complete Greek text printed in Ireland (McDonnell & Healy). Thirty copies on large paper were specially bound and given to important people, while a number of the remaining 750 copies, like this one,

were awarded as ‘premium’ prizes for the best answers at examinations. This copy was presented in 1757 to Nicolas Dunscombe, and the tools on the binding suggest that it was done in the same workshop (‘Joseph Leathley’s Binder’) as had produced the special large paper bindings – the spine decoration is similar in style to McDonnell & Healey 21, one of those larger paper copies, and the boards are bordered with roll R17 from that workshop.

77. **Plutarch.** Vit[a]e Plutarchi Cheronei Post Pyladen Brixianum lo[n]ge diligentius reposit[a]e: cum maiore verioreque indice: necnon cum Aemilii Probi vitis. [*Paris:*] *Venundantur sub Privilegio regio in calce explicando ab Jodoco Badio et Joanne Parvo, [1514,] title page printed in red and black with woodcut device, woodcut initials throughout, final blank discarded, a little marginal worming to final few leaves (affecting a two sidenotes only with no loss of legibility), title browned and a little marginal dampmarking intermittently throughout, but generally quite clean, ff. [xxii], CCCXCIII, folio, contemporary dark calf, panelled in blind, brass clasps, rebacked, untooled spine with four raised bands, clasps attached to later leather thongs inserted in the old mounting holes, old leather a bit crackled and a touch worn at corners, no free endpapers, two old ownership inscriptions to front pastedown (illegible), good (Renouard III p. 175 #1; not in Adams)*



£3,500.00

The first Badius edition of the *Lives* of Plutarch, an important vehicle for the dissemination of the text in the French Renaissance. Plutarch, unknown in the medieval period, was rediscovered in 15th-century Italy, and immediately translated into Latin since knowledge of Greek was still scarce – the complete *Lives* were first published in Latin in 1470, compiled by J.A. Campanus from versions by Philelphus, Bruni of Arezzo, and Guarino da Verona, among others.

The first edition of Plutarch published in France appeared in 1509 containing only selections from the *Lives*. This Badius printing of the complete standard Latin text followed; it was edited by Gerárd de Vercellanus and dedicated to his mentor Girolamo Aleandro, the Italian priest who taught Greek and the Greek authors in Paris between 1508 and 1513. The time was nearly right for the original text – the Greek editio princeps appeared at Florence in 1517 – but Greek was still relatively unknown and this Latin text filled a great need as Plutarch became a vital author for historians, biographers, and essayists alike. This Latin edition was the best source for the text in France until the Greek version had time to spread across the border, and it remained the best source for many readers even after that, until Amyot’s famous translation into the vernacular was published in 1559.

It is a scarce edition, with no copies recorded in COPAC; Worldcat does locate one UK copy (Oxford), and adds only two in France (BNF and U. Ch. de Gaulle), four in Germany and six in North America (Brigham Young, Columbia, Illinois, Notre Dame, Yale, and Toronto - though it is also in the Folger Shakespeare Library).

78. **Priscianus Caesariensis.** Libri Omnes. De octo partibus oratione, ... De duodecim primis Aeneidos librorum carminibus. De accentibus. De ponderibus, & mensuris. [etc.] *Venice: In Aedibus Aldi, et Adrae Asulani soceri. 1527, old reinforcement to corners of first few leaves, a little marginal dampmarking in places, some faint spotting, early marginal ink notes, ff. [xiv], 299, [3], 8vo, late eighteenth-century paper boards backed in vellum, vellum corner-tips, spine with red and green morocco lettering-pieces, boards soiled and worn around the edges, bookplate of *Herculis De Silva*, good (Adams P2113; CNCE 47512; Renouard p. 103 #2; Ahmanson-Murphy 243) £1,100.00*

The first and only Aldine edition of the works of the Latin grammarian Priscian (491-518), a bestseller in medieval times, being the standard authority for correct Latin usage up until the Renaissance. Priscian was significant to Humanist scholars not only for the fragments and citations he preserved from lost works, but also for his work on prosody, on weights and measures, and on the question of comedy.

79. **Quintilianus (Marcus Fabius)** Institutionum Oratoriarum libri XII. Diligentius recogniti MDXXII. Index capitum totius operis. *Venice: In aedibus Aldi, et Andreae Soceri. 1521, one small wormhole in text of first 30 and last 60 leaves (often touching a character but without loss of legibility), a scattering of other small holes in margins of first and last 30 leaves, light browning at beginning and end, faint marginal dampmark to early leaves, some old marginal notes and underlining, inscriptions to title (one struck through, one - dated 1630 - slightly abraded, the third a nineteenth-century gift inscription), ff. [iv], 230, 4to, eighteenth-century calf, scratched and marked, corners worn, sometime serviceably rebaked, backstrip with five raised bands, red labels in second and last compartments, new endpapers, sound (CNCE 54149; Renouard 93 no. 14; Adams Q56; Dibdin II 367) £950.00*

The second Aldine edition of Quintilian (first 1514), edited by Andreas Navagero. Largely a reprint of the first, it does add the table of Greek words which had been left untranslated in the original text. The gift inscription on the title reads 'A memorial of unchanging friendship and love from James Heming to the Rev. Dr R. J. Bryce'.

80. **Quintilianus (Marcus Fabius, pseudo-)** Declamationes, quae ex CCCLXXXVIII. supersunt, CXLV. Ex vetere exemplari restitutae. Calpurnii Flacci excerptae X. Rhetorum minorum LI. Nunc primum editae. *Paris: Apud Mamertum Patissonium Typographum Regium, in officina Roberti Stephani. 1580, FIRST PRINTING of nine 'Declamations', some toning and spotting, neatly reinforced old tear to blank margin of fourth leaf, frequent old marginal notes and underlining in last quarter of text (and occasionally elsewhere), early ownership inscriptions to title (one of a monastery in Rossau, Vienna, dated 1653), pp. [xxviii], 458, [22], 8vo, contemporary*

limp vellum wrappers using a Hebrew manuscript (with German printed binder's waste visible under pastedowns), sometime (probably seventeenth-century) backed with pigskin, yapp edges, top edge and spine lettered in ink, old paper label at foot, ties removed, somewhat soiled, a couple of short splits to edge of vellum, seventeenth-century bookplate (of the Viennese monastery, with shelfmarks), good (Schreiber 255; Renouard 182 #1; Adams Q49) £950.00

The *Declamationes* are attributed in the manuscript tradition to Quintilian, but cannot be his work. Only 145 of the 388 rhetorical exercises are known, and nine of these were discovered by Pierre Pithou, editor of this edition; he prints them here for the first time, along with the first printing of the *Declamationes* of Calpurnius Flaccus, as well as a new recension of Tacitus's *Dialogus*. This copy belonged to the 'Bibliotheca Venerab: Conventus Viennensis in Rossaugia Ord: Servorum B.M.V.', probably the monastery founded in the 1630s in the Rossau parish of Vienna, whose important Palladian church survives as the Wiener Servitenkirche (though that building had just started construction when this volume was acquired).

81. **(Roman History.)** ARNOLD (Thomas) History of Rome. [Three volumes.] B. Fellowes; J.G. & F. Rivington [et al.] 1838-1843, FIRST EDITION, pp. xxiii, [i], 576; xi, [i], 676; xvi, 489, [1], 8vo, *contemp. biscuit calf, boards with a rolled blind border inside a double gilt fillet, backstrips with five raised bands, red morocco labels in second compartments and black in third, bottom compartment containing a gilt cypher, the remainder with central and corner gilt tools, marbled edges and endpapers, rubbed at extremities, a few marks, bookplates of Baronet Heathcote of Hursley, very good*



£300.00

Arnold's History of Rome was 'written in a clear and vigorous style and enlivened by his personal topographical knowledge'; while 'his account of the early period, particularly, was influenced by Niebuhr's critical methodology' (ODNB). The Baronet Heathcote who owned these volumes was probably Sir William Heathcote, 5th Baronet (1801-1881), who served as MP for Hampshire and Oxford University in his career as a Conservative politician.

82. **(Roman History.)** NIEBUHR (Barthold Georg) The Roman History. Translated from the German by F.A. Walter, Esq. [Two volumes.] C. and J. Rivington. 1827, FIRST ENGLISH EDITION, *hand-coloured folding map in each volume, a bit offset onto title, a few marginal marks and spots, pp. xviii, 480, [2]; viii, 564, 8vo, slightly later speckled calf, backstrips with five raised bands, red morocco labels in second compartments and green in third, the rest with gilt decoration comprising volutés, dots, and wing tools, edges sprinkled red and blue, joints just a bit rubbed, old light scratches to boards, tiny loss from headcap of vol. ii, armorial bookplates of Thomas Munro, good* £250.00

The first English translation of Niebuhr's great work, the *Römische Geschichte*, the first critical history of the ancient world. Notable for its focus on institutions rather than individuals, the work was a success in Germany but an even greater success in England, both in this first version and the subsequent English translation of the second German edition by Hare & Thirlwall.

83. **Sallust. Quae extant; cum notis Glareani, Rivii, [...] Victorii, &c. [...] Recensuit, notas perpetuas, & indice adjecit Josephus Wasse. Cambridge: Typis Academicis, apud Cornelium Crownfield. 1710, a few gatherings browned, one section (pp. 283-318) bound out of order, pp. [viii], xxiv, 532, [2], 282, 283-318, 283-304, [168], 4to, contemp. blind-panelled calf, backstrip with five raised bands between blind fillets, red morocco label in second compartment, showing some old marks, a little rubbed and slightly chipped at extremities, good (ESTC T111398; Dibdin II 385) £250.00**



The clergyman and scholar Joseph Wasse (1671-1738) produced this critical edition of Sallust by consulting nearly eighty manuscripts; it represents the peak of his classical scholarship since his better-known 1731 folio Thucydides (with Charles Duker), while the finer-printed and more substantial volume, contains less original work. Although now relatively unknown, Wasse was not without recognition in his time: 'according to William Whiston, Richard Bentley pronounced him the second scholar in England' (ODNB).

84. **Sallust. Belli Catilinaris et Jugurthinis Historiae. Edinburgh: Gulielmus Ged. 1744, some light spotting, pp. [ii], 150, 12mo, contemp. calf, somewhat rubbed and flaked, rebacked and recorned in a slightly different shade, backstrip divided by double gilt fillets, red morocco label in second compartment, central gilt tools in remainder, two ownership inscriptions (both 1805) and short ink note to front endpapers, sound £300.00**

The second issue of the first book produced by stereotype in Britain. Ged was once thought to be the first inventor of the process, but it is now known that a German printer had beaten him to the punch (as it were); nevertheless Ged hit upon the process independently. He printed this stereotype edition of Sallust first in 1739 (the note in this copy suggests that only a few were produced then for presentation), and in 1744 used the same plates for this reissue, altering only the date on the title.

85. **Sallust. The Works of Sallust, Translated into English. With Political Discourses upon that Author. To which is added, a Translation of Cicero's Four Orations against Cataline. T. Woodward, and J. Peele. 1744, a bit of minor spotting, early purchase note of Edward Jackson to title, pp. xvi, xxviii, 202, xiv, 336, [10], 4to, contemp. sprinkled calf, scratched and a bit chipped, corners worn, showing marks from old tape repairs, now rebacked, backstrip with five raised bands between gilt fillets, green morocco label in second compartment, hinges relined, good (ESTC T133680) £125.00**

The first edition of this translation of Sallust's works and Cicero's Catilinean Orations by Thomas Gordon (d. 1750), founder of the *Independent Whig*. 'Gordon was described as "large and corpulent", and supposed to be the Silenus of Alexander Pope's *Dunciad*' (ODNB), and in addition to his radical pamphlets (mostly anonymous) and political books, he successfully translated Tacitus (1728).

86. **Seneca (Lucius Annaeus)** Tragoediae: Post omnes omnium editiones recensionesque editio tertia auctior & emendatior opera & studio Thomae Farnabii. *Excudebat Felix Kyngston. 1634, a tiny wormhole through middle third (not affecting legibility), some spotting, occasional early underlining, ownership inscription of Gavin Mitchell (1768) to title below one earlier struck-through inscription*, pp. [viii], 391, [9], 8vo, *contemp. sheep, boards and backstrip ruled in blind, rather marked and chipped, head of spine and corners repaired, new endpapers, front hinge cracking at p.1, sound* (ESTC S511; STC 22220) £400.00

The third Farnaby edition of Seneca, with notes intended for use by schoolboys (the first two editions had been in 1613 and 1624). 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.

87. **Sophocles.** Tragoediae Septem; et deperditarum fragmenta, ex editionibus et cum annotatione integra Brunckii et Schaeferi. [Three volumes.] *Oxford: W. Baxter. 1820, some foxing and toning*, pp. [iv], xvi, 422; [iv], 423-847; [iv], 356, 8vo, *contemporary half calf, cloth boards, spine with five raised bands, olive-green and black lettering-pieces, rubbed at joints and corners, good* £90.00

An edition of Sophocles for students, featuring notes by Brunck (whose edition had appeared in 1786), and Erfurdt, whose own edition was not completed until 1825.

88. **Sophocles.** Tragoediae Superstites. Recensuit et brevi annotatione instruxit Gulielmus Linwood M.A. Editio quarta. [Interleaved & bound as two volumes.] *Longman, Green et Soc. 1877, the Greek text interleaved with blanks, some pencil and ink annotations and cribs in perhaps three different hands (mostly in Oedipus Tyrannus, Oedipus at Colonnus, Ajax, and Philoctetes)*, pp. [x], 234; [235]-524, 8vo, *contemp. half dark calf, marbled boards, spines with five raised bands, green morocco lettering-pieces, spines a bit sunned, extremities just rubbed, bookplates of Gerald Yeo, very good* £75.00

William Linwood's classical texts were usually aimed at students, and this copy was clearly used by at least one (and possibly three) such owners: a contemporary hand has added cribs and vocabulary to parts of Oedipus Tyrannus, while there are one or two notes from a twentieth-century hand in ink, seemingly distinct from the pencil annotations which are the most frequent.

89. **Tacitus (Publius Cornelius)** *Opera quae exstant*. [...] *Ex recensione & cum notis Jacobi Gronovii*. [Two volumes.] *Utrecht: Apud Jacobum à Poolsum et Johannem Visch*. 1721, engraved frontispiece in vol. i, title pages in red and black, some light browning and spotting, some marginal pencil ticks, pp. [xxxiv], 756; 578, [158], 4to, contemp. marbled calf, backstrips divided by flat gilt-milled bands, red morocco labels in second compartments and black in fourth, the remainder with central and corner gilt tools, cornertips and spine ends a little worn, extremities a touch rubbed, bookplates of Rowland Blackman of the Middle Temple to verso of titles, good (Dibdin II 454; Moss II 645) £300.00

‘A very ample and excellent edition; containing the notes and observations of almost all the old and best editors, with those of John, James, and Abraham Gronovius: which latter critic superintended the publication on the death of his father James’ (Dibdin). ‘This edition is now rare, and it is very dear’ (Moss).

90. **Tacitus (Publius Cornelius)** *Vita Agricolae*. Edited with introduction, notes, and map by Henry Furneax. *Oxford: at the Clarendon Press*. 1898, coloured map of Roman Britain included pagination, pp. xii, 176, 8vo, contemp. red calf, boards with a double gilt fillet enclosing gilt cornerpieces and the gilt crest of Haileybury College (on front board), backstrip with five raised bands, green morocco label in second compartment, fourth gilt-lettered direct, the remainder infilled with gilt tools, marbled edges and endpapers, a touch rubbed, very faint dampmark to lower corners by backstrip, prize bookplate (dated 1900), very good £75.00



An attractive prize binding from Haileybury College, originally founded to train administrators for the East India Company but converted to a public school in 1862.

91. **Terence**. *Comoediae Sex*. *Ex recensione Heinsiana*. *Leiden: Ex officina Elzeviriana*. 1635, engraved title page, cast list of each play in red and black, faint toning, a few marginal pencil marks, ownership inscription to title margin, pp. [xlviii], 304, [8], 12mo, old calf, recently rebacked and recornered, backstrip with red morocco gilt label, hinges relined, old leather crackled and chipped, bookplate, some ink trials to endpapers, sound (Dibdin II 472; Willems 433) £175.00

Willems exhaustively catalogues five variant issues of this Elzevir Terence, on the basis of errors in pagination, head- and tail-pieces, and words printed in red or in black. This would appear to be a mixed issue: the word ‘Laches’ on p. 51 is in black, and ‘Prologus’ on p. 54 in red, and the final ornament shows hanging fruit, as with Willems’ 4th issue, but p. 104 is correctly paginated. The running head of the second play varies between using ‘U’ and ‘V’. The majority of the points are thus from the fourth issue, which Willems ranks as the second-best, being rare and yielding little in beauty to the first issue.

This copy is from the library of the Mordaunt Baronets, almost all Warwickshire politicians, and bears an ownership inscription in the name of Charles Mordaunt (seventeenth-century and hence probably the 4th Baronet, d. 1665), along with an eighteenth-century bookplate in the same name (thus probably the 6th Baronet, d. 1778). It was their descendent Charles Mordaunt, 10th Baronet, who nearly embroiled the Prince of Wales in a divorce case in the 1870s.

92. **Terence.** *Comoediae, Phaedri Fabulae Aesopiae, Publii Syri et aliorum veterum sententiae, ex recensione et cum notis Richardi Bentleyi.* *Cambridge: Apud Cornelium Crownfield, 1726, FIRST BENTLEY EDITION, engraved frontispiece and engraved portrait dedication leaf, the Phaedrus section bound before the Terence, a little light spotting*, pp. [vii], xxv, [viii], 87, [1], 444, 4to, *modern polished sprinkled calf, boards with a double gilt fillet border, flat spine divided by double gilt fillets and gilt rope tools, red morocco lettering-piece in second compartment, the rest with central circular gilt tool, all edges marbled orange, marbled endpapers, very good* (ESTC T147529; Dibdin II 474; Moss II 673) £450.00

Bentley's important version of Terence, notable for his advances in understanding the metre of Latin comedy; 'the text is corrected in about a thousand passages, mainly on grounds of metre' (Sandys). Bentley rushed to print after his former friend Bishop Francis Hare had produced his own edition using Bentley's metrical discoveries without credit, and was perhaps too hasty in including Phaedrus (since Hare was then able to counterattack by citing inaccuracies in that section). Bentley's preface was still the best explication of comedic metrics, and he provides metrical marks throughout the text; 'we are, however great or numerous the faults of this edition may be, greatly indebted to him' (Moss).

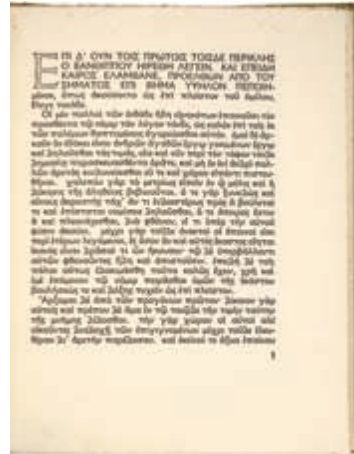
ESTC notes normal paper copies at 25.3cm tall, and large paper at 28.2cm; this copy, at 26.5cm tall even with the edges trimmed and marbled, probably started life as a large-paper copy before encountering the binder's knife.

93. **Terence.** *Comoediae Sex. Ad fidem duodecim amplius Msstorum Codicum, et pluscularum optimae notae Editionum recensitae, et commentario perpetuo illustratae. ... Curavit Arn. Henr. Westerhovius.* [Two volumes.] *The Hague: Apud Petrum Gosse, 1726, one engraved frontispiece in each volume and one further engraved portrait, some significant browning in prelims and index, just a few leaves browned elsewhere, a bit of light spotting, one blank corner trimmed*, pp. [x], lxxxix, [v], 859, [1], [ii], [861]-1240, 244, [380], 4to, *modern period-style vellum, boards panelled in blind with a central decorative blind-stamped lozenge, unlettered spines with five raised bands, marbled endpapers, good* (Dibdin II 475; Moss II 673) £400.00

'This is a sumptuous and valuable edition, but more to be admired for elaborate care and research' (Dibdin). 'A very splendid and valuable edition ... I feel no hesitation in pronouncing this to be the best edition which has yet been published; it is now scarce' (Moss). Westerhovius compiled what must be the most comprehensive variorum edition of Terence ever produced; it averages five lines of text per page and the index alone stretches nearly 400 pages.



Item 94



Item 95

94. Thucydides. Translated into English [...] By Benjamin Jowett, M.A. Second Edition, revised. [Two volumes.] *Oxford: At the Clarendon Press. 1900*, pp. cxvii, 267; [vi], 514, 8vo, *contemp. tree calf, boards with a central gilt oval decoration, backstrips with five raised bands, red morocco labels in second compartments and green in fourth, the rest with gilt decoration, marbled edges and endpapers, very mild spaying to boards, very good* £250.00
95. Thucydides. The Funeral Oration of Pericles. Translated out of Thucydides by Thomas Hobbes. *Oxford University Press. 1929, printed in English and Greek using Proctor's Greek types, a few tiny scattered foxspots*, pp. 21, [1], cr.8vo, *orig. pale green boards backed in white, backstrip lettered in black (just slightly darkened), printed label on front cover, untrimmed, very good* £150.00

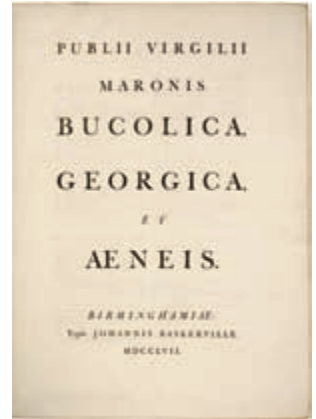
Vivian Ridler's copy, with his embossed address-stamp in the front free endpaper.

96. Velleius Paterculus (Marcus) *Historiae Romanae ad m. Vinicium. Cos. Libri II. ab Aldo Manutio, Paulli f. Aldi n. emendati, et Scholiis illustrati. Venice: Ex Aedibus Manutianis. 1571, intermittent dampmark in upper corner, otherwise just the occasional faint spot*, pp. 143, [73], 8vo, *contemporary vellum boards, slightly ruckled and soiled, earlier manuscript used as binder's waste exposed, no pastedowns or flyleaves, ties removed, two wormholes to front cover, good* (CNC 27465; Adams P415; Renouard p.213 #10; Goldsmid 672; Ahmanson-Murphy 836; Dibdin II 524) £500.00

The first Aldine edition of this author, following a 1520 Basel editio princeps; the text was originally thought to be spurious, a modern fabrication, and it was not until the third generation at the Aldine press that it joined their classical productions. 'This edition has

excited the indignation of Burmann; although the Bipont editors, p. vii, inform us that it contains many improved passages of the author.' (Dibdin). The story has it that Puteanus gave his notes on Paterculus to Aldus Manutius (the younger), intending for them to be included in this edition, but the scholar's death intervened and some (e.g. Burmann) accuse Manutius of taking his best material anyway and failing to acknowledge the contribution; the notes themselves were later published in a Paris edition.

97. **Virgilius Maro (Publius) Bucolica, Georgica, et Aeneis.** *Birmingham: Typis Johannis Baskerville. 1757, FIRST BASKERVILLE EDITION, just slight faint spotting in places, initial blank creased, pp. [xii], 103, [2] 105-231, 233-432, 4to, contemp. sprinkled calf, backstrip with five raised bands, red morocco label in second compartment, the rest plain, a touch rubbed and scratched, a spot of insect damage to foot of front joint and slight wear to backstrip ends, very good* (Gaskell 1; ESTC T131451; Mambelli 414) £1,200.00



Baskerville's first production, and a landmark of typography and printing. It was the first book printed with Baskerville's new type, and was also the first book printed in the West using wove paper instead of laid. This was not all that made it stand out: Baskerville's other, less obvious innovations include careful attention to the materials and construction of his presses and the process of 'glazing' the paper with pressure after printing. The 'startlingly novel and calligraphic type, the density of the ink, the excellence of the presswork, the smoothness and gloss of the paper' (ODNB) resulted in such a success that a near-identical reprint edition was produced later, distinguished by having the J in 'Johannis' on the title aligned before the B of 'Birminghamiae'.

In this copy the J is in the correct alignment for the first edition, between the B and the i. All of Gaskell's usual cancels and none of the unusual cancels are present, while the hand-correction on p. 134 (which Gaskell observes was probably 'done before the sheets left Baskerville's warehouse') has not been made here. The other relevant point identified by Gaskell is that the additional names on the subscriber's list usually number four, while 'a few copies have lists of either twenty-one or twenty-four additional names'. In this copy the list has twenty-one additional names.

98. **Virgilius Maro (Publius) Bucolica. Georgica, et Aeneis.** [Two Volumes]. *A. Dulau & Co. [Printed by T. Bensley]. 1800, LARGE PAPER COPY (26.5cm tall at the page), 15 engravings by Bartolozzi, James Fittler, J. Neagle, and Sharp, after Gerard and Girodet, faint toning and the occasional light foxmark, pp. [iv], 246; [iv], 276, large 8vo, contemp. diced russia, boards with a double gilt fillet border enclosing a blind roll, neatly rebacked preserving original backstrip with six compartments, the second and fourth compartments gilt-lettered direct, the rest with central gilt tools of weapons and farming implements, all enclosed in a blind rope roll and and gilt fillets, some gilt-work renewed, a few small marks, extremities a touch rubbed*

and chipped in places, minor insect damage to tail of joints in vol. i, marbled edges and endpapers, bookplate of Robert J. Hayhurst, good (ESTC T138814; Ebert 23737; Cohen 1019) **£500.00**

‘The paper and printing [of this edition] are extremely elegant’ (Ebert), and it ‘is certainly the most beautiful octavo publication of the poet extant [...] the text is supposed to be faultless. Some few copies are struck off on LARGE PAPER, in imperial octavo, and sell high’ (Dibdin). This copy is a full centimetre taller than the measurement given for large paper copies in ESTC. The text is of Didot’s edition, published in Paris in 1798.

99. **Virgilius Maro (Publius)** *Opera interpretatione et notis illustravit Carolus Ruaeus, Soc. Jesu. Longman, Orme, Brown, Green, et Longmans [et al.] 1839, folding engraved map, pages toned, a few foxspots and some light dustsoiling, pp. xviii, [2], 567, 208, 8vo, nineteenth-century half brown calf with green textured cloth boards, rebaked preserving older backstrip, this with four wide raised bands, red morocco label in second compartment, the remainder infilled with blind diamond rolls, a bit scuffed and chipped, modern bookplate and inscription of Basil Collins of Norfolk (1939) to front endpapers, contemp. inscription of Samuel Yates (1841) to initial blank, sound* **£40.00**
100. **Xenophon.** *De Socrate Commentarii; item Socratis Apologia. Glasgow: Excudebant Robertus et Andreas Foulis. 1761, occasional minor spotting, pp. [ii], 300, 4to, contemp. brown calf, backstrip with five raised bands, red morocco label in second compartment, the rest with gilt decoration, a little restoration to head of backstrip and the rear joint just cracking there, slightly marked and rubbed, all edges blue, good* (Gaskell 400; ESTC T146008) **£250.00**

The more luxurious quarto issue (an identical impression was made in octavo format at the same time) of this Foulis edition of Xenophon’s *Memorabilia*, the only quarto version they produced of this text.



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