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Cover illustration: Item 46 (adapted)

1. **Aeschylus, et al.** *Tragoediae Selectae Aeschyli, Sophoclis, Euripidis. Cum duplici interpretatione Latina, una ad verbum, altera carmine.* [Geneva:] Excudebat Henr. Stephanus, 1567, *light dampmark in lower margin, a touch of worming in gutter at end, some corners and last few leaves creased, light soiling and browning*, pp. [iv], 379, [5, blanks], 955, [1], 16mo, *contemporary vellum over pasteboard boards, stained, spine darkened, no flyleaves, good* (Adams A269; Schreiber 169; Renouard 130.5) £1,000



‘A pocket edition, for the “common reader,” of eight Greek tragedies’ (Schreiber); this compilation is perhaps rather thick to fit in a pocket, but was certainly designed to be portable. To aid said common reader, Estienne provides the Greek text of each play, facing a prose translation into Latin, in the longer second section. The first section contains verse translations of each play (except Aeschylus’s *Prometheus Bound*) by notable translators: Euripides’s *Hecuba* and *Iphigenia at Aulis* (Erasmus), *Medea* and *Alcestis* (George Buchanan), and Sophocles’s *Ajax*, *Antigone*, and *Electra* (George Rataller).

The critic Northrop Frye, remarking that ‘I must try to get hold of... *Tragoediae Selectae*, an anthology of “interpretations”, whatever they are,’ speculated that ‘this must be the only tangible link between Elizabethan & Greek tragedy...the book was familiar to Lodge, who quotes it in his *Defence of Poetry* against Gosson’ (*Notebooks on Renaissance Literature*, p. 104).

2. **Aeschylus.** *The Tragedies of Aeschylus Translated.* By R. Potter. The second edition, corrected, with notes. [Two volumes.] *Printed for W. Strahan; and T. Cadell, 1779, some spotting, one leaf with a closed tear across 7 lines of text (no loss)*, pp. [iv], lxvi, [22], 254; [iv], 383, [1], 8vo, *untrimmed in original blue paper wraps, rebacked with green paper, new printed paper labels, endpapers renewed, the original paper on vol. i somewhat nibbled exposing boards, good* (ESTC T87013) £200

The second edition of 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). The translation is by the Norfolk clergyman Robert Potter and had been first published two years earlier at Norwich. The work ‘brought him to the notice of London literary society’ (ODNB) and it was still being reprinted as a standard version as late as 1938.

3. **Aesop.** *Vita et Fabulae a viris doctiss. in latinam linguam versae: inter quos L. Valla, A. Gellius, D. Erasmus, alique quorum nomina ignorantur. Fabellae tres, ex Politiano, Petro Crinito, Baptista Manuano. Fabulae item Lau. Abstemii.* *Paris: Ex officina Roberti Stephani eregione scholae decretorum. 1529, title lightly browned, some light browning and spotting elsewhere, a few leaves with early marginalia (these lightly washed or faded and mostly illegible)*, pp. 290 (last leaf misnumbered 273-4), [14], 8vo, *eighteenth-century calf, boards bordered in gilt, spine with five*

raised bands, red morocco lettering piece in second compartment, the rest with central gilt knot tools and a doubled bird roll at foot, joints and spine ends expertly repaired, marbled endpapers at rear, four rubricated blanks at front, good (Renouard 31.18) £2,000

The rare and preferable second printing by Robert Estienne of Aesop's fables in Latin, translated primarily by Laurentius Valla but with contributions from other notable humanists including Erasmus and Politianus, and with original fables by Politianus, Crinitus, and Mantuanus. Estienne would in 1546 print an important edition of the Greek text, but he preceded that with several printings of this Latin version, the first in 1527. 'The edition of 1529 is called in the *Bibl. Sarraziana* (part iii. p. 39), "editio omnino accurata et rara"' (Dibdin I 247).



This second edition is indeed slightly rarer than the distinctly scarce first – we have traced four copies in total of the 1527 printing, and only three of the 1529: none in COPAC and just three in OCLC, at Yale, Tulane, and Princeton. This copy bears two ownership inscriptions on the front flyleaf: the first of Herbert Norman Evans (1802-1877, the inscription dated 1855) of Hampstead, who was equally noted as a doctor and book collector. The second inscription is by Thomas Braun, Oxford classicist, recording the gift of the volume to him by Ilse Rosenthal-Schneider, a student and life-long correspondent of Einstein, in 1980 – Braun had edited a collection of her discussions with Einstein, von Laue and Planck in that year.

4. **Aesop.** *Fabulae Aesopi Graece et Latine, nunc denuo selectae: eae item, quas Avienus carmine expressit. Accedit ranarum et murion pugna, Homero olim asscripta.* *Amsterdam: Apud Janssonio Waesbergios, 1726, 47 woodcuts within text, text in Latin and Greek in facing columns or pages, a little light spotting*, pp. 134, [2], 8vo, *contemporary mottled sheep, rebaked and repaired around the edges, spine with four raised bands, old lettering piece preserved, front flyleaf renewed with old paper, a little chipping to old leather, good* £500

The penultimate Dutch schoolbook edition of Aesop, edited by Daniel Heinsius and printed by order of the States of Holland for use in the region's schools. The 'Schoolordre' of 1625 established a fixed curriculum, in which Aesop featured as the first text for students learning Greek and as part of the third class in the Latin school. To supply the resulting demand a bilingual edition of the Fables illustrated with charming woodcuts was first printed in 1632 and often reprinted thereafter (before long the Homeric 'Batrachomyomachia' was added as well). After this 1726 edition another appeared the following year, issued at both Utrecht and Amsterdam, which may have finally saturated the market, since no later printings are listed in STCN. As a schoolbook, however, its popularity goes hand-in-hand with a low survival rate, and only two copies of this edition are recorded in COPAC – BL and Glasgow.

5. **Aesop.** *Fabulae Graeco-Latinae. Cum novis Notis, necnon Versione emendata. Eton: Excudit J. Pote, 1773, one or two minor spots, a small paper flaw in advertisement leaf affecting one character, pp. xi, [i], 122, [2], 92, 12mo, original sheep, boards bordered with a double blind fillet, the spine side with an additional wave roll, spine divided by a double blind fillet, rubbed, joints cracked, spine ends a little defective, old ink trials and the name 'G. Prowse' to lower board, later ownership inscription of 'H. Acworth, The Hook, Herts' to front pastedown, flyleaves excised, sound (ESTC N35206 – Eton and Illinois only; COPAC adds NLW)* £400



A rare example of Joseph Pote's schoolbook edition of Aesop for the students at Eton, with the Latin translation by A.P. Manutius. The Fables were one of the only examples of Greek prose in use at the school, and demand was high – ESTC records 9 Eton printings under this title between 1749 and 1796. Being schoolbooks, however, all are scarce (and almost certainly some printings did not survive at all), and most are listed there in just one or two locations. In this copy the leaf of printer's advertisements is bound between the Greek and Latin sections, instead of at the end of the book.

6. **(Aesop.) GODOLPHIN (Mary, i.e. Lucy Aikin)** *Aesop's Fables in Words of One Syllable. Printed in the learner's style of phonography, or phonetic shorthand. Isaac Pitman & Sons, 1893, some minor staining, a few purple ink marks, pp. 48, [Bound after:] (Pitman.) A Manual of Phonography or writing by sound... Nine hundredth thousand. New edition. Sir Isaac Pitman and Sons, 1894, pp. [ii], 87, [1], 8, [2], [And before:] (Pitman.) Key to Exercises in the Manual of Phonography. Isaac Pitman and Sons, 1893, pp. 31, [1], 12mo, contemporary marbled boards backed in red diaper-grain roan, a touch worn at head and tail, very good* £90

The historian Lucy Aikin adapted several texts into words of one syllable for learners, all published under the pseudonym Mary Godolphin. This version of Aesop's fables was a popular demonstration text for Pitman's shorthand system, and there were several printings towards the end of Pitman's life. However, few copies of each are recorded, with COPAC finding none of this date and Worldcat listing only one copy, in the National Library of Scotland.

Pitman was knighted in 1894 and this certainly provided him with publicity for his shorthand publications – the first work in this volume appeared the same year as the honour and the imprint had already been changed to read 'Sir Isaac Pitman & Sons'.

7. **Apuleius.** *Psyche et Cupido cura Ludovici C. Purser. Riccardi Press, 1913, 192/525 COPIES of an edition of 537 copies) printed on Riccardi handmade paper printed in black and blue, pp. [iv] (blanks), [viii], 43, [5] (blanks), roy. 8vo, original interim flat-backed quarter grey cloth, plain pale blue boards, faint front cover foxing, printed labels on backstrip and front cover, green silk-marker, t.e.g., others untrimmed, good* £50

8. **Archimedes.** De iis quae vehuntur in aqua libri duo. *Bologna: Alexander Benacius. 1565*, FIRST COMMANDINO EDITION, *fine large historiated woodcut initials, numerous geometrical diagrams in text*, ff. [iv], 43, 4to (Adams A1533; Riccard I 42:5)

[bound with:]

Commandino (Federico) Liber de centro gravitatis solidorum. *Bologna: Alexander Benacius. 1565*, FIRST EDITION, ff. [iv], 47, [1], 4to, *the two bound together in contemporary limp vellum, later black morocco spine label ('Mathem/Tracts'), Bute book-plate inside front cover, early listing of the contents in manuscript opposite title, very good* (Adams C 2467; Riccardi I 361:4) £5,850



Scarce in a contemporary binding. The first work is the first Commandino edition of Archimedes' two great books on hydrostatics, published the same year as the first complete printing (the work of Tartaglia, printed posthumously at Venice) and a much better text than Tartaglia's uncritical work based on the thirteenth-century Latin versions of Moerbeke. Commandino uses his scientific awareness in the service of his emendations, creating 'a superior edition in which he paid special attention to the challenging mathematical propositions of book 2. Commandino's edition became known to Stevin and inspired him to write his works on hydrostatics' (Meli, *Thinking with Objects*, p. 43). Commandino's reading of Archimedes also inspired his own work, including the second book bound here, one of his very few original scientific works: an elaborated system of theorems and proofs to determine the centre of gravity of solid bodies of all shapes and sizes.

9. **Aristotle.** *Oeconomica, sive de Rebus domesticis. Frankfurt: Ex Typographia Andreae Wecheli, 1577*, *lightly browned, small wormhole in blank margin, a touch of foxing at end, last leaf with a small marginal tear*, pp. 33, [1], 4to, *modern quarter dark calf, marbled boards, good* (VD16 A3508) £500

Wechel's printing of the spurious Aristotelian work titled *Oeconomica*, on the best way to run a household (first part) and different types of economies (second part). It is a scarce edition: COPAC records copies in the Natural History Museum, Cambridge, and Glasgow only; VD16 lists four German locations.

10. **Aristotle.** De Animalium Historia Libri X. Addita e Theophrasto Collectanea quaedam de animalibus: ... Addita item Diversa locorum lectio ... *Frankfurt: Apud Andreae Wecheli haeredes, 1587*, *title-page soiled, variable browning and spotting throughout, small marginal wormhole in last half, dampstain in gutter of first 20 leaves, early marginal notes and underlining in first 12 pages of text*, pp. [iv], 484, 4to, *modern quarter dark calf, marbled boards, sound* (VD16 A3459) £650

Aristotle's longest treatise, and one of his least studied, on the classification of animals. This edition formed part of a collected works, issued separately but all edited by Friedrich Sylburg (1536-1596), who studied under Henri Estienne. The text is largely based on the Basle edition from some fifty years earlier, although re-edited to take into account the work of other scholars.

11. **Aristotle.** *De Rhetorica seu Arte Dicendi Libri Tres*, Greco-Lat. [Edited by William Battie.] *Cambridge: Typis Academicis, 1728, two folding typographical tables at end of text, library withdrawn (Berlin) stamp to title verso and one page, otherwise very clean and fresh*, pp. [vi], 585, [1], 8vo, *contemporary panelled calf, an unusual variation on the Cambridge style with sprinkled outer panel and plain inner panel (bordered in blind) containing a sprinkled area in the shape of two conjoined four-pointed stars, spine with raised bands and red morocco lettering piece, somewhat rubbed and since polished, joints cracking, a touch of wear to spine ends and bands, small stain to front board, sound* (ESTC T22400; Dibdin I 319) £225

An early publication by the physician William Battie (1703-1776), and 'a very excellent edition' (Dibdin). Battie was at the time a fellow of King's College Cambridge, but despite his obvious talent for scholarship his calling lay elsewhere. He became a physician instead, joining the Royal College of Physicians in the late 1730s and becoming a pioneer in the treatment of the insane.

12. **Caesar.** *The Commentaries of C. Julius Caesar, of his wars in Gallia; and the civil wars betwixt him and Pompey. Translated into English, with many excellent and judicious observations thereupon...* By Clement Edmonds Esquire. *In the Savoy, Printed by Tho. Newcomb, for Jonathan Edwin, 1677, engraved frontispiece and 14 plates (of which 9 are double-page), small paperflaw to one leaf affecting a side-note, two folding plates with short tears at fold, last plate just slightly fraying at edges from standing a few mm. proud, a touch of slight dustiness in places but generally quite clean and bright*, pp. [xlii], 332, [8], folio, *contemporary acid-sprinkled dark calf, spine with five raised bands, label lost from second compartment, spine ends and corners renewed, hinges neatly relined, old leather a bit scratched and marked, good* (ESTC R16632; Cockle 71) £600

'This excellent and well-known exposition of Caesar was always popular' (Cockle). The full commentaries first appeared in 1604, under the title *Observations upon Caesar's Commentaries*, with a second edition in 1609. Clement Edmonds (1567?-1622) was a government official but despite his lack of practical experience, his grasp of military theory was highly respected. He held various positions before being chosen MP for Oxford University in 1621, and was then appointed secretary of state the following year, but died before he could take up that final position. The first posthumous edition of his Caesar, with the title changed to focus on the translation of Caesar's text though maintaining all of Edmonds' commentary and treatises, appeared in 1655; this is the second printing of that posthumous expanded edition.

13. **Callimachus.** *Hymni, cum scholiis nunc primum aeditis. Sententiae ex diversis poetis oratoribusque ac philosophis collectae, non ante excusae.* *Basel: [Froben & Episcopius,] 1532, FIRST GELENIUS EDITION, LARGE PAPER COPY, a touch of minor spotting and an intermittent faint dampmark, two early inscriptions to title and another to front flyleaf, foliated in an early hand*, pp. 245, [3], 4to, *eighteenth-century Spanish mottled sheep, spine with five raised bands, red morocco label in second compartment, the rest gilt, marbled pastedowns, expert repair to front joint and tail of spine, a few old scratches, rear flyleaf partly excised, fore-edge titled in ink, very good* (VD16 C270; Adams C230; Dibdin I 366) £2,500

A large-paper copy of the important edition of Callimachus edited by the notable Czech humanist Sigismund Gelenius – the first to accurately print the ancient scholia (though some had been included in the editio princeps of c.1494) and a great improvement over the indifferent Aldine of 1513. ‘The scholia which are inserted in this rare and esteemed edition, are said to have never before been published’ (Moss). Gelenius, who was a friend and colleague of Erasmus, moved to Basel in the 1520s and edited or corrected most of the Froben Greek publications for the next few decades. Reportedly Melanchthon twice recommended him for a professorship at Nuremberg, but he turned the post down both times to continue his editing work.



This copy is notably tall, the pages measuring just over 21cm tall and matching the Cambridge copy catalogued as large-paper (it also exceeds the height of the Birmingham copy by 2cm). There are two inscriptions on the title-page, a small one in Greek at the head and, lower down, a large and flowing inscription noting this book's absence from the Inquisition's most recent 'Expurgatorio' list of banned books. Similar recorded inscriptions in other volumes suggest that the Fray Pedro de Carvajal, Predicador General, who signs the note inscribed this fact in a number of (his own?) books in 1640.

14. **Callimachus.** Hymni (cum suis scholiis Graecis) & Epigrammatica. Eiusdem poematum de coma Berenices, à Catullo versum. Nicodemi Frischlini Balingensis interpretationes duae Hymnorum... [Geneva]: Excudebat Henricus Stephanus. 1577, faint dampmark and slight soiling to a few leaves, a few light spots, pp. [xvi], 72, 134, 4to, contemporary vellum, slightly soiled, library stamp to front endpaper and seminary bookplate to pastedown, boards slightly bowed, very good (Renouard 145.3; Dibdin I 368; Moss I 248) £1,000

The first separate Estienne edition, following the inclusion of the hymns of Callimachus in the *Poetae Graeci Principes* of 1566. In this edition more than 30 epigrams and a number of fragments are printed for the first time, while the text of the hymns and the scholia are improved, and Latin translations added. Estienne's text printed here would remain the standard until the 1697 Graevius edition, and Dibdin reports that this 'has been pronounced to be the first critical edition of Callimachus.'

The source of that praise is Monk & Blomfield's *Museum Criticum*, wherein is also the story of the included fragments (which were to establish a chain of scholarly practice leading to Pfeiffer's magisterial *Fragmenta* of 1949): 'His compositor having informed him that he had two blank pages to spare in the sheet preceding the Annotations, he inserted about a dozen fragments of Callimachus, which he had found in the Scholiast on Apollonius Rhodius and elsewhere; such was the beginning of that collection of fragments, which has since been carried to a really wonderful extent' (vol. ii, p. 148).

15. **Callimachus.** Hymni, epigrammata et fragmenta: eiusdem poematum de Coma Berenices a Catulio versum. Paris: Excudebat Sebastianus Mabre-Cramoisy, 1675, FIRST DACIER EDITION, gently washed and pressed at time of rebinding, the

browned title-page then also expertly mounted on an old binder's blank, two sets of Macclesfield blindstamps to first three leaves, pp. [xx], 262, [58], 4to, nineteenth-century green pebbled morocco by Hatton of Manchester, spine faded, front joint rubbed, Macclesfield arms in gilt to front board, a.e.g., marbled endpapers, bookplate, good (Dibdin I 368) £800



The first publication of Anne Le Fèvre Dacier (1654-1720), daughter of the scholar Tanneguy Le Fèvre and wife of the scholar André Dacier (a former pupil of her father's), and a scholar herself of equal talent to those relations. Anne moved to Paris following the death of her father in 1672, taking with her notes which she had been accumulating on the text of Callimachus. Her initial success in printing this edition owed something both to her family connections and her own innate talent – at the same time she was offered work by the editor of the Delphin editions, who had known her father – but this edition, together with her translation of Anacreon in 1681, established her as an academic in her own right and her reputation only grew thereafter.

16. **Catullus.** Catvlli, Tibvlli, Properti carmina qvae extant omnia cvra Robinson Ellis, Joannis P. Postgate, Joannis S. Phillimore. *Riccardi Press, 1911, 685/1,000 COPIES (of an edition of 1,016 copies) printed on Riccardi handmade paper in black and blue, pp. [iv] (blanks), [viii], 319, [5] (blanks), roy. 8vo, original interim flat-backed quarter grey cloth, plain pale blue boards, printed labels on backstrip and front cover, light partial endpaper browning, untrimmed, dustjacket, near fine £60*
17. **Cicero.** Hoc in volumine continentur. M. Tulii Ciceronis Epistolarum familiarum libri sexdecim. Ubertini Clerici Crescentinatis in Ciceronis epistolas commentarii. Martini Philetici in quasdam epistolas ellectas commentarii. Giorgii Merulae Alexandrini in epistolam ad Lentulum Spintherem accurata interpretatio. Addita sunt etiam nonnulla alia loca in libro miscelaneorum per Angelum Politianum interpraetata. *Venice: Simonem Bivilaqua Papiensem, 1495, frequent small woodcut decorative initials, small wormhole in last 6 leaves (affecting a couple of characters on last 2), a few tiny wormholes in first 10 or so leaves (mostly marginal but one just touching a character on some leaves), first and last few leaves soiled, a little dampmarking at end, small stains and ink blots elsewhere, light browning in places, old ownership inscriptions gently washed from title, ff. [iv], 228, folio, early eighteenth-century vellum, rebacked preserving original spine with lettering piece (a bit chipped) and marbled endpapers, a little simple gilt decoration, boards lightly soiled and bowing slightly, sound (ISTC ic00532000; Goff C.532; BMC V 520) £4,500*

Directly reprinted from Locatellus's 1494 edition (BMC), but the specific arrangement of texts goes back at least as far as a 1491 Pincius edition and Clericus's commentary was first published in 1480; it saw at least 20 printings in the incunable period alone. Clericus (c.1430-c.1500) was professor of rhetoric at Pavia; his other major printed



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commentary was on Ovid's *Heroides*, while work on the *Metamorphoses* and *De Officiis* apparently went unpublished and has not survived. Also printed with the text is commentary by Martin Phileticus and prefatory material by Poliziano – excerpts from his ‘Miscellaneorum centuria prima’ – and Georgius Merula (who is known for his feuds with Poliziano).

Many of the editions of the *Epistolae ad Familiares* with these commentaries are scarce, and for this one ISTC gives three copies in the UK (BL – mutilated and imperfect – John Rylands, and Shrewsbury), and three in the USA (Yale, Brigham Young, Huntington), with 17 further copies spread around Europe. There have been no more than a handful of incunable editions of the *Epistolae ad Familiares* at UK or US auctions in the last thirty years, and none of this particular printing.

18. Cicero. In Catilinaris M.T. Ciceronis invectivas F. Sylvii Ambini Commentarii luculentissimi. [Paris:] Vaenundantur Ascensio, 1531, large woodcut device on title, light browning and dustsoiling, old pencil translation following first few lines of text, pp. 116, [4], 4to, modern quarter calf with marbled boards, good (Renouard II p. 311) £550

The second separate Badius printing of this edition of Cicero's *Catiline Orations*, with a commentary by the professor of rhetoric F. Sylvius Ambianus (or François Du Bois). Du Bois (1483–1536), a native of Amiens, was principal of the Collège de Tournai at Paris. In the first few decades of the sixteenth century Du Bois produced commentaries on most of Cicero's works, printed largely by Badius, and this version of the *Catiline Orations* is one of the first post-incunable separate editions of that text. COPAC locates two physical copies, BL and Manchester.

19. **Cicero.** F. Sylvii Ambiani Commentarii luculenti, in treis M. Tullii Ciceronis ad C. Caesarem Orationes, Pro M. Marcello, Pro Q. Ligario, Pro Deiotaro Rege. [Paris:] Venundantur Iodoco Badio, 1531, large woodcut device on title, light browning and dustsoiling, small dampmark to upper corner, ff. XLVIII, 4to, modern quarter calf with marbled boards, good (Renouard II p. 313) £550

The third separate Badius printing of this edition of three of Cicero's late political orations (all from 46 BC), 'On Behalf of Marcellus', 'On Behalf of Ligarius', and 'On Behalf of King Deiotarus', with a commentary by the professor of rhetoric F. Sylvius Ambianus (or François Du Bois). Du Bois' commentaries are now scarce in all editions: COPAC locates one copy of this one, in the BL.

20. **Claudian.** Opera quam diligentissime castigata, quorum indicem in sequenti pagina reperies. Venice: in aedibus Aldi et Andreae Asulani Soceri. [Colophon: Mense Martio, 1523], FIRST ALDINE EDITION, large woodcut printer's device on the title and last leaf (Aldine anchor) ff. 176, 8vo, early vellum, the spine lettered in ink vertically, remnants of ties, a little soiled, upper edges rubbed, very good (Renouard 96; Adams C2073; Ebert 4745; Moss I, 375; CNCE 12668; Dibdin I 468) £1,400



An unspoilt copy of this beautifully-printed edition of Claudian, notable for its new corrections to the text, edited by Asulanus, and for being the first and only Aldine edition of Claudianus. 'In fine condition, it is of rare occurrence' (Dibdin). The editor asserts that two poems in this edition are printed for the first time from an ancient manuscript, though it seems he must have been unaware of a 1510 Vienna edition by Camertes (the first edition to consult several ancient manuscripts) which included those very poems. Nevertheless this is only the second critical edition of any part of Claudian and an early edition overall, being preceded only by the very scarce Camertes and several incunabula.

21. **Ctesias et al.** Ex Ctesia, Agatharchide, Memnone exerptae historiae, Appiani Iberica. Item de gestis Annibalis. Omnia nunc primum edita. Cum Henrici Stephani castigationibus. [Geneva:] Ex officina Henrici Stephani, 1557, EDITIO PRINCEPS, dampmark to upper inside corner throughout, some small stains elsewhere, pp. [xvi], 248, 8vo, old mottled calf, bordered in gilt, spine gilt with five raised bands, much rubbed and crackled, some wear to extremities and joints, remnants of paper labels to spine ends, sound (Schreiber 146; Renouard 117.6; Adams C3020) £650

The first printing of these fragmentary Greek historians and geographers, including the first separate work on India (by Ctesias of Cnidos) and two works by Appian which had been omitted from the 1551 Estienne edition. This was Henri Estienne II's first year of independent operation, and an *annus mirabilis* – his other productions in the same year included three other *editiones principes* and an important edition of Aeschylus (printing the Agamemnon in full for the first time).

22. **Euripides.** *Quae Extant Omnia: Tragoediae nempe XX, praeter ultimam, omnes completae: item fragmenta aluiarum plusquam LX Tragoediarum; et epistolae V...* Opera & studio Josuae Barnes. *Cambridge: Ex Officina Johan. Hayes, 1694, engraved frontispiece portrait and one other engraved portrait, some light foxing and a little browning in places*, pp. [viii], lvi, 330, [2], 529, [43], folio, *nineteenth-century diced Russia, marbled edges and endpapers, rebacked, hinges relined, a touch worn at extremities, good* (ESTC R24132; Dibdin I 530; Moss I 418) £750

'The merits of all preceding editions are eclipsed by this celebrated one of Joshua Barnes' (Dibdin). 'A very excellent and copious edition, which greatly surpasses every preceding one in point of value and correctness' (Moss). Barnes (1654-1712) gathered every piece of Euripidean material he could find, and adds a substantial biography of the playwright. Barnes even includes the 'Epistles' attributed to Euripides, which Bentley had warned him were spurious, and goes so far as to make slighting reference to Bentley himself, for which offence he was savaged in the *Dissertation on the Epistles of Phalaris*. Although Barnes's critical work has long been eclipsed, the comprehensiveness of the collection of Euripidean material remains unsurpassed.

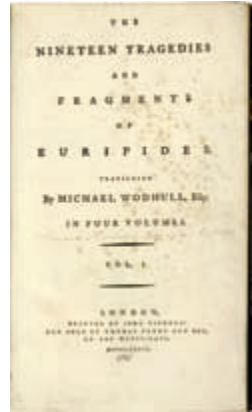
23. **Euripides.** *Select Tragedies of Euripides. Translated from the Original Greek. Printed for N. Conant, in Fleet-Street, 1780, FIRST PUBLISHED TRANSLATIONS of these plays, a little light foxing and offsetting*, pp. xxvii, [5], 440, 8vo, *contemporary sprinkled calf, spine with five raised bands, red morocco lettering piece, the other compartments with central gilt flower tools, boards and spine compartments bordered with a gilt roll, rubbed, some cracking to joints (but sound), a little wear to spine ends and corners, sound* (ESTC T145847) £450

The first published translations of the four plays included, the *Phoenissae*, *Iphigenia at Aulis*, the *Troades*, and *Orestes*, all by James Banister. The sum total of earlier 'translations' of Euripides is: Gascoigne & Kinwelmershe's *Jocasta* (performed 1566), in fact an adaptation of Dolce's Italian adaptation of the *Phoenissae*; Lady Jane Lumley's prose abridgement of *Iphigenia at Aulis* (written in the 1550s but not published until 1909); two versions of *Hecuba* (by West and Morell), West's *Iphigenia in Tauris*, and Charlotte Lennox's translation of Brumoy's French summaries of the classical tragedies, which had included abridged versions of the two *Iphigenia* plays.

Even freer adaptations and versions of Euripidean stories were popular on the stage since the Restoration, but Banister only just beat the rush of translations-as-such, with the first volume of Potter's Euripides appearing in 1781, then Wodhull's complete version in 1782 and the second volume of Potter in 1783. This first edition is oddly scarce, with ESTC locating only seven copies: BL, NLS, St Andrews, Library Company of Philadelphia, McMaster, UCLA, and Western Ontario.

24. **Euripides.** *The Nineteen Tragedies and Fragments of Euripides. Translated by Michael Wodhull, Esq; in Four Volumes. Printed by John Nichols, 1782, FIRST COMPLETE TRANSLATION, PRESENTATION COPY TO EDWARD HARWOOD, the title-page of vol. i inscribed 'Edward Harwood gift of the Author' and the other title-pages inscribed 'Edward Harwood' in the same hand (the ink faded but clearly legible), lightly washed, light browning throughout, occasional minor spotting, pencil*

signature of 'James Cumming' on a few leaves, pp. [iv], xvi, 387, [1]; [iv], 360; [iv], 360; [iv], 376, 8vo, early twentieth-century half crushed dark brown morocco over marbled boards, a bit rubbed at joints, these a little tender but sound, slight chipping to spine ends, all edges yellow, good (ESTC T145697) £1,200



The first complete translation of the surviving works of Euripides into English. Wodhull just takes the laurel for the first full translation from Robert Potter, who had been the first to translate Aeschylus, since his translation came out in two volumes – the first in 1781 but the second not until 1783. ‘Wodhull’s translation, accurate and austere, was for many years the standard one, and several of his versions of the plays were reprinted in the nineteenth century’ (ODNB). Contemporary reviewers found his poetry rather flatter and his accuracy rather stricter than they preferred. This copy has a fine provenance, having been presented by Wodhull to Edward Harwood, a fellow bibliophile and classical bibliographer, who had also attempted a full translation of Euripides (which was not finished or published).

Harwood and Wodhull were good friends, and Wodhull assisted with and was the dedicatee of the fourth edition of Harwood’s *View of Various Editions of the Greek and Roman Classics*. In it, Harwood notes, of a set of Parisian printings of six plays by Euripides bought at auction by Wodhull, that ‘my learned and ingenious friend Mr. Wodhull afterwards informed me of a singular discovery he made...which shews the indispensable propriety of procuring the ancient Editions’. (Wodhull, called by the ODNB ‘among the most knowledgeable of English bibliophiles’, was also the basis for ‘Orlando’ in Bidin’s *Bibliomania*.)

Harwood suffered a stroke in early 1782 which paralysed his left side and left him unable to walk, but he retained the ability to write and was corresponding at least until 1792, when he published a letter in the *Gentleman’s Magazine* recalling a friendly encounter with David Garrick in 1772 during which Garrick lent him an early translation of one play (probably Gascoigne’s adaptation of the *Phoenissae* from an Italian version, titled *Jocasta* and printed in 1573), as Harwood ‘was then about a translation of Euripides’.

Harwood issued in 1775 a prospectus for printing his translation of the works of Euripides translated into English blank verse, but never finished the project. This was due in part to his stroke, but also in part to Wodhull finishing his version first and it is hard to say whether Harwood would have been more pleased or bothered to receive the presentation of this book and see his friend’s success where he himself had failed.

25. **Euripides.** *The Tragedies of Euripides Translated.* In two volumes. [By Robert Potter.] *Printed for J. Dodsley, 1781- 1783, FIRST PUBLISHED TRANSLATIONS OF EIGHT PLAYS, engraved frontispiece in vol. ii, light foxing and a little spotting, pp. xvi, [viii], 687, [1]; vii, [i], 677, [1], 4to, contemporary tree calf, spines divided by gilt rolls, red and green morocco lettering pieces, the other compartments elaborately gilt with central flower tools and corner decoration, marbled endpapers, tidy repairs to joints*

and spine ends, a little surface damage to leather on one board, good (ESTC T148529) £600

The first published appearance in English of the *Heraclidae*, *Heracles*, *The Suppliants*, *Hippolytus*, *Medea*, *Alcestis*, *Ion*, and the *Bacchae* – all in the first volume, which was published in 1781. The other play in the first volume, the *Phoenissae*, had been translated the year before by Banister; the second volume, containing another ten plays, was published two years later, after Michael Wodhull's complete set of translations had been published.

The Reverend Robert Potter (1721-1804) came to fame through his 1777 translation of Aeschylus, the first into English of that author. His obvious next step was to translate Euripides, but this project was delayed by a collaborative attempt at Pindar's *Odes* taken on for financial reasons. As a result Potter's translation just missed being the first complete translation into English, an honour taken instead by Wodhull. Potter did, however, receive the more favourable response from reviewers, and went on to translate Sophocles as well in 1788.



26. (Euripides.) MUSGRAVE (Samuel) Exercitationum in Euripidem Libri Duo. *Leiden: Ex Typographeo Dammeano, 1762, a touch of minor spotting, small paper flaw to blank area of second leaf*, pp. [xxiv], 176, 8vo, contemporary sprinkled calf, spine with 5 raised bands, red morocco lettering piece, large gilt flower tool in compartments, marbled edges and endpapers, joints a little rubbed, Macclesfield bookplate and embossment, very good £300

Samuel Musgrave (1732-1780) was both physician and classical scholar; he published an edition of Hippolytus in 1756, and his first medical work in 1759. He became a fellow of the Royal Society in 1760, and two years later published this volume comprising two significant treatises on the works of Euripides, dedicating it to a range of prominent Englishmen and including in the dedicatory preface his wish to become a physician. The following year he graduated MD at Leiden (and repeated the feat at Oxford in 1775). 'As a Greek scholar Musgrave had few superiors' (ODNB), and among his important contributions in this volume is the discovery of two and a half previously unknown lines of *Iphigenia at Aulis* which cast the arrangement and authenticity of the play in a new light.

27. (Greek and Latin Centos.) Homerici Centones, [...] Vergiliani Centones. Utrique in quaedam historiae sacrae capita scripti. Nonni Paraphrasis Evangelii Ioannis, Graece & Latine. [Paris]: Excud. Henr. Steph. 1578, complete with all blank leaves ([para]4, b7-8, e7-8), title soiled and adhered a bit to flyleaf in the gutter, some soiling elsewhere (on one leaf affecting a few characters), a few leaves with paper flaws to blank margins, pp. [viii], 28, [iv], 73, [v], 247, [1], 16mo, contemporary vellum, spine lettered in ink, yapp edges, darkened and rubbed, ties removed, no pastedowns, bookplate of Sir John Martin-Harvey on recto of front flyleaf (upside down), sound (Schreiber 205; Renouard 147.4) £750

The Estienne edition of the *Centones* (or *centos*), both Homeric and Vergilian, together with Nonnus's poetic paraphrase of the Gospel of John. Composed sometime in the late antique period, the centones mash together selected hexameters and half-lines of Homer and Virgil to create the narrative of the Gospels in the style of ancient epic. Nonnus's Paraphrase, the longest part of the volume, is a more direct verse rewriting of the original text.

The form of the cento initially emerged in the fourth century and reappeared only occasionally thereafter, often taking religious themes (such as Ross's 1634 life of Christ made from Virgil). These classic examples, thought to have been composed in the late fourth/early fifth century (the Homer by Eudocia and the Virgil by Proba Falconia) were first printed by Aldus in 1504. This copy belonged to Sir John Martin-Harvey (1863-1944), romantic actor, who was knighted in 1921.

28. **(Greek and Latin Literature.)** TURNÈBE (Adrien) *Adversariorum Tomi III. Auctorum loci, qui in his fine certa nota appellabantur, suis locis inserti, auctoribusque suis adscripti sunt. Additi indices tres copiosissimi.* Basel: Per Thomam Guarinum, 1581, some browning and spotting throughout, old paper repairs to blank upper corners of first 10 leaves, dampmarking and blooming to upper corner in second and third sections, expanding in the index with a little bit of wear to top margin at end, old ownership inscription on title cancelled, occasional underlining, pp. [viii], cols. 398, pp. [5], cols. 416-910, pp. [6], cols. 923-1200, pp. [96], folio, eighteenth-century Italian vellum boards, one section of spine dyed yellow and lettered in gilt, just slightly marked, twentieth-century inscription to rear flyleaf, sound £700

The first collected edition of Adrien Turnèbe's (or Turnebus, 1512-1565) valuable collection of miscellaneous observations, interpretations, and readings on classical literature (first published in three volumes between 1564 and 1573). 'The work for which Turnèbe remains best known, and the work to which other critics and scholars continually refer, is his *Adversaria*. This vast compendium of readings from a huge range of classical texts has elicited various responses: for some it is erudite, inspiring and encyclopaedic, for others it is disordered, sprawling, and shambolic: additionally, there can be little doubt that the success of Turnèbe's work started an editorial vogue in France' (Lewis, *Adrien Turnèbe*, p. 197).

His son, also Adrien, prepared this collected edition for publication, and it was reprinted several times over the subsequent two decades. Among Turnèbe's most important notes are the readings from a lost and ancient manuscript of Plautus (the *Codex Turnebi*), the earliest known representative of an important family of Plautine manuscripts. There is no overall organisation ('*adversaria*' were intended to be notes jotted down at random or while reading), but three full indices, of Latin, Greek, and proper names, allow the work to be used for consultation.

29. **(Greek Dictionary.)** HEDERICH (Benjamin) *Graecum lexicon manuale, primum a Beniamine Hederico institutum, post repetitas Sam. Patricii curas... nunc denuo recensitum, et quamplurimum in utraque parte auctum a T. Morell, S.T.P. Excudit H. Woodfall, 1766, some light browning*, pp. [ii], viii, [862], 4to, contemporary sprinkled calf, spine with raised bands between double gilt fillets, red morocco

lettering piece in second compartment, small gilt crest stamp (a lion) in third, a few scratches, very good (ESTC T140706) £350

The fourth London edition of Hederich's *Lexicon*, edited by Thomas Morell incorporating work by Ernesti, based on the London edition of Samuel Patrick (and following William Young's 1755 version); by this point the grammatical sections have been jettisoned in favour of pure lexicography, first Greek-Latin and then Latin-Greek. The original *Lexicon* of Benjamin Hederich (1675-1748) was first published at Leipzig and replaced Schrevelius which had supplanted Stephanus, holding the crown as the standard ancient Greek dictionary for learners throughout the eighteenth century.



A pencil note inside this copy attributes the crest stamp on the spine to the Longe family of Spixworth Park, Norfolk (q.v. item 45).

30. **(Greek Epic Poetry.)** **POETAE Graeci Veteres** Carminis heroici scriptores, qui extant, omnes. Apposita est e regione, Latina interpretatio. Notae item & variae lectiones margini adscriptae, cura & recensione Iac. Lectii V. Cl. *Geneva: Sumptibus Caldorianae Societatis, 1606, title page in red and black, first three leaves creased vertically, dampmark in lower corner, some light browning and spotting elsewhere, title slightly dusty and the paper softened, showing two ownership stamps, a small inscription, and page-numbers added to listing of contents, pp. [xxiv], 739, [1], 624, [46], folio, contemporary acid-speckled calf, spine with six raised bands, second compartment gilt-lettered direct, the remainder with gilt decoration and cornerpieces, boards bordered with a double gilt fillet, central gilt stamp of a French bishop's arms, the leather flaked, worn at extremities, joints cracking a bit but strong, sound* (Schreiber 289) £800

'The most complete one-volume corpus published to date of classical, Alexandrian, and Byzantine Greek epic poetry... Although the colophon clearly attributes the printing of the volume to Pierre de la Rovière, this may have been executed at the Estienne press, or at least, with the Estienne typographic material' (Schreiber). The editor was Jacques Lect (1560-1611), a Swiss humanist and protégé of Beza, who served as a member of the Council of Geneva as well as profesor of law there (though he was asked to resign in 1596 due to lack of funds for his salary). The edition expands upon the collection published by Estienne in 1566 by adding authors (including Apollonius Rhodius and Oppian) and providing a facing Latin translation for all the texts.

31. **(Greek History.)** **BOS (Lambert)** *Antiquities of Greece*. With the notes of Frederick Leisner, intended principally for the use of Schools. Translated from the original Latin, by Percival Stockdale. *Printed for T. Davies, 1772, FIRST EDITION, light soiling, some offsetting, a few corners creased, one leaf with a short closed tear, a touch of marginal worming to first few leaves, pp. viii, 439, [1], 8vo, contemporary sprinkled sheep, a little marked, corners slightly worn, rebacked in calf, spine with*

five raised bands between gilt fillets, red morocco lettering piece, rear pastedown renewed (the other endpapers preserved), manuscript index on front flyleaf, good (ESTC T130348) £300

Lambert Bos (1670-1717) was a Dutch scholar whose *Antiquitates Graecae* was first published in 1714 and saw numerous editions. This, the first English translation, was produced by the writer Percival Stockdale (1736-1811), who edited the *Critical Review* and *Universal Magazine*, and who had been contracted to produce a series of 'Lives of the Poets' before the job was given to Samuel Johnson instead – which Stockdale never forgave, writing spitefully of Johnson even upon hearing of his death.

32. **(Greek History.) MOSO (Angelo)** *The Palaces of Crete and their Builders. Fisher Unwin. 1907, FIRST ENGLISH EDITION, 2 double-page plans of the Palace of Knossos and numerous photographic illustrations, many full-page, pp. 348, 8vo, original dark blue cloth, gilt lettering to the backstrip, front cover also lettered in gilt and with inset panel showing a part of a palace in gilt, extremities a little knocked, very good* £280

Records the author's personal excavations of the Palaces and includes chapters on women and female worship, and cookery. Angelo Mosso (1846-1910) created the first neuroimaging technique at Turin, where he was professor of physiology, and late in his life he took an interest in archaeology. 'Amongst a crowd of fascinating objects, his chief admiration seems to be reserved for the Minoan drains' (*Classical Review*).

33. **Herodotus. Historiarum Libri IX.** [Edited by Jacob Gronovius.] *Leiden: Samuel Luchtmans. 1715, extra engraved title and one double-page plate, title-page printed in red and black, a little minor spotting, pp. [xx], 1000, [56], folio, contemporary Dutch blind-panelled vellum, boards with large central gilt stamp of Leiden coat of arms surrounded by figures (including Athena sitting on a lion being presented with books by putti), spine with central gilt acorn stamps in compartments, some soiling, spine darkened, ties removed, bookplate of G. Helyar, good* (Dibdin II 22; Moss I 457; Brunet III 122) £650

The infamous edition of Herodotus by Jacob Gronovius (1645-1716), son of Johann Friedrich. It includes the Greek text as well as Laurentius Valla's Latin translation, plus notes and readings. Moss says, 'the title-page of this edition is extremely pompous and curious' but the edition 'is not without a considerable share of merit'. It was treated harshly by early critics, but for the most part maintains Gronovius's industrious standard of scholarship – the one significant fault is his loud trumpeting of the importance of the 'Medicean' manuscript in Florence, which he collated rather too hastily, the resulting errors and seemingly baseless boasting overshadowing the rest of the work and making the book an easy target. Later scholars have revisited the manuscript and, to an extent, vindicated Gronovius's opinion of it.

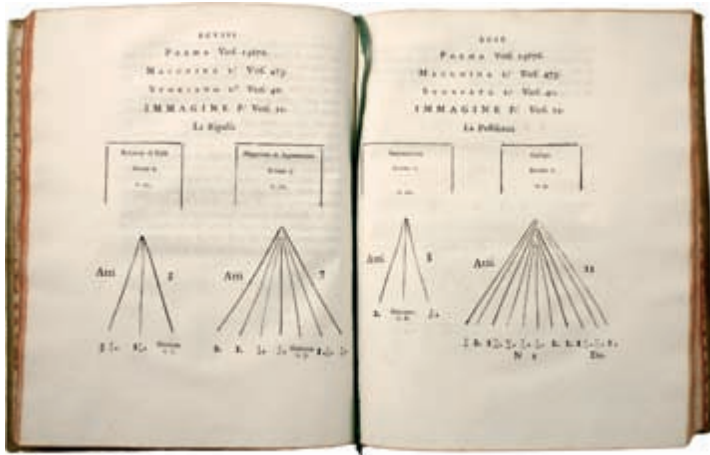
34. **Herodotus. Historiarum libri ix. Musarum nominibus inscripti. Textus Wesselingianus passim refictus argumentorum ac temporum notatio tabulaeque chronologicae et geographicae additae... opera Friderici Volgangi Reizii.** [Two

volumes, all published.] *Leipzig: Sumtu E.B. Suikerti, 1778- 1800, FIRST REIZ EDITION, engraved frontispiece in vol. i, paper lightly toned, some light foxing, parts of two books with considerable early marginal annotation in Latin (approximately 50 pages annotated in total), pp. xxxii, [ii], 422; [ii], 421, [1], 8vo, contemporary half vellum with plain paper boards, all edges red, somewhat soiled, good* £150

Friedrich Wolfgang Reiz (1733-1790) began an edition of Herodotus intending to issue two volumes: the Greek text, and then Valla's Latin translation with indices. He finished the first part of the Greek text, which was issued as volume one, 'pars prior', in 1778, but died before taking the project any farther. Gottfried Heinrich Schafer (1764-1840) completed the editing of the Greek text, finally issuing 'pars posterior' in 1800. It was a respected edition and was reprinted several times before the readings were integrated into Schweighauser's edition (which also finally united Reiz's text with Valla's translation and indices, as he had originally planned).

35. **Hesiod.** ΕΡΓΑ ΚΑΙ ΗΜΕΡΑΙ di Esiodo traduzione presentata a S.E. ser Giovanni Donado Veneto, Senatore, Capitanio e Vice-Podestà di Padova da Paolo Brazuolo Milizia di Pietro. *Padua: per li Conzatti 1765, woodcut textual diagrams and tables, a touch of light foxing in places, corner of a few leaves lightly dampmarked, a few small tidy repairs to surface abrasions from stamp removal, pp. ccxxix, [5], 4to, contemporary vellum, boards decorated in blind with a large central lozenge and fillet border, spine divided by blind fillets, second compartment stained orange and lettered & bordered in gilt, the remainder with central blind flower tools, red star-design buntpapier pastedowns, slightly soiled, a touch of insect damage to joints, armorial bookplates, good* £750

The first edition entirely in Italian of Hesiod's *Works and Days*, translated by Paolo Brazuolo Milizia, a member of the Academy of Padua who translated several Greek works into Italian. A contemporary review recommended this edition for those 'who have the



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good taste to read Hesiod translated from Greek into Italian, and to see it analysed and illustrated with the finest observations' (*Novelle Letterarie*, 1767). In addition to the substantial introduction and analysis there are 23 pages containing tables and unusual diagrams to explicate the structure of the poem. We have been able to trace only three copies in Worldcat: the BNF, British Library, and the National Library of Denmark; there is also a copy in the National Library of Scotland.

36. **Homer.** *Opera quae extant omnia, Graece et Latina... curante Jo. Henr. Lederlino... & post eum Stephano Berglero.* [Two volumes.] *Amsterdam: Ex officina Wetsteniana, 1707, engraved frontispiece in each volume (that of vol. ii bound in vol. i and vice versa), folding engraved map, pp. [iv], 12, 619, [9]; [ii], 23, [1], 569, [7], 12mo, contemporary sprinkled calf, spines with four raised bands, second compartment gilt-lettered direct, the rest with gilt corner-pieces and central tools, edges sprinkled red and yellow, somewhat rubbed, slight loss to headcap of vol. ii, Macclesfield bookplate and embossment, earlier inscription of Obadia[h] Oddy, good* £550

A very clean copy of a pocket edition of Homer, edited by Jean Henri Lederlin and Stephan Bergler. Lederlin abandoned the project in the midst of editing to take up a professorship in his home city of Strasbourg, and it was completed by Bergler (c.1680-1738), a Transylvanian itinerant scholar whom Sandys records could have been one of the foremost scholars of the era, but who 'was reduced to the level of a literary hack by an insatiable craving for drink.' Alexander Pope owned a copy of this edition, and worked from it while translating in bed in the mornings; the copy with his annotations survives in the Lewis Walpole library.

37. **Homer.** *Ilias. Oxford: Ek Theatrou en Oxonia, 1714, ownership inscription of 'John Coryton' to title and note in same hand in English and Latin to recto of imprimatur leaf, pp. [iv], 464, 8vo, contemporary calf, boards bordered with a double gilt fillet, spine with four raised bands, second compartment gilt-lettered direct with a gilt floral tool at base, edges sprinkled yellow, later bookplates, a little rubbing at extremities, tiny insect damage to base of spine, slight cracking to head of front joint, very good (ESTC T36589)* £450



The bookplates are the modern plate of Eugene R.L. Gaughran and nineteenth-century plate of Coker Court. The editor of this elegantly-printed edition is unnamed but the owner of this copy, John Coryton (who was married to Rachel Helyar of Coker Court), has noted 'The edition by Mr Lewis Stephens of Ch: Ch: Oxford' on the imprimatur leaf. Hearne's diaries add that the text was corrected by Thomas Fenton; both Fenton and Stephens were MA students of Christ Church at this time. An *Odyssey* had been published separately in 1705 and Harwood calls the pair 'one of the most correct editions of Homer'.

38. **Homer.** Opera Omnia: ex recensione et cum notis Samuelis Clarkii, S.T.P. Accessit varietas lectionum MS. Lips. et edd. veterum, cura Jo. Augusti Ernesti: qui et suas notas adspersit. [Five volumes.] *Glasgow: Excudebat Andreas Duncan, 1814, two folding engraved maps, a touch of light spotting*, pp. [iv], xviii, 639. [1]; [iv], ii, 670, [2]; [iv], iii, [i], 603, [1]; [iv], 558, [2]; [iv], ix, [iii], 406, [2], 180, 8vo, *contemporary biscuit calf, spines with five raised bands, green morocco lettering pieces in second and third compartments, the rest with gilt with corner- and centre-pieces, boards bordered with a blind decorative roll, marbled edges, a few minor scratches, a tiny chip to one label on vol. v, early inscription to front pastedowns, very good* (Dibdin II 59-60)



£800

A 'beautiful and faithful' reprint of Ernesti's edition (1759-64), which had expanded and completed the work of Samuel Clarke; it further adds Wolf's 'Prolegomena to Homer', encompassing all the best work in Homeric studies to date. Dibdin speaks of Ernesti's achievement: 'From the authority of Harwood and Harles, and from the general estimation in which this work is held by learned men, we may justly rank it with the very best editions of Homer... of the two reprints, that of 1814... is a most beautiful as well as accurately printed work.'

This copy was evidently acquired by William Hale (1793-1868, rector of Claverton) during his time at Magdalen Hall, Oxford. Magdalen Hall moved from its original site near Magdalen College to the Catte Street site of Hart Hall in 1822, and the two were united under the name Hertford College in 1874. Hale matriculated at Magdalen Hall in 1823 and these books may have been given to him as part of the move – the inscription on the endpaper reads 'Gul: Hale / ex aula [from the classroom] Magd: / Oxon: / No.22 __ 5 Tom:'.

39. **(Homer.) [BRIDGES (Thomas)]** A Burlesque Translation of Homer. *Printed for S. Hooper, 1772, engraved frontispiece, a little light spotting*, pp. [ii], iv, 2, [4], 547, [1], 4to, *contemporary sprinkled calf, spine with five raised bands, red morocco lettering piece, the merest touch of wear to extremities, pencilled ownership inscription of Douglas Grant (1947), very good* (ESTC T81528)

£400

The first quarto edition of this parodic translation of the first twelve books of the *Iliad*, by Thomas Bridges (fl. 1759-1775). It was originally published in 1762 under the title *Homer travestie* and the pseudonym 'Caustic Barebones' and was several times reprinted in 12mo before this much more luxurious production appeared, of which this is a very well-preserved copy. 'Our author is of the opinion that the dignity of the Greek language has perverted the original design of Homer's *Iliad*... but he is certain, Homer's intent was to burlesque both his Gods, Goddesses, and heroes' ('The Publisher to the Reader').

40. **Horace.** M. Antonii Mureti in eum Scholia. Aldi Manutii de metris Horatianis. Eiusdem annotationes in Horatium. Venice: [n.pr.] 1559, *a touch of light spotting*, ff. [viii], 144, [37], 8vo, *contemporary calf, boards with a double gilt fillet panel with floral cornerpieces enclosing an oval pattern of drawer-handle and floral tools, expertly rebaked to style, hinges neatly relined, old leather a bit scratched, several nineteenth-century provenance notes to front endpaper (see below), good* (Neuhaus p. 36; Mills 166; CNCE 22716; Renouard 178.15) **£950**



'A reprint of the edition printed by Paulus Manutius in 1555, this is perhaps spurious, as it bears neither the name of Manutius nor the Venetian privilege and the Aldine emblem of the anchor differs from that in the earlier edition' (Mills). A number of references (including Renouard) confidently give an imprint containing Paulus Manutius's name, but EDIT16 records only this version. Muretus's important edition of Horace was first printed in 1551, also by Paulus Manutius.

This is the Heber copy, with his purchase note on the flyleaf: '1814, Bp Randolph Sale, 16.6'. It appeared as lot 1563 in part VI (1835) of the sale of the enormous Bibliotheca Heberiana, there described as 'a very fine copy,' where it was bought for £2. A pencil note says the buyer was Payne, who may have been acting for Lord Acheson, whose collation note on the flyleaf is dated the same year as the auction.

41. **Horace.** I Dilettevoli Sermoni, Altrimenti Satire, e le morali epistole di Horatio, Illustre Poeta Lirico, insieme con la poetica. Ridotte da M. Lodovico Dolce. Venice: *Apresso Gabriel Giolito de' Ferrari, 1559, FIRST ITALIAN TRANSLATION, a touch of minor spotting*, pp. 318, [2], 8vo, *eighteenth-century vellum boards, red morocco lettering piece (one corner defective), marbled endpapers, edges speckled blue and red, rear hinge sometime cracked and reinforced, the spine cocked as a result, two short cuts in vellum at lower hinge, good* (CNCE 22715; Adams H960; Mills 167) **£1,200**

The first Italian translation, and the second translation into any vernacular (following a French version of 1549), of the Satires and Epistles of Horace. The translator, Ludovico Dolce (1510-1568) was a prolific humanist based in Venice, where he worked particularly with the printer of this volume, Gabriele Giolito. Dolce translated widely from the classical authors, and his version of the 'Ars Poetica', also included here, first appeared in the 1530s (when it was the first published translation of any of Horace's works into Italian).

This particular volume is important not only for Dolce's introduction of Horace's longer poems to readers of the vernacular, but also for the literary-critical content; the 'Ars Poetica' was a major influence on Renaissance poetics, and Dolce 'contributed to the developing genre of literary criticism with a variety of prefaces, espositiōni, and annotazioni of significance. In his 'Discorso sopra la poetica' accompanying his translation of Horace, for example, he speaks of the necessity of avoiding discordant notes, such as the mixture of lofty and lowly, and cites Ariosto as a praiseworthy example' (Terpening, p. 26).

42. **Horace.** Q. Horatius Flaccus, 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. [With:] Sermonum Libri Quattuor, seu, Satyrarum Libri duo. Epistolarum Libri duo. *Venice: Apud Paulum Manutium, Aldi F. 1566, a touch of light browning in places, a few old marginal manuscript notes, faint dampmark to corner of first 20 leaves, tiny paper flaw in blank area of title, ff. [viii], 242, [12], [iv], 210, [10], 4to, late eighteenth-century Italian marbled sheep, spine with three raised bands between gilt rolls, red and green combined morocco lettering piece, expert substantial repairs to spine and joints, good* (CNCE 22730; Adams H911; Renouard 201.16; Ahmanson-Murphy 758; Mills 185 & 186; Reidel A37; Neuhaus p. 40) £1,200

This is called by Moss 'the very scarcest of all Lambinus's editions' and by Dibdin 'the most rare and beautiful' and is often considered the best to feature Lambin's notes (which first appeared in 1561). It was published in two parts: the Odes and Epodes (with additional notes by Gian Michele Bruto), and the Satires and Epistles, each with their own title page; the two are not always found bound together like this.

43. **Horace.** [Opera.] Scholiis sive Notis illustratus a Joanne Bond. *Amsterdam: Apud Henr. Wetstenium, [c. 1700] engraved title-page, lightly toned, pp. 285, [3], 12mo, contemporary mottled calf, spine gilt in compartments, later red morocco lettering piece, a bit rubbed, endcaps chipped, bookplate of the Weston Library, old ownership inscription cropped from front flyleaf, good* £95

This printing is undated, but Wetstenius was active in the last quarter of the seventeenth century and the first quarter of the eighteenth; of the three records in COPAC, the British Library dates their copy [c.1690], Leeds [1750?], and Newcastle gives the date of the original Bond edition (1606). STCN calls it simply '17XX'. Bond's edition was very popular and this specific version with its engraved title was copied by a number of printers on the continent.

44. **Horace.** Q. Horatii Flacci Opera. *Dublin: E Typographia Academiae, 1745, a little offsetting to first and last few leaves, pp. [iv], 248, 8vo, contemporary marbled calf, spine with five raised bands, red morocco lettering piece, compartments elaborately gilt, rubbed at extremities, a little wear to gilt, boards crackling somewhat, Macclesfield bookplate and embossment, good* (ESTC N66004; Mills 611) £200

The scarcer regular-paper issue – ESTC gives more than twice as many holdings of the large-paper – of the 'Hawkey Classics' edition of Horace, the second book in the series. Produced at the new printing house of Trinity College Dublin in an edition of 300 copies, and edited by John Hawkey, a Trinity man, the result was an 'elegant and accurate' series of standard classical texts which far surpassed the then-usual standard of Dublin printing, and made up somewhat for the university's lack of support for Grierson's classics earlier in the century.

45. **Horace.** *Eclogae cum scholiis veteribus castigavit et notis illustravit Gulielmus Baxterus. Varias Lectiones et observationes addidit Io. Matthias Gesnerus. Editio secunda emendatior. Leipzig: Sumtibus Caspari Fritsch, 1772, poor-quality paper browned and foxed, pp. [xlvi-iii], 636, [20], 8vo, contemporary tan calf, spine divided by wide milled gilt rolls, red morocco lettering piece in second compartment, the rest with central gilt wheel tools, small central gilt lion stamp to boards (the crest of Longe), bookplate of Francis Longe of Spixworth Park, near fine (Neuhaus p. 115; Reidel A215; Mills 729) £150*



The second edition of Gesner's expansion of Baxter's well-respected edition of Horace, in a beautifully-preserved binding. The owner Francis Longe of Spixworth will almost certainly be the fifth Francis Longe of Spixworth: the first, b. 1689 as the 7th son of Francis and Frances Longe, bought the property, while the second and third generations given that name died in 1734 and 1735 respectively; the fourth served as sheriff of Norfolk in the 1750s but died 1776. His son was also sheriff of Norfolk (in 1786) and after his death in 1812 ownership of Spixworth transferred to his cousin John. The Longe crest also (a lion sejant gules, holding a saltier, engrailed or) is stamped on the boards.

46. **Horace.** *The Lyric Works of Horace, translated into English verse. To which are added, a number of original poems. [Edited by John Parke.] Philadelphia: Printed by Eleazer Oswald, at the Coffee-House. 1786, FIRST EDITION, FIRST AMERICAN TRANSLATION, engraved frontispiece, the contents rather browned, spotted and dampmarked in places, ownership inscription of John Whitehill to title and following leaf, pp. xli, 334, [16], 8vo, contemporary sheep, stained and scratched, a little surface worm activity, serviceably rebacked preserving old label, hinges relined, sound (ESTC W20708; Sabin 33005; Mills 798) £950*



A subscriber's copy: John Whitehill, who has signed his name on the title-page and following leaf (the dedication), was at the time a member of the supreme executive council of Pennsylvania. He also served twice as a member of the Pennsylvania House of Representatives, was a member of the state ratification convention, and was elected to the Eighth and Ninth Congresses during Jefferson's presidency as a Republican representative for Pennsylvania. Other subscribers include Lafayette (for 12 copies) and other Revolutionary figures.

The translator and author was John Parke (1754-1789), who joined the Philadelphia Militia and fought in the battles of Long Island, Trenton, and Brandywine before retiring from the military in 1778. He then took up poetry. The volume is dedicated to George Washington, who wrote in return 'the Honor which you have done me in dedicating your book to me merits my grateful acknowledgements; altho' I have refused many applications which have been made to dedicate literary performances to me--yet I always wish to give every possible encouragement to those works of Genius which are the production of an American'. The final section, a verse play entitled *Virginia*, was probably the first attempt to publicly celebrate Washington's birthday.

Henry Stevens called this 'the rarest and oddest of all the American books of poetry' (*Biblioteca Historica* 1513), while Leo Kaiser concluded that the translation 'proves to be the work of a competent Latinist, who has produced pleasingly liberal rather than literal renderings in flexible and idiomatic English... [they] represented a considerable accomplishment for his time' ('The First American Translation of Horace', *Classical Journal*, vol. 60, no. 5, pp. 220-30).

47. **Horace.** *Quinti Horatii Flacci Opera omnia* cvra E.C.Wickham. *Riccardi Press, 1910, 564/1,000 COPIES (of an edition of 1,016 copies) printed on Riccardi handmade paper in black and blue, pp. [xii], 292, roy. 8vo, original interim flat-backed quarter grey cloth, plain pale blue boards, printed labels on darkened backstrip and on the front cover, bookplate, untrimmed, very good* £60
48. **Horace.** *Selections from the Freer Verse Horace [Translated by Rudyard Kipling]. Printed for Private Circulation Only. 1965, FIRST ENGLISH EDITION, ONE OF 100 COPIES, pp. [16], f^ccap. 8vo, original printed pale blue faintly browned stapled wrappers, very good* (Richards A461) £40

Privately printed for Roger Lancelyn Green as a celebration of the centenary of Kipling's birth. Roger Lancelyn green here adds a version of Book I, Ode 9.

49. **(Horace.) CUNNINGHAM (Alexander)** *Animadversiones*, in Richardi Bentleii notas et emendationes ad Q. Horatium Flaccum. *Apud Fratres Vaillant, et N. Prevost, 1721, title-page printed in red and black, a touch of faint browning to margins, pp. [vi], 693, [3], 8vo, contemporary sprinkled calf, spine with five raised bands, red morocco lettering piece, the other compartments with a central gilt decoration of star and acorn tools, all edges sprinkled red, old paper shelfmark labels at head and tail of spine, Macclesfield bookplate and embossment, joints rubbed, head of spine slightly worn, good* (ESTC T21209) £175

Cunningham (c.1655-1730), a Scottish jurist resident in the Low Countries, disagreed with Bentley's rash but brilliant approach to Horace's text and instead 'formulated rules for editing ancient texts, reflecting his work on the *Corpus juris civilis*, and stressing the significance of the study of manuscripts and early editions' (ODNB). Cunningham had the advantage of leisure time and a substantial private library and the result was a conservative text of Horace printed at the Hague and, in the same year, this collection of notes on Bentley's edition. The book is 'one continued objurgation, delivered in dry and bitter terms, unvaried by the least humour or playfulness' (Monk), but is also scrupulous and fair, accepting Bentley's readings in many places.

50. **(Horace.) [ULNER] 'Figulus' (Hermann)** *Q. Horatii Flacci Opera Lyrica, Brevibus, doctisque Annotationibus illustrata, Per Hermannum Figulum Hirsfeldianum. Frankfurt: Apud Chr. Egenolphum. 1546, paper toned, some light spotting and a small dampmark in lower margin, one or two ink blots, a few early manuscript notes, a 25x45mm rectangle excised from blank area title (removing old inscription), a*

contemporary ownership inscription remaining at foot, pp. [xxxii], 745, [5], 8vo, contemporary blind-stamped pigskin over wooden boards, brass clasps, yellowed and darkened, a little wear to extremities, small losses from spine ends, a touch of worming around clasp mounts, sound (VD16 ZV 15103; Neuhaus p.28; not in Mills or Adams) £800

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. However, his work did not spread widely and his work has only been noticed to have anticipated later commentators like Dacier within the last century. 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.

51. **Josephus.** The Works of Flavius Josephus, the learned and authentic Jewish historian and celebrated author. In four volumes... Translated by William Whiston. *Printed for Lackington, Allen, and Co., 1811, engraved frontispiece, two folding maps, some foxing (mostly light) and occasional browning, pp. [iv], 516; [iv], 527; [iv], 523; [iv], 525, 8vo, wholly untrimmed in original buff paper boards, spines lettered in ink, a bit rubbed and with some surface wear, good* £500



An attractive copy in wholly original condition of Whiston's translation of Josephus, a rare survival in boards. Whiston's translation had first appeared in 1737 and 'was long the standard English translation and was in continuous reprint throughout the nineteenth and twentieth centuries' (ODNB).

52. **Justinus.** Justinus Hystoricus. [drop title on second leaf:] Iustini historici clarissimi in Trogi Pompei historias exordium. [Edited by Marcus Antonius Sabellicus.] [colophon:] Venice: Bartolommeo de Zanis, de Portesio, 1503, a coat of arms within a lozenge on title, small woodcut printer's device at colophon, woodcut initials, small hole in title resulting from an ink splodge, this leaf soiled and a little frayed at edges, water-stain in lower third of the leaves, more pronounced at the beginning, ff. 54, folio, modern vellum over boards, vellum tight and drum-like over the (slightly bowed) boards, spine lettered in ink, sound (CNCE 51842) £950

In addition to the text of Justinus, edited by Sabellicus ('the first critical edition' – Ebert), this printing contains an epitome of Roman history ascribed to Florus, edited by Beroaldus the Younger. An undated incunabula edition (c. 1490) first combined these two texts and is often ascribed to Sabellicus, but only contains one editor's letter (Beroaldus's,

preceding the Florus). It was followed by another (c. 1494) which added an editor's letter by Sabellicus; this was reprinted at Venice by Moretus in 1497 and the present edition is a virtually identical reprint of that Moretus version, even including Moretus's name as printer in Sabellicus's letter at the end of the text. Further sixteenth-century reprintings continued the tradition of slavish copying/piracy until Sabellicus's edition was surpassed.

None of these various printings are common, and EDIT16 lists this printing in only five locations in Italy, while COPAC gives the British Library only; Worldcat adds the National Library of Wales, three in Germany and five in the USA.

53. **Justinus.** *Historiis Externis Libri XXXXIII. Paris: Ex officina Rob. Stephani, 1543, a little minor spotting, old ownership inscriptions to title (one struck through), pp. 267, [29], 8vo, early French calf, boards with a triple blind fillet frame with small gilt cornerpieces and gilt centrepiece, spine with five raised bands, small gilt flower tools in compartments, skilfull but substantial repairs to joints and corners, some discolouring to old leather, good* (Adams J730; Renouard 58.10) **£800**

A scarce edition of Justinus printed by Robert Estienne in his role as king's printer; it is not listed in Schreiber and COPAC gives only one location – Oxford – although there is also a copy in Cambridge. Worldcat adds the National Library of Wales, two Dutch locations, and seven in the USA. 'The actual texts of the Latin classics...were now much more prominent in his lists....if he had already paid his respects to Virgil, Terence and a few other authors, he had produced nothing at all like the series of 1543-4 – *De re rustica* and the *Historia Augusta*, Suetonius, Justinus, Ammianus Marcellinus, Caesar, Valerius Maximus, Sallust, Eutropius...' (Armstrong, *Robert Estienne*, p. 102)

'an event of major importance'

54. **Juvenal.** [Satyrae.] [incipit:] *Illustri viro Iohanni Tuccio Pannonico. Georgius Valla salutem dicit plurimam. Venice: per magistrum Antonium de Strata Cremonensem, 1486, FIRST VALLA EDITION, initial blank discarded, final blank present, occasional Greek text, capitals picked out in red or blue throughout, the dedicatory letter and first satire with attractive decorative initials in red and blue, leaf a2 rather soiled and with a repair to lower corner affecting a couple of letters on the verso, occasional dustsoiling and some staining elsewhere, a few leaves browned, outer margin dampmarked in places, a few early manuscript notes to first few leaves, later ownership inscription (1651) to title, ff. [87], folio, modern dark brown calf with simple blind rules, unlettered spine with five raised bands, sound* (ISTC ij00655000; Goff J655; Bod-Inc J321; BMC V 294) **£6,000**

'When Giorgio Valla, the greatest classical scholar in Venice, published his edition of Juvenal in 1486, it was an event of major importance' (Anderson, 'Valla, Juvenal, and Probus', *Traditio* 21, p. 422). Valla did relatively little to improve the text but 'made extensive use of a unique manuscript, now lost, which contained a collection of scholia under the name of Probus... These scholia under the name of Probus derive ultimately from a late antique commentary of around the end of the fourth century A.D.' (Parker, 'Other Remarks on the Other Sulpicia', *Classical World*, p. 89). Valla may have thought that 'Probus' was the famous first-century critic, but it is certain that the text is later – although it is also certain that Valla did not piece together the commentary himself, as has also been alleged.



Item 54

C.P. Jones has traced some scholia to Suetonius, and among other significant inclusions is the only surviving fragment of Statius's 'De Bello Germanico' (in the commentary on Satire IV), and 'it is now clear that his commentary, which as it came into Valla's hands was "mirae brevitatis" and gave out at 8.198, had been used in much the same state by two readers of Juvenal at Brescia 500 years before. In general, therefore, Valla's Probus deserves quite as much respect as the other scholia, the fullest of which occur in manuscripts only another 150 years older' (Reeve, 'The Addressee of Laus Pisonis', *Illinois Classical Studies* IX, p. 43).

The biography of Juvenal also included and attributed to Probus by Valla, while similarly not ancient, is the best available: 'the ancient biographies seem worthless and even the best of these, attributed by Valla in his 1486 edition to 'Probus', offers the same kind of reconstruction from details in the Satires as presented by some recent scholars' (Braund, *Satires* I, p. 15).

It is a scarce edition in commerce, with no copies recorded at UK or American auctions in the last 30 years. Outside of Europe ISTC lists six copies in the UK (one imperfect) and another six copies in the USA (of which 3 are in Pennsylvania).

55. **Juvenal.** Juvenalis familiare commentum cum Antonii Mancinelli viri eruditissimi explanatione. [*Colophon:*] *Impressum est hoc rursus in edibus Ascensianis apud Parrhisios impensis Joannis Megane Joannis Waterloose... 1505, lightly washed and toned, the corners of two initial blanks and title partly washed (the first blank with four lines of contemporary manuscript verse, the second with the ownership inscription of the geologist D.T. Ansted of Jesus, Cambridge, and the title with a single word (illegible from washing) and 3 Greek letters (phi, pi, mu) in an early hand, just a little spotting in places, ff. [vi], CCLIII, 4to, early twentieth-century*



Item 55

brown morocco by Zaehnsdorf, boards panelled in gilt and blind, spine with five raised bands between blind and gilt fillets, second compartment gilt-lettered direct, the rest with gilt and blind decoration, the sides of the original English panelled binding preserved as doublures and the old pastedown (a medieval English manuscript leaf, one side scraped) bound in at end, all edges sometime gilt, slightly rubbed at joints, bookplate of Angus Graham, letter loosely inserted, good (Renouard II p. 538) £2,000

The first edition of Juvenal with commentary by Badius Ascensius to issue from his own press (and the third overall; previous editions had appeared in 1498 and 1501 at Lyon). It was a popular text, and some half a dozen further issues followed in the next two decades, but it was heavily used as a schoolbook and most specific versions are now scarce; COPAC locates this edition in Cambridge and the British Library only.

The loosely inserted autograph letter is from Falconer Madan, at the time (22 Feb. 1895) sub-librarian at the Bodleian Library, advising the then-owner of the volume (apparently J.A. Hardcastle, Esq., the astronomer [1868-1917]) that 'it is not remarkable in any special way... We used to have a copy in the Bodleian, but by some mischance it was lost about fifty years ago, and we have forgotten (till now) that it was missing. Now that the loss has been brought to our notice we shall look out for a copy'. It seems he was either unsuccessful or distracted (as he was then compiling the Summary Catalogue), and the Bodleian's current catalogue does not include a copy.

56. **Juvenal & Persius.** Iu. Iuvenalis una Cum Au. Persio Nuper Recogniti. *Florence: per Haeredes Philippi Iuntae, 1519, somewhat foxed and spotted, some dampmarking and dustsoiling in margins, frequent early manicles and underlining in yellow and brown ink (some text capitals also coloured in), two leaves signed 'F.A.C.N.'* at

foot, end of preface signed 'Melchior Magius Romae Anno 1690', early ownership inscription (partly crossed through) and stamp of Repton School Library on title, small armorial stamp on last leaf, one leaf with a closed vertical cut in the centre (no loss), ff. 80, 16mo, later vellum boards, a bit ruckled and soiled, text-block cracked in a few places, endpapers sometime renewed, bookplate of L.A. Burd, sound (CNC 28747; Adams J774) £700

The second Giunta edition of Juvenal, following one of 1513 (Dibdin lists a 1507 Giunta, evidently a ghost, since none of his sources have actually seen it and it is not recorded in EDIT16). In an unusual touch, the preliminary letter from the editor in the 1513 edition has been replaced in this printing by an epistle 'from the poet to the reader', the conceit of which is that Juvenal himself has come up from the underworld to give his thanks to the printer for the efforts made in printing his works.

57. **Juvenal & Persius.** *Satyrae, ad optimorum exemplarium fidem recensitae.* Dublin: ex officina Georgii Grierson, 1728, engraved frontispiece, title-page in red and black, a touch of faint spotting, pp. [ii], xiv, [6], 120 [i.e. 132], 12mo, contemporary calf, spine with four raised bands, red morocco lettering piece, a bit marked, tiny chips to tail of spine, very good (ESTC T92132) £200

One of the series of 'Grierson's Classics', published by George Grierson at Dublin and edited by his wife Constantia (née Crawley), an associate of Dean Swift (he described her as 'a very good Greek and Latin Scholar') and Thomas Sheridan. Constantia was a remarkable figure, who was born of 'poor, illiterate country people', was studying obstetrics at age 18, and then began editing classical texts for Grierson in 1724 before marrying him in 1726. In 1730 the couple petitioned Parliament and earned a patent as king's printer in Ireland, 'credit[ing] Constantia with advancing the art of printing in Ireland: "the Editions corrected by her have been approved of, not only in this Kingdom, but in Great Britain, Holland, and elsewhere"' (*Blackwell Companion to Modern Irish Culture*, p. 263).

58. **(Latin Fragmentary Poetry.)** *FRAGMENTA poetarum veterum Latinorum, quorum opera non extant:* Ennii, Accii, Lucilii, Laberii, Pacuvii, Afranii, Naevii, Caecilii, aliorumque multorum. [Geneva]: Excudebat Henricus Stephanus. 1564, FIRST EDITION, lightly toned, occasional spotting, pp. 433 [i.e. 432], 8vo (Schreiber 152; Renouard 123.6; Adams P1705) [bound with:]

Sententiae Veterum Poetarum, per Georgium Maiorem in locos communes digestae, ac tandem post authoris supremam manum, multum auctae ac locupletatae. Antonii Mancinelli de Poetica virtute libellus. Paris: Ex officina Roberti Stephani typographi Regii. 1551, slightly trimmed affecting the first character of some sidenotes, lightly toned and spotted, pp. 240, [8], 8vo (Renouard 80.7)



[and:]

Vetustissimorum poetarum opera sententiosa, quae supersunt. Antwerp: Ex officina Christophori Plantini. 1564, lightly toned and spotted, pp. 70, [2], 8vo, *later sprinkled calf, spine with five raised bands, red morocco lettering piece, compartments infilled with elaborate gilt centre- and corner-pieces and small tools, extremities rubbed and slightly worn, a little cracking to joints at ends, a Latin couplet repeated in ink on both endpapers (contemporary with the binding, the text being the final lines of an anonymous poem in the Appendix Vergiliana), good* (Ruelens & de Backer 36.5) £1,250

The first work is the first printing of many of the Latin authors who survive only in fragments, including Ennius, Lucilius, Caecilius, and Livius Andronicus. Robert Estienne began the collection, and it was finished and printed after his death by his son Henri. Schreiber states that it 'was not adequately supplanted until the 19th century, and is consequently quite rare.'

The second work is one of a few books completed and issued by Charles Estienne after his brother Robert fled to Geneva, retaining Robert's imprint which describes him as the King's Printer. The text is a collection of quotable lines from Latin poets, based on that originally assembled in 1534 by Georg Major (1502-1574). The third work is a similar collection, but in Greek, printed by Plantin; all are scarce, having been intended as pocket readers or educational texts and consequently almost always heavily used.

59. **Longinus.** Dionysii Longini quae supersunt Graece et Latine. Recensuit, notasque suas atque animadversiones adiecit Joannes Toupius. Accedunt emendationes Davidis Ruhnkenii. *Oxford: E Typographeo Clarendoniano, 1778, light toning and foxing*, pp. [viii], 26, 254, [6], 4to, *modern sprinkled calf in period style, boards bordered with a double gilt fillet, spine divided by a gilt roll, red morocco lettering piece, the other compartments with central gilt urn tools, original marbled endpapers preserved containing bookplate of G. de Visme on pastedown and various bookseller's descriptions and Kalthoeber's binding ticket to verso of front flyleaf, good* (ESTC T87460) £300

The famous and celebrated edition of Longinus by Jonathan Toup (1713-1785), a follower of Bentley and one of the finest British Hellenists of the eighteenth century; it prints also notes by Ruhnken. Toup spent his life in ecclesiastical preferments while compiling emendations and contributing them to others' editions; then in 1778 this volume 'made this outstanding essay of ancient literary criticism far more accessible than it had been hitherto. It was the gift of a copy of this edition that stimulated Richard Porson to take up research in Greek' (ODNB). Dibdin acclaimed it as 'as one of the most admirable editions of a classical author as any country has yet produced.'

60. **Lucian of Samosata.** [Greek title. Then:] Quae hoc volumine continentur Luciani Opera. Icones Philostrati. Eiusdem Heroica. Eiusdem vitae Sophistarum. Icones Iunioris Philostrati. Descriptiones Callistrati. *Venice: in aedib. Aldi, 1503, FIRST ALDINE EDITION, the second edition in Greek of Lucian and the EDITIO PRINCEPS of these Philostratean works and Callistratus, a scattering of small wormholes at beginning and end: most marginal, but half a dozen in text of first few leaves, of*

which three continue through the first 20 leaves and just one another 30 leaves beyond (rarely affecting legibility), one wormhole in margin stretching throughout and briefly becoming a short trail in the middle (never near text), the leaves very gently washed, some light marginal staining and a bit of soiling still visible, neat paper repair to blank corner of first three leaves, a few old marginal notes, the title-page with old manuscript title gently abraded from top of recto and nineteenth-century manuscript 'Vita' of Lucian on verso (13 lines), nevertheless a wide-margined copy, pp. [ii], 449, [i], 450-571, [2], folio, eighteenth-century mottled calf, resewn and rebaked preserving old lettering piece, Camden bookplate retained on front pastedown, boards a little scratched and rubbed, good (CNCE



63229; Adams L1602; Renouard 39.3; Ahmanson-Murphy 73; Moss II 260; Dibdin II 190) £12,000

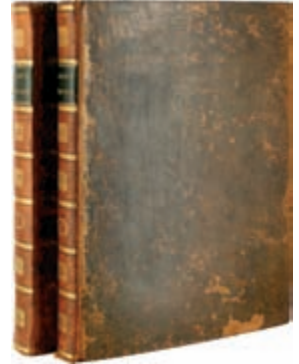
The first Aldine edition of Lucian and only the second printing in Greek of that author, following a Florence edition of 1496 edited by Janus Lascaris. The unknown editor (possibly Aldus himself) did not consult the editio princeps and worked from different manuscripts than Lascaris; as a result the text was a step backwards, rather than an advancement. 'It is printed on very beautiful paper, but contains a very defective text' (Moss). A second Aldine edition, edited by Asulanus in 1522, provided many corrections, but Thompson found in his comparisons that the errors were mostly minor, being in accents and spellings rather than omissions or interpolations (*vide* 'The Translations of Lucian', *Revue belge de philologie et d'histoire* XVIII p. 878).

However, this Aldine folio is important for reasons other than its textual accuracy, and was more important than the first or third editions in spreading Lucian's work through certain parts of Europe. It also prints for the first time the works of the Philostrati (i.e. Philostratus of Lemnos and his grandson, Philostratus the Younger) and Callistratus, of which the *Icones* of Philostratus Lemnius the elder and the younger and the writings of Callistratus – all descriptions of paintings and statues – are important sources in the study of ancient art.

This edition was essentially the introduction of Lucian to northern Europe: 'By 1500 a considerable number of Latin translations were in circulation... but it was only after 1503, the year in which the Aldine edition appeared, that Lucian's works became widely available and popular north of the Alps' (Rummel, *Erasmus as a Translator of the Classics*, p. 49). Furthermore, 'about 1504 a copy of Lucian, printed in 1503 by Aldus, fell into the hands of Erasmus, who became the greatest of all Lucianists' (Craig, 'Dryden's Lucian', *CP* XVI p. 141). Erasmus himself translated a selection of dialogues into Latin from that copy (now in the Provinciale Bibliotheek van Friesland), in conjunction with Thomas More, during his second trip to England, but of equal importance for European culture was the satirical style that Erasmus absorbed; it has been said that he restored irony to literature. The *Moriae Encomium* (and the *Utopia*) both owe large debts to Lucian.

According to Renouard certain short works were excised or censored from some copies (the 'Philopatris' and the 'De Morte Peregrini' in particular – leaving in several dialogues with much more salacious content), but this copy is whole and unmutated by the censor.

61. **Lucretius.** *The Nature of Things.* A didascallic poem, translated from the Latin of Titus Lucretius Carus: accompanied with commentaries, comparative, illustrative, and scientific; and the life of Epicurus... By Thomas Busby. In two volumes. *Printed, by Marchant and Galabin...for the author. 1813, FIRST EDITION, engraved frontispiece in vol. i, some light foxing and toning, irregular pagination of prelims as called for,* pp. [ii], vi, xix, [iii], viii-xi, p. xvi, viii, xxii, [ii], 76, xxxvi, [ii], 82, xlii, [ii], 84, xl; [vi], 99, [i], xl, [ii], 118, xl, 95, [i], xxviii, xix, [i], imperial 4to (pages 34cm tall), *contemporary marbled calf, spines divided by wide gilt rolls, green morocco lettering pieces, fifth compartments with gilt numbers within laurel wreaths, the rest with decorative gilt shapes, spines a little rubbed, slight chipping at tails, good* £350



'*The Nature of Things*, Busby's translation of Lucretius's *De rerum natura*, on which he had been working for many years, was published in 1813. It gained him some notoriety and was much discussed, reviewed, and parodied' (ODNB). Busby's talent for promotion was the source of most of the controversy – the translation was for some time before publication 'puffed' in as many papers as possible, while Busby's son gave readings from the work in progress, and the prospectus was distributed and flyposted around London.

The quality of the translation also divided opinion: The *Critical Review* declared that Busby could take his place between (or possibly above) Dryden and Pope, while 'according to the *Quarterly Reviewers*, "The style is generally turgid and inflated; the poetical illustration is mostly dug for in the mine of Wakefield, and the earlier Latin critics; and the philosophy borrowed from Creech, who himself pilfered without scruple from Gassendi"' (Lowndes).

62. **Lucretius.** *De Rerum Natura libri sex: quibus interpretationem et notas addidit Thomas Creech, ... accedunt variae lectiones IV. edd. antiquissimarum necnon annotationes R. Bentleyi.* Oxford: *E typographeo Clarendoniano, 1818, a few marginal ink notes and interlinear translations, one page with a few ink splashes,* pp. xvi, 552, 8vo, *contemporary calf, ruled in gilt, red morocco lettering piece, a bit rubbed, spine ends darkened, a little cracking to joints, sound* (Gordon 109F) £45

The first school-text edition to incorporate the notes by Bentley which Wakefield had included in his magisterial 1796 quartos; instead of using Wakefield's text, however, it reprints Creech's, the Oxford standard since 1695.

63. **Lucretius.** *De Rerum natura Libri sex. In aedibus Ricardi Taylor. 1824, inscribed on the front endpaper by Dr. Keate*, pp. 295, [1], 4to, *contemporary polished russia, the backstrip with five raised bands and gilt infilled panels, lettered in gilt, nick to the head and small stain at the foot, the covers with double gilt fillet, blind, and five-gilt-fillet borders, joints a little rubbed, marbled endpapers, armorial bookplate of F. W. FitzWigram, good* (Gordon 22A) £250

This text of Lucretius was commissioned by John Keate, the celebrated headmaster of Eton, as a gift to pupils leaving the school. Keate was himself a brilliant writer of Latin verse, a fine classical scholar and popular among the boys despite the harsh regime of the time and the frequent floggings. The inscription in this copy reads: 'Robert Wigram. December 1829. From Dr. Keate Head Master of Eton, on being sent up for good for the 9th time, and on leaving Eton.'

The recipient 'Robert Wigram' later became Robert Fitzwygram, 3rd Baronet; his father (also Robert), a director of the Bank of England, changed the family name by royal license in 1832, two years after he assumed the baronetcy. The younger Robert died without issue and the title, along this book, passed to his younger brother Frederick Wellington Fitzwygram, the cavalry officer and MP, whose bookplate is on the front pastedown.

64. **Marcus Aurelius.** *Meditations. Translated by Meric Casaubon. (Introduction by Matthew Arnold). New York, Limited Editions Club. (Printed by Peter Beilenson in Mount Vernon). 1956, 433/1,500 COPIES printed on Basingwerk Parchment paper, large two-colour wood-engraved head-piece to each chapter by Hans Alexander Mueller, the large initial letter to the beginning of each chapter printed in red*, pp. [ii], xviii, 232, [4] (blanks), roy. 8vo, *original quarter black morocco, backstrip gilt lettered, pale grey marbled boards, board slipcase a little worn, near fine* £60
65. **Martial.** *Epigrammaton Libri XII. Antwerp: Ex officina Christophori Plantini, 1568, inscription of 'Kirsten' on title-page lightly abraded in part, some browning and spotting, occasional old underlining*, pp. 373, [7], 16mo, *later sheep, spine gilt (but now much darkened), rubbed and scratched, inscriptions of Wilibald Grimm (1826, 'h.t. primae cl. civis') and 'Ich: Augustinus Alberti' (1761) on endpapers, sound* (Ebert/Browne 13248) £500

The second edition of Martial edited by Adriaen de Jonghe (Hadrian Junius, 1511-1575). De Jonghe was the first to produce a true recension of the text – using a manuscript he found in England – and from his researches he added several epigrams (of controversial authenticity) to Martial's corpus. His text had first appeared at Basle in 1559, and this smaller, revised edition followed and was itself reprinted numerous times. This copy may have been presented as a school prize to C.L. Wilibald Grimm (1807-1891), who became professor of theology at Jena and author of an important dictionary of the New Testament.

66. **Mela (Pomponius, et al.) Iulius Solinus.** *Itinerarium Antonini Aug. Vibius Sequester. P. Victor de regionibus urbis Romae. Dionysius Afer de Situ orbis. Prisciano Interprete. Venice: in Aedibus Aldi, et Andreae Soceri. 1518, FIRST ALDINE EDITION, final blank leaf (G3) discarded (though q8 – blank – and G4 – blank except for anchor*

device – present), some faint foxing, title and last leaf a bit dusty, first three leaves with a small repair in blank area, last two leaves with with gutters neatly reinforced, ff. 233, [2], 8vo, eighteenth-century speckled calf, backstrip with five raised bands, red morocco labels (slightly damaged) in second and third compartments, edges mottled red, marbled endpapers, bookplate to front pastedown covered with old paper, rebaked with original backstrip (slightly chipped) laid down, a little rubbed, small repair to one corner, good (Adams M1053; Renouard 1518.6; Goldsmid 152; Dibdin II 355) £1,500

The sole Aldine edition of these geographical works, edited by Francesco Asolano and comprising: the *Cosmographia, sive de situ orbis* of Pomponius Mela (c. 43 AD), the earliest surviving Latin treatise on geography; the *Polyhistor* of Julius Solinus (c. 350 AD), mostly adapted from Pomponius Mela and Pliny's *Natural History*; the second printed edition of the *Antonine Itinerary* (probably c. 300 AD), a valuable register of distances between locations in the empire; an alphabetical list of place-names in Roman poetry attributed to Vibius Sequester (4th or 5th century AD); the editio princeps of 'Publius Victor', most likely a 15th-century literary forgery giving a topographical description of Rome; and a Latin translation of the *Periegesis* of Dionysius Afer, a 1st-century AD Greek world geography.

67. **Minucius Felix.** Octavius, Ex iterata Recensione Joannis Davisii LL.D... cum eiusdem Animadversionibus ac notis integris Des. Heraldii & Nic. Rigaltii, nec non selectis aliorum. Accedit Commodianus, Aevi Cyprianici scriptor. *Cambridge: Typis Academicis. Impensis Cornelii Crownfield, 1712*, LARGE PAPER COPY (22cm tall), a little spotting at edges but generally bright and clean, pp. [viii], 269, [19], 8vo, contemporary sprinkled calf, spine with five raised bands, red morocco lettering piece, rubbed and marked, joints cracking at ends, sound (ESTC T118167) £95



The first edition of Minucius Felix edited by John Davies, head of Queens' College, Cambridge, and a close friend of Richard Bentley. 'Bentley's scholarly influence can be seen in Davies's correct editions of works by Caesar, Lactantius, and Minucius Felix' (ODNB). All copies measured in COPAC are no more than 20cm tall, while the pages of this copy are 22 cm even after the binder's trimming.

68. **Nepos (Cornelius)** Quae extant ex editione Io. And. Bosii. Cum indice locupletissimo, nova editio accuratior. *Amsterdam: Typis Petri Mortier, 1704*, engraved title-page included in pagination (slightly trimmed at fore-edge), pp. 311, [85], 16mo, contemporary sprinkled calf, spine with four raised bands, red morocco lettering piece, the other compartments decorated in gilt, a little rubbed and a touch worn at extremities, slightly scratched, ownership inscription of William Gibson dated 1746 to initial blank, good £125

A pleasant copy of this pocket edition. The former owner William Gibson, alumnus of Jesus College Cambridge, acquired the book in 1746 – this was most likely the William

Gibson of Halifax, Yorkshire (1714-1753), then BA of Jesus, who took his MD from Jesus in that year and was shortly afterward elected Professor of Anatomy (beating to the post Samuel Hutchinson and John Scotman), a position he held until his death. It is recorded that 'he was a man of genius, with a strong tincture of what, in the tenderness of modern language, is called derangement'.

69. **Nepos (Cornelius)** *Vitae Excellentium Imperatorum: cum versione Anglica... or, Cornelius Nepos's lives of the excellent commanders. With an English translation as literal as possible, with English Notes, and a Large Index. By John Clarke, Master of the Publick Grammar-School in Hull. Printed for A. Bettesworth, 1723, FIRST EDITION, title-page and final leaf rather spotted, small wormhole and accompanying dampmark to upper blank corner, otherwise just a few stains and some faint browning, ownership inscription of J. Thompson (1792) to title-page, pp. xviii, 236, [28], 8vo, modern marbled boards, good (ESTC T83018) £650*

John Clarke (1687-1734) was master of Hull Grammar School from 1720 to 1732 and afterward published ambitious and popular works on educational reform and the teaching of Latin. 'An outspoken critic of the traditional style of teaching classics.... He particularly cited the drudgery of elementary memorization of rules and the absence of adequate English translations as flaws' (ODNB). While schoolmaster he published translations of a number of classical authors, including Ovid, Suetonius, and Sallust; this version of Cornelius Nepos was also very popular, and reached its fifteenth London edition by the end of the eighteenth century. The early printings are all rare, and ESTC lists copies of this first edition in the BL and the New Haven Colony Historical Society only.

70. **Phaedrus.** *Fabulae cum adnotationibus ad utrumque. Accedunt Fabulae Graecae Latinis respondentes, et Homeri Batrachomyomachia in usum scholarum. Madrid: Apud Joachim Ibarra, 1775, 28 pages printed in Greek, a few small ink marks, small repair to margin of last leaf, early ownership inscription on title of Nicolas Feram, pp. xvi, 239, [1], 8vo, contemporary limp vellum, the boards and spine recently stiffened with glue and endpapers renewed, spine lettered in ink, ties lost from rear cover but preserved on front, good £350*



An attractive and rare school-book printing of the fables by Phaedrus and Flavius Avianus and the Homeric 'Batrachomyomachia' by Joachim Ibarra, the finest Spanish printer of the eighteenth century and a rival to Didot, Bodoni, and Baskerville in elegance of typography and press-work. This edition (unusual for Ibarra in containing Greek text) is virtually unknown outside Spain (where the CCPBE lists 18 copies); it is not in COPAC and Worldcat locates only one copy, at Wayne State University.

71. **Pindar.** *Olympia, Pythia, Nemea, Isthmia. Caeterorum octo Lyricorum carmina, Alcaei, Sapphus, Stesichori, Ibyci, Anacreontis, Bacchylidis, Simonidis, Alcmanis, nonnulla etiam aliorum. [Geneva:] Oliva Pauli Stephani, 1612, light foxing*

throughout, Melanchthon's name cancelled on second leaf (causing small hole in paper affecting only 3 letters of his name), printer's error on leaf R2 removing the first few words of the last 3 lines on verso, a small patch of worming to five leaves with loss from blank corner (not affecting text), pp. 684, [4, blanks], 16mo, eighteenth-century mottled sheep, sometime expertly rebacked preserving original spine, this with five raised bands, red morocco lettering piece, other compartments infilled with gilt drawer-handle tools, marbled endpapers, front board stamped 'Bibliothecae Regia Parmensis' with three Bourbon lilies in gilt, small abrasions to boards, several later ownership inscriptions to front endpapers (see below), good (Schreiber 276; Renouard 197.22) £400

The fifth Estienne edition of Pindar and the Greek lyric poets, a copy with interesting provenance. It was once in the Bibliotheca Regia Parmensis, also called the Biblioteca Palatina (in Parma; not to be confused with the Bibliotheca Palatina now in the Vatican), which was founded in the 1760s by Philip Bourbon, Duke of Parma, and is notable for, among other things, its Hebrew manuscript collection and having made the first card catalogue in Italy. They still hold a copy, so this one must have been de-accessioned at an early date, entering private hands by 1816, when a new owner signed it illegibly. Two years later it was acquired by Charles John Shebbeare in Paris, and in 1842 it passed to his son, Charles Hooper Shebbeare, of King's College London.

This branch of the Shebbeare family was peripatetic; Charles John Shebbeare (b. 1796) lived in Clapham though he evidently spent time in Paris, probably while studying; his son the Reverend Charles Hooper Shebbeare (b. 1824) was a perpetual curate of Wykeham, Yorkshire, but by the evidence of this volume was before that an early student at King's College London, which had only received its royal charter in 1836. The most famous member of the family was Charles Hooper's son Charles John, who studied at Christ Church, Oxford and served as Chaplain to George V and George VI.

'The Estienne editions of Pindar, from Henri Estienne's first edition (1560) to his son Paul's fifth edition (1612), have this peculiarity, that no two of them are identical, and consequently they present, through their various manifestations, a most interesting progression in the printed tradition, in the 16th and 17th centuries, of the greatest Greek lyric poet' (Schreiber).

72. **Plato.** *Omnia Divini Platonis Opera tralatione Marsilii Ficini. Lyon: Apud Antonium Vincentium. 1548, woodcut printer's device to title, light foxing and browning, intermittently a bit heavier, some creasing to title, light dampmarking to gutter of final leaves, pp. [xl], 646, folio, seventeenth-century sheep, boards panelled in blind, neatly rebacked with parts of original spine and label preserved, some significant but expert repairs to corners and board edges, old leather scratched, hinges cracked (showing manuscript binder's waste) but sound, good (Schweiger I 248; Graesse V 320) £900*

This edition not in Adams. It reprints the 1532 Basel edition by Froben, containing the revision of Ficino by Simon Grynaeus (1493-1541). Ficino's translation, the first complete translation of Plato's works into Latin, was first published in 1483-4, and Grynaeus, professor of Greek at Heidelberg and Basel, produced the first edited version of that translation, collating it against the Aldine Greek text and revising the Latin in accordance

with his own preference for a more classical style. Grynaeus's edition was reprinted by Froben twice before this edition appeared in Lyon, and would be reprinted nearly 10 more times in Lyon, Basel, and Venice before the end of the 16th century.

73. **Plato.** I Dialoghi di Platone intitolati l'Eutifrone, ouero Della santità, l'Apologia di Socrate, il Critone, o Di quel che s'ha affare, il Fedone, o Della immortalità dell'anima. Il Timeo, ouero Della natura. Tradotti di lingua greca in italiana da m. Sebastiano Erizzo, *Venice: presso Giovanni Varisco, e Compagni. 1574*, FIRST ITALIAN EDITION of three dialogues, some light foxing and browning, small rusthole in final leaf affecting three characters, ff. [xii], 327, [1], 8vo, contemporary limp vellum, spine lettered vertically in ink, yapp edges, a bit ruckled, slightly marked, ties removed and front flyleaf lost, good (Adams P1453; CNCE 40413; Moss II 454) **£1,500**



The first translation into Italian (and probably into any vernacular language) of three of the most important Platonic dialogues – the *Euthyphro*, *Apology*, and *Crito*; *Phaedo* and *Timaeus* had been published in Italian before, the former by Figliucci in 1544 and the latter by Erizzo in 1557. This volume also includes a substantial commentary on the *Phaedo* by Erizzo and shorter notes on the other dialogues. The focus of the volume is Socrates's final days, and amongst these five dialogues are four of the seven that are meant to occur between his accusation and death (the fifth is the *Timaeus*, which follows the Republic and is important in its own right for its natural philosophy and story of Atlantis). The *Euthyphro* is a discussion of piety that takes place during preliminary hearings; the *Apology* is Socrates's speech at his own trial; the *Crito* discusses justice and injustice in Socrates's prison cell; and the *Phaedo* deals with the afterlife on the day Socrates drinks the hemlock. Sebastian Erizzo (1525-1585) was a philosopher, author and numismatist, also important for his *Discourse concerning Ancient Medals*, which earned him a position as one of the fathers of numismatics in Italy.

74. **Plautus.** Comoediae Viginti. *Lyon: Apud Seb. Gryphium, 1549*, ruled in red throughout, a touch of worming to gutter of first few leaves (affecting one word of dedication), paper evenly toned brown, a few minor spots, two leaves near end with small tears from blank margins, pp. 1078, [6, blanks], 16mo, early calf, boards boarded with a gilt roll and with small floral cornerpieces, spine with four raised bands between double gilt fillets and dentelle tools, second compartment gilt-lettered direct, mottled endpapers, a.e.g., a touch rubbed, a few tiny wormholes to spine, old scrape to lower board, good (Adams P1496) **£650**

A pocket Gryphius edition of Plautus, reprinting the one of 1547, in an attractive and near-contemporary binding.

75. **Plutarch.** Les Ouvres Morales & meslees de Plutarque, Translatees du Grec en François par Messire Jacques Amyot, à present Euesque d'Auxerre, Conseiller du Roy en son privé Conseil, & grand Aumosnier de France. *Paris: De l'Imprimerie*

de Michel de Vascosan, 1572, FIRST EDITION, title creased and slightly frayed at edges, a short closed tear reinforced with tissue, some light spotting elsewhere, a few sections toned, ff. [6], 668, [88], folio, eighteenth century calf, scraped and worn at the edges, rebaked, black morocco lettering piece, hinges relined, bookplate of drama critic Joseph Knight (1829-1907), sound (Adams P1642) £3,500



The first edition of Jacques Amyot's translation of Plutarch's *Moralia*, a major influence on Montaigne. Amyot's translation of the *Lives* (1559) is better known, since it was that version which North turned into the English text that Shakespeare read, but this *Morales* is not much less important: it 'immediately became so popular that it can be said to constitute "l'un des traits marquants de notre Renaissance" [one of the distinguishing features of our Renaissance]' (Banks, *Cosmos and Image*, p. 74, quoting D'Urfé). 'The success of Amyot's efforts was such that his century saw only two other French translations of any of the *Moralia*' (*Cambridge History of Renaissance Philosophy*, p. 86). 'Certainly a great number of French readers, from the late sixteenth century to the present day, will have first encountered Plutarch in the *Essais*' (Manzini, *Stendhal's Parallel Lives*, p. 28).

Amyot was one of the first translators of the work to extensively use the original Greek text, and his version was an aid to Philemon Holland in his English version of 1603. But Montaigne was the most substantial reader and user of Amyot's *Morales*: 'He always ranked Plutarch's *Moralia* higher than his *Vitae*. In this, he follows the view of his epoch; Erasmus, Budé, and Rabelais made the same judgement. He plundered it to a much greater degree than the *Vitae* during all periods of his work on the *Essais*' (Friedrich, *Montaigne*, p. 74). Montaigne owed Amyot 'a debt greater indeed than appears at first sight, for he sometimes incorporated Amyot's translation with hardly the change of a word into his own essays, the styles of the two authors blending so harmoniously that it is impossible to distinguish them' (Tilley, *The Literature of the French Renaissance*, p. 161).

76. **Plutarch.** Select Lives by Plutarch. Viz. Pericles, Pelopidas, Aristides, Philopoemen, Lysander, Cimon, Nicias, Agesilaus, Alexander the Great. [Two volumes.] London [i.e. Edinburgh?]: Sold by A. Manson, R. Williams, J. Hammond, B. White, H. Newton, W. Middleton, P. Thomson, and S. Bland. [c.1775,] engraved portrait frontispiece in vol. i, pp. 240; 204, 8vo, contemporary sheep, spines with five raised bands, labels lost from second compartments, green numbering pieces in third, the rest with central gilt stamps, joints cracked but boards firmly held, spines darkened, extremities a little worn, recently polished, sound (Not in ESTC) £600

A rare abridgement of Plutarch in English for the popular market. The imprint may be spurious – the BBTI has entries for 5 of the 7 booksellers in the imprint, and two are described as 'possibly fictitious' while a third is 'probably fictitious, should be Edinburgh'. This edition is not listed in ESTC, but there is another edition listed there, a 406-page duodecimo printed at Edinburgh in 1764 (Harvard and Toronto only).

OCLC, on the other hand, does locate three copies of this edition, one at Oxford and two, miscatalogued under the printer 'A. Mason', in Bowling Green State University and the Mid-American Baptist Theological Seminary. The Oxford cataloguer gives the date [c.1770-1778] which tallies with the dates given (although marked 'uncertain') in the BBTI. If this is a piracy, however, it is an unusual one in being a more lavish production than the genuine thing – the 1764 edition does not include a frontispiece, squeezes more text on a page, and is unornamented, while this printing stretches to two volumes, includes a frontispiece, and has woodcut head- and tail-pieces for every section.

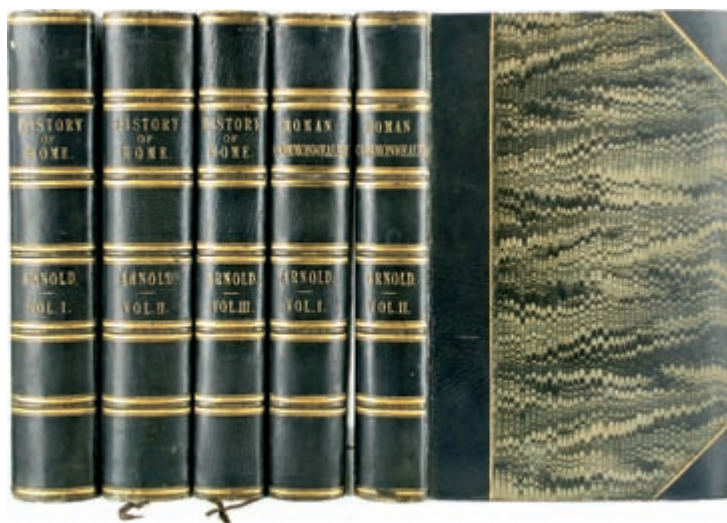
77. **Probus (Marcus Valerius)** *De scripturis antiquis compendiosum o-opusculum. Paris: Apud Simonem Colinaeum, 1527, some minor staining, the leaves slightly rucked as if from damp (but without dampmarking), ff. [28], 8vo, later sprinkled calf, spine with five raised bands, remains of old vellum label, a little scratched and rubbed, buntpapier endpapers (pink with gilt patterns, a little faded), front hinge cracked, rear hinge probably sometime stiffened with glue and the final (blank) leaf pasted down following to binder's blank, good* (Schreiber 23; Adams P2124; Renouard p.103) £750

The first de Colines edition of this valuable handlist of abbreviations in ancient Roman inscriptions, discovered in a manuscript by Poggio in 1417 and attributed to the first-century AD Roman grammarian Marcus Valerius Probus. It was first printed in 1486 and proved immediately invaluable to those interested in the interpretation of Roman remains. It was many times reprinted, including three times by Simon de Colines.

78. **(Roman Britain.) MUSGRAVE (William)** *Belgium Britannicum in quo illius limites, fluvii, urbes, viae militares, populus, lingua, dii, monumenta, aliaque permulta clarius & uberius exponuntur. Iscae Dunmoniorum [Exeter]: Typis Geo. Bishop. 1719, engraved portrait frontispiece by Van der Gusht after Gandy, engraved dedication leaf, folding map and 15 plates (two with tears at fold, one slightly cropped), a little minor spotting, armorial bookplate of the Rt. Hon. Charles Bathurst of Lydney Park to front pastedown, pp. [viii], 221, [20], 8vo, contemporary Cambridge-style panelled calf with plain and sprinkled panels, backstrip with five raised bands (darkened), joints cracked, corners a touch worn, good* (ESTC T147215) £150

The first volume (though third published) of the antiquary William Musgrave's (1655-1721) study of Roman-era remains in 'the area formerly inhabited by the Belgae, extending from Hampshire through Wiltshire to Somerset' (ODNB). The parts of the study all stand alone and were all published separately.

79. **(Roman History.) ARNOLD (Thomas)** *History of Rome. [With:] History of the Later Roman Commonwealth, from the end of the Second Punic War to the death of Julius Caesar; and of the reign of Augustus: with a Life of Trajan. [Together five volumes.] B. Fellowes; J.G. & F. Rivington [et al.] 1838- 1845, FIRST EDITION of the History of Rome, first separate edition of the Later Roman Commonwealth, ownership inscription and small morocco booklabel to titles (of Edward Loyd of Greenhill,*



Item 79

Lancashire), pp. xxiii, [i], 576; xi, [i], 676; xvi, 489, [1]; viii, 543, [1]; [iv], 476, 8vo, uniformly bound in contemporary half dark blue roan over comb-marbled boards by J. Winstanley, Jr, spines with five gilt-milled raised bands between wide gilt fillets, second and fourth compartments gilt-lettered direct, marbled edges and endpapers, small monogram bookplates to pastedowns, slightly rubbed at extremities, very good £400

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 *History of the Later Roman Commonwealth* was collected together posthumously to continue the *History of Rome*, picking up from the end of the Second Punic War; it comprises articles originally written for the *Encyclopedia Metropolitana* in the 1820s.

This attractive set once belonged to the banker Edward Loyd (1780-1863) of Jones Loyd and Co.'s Manchester branch, the first treasurer of the Royal Manchester Institution and a collector of Dutch Old Master paintings as well as books at his home at Greenhill, Lancashire.

80. (Roman History.) GIBBON (Edward) A Vindication of some Passages in the fifteenth and sixteenth Chapters of the History of the Decline and Fall of the Roman Empire. Dublin: W. and H. Whitestone, J. Williams, W. Colles [etc.] 1779, half-title discarded, a few leaves browned, pp. [ii], 158, 8vo, contemporary calf, rebacked, spine panelled in gilt with five raised bands, red morocco lettering-piece in second compartment, very good (ESTC T80353; Norton 32) £350

This first Irish edition, including the corrections, of what has been judged a classic of literary polemic. It was so popular that the first edition sold out within a month and the second followed immediately; this Irish edition is from the same year. On the publication of *The Decline* various vociferous critics attacked it on religious grounds. Gibbon saved his powder until young Henry Davis, only twenty-one and a member of Balliol College, Oxford, launched a more personal attack impugning both Gibbon's literary and his moral character. Gibbon was stung into action and produced this, his only public engagement with his detractors. It was a victorious riposte which Horace Walpole praised as 'the feathered arrow of Cupid, that is more formidable than the club of Hercules' (Gibbon, *Miscellaneous Works*).

81. **(Roman History.) GOLDSMITH (Oliver)** Dr. Goldsmith's Roman History, abridged by himself, for the use of schools. A new edition, corrected, with copper plates. *Printed for Leigh and Sotheby, 1796, frontispiece and two further engraved plates, some soiling and a few ink stains, various inscriptions and pen trials to pastedowns and frontispiece recto*, pp. xii, 300, 12mo, *contemporary sheep, last section reinforced and re sewn, rebaked with new lettering piece, corners repaired, the old leather marked and scraped, no flyleaves, sound* (ESTC N66311) £400

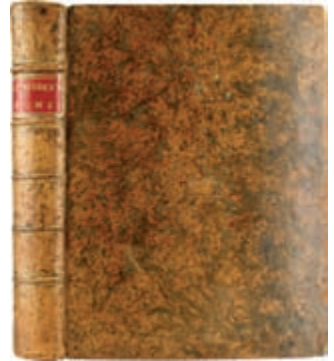
Goldsmith was commissioned to write a simplified *Roman History* for a popular audience following the success of his anonymously-published *History of England in a Series of Letters*. It was further reduced and abridged for the schools market and in that form saw numerous editions throughout the late eighteenth and nineteenth centuries. This issue, which includes three copper plates, is, like most others, rare – ESTC records but two copies with this imprint (containing the name 'Richardson' – Dublin City and McMaster) and one copy of a variant (containing 'Robinson' – BL).

82. **(Roman History.) HOOKE (Nathaniel)** The Roman History, from the building of Rome to the ruin of the Commonwealth. [Four volumes.] *Printed by James Bettenham, [etc.] 1738-1771, engraved frontispiece in each vol., 37 further plates across the set (of which 20 are folding), title-pages of vols. i and ii in red and black, some minor spotting, vol. i bound without the advertisement leaf mentioned in ESTC, two leaves in vol. ii with closed vertical tears through a few lines of text (no loss), a touch of minor worming in gutter of vol. ii at end, two cancellanda leaves bound before the final leaf of vol. ii (pp. 299-300 and pp. 485-6; the cancellans are in their correct place)*, pp. [viii], xlv, [2], 607, [1], 52; [viii], xxviii, 560, 54; [iv], vi, 694; vii, [i], 464, [76], 4to, *contemporary mostly uniform sprinkled calf, spines with five raised bands between double gilt fillets, red morocco lettering pieces, central gilt tools in other compartments, joints cracked but strong, some spine ends worn, a few marks to boards, good* (ESTC T71736; T71733; T71734; T71735) £800



Published over a period of 33 years, this 'highly regarded study' (ODNB) outlived its author, who saw only the first two volumes through the press in 1738 and 1745. The third volume appeared in 1764, a year after his death, and the fourth seven years later, by this time in the hands of different publishers and printers. As with Gibbon's *Decline and Fall*, the long gaps between volumes and the success of the work meant that the earlier volumes were reprinted long before the work was complete; the first volume was in its fifth edition by the time of the fourth volume's publication. It was still being reprinted well into the nineteenth century. This set preserves the first edition of each volume in a contemporary binding; it is possible that each volume was bound individually on release rather than all at once, since there are slight variations in the tooling and leather (e.g. different blind rolls on the board edges), but if so the matching is very good and the binder(s) must have had the same set of tools across the years.

83. **(Roman History.) LUMISDEN (Andrew)** *Remarks on the Antiquities of Rome and its Environs: being a Classical and Topographical Survey of the Ruins of that Celebrated City. Illustrated with Engravings. Printed by W. Bulmer and Co. 1797, FIRST EDITION, frontispiece and twelve engraved plates, of which two are folding (one with a small handling tear at mount), a little light browning in places, pp. iv, 478, [12], 4to, contemporary flame sheep, spine with five raised bands between gilt fillets, red morocco lettering piece, a little rubbed, front joint cracking a little, rear board bowing slightly, bookplates of Michael and J.B. Bury, good* (ESTC T125056) £400



Lumisden (1720-1801) was a secretary to both the Young and Old Pretenders but later managed to receive a full pardon from the British government (largely because of his book purchasing on behalf of the Prince of Wales), enabling him to return to Edinburgh. 'In 1797 he published his *Remarks on the Antiquities of Rome and its Environs*, the product of almost forty years of intermittent research, which contained a thorough description of those classical remains still extant in the city, as well as copious engraved illustrations' (ODNB).

84. **(Roman History.) ROGERS (Elisa)** *The Lives of the Twelve Caesars. In five volumes. Published for the Author; and sold by Barry, Bristol; Cruttwell, Bath; and Hatchard, London. 1811, FIRST EDITION, somewhat foxed (especially vol. iv), pp. [iii]-xii, xvi, 454, [2]; [ii], 355, [3]; [ii], 351, [1]; [ii], 472; [ii], 349, [1], 8vo, contemporary half biscuit calf, spines with five raised bands milled in blind between gilt fillets, brown morocco lettering pieces in second compartments, the rest with elaborate blind decoration, marbled boards, a little rubbed, slight wear to one headcap, small stain to one board, bookplates and early inscription of 'Suirdale' (i.e. John Hely-Hutchinson, heir to the Irish earldom of Donoughmore, styled Viscount Suirdale perhaps in error), good* £350

Elisa Rogers, who privately published this work, declares in the preface her intent to 'to give [young minds] the history of the Pagans, divested of the licentiousness and depravity of manners which reigned amongst the Romans' in order that they might better

understand ancient poetry. She dedicates the work to her admired role model, the writer and philanthropist Hannah More. Contemporary reviewers did not always appreciate this attempt to widen access to ancient history, and the *Monthly Review* concluded that ‘in fact, the lives of the Roman emperors, however managed, do not form the fittest topic for feminine studies,’ also noting tartly that ‘on relating the marriage of Augustus and Livia, the dress of the bride (p. 36) is described with a detail worthy of the *Morning Post*’.

Despite a substantial subscriber’s list, the set is now oddly scarce in the UK: BL only in COPAC, with OCLC adding just the London Library in the UK, plus two European holdings (Sweden & Ireland), and 16 USA locations. A separately published atlas volume of the same year is even rarer (3 OCLC locations).

85. **(Roman History.) [TURNER (Richard)]** An Introduction to the Knowledge of the Antiquities of Rome. For the Use of Schools. *Printed for S. Crowder, 1790*, FIRST EDITION, *with an engraved plate, and one woodcut illustration in the text, occasional untidy childish pencil scrawls*, pp. xi, [i, ads.], 233, [13], 12mo, *original publisher’s sheep* (‘Price 3s, neatly bound’), *gilt ruled compartments on flat spine, corners worn, spine chipped at head, exposing headband, childish pencil drawings on rear fly-leaf and pastedown, including ‘This is Robin red breast’, good* (ESTC T154551, locating just 3 copies: BL, NLS, GUL; COPAC adds 5 others and Worldcat 4 copies in the US) £650

Attributed to Richard Turner, not improbably, since the advertisements are for two of his books. Remarkably comprehensive given its small compass, and also frank when it comes to the marriage customs. There was a second edition in Glasgow in 1819: Glasgow had granted Turner, who had graduated from Magdalen Hall, an honorary LLD in 1785.

86. **Sallust.** *Opera quae supersunt, omnia. Cura Joannis Hunter, A.M. Andreapoli [St Andrews]: In aedibus academicis excudebat Jacobus Morison, 1796*, *half-title discarded*, pp. [viii], 236, 12mo, *contemporary sprinkled calf, spine divided by a double gilt fillet, black morocco lettering piece, arms of the City of Edinburgh blocked in gilt to boards, somewhat rubbed, very good* (ESTC T187725) £650



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

87. **Sallust.** *Catilinaria et Jugurthina Bella. Editio Stereotypa. Paris: Ex officina Stereotypa P. Didot natu majoris, et F. Didot, 1801, some light spotting, pp. [iv], 150, 16mo, contemporary tree calf, spine flat spine with a red morocco title piece and a green morocco label containing a small gilt flower, the remaining space divided by gilt pearl rolls and infilled with hand-tooled Greek key patterns, boards bowning, rubbed at extremities, good* £65
88. **Seneca the Younger.** *Tragoediae. Florence: studio et impensa Philippi de Giunta, 1506, final blank discarded, rather foxed in places, some soiling, an intermittent stain in gutter, a few early ink marks, early ownership inscription to second leaf, ff. [224], 8vo, later vellum, spine with four raised bands, lettered in ink, somewhat soiled and splayed, bookplates of Biblioteca Senequiana and the Prince of Liechtenstein, sound (CNCE 28714; Adams S899)* £950

An important edition in the history of Renaissance readership: Chartier reports that maxims and sententiae, intended to be copied by readers into their commonplace books, began to be indicated by helpful printers using 'commas, inverted commas, asterisks, pointing fingers in the margin, or the printing of the text of the maxims and examples in a type different from the one used in the body of the work. The first example of such a practise for the plays is the edition of Seneca's tragedies published by Giunta in Florence in 1506' (*Publishing Drama in Early Modern Europe*, 1999, p. 57). Ann Moss (*Printed Commonplace-Books and the Structuring of Renaissance Thought*, 1996) suggests it may be the first printed book to have such markers (in this case, within the text phrases are picked out in capital letters). It was a successful innovation, and surviving copies seem to have been heavily read; both copies recorded by Adams are lacking the title-page.

89. **Seneca the Younger.** *Opera quae extant omnia, Coelii Secundi Curionis vigilantissima cura castigata, & in novam prorsus faciem, nimirum propriam & suam, mutata... Totius porro emendationis ratio, quidque superiori editioni accesserit, ex sequentibus statim cognosces. Basel: Per Ioannem Hervagium, et Bernardum Brandum, 1557, some intermittent dampmarking in top margin, one leaf with marginal paper flaws neatly restored (just touching a couple of characters with no loss of legibility), a touch of minor spotting, old ownership inscription and small library stamp on title, pp. [xvi], 761, [15], folio, later calf, boards bordered with a gilt fillet, heavily scratched and worn with loss to leather at corners, now conserved and neatly rebaked, dark calf spine with six raised bands, new black morocco lettering piece, hinges relined, contemporary manuscript binder's waste showing through pastedowns, good (VD16 S 5763)* £750

The works of Seneca edited by Celio Secondo Curione (1503-1569), professor of eloquence at Basel, one of the Italian Protestant scholars who fled to Switzerland during the Reformation. The volume is intended to be the prose works (i.e. omitting the tragedies) of Lucius Annaeus Seneca (the Younger) but it still includes the *Suasoriae* and *Controversiae*, which are the work of Seneca the Elder; the two were and are still often confused although the work of Lipsius at the end of the sixteenth century firmly distinguished the pair as different authors. This edition thus stands at the middle of a sequence of editions between the establishment of a basic text by Erasmus in 1515 and the establishment of its context by Lipsius in his series of editions (1605 *et seq.*).

90. **Seneca the Younger.** *Tragoedias Decem; ... Amplissima adversaria; quæ loco Commentarii esse possunt. Ex bibliotheca Martini Antonii Delrio. Antwerp: ex officina Christophori Plantini. 1576, FIRST EDITION of this commentary, woodcut printer's device to title, woodcut initials, printed in two columns with the commentary alongside, neat repair to the foot of inner blank margins of the last two leaves, contemporary ink ownership signature to the title, later ink ownership inscription on endpaper, pp. [xxiv], 381, 4to, eighteenth-century half calf, the backstrip with five raised bands, panelled and ruled in gilt, calf label with gilt lettering, the upper cover stamp with gilt crest and 'De La Phalecque' at the foot, the foot of the backstrip chipped and with a small hole, corners knocked, fore-edges a little rubbed, good (Adams S909; Ebert 20929; Brunet V, 286; Moss II 577; Dibdin II 396) £595*

First edition of this learned commentary, with notes by Martin Antoine Del Rio (1551-1608) on the ten tragedies by Seneca, with the Plantin edition of the text. In his commentary, known for its modern approach, Del Rio cites ancient Greek and Latin authors, contemporary humanists, and the works of poets, scientists, jurists etc., including Petrarch, Lodovico Dolce, Ortelius, Justius and Lipsius. Del Rio, Flemish theologian and Jesuit scholar, was very young when he produced it (Harles says 19 years old, though Delrio was definitely 25 by the time it saw print); nonetheless he 'has frequently and very happily amended the text of his author: he has also illustrated successfully some of the more obscure and difficult passages' (Moss).

91. **Seneca the Younger.** *Seneca's Morals, by way of Abstract. To which is added, a Discourse, under the title of an after-thought. Adorned with cuts. By Sir Roger L'Estrange, Knt. Printed at Boston: By I. Thomas and E.T. Andrews, 1792, FIRST AMERICAN EDITION, four engraved plates (by Samuel Hill), poor-quality paper rather browned and foxed (especially plates), a few leaves and one plate with short tears to blank margin, inscriptions of Sarah Davis (1832) and 'Great Vally Library' to title, pp. xxiv, 383, [1], 12mo, contemporary marbled sheep, rebaked, corners worn, sound (ESTC W3425) £800*



Sir Roger L'Estrange's translated selections from Seneca's 'Epistulae Morales' (first 1678) was one of the most popular books in the eighteenth century. This edition was published in Boston and represents the first American edition of L'Estrange's work and the first American printing of any part of Seneca (apart from title-page quotations). The plates, which appear for the first time here, are by the noted American engraver Samuel Hill. ESTC locates eleven copies in the USA but none in the UK, nor are any copies of this or its second or third editions (1794, 1800) found in COPAC.

92. **(Sententiae.)** **BLAGDON (Francis William)** *A New Dictionary of Classical Quotations, on an improved plan: accompanied by corresponding paraphrases, or translations, from the works of celebrated British poets. Printed for Robert Stodart, 1819, FIRST*

EDITION, *light age-toning*, pp. xi, [i], 336, 12mo, *untrimmed in original boards, paper label to spine, joints rubbed, some slight wear, early ink inscription of Henry Houghton and later monogram stamp of 'STC' to front flyleaf, good* £200

One of the final projects of Francis William Blagdon (1777-1819), a versatile but unsuccessful author and journalist – he translated from French and German, edited numerous works including Johnson's poems, Foxe's book of martyrs, and the Morning Post, wrote a history of India, and 'died in obscurity and poverty in June 1819' (ODNB). This pleasant compilation, arranged by subject, was advertised starting in 1811 but failing health meant Blagdon left it unfinished at his death, to be seen through the press shortly thereafter by an anonymous editor. It is scarce, with COPAC and Worldcat together listing copies in 12 locations – 6 in the UK, three in the USA, two in France, and one in New Zealand.

93. (Sententiae.) NEANDER (Michael, compiler and editor) *Opus aureum et scholasticum, in quo continentur Pythagorae carmina aurea, Phocylidis, Theognidis & aliorum poemata ... Leipzig: [colophon, in vol. II: Imprimebat Iohannes Steinman], 1577, two vols., woodcut printer's device on both titles, a slight tendency to browning, and a few spots, blind-stamp of the Theological Institute of Connecticut fairly liberally bestowed upon preliminary and end leaves*, pp. 789, [3], 268, [16], 191, [1], 4to, *early eighteenth-century sprinkled calf over good thick boards, double gilt fillets on sides enclosing a blind roll tooled border, spines with a gilt fleuron in each compartment, rebaked, preserving original spines, good* (Adams P2311; VD16 N394; Ebert/Browne 14675) £1,500

The schoolteacher Michael Neander (1525-1595), a pupil of Melancthon, published this substantial compilation of fragments and sayings from Greek authors (including those attributed to Pythagoras, Theognis, Lucian, Phocylides, etc.) as part of his scholastic method. This is his second compilation, 'finer and enlarged' (Ebert) from one of 1559 with the title '*Liber vere aureus...*'; Quintus Smyrnaeus and Lucian have been added. Paulsen described Neander's method as: 'as few and as short rules as possible ... they must be committed to memory. The pupil must also commit words, phrases, and sentences to memory, which is equally important' (quot. in Seeley, *History of Education*). It is partly because of this concern with brevity and memorization that the compilations comprise mostly short sayings and adages.

Because Neander was a Christian as well as a Greek scholar, he also emphasizes the similarity between the Greek pagan snippets and the style of Biblical texts like Proverbs and Ecclesiastes: the prefaces 'emphasize the close links between pagan and Christian elements, as indeed do Neander's marginal remarks intended for students' (Backus, 'Early Christianity in Michael Neander', in *History of Scholarship*, 2006).

The collection, however, is equally important as a gathering of ancient literature, and after Neander's time – when his style of teaching had been superseded and it was no longer considered a schoolbook – it was certainly read as such. Samuel Johnson was lent a copy of this edition to read by George Steevens, and wrote in reply 'I thank you for Neander, but wish he were not so fine. I will take care of him' (March 5 1774).

94. **Sophocles.** *Tragoediae Septem. Una cum omnibus Graecis scholiis, & cum Latinis Ioach. Camerarij.* [Geneva: Henri Estienne,] 1568, *light browning throughout, a faint dampmark visible in final few leaves, a small area of worming in gutter of 50 leaves*, pp. [viii], 432, [2], 242, [2], 435-461, [1], 4to, *contemporary limp vellum, yapp edges, spine later lettered in ink over earlier faded lettering, soiled, ties removed, endpapers with bookplate of Robert J. Hayhurst, ownership inscription of H.P. Gurney (Clare, Cambridge), and early manuscript note that Estienne and Camerarius are 'prohibentur' (but their names uncanceled in the text), good* (Schreiber 171; Adams S1448) £1,700



An unusually tall copy (26.4cm) of Estienne's great edition of Sophocles, in a contemporary binding. The Greek text is based on the edition of Turnebus (1552), but the more important parts of the book are the commentaries printed in the second section, which include Latin translations of two plays as well as notes by Camerarius, and Estienne's own editing of the Byzantine scholar Triclinius's treatise on Sophoclean metre.

One former owner of this copy, H.P. Gurney (1847-1904), read natural science and mathematics at Clare College (but still had time for Sophocles) and then became famous for his management of the 'cramming' tutorial firm Wren and Gurney, later being appointed principal of the Durham College of Science in Newcastle. 'He was thus a participant in two of the major developments in education in nineteenth-century England: the coming of competitive examinations, and consequently of the crammers who prepared young gentlemen for them; and the rise of civic, 'redbrick', university colleges' (ODNB).

95. **Sophocles.** *Tragoediae VII. Una cum omnibus graecis Scholiis ad calcem nexis.* [With:] [Greek:] *Scholia palaia ton panu dokimon, meta kai tres tou trikliniou eis Sophokleous hepta tragedias.* Cambridge: *Excudebat Johannes Field, 1669, title-page in red and black, light toning and spotting, a few gatherings browned*, pp. [viii], 152, 151-545, [5], [ii], 236, 8vo, *contemporary English panelled biscuit calf, spine with four raised bands, a little marked and rubbed, head of spine slightly chipped, remains of an old small paper label to spine, good* (ESTC R35198; R219710) £600

The text of the plays, in Greek with a facing Latin translation, is a reissue (with a cancel title-page) of the 1665 Field edition – the first printing of Sophocles in Greek in England. Field had been planning on the steady demand for this standard author: at the time of his death in 1668 some 300 reams (nearly 3000 copies) of the Sophocles, already printed in 1665, remained in his warehouse – thus explaining the presence of his name as printer on the title-pages of reissues in Cambridge, London, and Leiden. The stock of sheets was finally exhausted in 1673. This copy is bound with the Greek scholia, also printed by Field (entirely in Greek, including the title-page) but issued in much smaller numbers and only once, in 1668; while the remaindered text is common, the text and the scholia together in an unsophisticated contemporary binding is a much rarer thing.

96. **Sophocles.** The tragedies of Sophocles, translated from the Greek. With notes historical, moral, and critical; Wherein several Mistakes of Editors and the old Scholiasts are corrected... by George Adams... [Two volumes.] *Printed for C. Davis, 1729, FIRST COMPLETE ENGLISH TRANSLATION, engraved frontispiece in vol. i, title pages in red and black*, pp. [lxxx], 248; 296, [2, blank], 8vo, *contemporary Cambridge-style panelled calf, rubbed and scratched, corners slightly worn, rebacked serviceably (though somewhat tightly), purple lettering-pieces, new endpapers, sound* (ESTC T140983) £300

The first edition of the first complete translation into English of Sophocles' seven extant plays. George Adams (b. 1697/8) was a fellow of St John's College, Cambridge, mostly known for this work. The prose translation has been called 'plodding' and was criticised for lack of poetic effect, but Adams intended his version to be useful for 'learners of Greek', and it was thirty years more before a poetic translation (Francklin's) appeared. The substantial dedication and introductory essays demonstrate Adams' Whiggish sympathies.

97. **'In his recension of Sophocles he opened a new era...'**
Sophocles. Quae exstant omnia cum veterum grammaticorum scholiis. Superstites Tragoedias VII. Ad optimorum exemplarium fidem recensuit, versione et notis illustravit, deperditum fragmenta collegit Rich. Franc. Phil. Brunck. [Two volumes.] *Strasbourg: Apud Joannem Georgium Treuttel, 1786, FIRST BRUNCK EDITION, bound without final leaf in vol. ii (blank except for colophon on verso, often missing), a few minor spots, small early manuscript date to vol. i title*, pp. [iv], xii, 358, 240; [iv], 264, 212, 66, [58], 4to, *contemporary ruscia, boards bordered with a gilt roll with torch tools at corners, spines divided by a double gilt fillet, second and fourth compartments gilt-lettered direct, the rest with central gilt tool of mask and instruments, a.e.g., marbled endpapers, front board of vol. i with a prize inscription lettered direct in gilt and enclosed on top and sides by gilt flower and pearl tools, old repair to spine ends in a slightly different colour, some cracking to front joint of vol. i, a few old scratches and marks, bookplate of the author Nevil Shute and lending label of the Sandford Press to front endpapers, good* (Dibdin II 414) £900




'The beauty and excellence of this truly critical edition are well known. At the latter end of the first volume, and at the second part of the second volume, are the Scholia and notes of the editor: in the third part are the fragments of the lost plays, a "Lexicon Sophocleum," and indexes... The popularity of Brunck's edition was very great; and was exceeded by no work to which that celebrated name was attached. But the dearth of the quarto edition prevented many from purchasing it...' (Dibdin).

'In his recension of Sophocles he opened a new era by removing from the text the interpolations of Triclinius... Brunck was often led astray by the temptation to produce conjectures of his own, and by an undue anxiety to accept the canon propounded by

Dawes; nevertheless, he fully earned the credit of having laid the foundation for a better treatment of the text and metre' (Sandys). Lloyd-Jones called this the first important edition of Sophocles since Estienne's of 1568, and well into the twentieth century it was being called the vulgate and used as the standard for line-numbering.

This copy, as described in the gilt inscription on the front board, was presented as a school prize to one George Bent, who was then leaving Exeter School for the military, by the veteran alumni. Later it belonged to Nevil Shute Norway, the aeronautical engineer who became more famous as a novelist under his first two names.

98. **Statius.** *Sylvarum Libri V. Thebaidos Lib. XII. Achilleidos Lib. II. Lyon: Apud Haered. Seb. Gryphii. 1559, printer's device on title hand-coloured (somewhat crudely), one leaf (p1) with a small paper flaw affecting two words, a bit of light dampmarking and soiling, old ownership inscription of 'M Flinck' (?) and shelf number on title, pp. 524, [4, blanks], 16mo, contemporary vellum dyed brown, boards with a central oval decorative gilt stamp, bordered in gilt and blind with gilt corner-pieces, these repeated above and below the central oval, spine with five raised bands, small gilt floral stamp in each compartment, the gilt darkened and rubbed in places (particularly lower board), edges gilt and gauffered, a bit rubbed at extremities, front flyleaf loosening, armorial bookplate, good (Adams S1676)*  £750

The second Gryphius pocket edition of Statius, following one of 1547. COPAC locates copies only in Oxford (Corpus Christi), BL, and Glasgow – although Adams notes a copy in Jesus College, it does not appear in their OPAC. The attractive binding on this copy closely resembles calf, but the rubbed areas reveal the material's true identity.

99. **Statius.** *The Thebaid of Statius, Translated into English verse, with notes and observations; and a dissertation upon the whole by way of preface. The second edition, corrected. [Two volumes.] Printed for T. Becket, 1773, a little light browning and soiling, a couple of small paper flaws (once affecting one character), pp. [iv], xxiv, [ii], 297, [1]; [iv], 321, [3], 8vo, contemporary sprinkled calf, marked and scratched, edges worn, rebacked, spines with raised bands and gilt lettering, ownership inscriptions and labels to front endpapers, good (ESTC T147702)* £200

The second edition of the first complete translation into English of Statius's epic the Thebaid. The next published translation of the poem was the Loeb edition in 1928. 'Lewis's work, which is among the best eighteenth-century translations, ably captures the sublimity, eeriness, and violence of the original' (ODNB). The bookplates in this copy include those of John Martin Leake (1752-1791), a treasury official under Pitt the Younger; James Davies of Moorcourt (dated October, 1863); and John Wight Duff (1866-1944), the Scottish classicist, who edited *Minor Latin Poets* and wrote *A Literary History of Rome in the Silver Age*. On the rear pastedown is the bookseller's ticket of Frank Murray, Moray House, Derby.

100. **Suetonius.** *Caesarum XII libri, a mendis ad interpretum sententiam & vetustorum exemplarium fidem repurgati...* Autore F.M. Gallo. Praeterea accesserunt omnes reliqui Imperatores usque ad Carolum hunc V... item ex Ausonio de Caesaribus carmina, & unde Caesaris nomen dictum ex Philip. Beroal. *Basel: per Henricum Petrum, 1537*, FIRST GALLUS EDITION, *a touch of soiling to title-page, institutional stamp and small paper shelfmark label at foot, earlier inscription at head*, pp. [xlviii], 715, [5], 8vo, *contemporary wooden boards backed in blind-stamped pigskin, spine dyed black and with three raised bands, later paper labels in second and fourth compartments, two clasps (both lost), a little bit rubbed, old inscriptions to front endpapers (one the purchase note of Jonas Christian Weber), very good* (VD16 S10104; Ebert 21911)



£1,400

An attractive and well-preserved copy of this scarce and early edition by F.M. Gallus, complete with all blanks and the final leaf with the printer's device (often discarded). Suetonius's biographies of the ancient Caesars are followed by about 100 pages of short biographies of the following emperors by Gallus, up to the then-ruling Holy Roman Emperor Charles V. It was reprinted in 1539 and 1553, both at Cologne.

COPAC locates one copy, in the Cathedral Libraries. VD16 lists four (Munich, Erfurt, Göttingen, and Halle), while Worldcat adds eight more – three in Germany, two in Switzerland, one in Australia, and two in the USA (Michigan and Franklin & Marshall College). The edition was known to Ebert, although he notes that it 'has not yet been accurately enough observed'.

This copy was in the library of the Gymnasium at Münnerstadt for some time, and has its stamp on the title-page. The school evidently had the practice of loaning books to teachers, however, as the front flyleaf bears a long inscription noting that the book is for the use of one Nebriidius Herbert, who was teacher of rhetoric there in 1764. According to Gutenäcker's history of the schools at Münnerstadt Herbert was in the teaching rotation there between 1759 and 1766 (and often had some of the largest classees). After his term the book must have passed to another, since the title-page has an ex-libris inscription dated 1766, also at Münnerstadt.

101. **Terence.** *Comoediae sex elegantissimae, cum Donati commentariis, ex optimorum praesertim veterum exemplariorum collatione emendatae, atque scholiis exactissimis, a multis doctis viris illustratae, & nunc denuo ab omnibus mendis repurgatae.* *Basel: Apud Nicol. Brylingerum, 1548*, *marginal dampmark to first 30 leaves, some light foxing thereafter, title-page lightly soiled and with a later ownership inscription, several lines and phrases in the prelims lightly struck through in early ink*, pp. [xxvi], 692, 8vo, *contemporary blind-stamped calf over wooden*



boards, spine with three raised bands, later manuscript paper label in second compartment, boards with a central panel enclosing a repeated floral tool, enclosed by a decorative portrait roll border showing half-length classical figures (dated 1526), brass clasps (one lost), rubbed, some wear to corners and endcaps, spine creased and with a touch of wear to cords, no flyleaves, bookplates and inscriptions to front pastedown, sound (VD16 T427) £950

A scarce edition – VD16 locates three copies (two in Munich, one in Göttingen), while Worldcat adds six: Berlin, Manitoba, and four in the USA (Stanford, Illinois, Newberry, Texas – the last imperfect). No copies are listed in COPAC. It prints a comprehensive set of commentaries, with prefatory material by Erasmus, the surviving ‘Donatus’ commentary (and a few additional notes) following the text of each scene and Melanchthon’s notes printed at the end.

The attractive contemporary binding on this copy features an unusual portrait roll depicting the Judgement of Paris. The clearly labelled half-length portraits are of Paris, in full armour, and three nudes: Pallas [Athena], in helmet, Juno, clutching a sceptre, and Venus, holding an apple.

Provenance: with the bookplate of Robert Alexander Chermiside, M.D. (1787-1860) of co. Down, who served as assistant-surgeon to the 7th Hussars throughout the Peninsular War and at Waterloo, later opening a practice in Paris and then settling in Oxford, becoming a fellow of the College of Physicians in 1843. The book was later in the Salisbury Museum Library and bears their bookplate (‘Deposited 1920’) as well. Also on the flyleaf is the early inscription of Ioannis Karpensius(?), and a later inscription on the title-page of S.E. Elohausend.

102. **Thucydides.** *De Bello Peloponnesiaco libri octo. Iidem Latinè, ex interpretatione Laurentii Vallae, ab Henrico Stephano recognita. [Geneva:] Excudebat Henricus Stephanus, illustris viri Huldrichi Fuggeri typographus. 1564*, FIRST ESTIENNE EDITION, *title-page in red and black, dampstain to top margin (reaching down to 4th line of text) and lower inner corner, some other light browning and spotting, a few pencil marginal notes, library stamp of a school at Douai to title, pp. [xvi], 297, [3], 216, [8], folio, old vellum, spine with six raised bands, red morocco lettering piece (possibly preserved from an earlier binding) in second compartment, the rest with a central gilt decorative lozenge, boards ruled with a double gilt fillet, somewhat stained and since polished, joints just cracking, plain vellum patch sometime applied over lower spine compartment, old note in Greek to flyleaf, sound* (Adams T666; Schreiber 153; Renouard 123.7; PMM 102; Dibdin II 506) £1,500

The important first Estienne edition of Thucydides, ‘which is also the first edition to print the Greek text accompanied by a Latin translation; although the title-page states that the translation is that of Lorenzo Valla, revised by Estienne, it is practically entirely by the latter... Estienne has also included the Greek scholia’ (Schreiber).

It is the combined significance of Thucydides’ text and Estienne’s editing that earns the book an entry in *Printing & the Mind of Man*, albeit with a slight error: the second edition (1588) is cited with the description that it ‘was improved by the addition of a translation into Latin by Lorenzo Valla’. The Valla/Estienne translation was in fact also included in this first edition but in a separately-paginated section, while the second edition printed the Greek and Latin in facing columns.

103. **Thucydides.** *The History of the Peloponnesian War*, by Thucydides. The text according to Bekker's edition, with some alterations. Illustrated by maps, taken entirely from actual surveys. With notes, chiefly historical and geographical, by Thomas Arnold. *Oxford: Printed by S. Collingwood, [1830]; 1832; 1835*, FIRST ARNOLD EDITION, 11 folding maps (one backed with paper), half-title of vol. ii (the only one called for) discarded, a little light spotting in places, small pencilled ownership inscription of W.H. Oliver to title, his gift inscription to flyleaf of vol. ii (to C.G. Thornton, Jan. 1861), that crossed through in pencil and 'C.L. Blackie' added, pp. xxxix, [i], 674; xv, [i], 468; xxii, 536, 8vo, contemporary calf, spines divided by low raised bands with gilt fillets, second and fourth compartments gilt-lettered direct, the rest with gilt frames, rubbed and a bit scratched, some cracking to leather surface on spines, slight wear to spine ends, sound £200

The first edition of Thucydides edited by the schoolmaster Thomas Arnold, an immediately successful and lasting edition, still in print from the Cambridge University Press. Arnold freshly collated several important manuscripts, including an important early version of Book 3 (Laurentian MS C), and added detailed notes on topography and history.

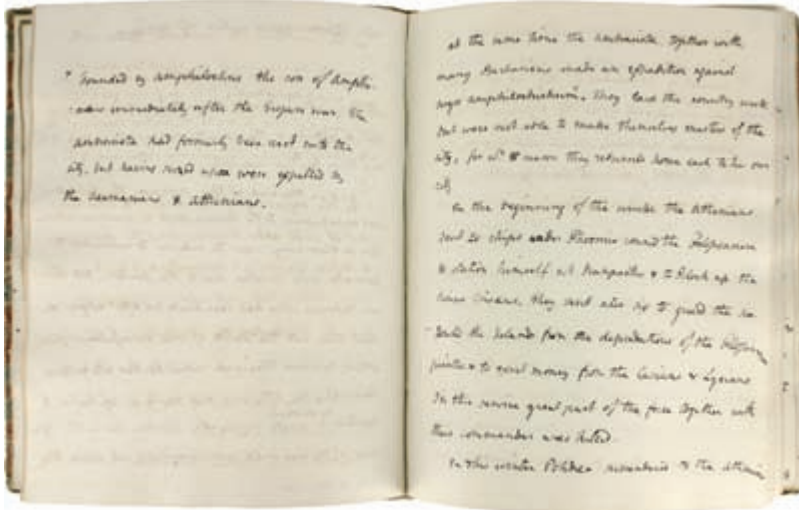
104. **Thucydides.** Translated into English with introduction, marginal analysis, notes, and indices, by B. Jowett. In two volumes. *Oxford: At the Clarendon Press, 1881*, FIRST EDITION, pp. xx, 708; lxxxviii, 550, [2], 8vo, original Macmillan-issue (American?) green cloth, backstrip blocked in gilt, brown chalked endpapers, a tiny bit rubbed at extremities, near fine £120



The first edition of Benjamin Jowett's classic translation of Thucydides, his next major project after his famous Plato and the last before he took on the distractions of vice-chancellorship. It was published by the Oxford University Press, and subsequent editions were published in the USA by Macmillan, but it seems from the wholly original binding on this copy that OUP also sent some sheets of their first edition to Macmillan to be bound up for sale under their name, presumably in the American market.

105. **(Thucydides.)** Abstract of the History of Thucydides. [Two volumes.] [no place, c.1790,] manuscript written primarily on rectos, in English with some Latin and Greek, in a clear cursive hand with occasional corrections, blanks at the end of each vol. (a few in vol. i, c.35 in vol. ii), on laid paper with a 'Maid of Dort' 'Pro Patria' watermark, countermarked 'GR' under a crown, ff. [155]; [57], 4to, contemporary marbled boards backed with vellum, spines lettered in ink, paper rubbed and faded, good £1,200

An unpublished and learned abstract of Thucydides' great historical work by an unknown English writer at the end of the eighteenth century. The manuscript is in an adult hand and the writer has clearly mastered the ancient languages, regularly citing passages in Greek



Item 105

and occasionally Latin, and has also clearly read widely in the ancient authors, citing Herodotus, Homer, Strabo, and even the Thucydidean scholia with confidence. However, no mention is made of any contemporary scholarship or interpretation, the closest being a single note indicating that the writer has closely compared Valla's Latin translation (of the mid-fifteenth century) with the original Greek and two mentions of contemporary ('hodie') place names: 'Castellammare della Bruca' (formerly Velia) and 'The Patrimony of St Peter' (containing ancient Caere). In the summary of Book III the writer gives a direct quotation of a section (III.21) rather than summarising, but this appears to be the writer's own translation, since it matches neither Hobbes (1629), Smith (1753), or even Bloomfield (1829).

Although he wrote in the 5th century BCE, Thucydides could be considered one of the most important historians of the eighteenth century. He had been mostly neglected through the Renaissance, despite Machiavelli's parallels with his work, and it was Hobbes' translation that began the restoration of his fortunes in the English-speaking world. Hobbes' version was reprinted in 1723, to be followed by Smith's, and Hume wrote in 1742 that 'The first page of Thucydides is, in my opinion, the commencement of real history'. This unknown writer's close attention to the text is further evidence of the value placed by eighteenth-century readers on his work.

106. (Troy.) SCHLIEMANN (Heinrich) Troy and its Remains; a narrative of researches and discoveries made in the site of Ilium, and in the Trojan plain. Edited by Philip Smith. *John Murray, 1875, FIRST ENGLISH EDITION, 3 folding plans, frontispiece, 50 further plates (one folding and containing two images listed as two separate plates) of which 32 are lithographs, many further illustrations within text, a little foxing, pp. lv, [i], 392, 8vo, original maroon cloth, boards with an elaborate border blocked in*

blind, front board with central image blocked in gilt, sunned spine blocked in gilt, a little rubbed around the edges, spine ends slightly chipped and slight cracking to inner hinges, bookplate of William Henry Mason and his inscription dated 1877 to endpapers, good (Runnels 1875b) £200

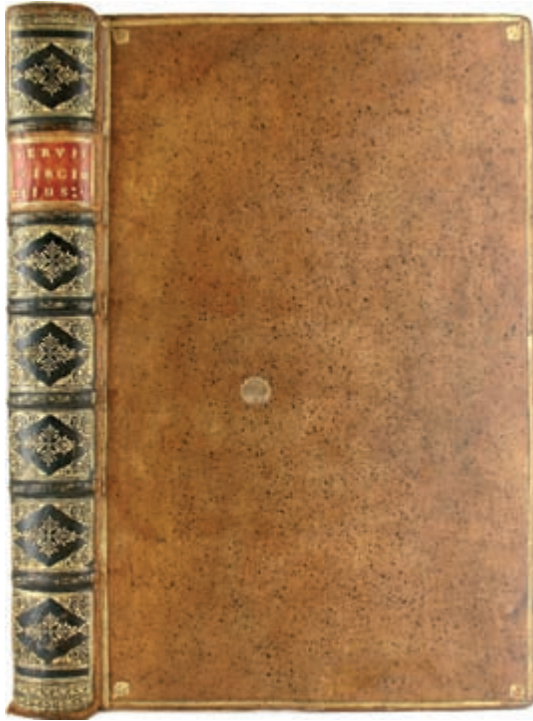
The first English edition of Schliemann's *Troja und seine Ruinen*, an authorised translation by L. Dora Schmitz, edited by Philip Smith. In it, the first of Schliemann's major works to appear in English, he describes 'Priam's Treasure' and his other discoveries at Hisarlik.

107. Virgil. *Bucolicorum, Eclogae X. Georgicorum, Libri III. Aeneidos, Libri XII. Et in ea, Mauri Servii Honorati grammatici commentarii, ex antiquiss. exemplaribus longe meliores et auctiores. Ex bibliotheca Petri Danielis I.C. Paris: Apud Sebastianum Nivellium, 1600*, EDITIO PRINCEPS OF SERVIUS DANIELIS, *final blank discarded, pages faintly and evenly age-toned, title-page with a few neat old repairs to blank margin*, pp. [xxiv], 708, 55, [59], folio, *early eighteenth-century sprinkled calf, spine with six raised bands, red morocco lettering piece in second compartment, the rest dyed black with elaborate gilt corner- and centre-pieces, boards bordered with a triple (two solid, one dashed) gilt fillet with small gilt cornerpieces, very slightly rubbed, armorial bookplate, near fine* (Adams V525; Kallendorf L1600; Mambelli 276) £3,000

An exceptional copy of the very important first printing of the larger of the two textual traditions of Servius, the only complete commentary on Virgil that survives from antiquity. 'In a sense Servius' work bears the same relationship to the Homeric commentary as the Aeneid does to the Iliad and the Odyssey... [the commentaries] are an important document in the history of ancient literary criticism, rhetoric, and education.' (Don Fowler in the *Cambridge Companion to Virgil*).

Two versions of Servius survive: the shorter, known simply as 'Servius', was first printed in 1471 and is believed to be based on an earlier commentary by Aelius Donatus (St Jerome's teacher), now lost. The importance of the text was recognized early and it was frequently reprinted, but 'the monumental edition of 1600 by Pierre Daniel, ardent bibliophile and bailiff of Saint-Benoît-sur-Loire, completely changed the picture – and posed a question still far from settled! ... Daniel quite justly was proud of his achievement, for here in his recently unearthed additamenta was a wealth of new fragments of early authors, many an illuminating (occasionally, it must be confessed, puzzling) note on Greek or Roman religion and philosophy, and new material on Roman history and law' (Elder, 'The New Servius', *Speculum* 21 No. 4).

This longer form, called 'Servius Danielis', was initially thought to be the original of which the shorter Servius was an epitome. Scholars are still unpicking the differences and sources of the two versions but the basic story of this text is now that it was assembled in the seventh or eighth century – by a compiler who had access to a copy of Servius' original source, Donatus. Although the additions in this text are of variable quality (and are not all simply copied from Donatus), 'much of this supplementary material is of the utmost value.' (Browning, in 'The Later Principate', *Cambridge History of Classical Literature*).



Item 107

The bookplate is that of the Earl of Findlater, a title created in 1638 and after 1701 held jointly with the earldom of Seafield until its extinction in 1811; from the date of the binding the volume could have been purchased by the 5th or 6th Earl, or if it was already bound elsewhere, by the 7th, who rebuilt the family seat at Cullen and with whom the Findlater earldom was extinguished. The 9th Baronet Colquhoun then succeeded as 5th Earl of Seafield, so there is a distant family connection between this volume and the famously fine books from the collection of Colquhoun of Luss.

108. **Virgil. Opera.** In tres tomos divisa, cum integris notis Servii, Philargyrii, nec non J. Pierii variis lectionibus... quibus accedunt Observationes Jacobi Emmenessii. [Three volumes.] *Leiden: Apud Jacobum Hackium, 1680, 15 full-page engravings included in pagination, a touch of minor spotting, one ink correction in an early hand, stamp of Milltown Park to titles, pp. [384], 704; [iv], 1124; 982, 8vo, late nineteenth-century polished calf, spine with five raised bands, green morocco lettering pieces in second and third compartments, the rest with central gilt floral tools, marbled edges and endpapers, a little rubbed, slight cracking to joints at ends, an old paper label to one spine compartment, bookplates of Edward Odell, sound* (Kallendorf L1680/1-6; Dibdin II 549) £600

'This is called the best variorum edition.... The text is taken from the best Elzevir edition of 1676; the Erythraean Index, from the Venetian edition of 1566. The typography, which is extremely beautiful, and not inferior to the best Elzevir editions in octavo, is accompanied with elegant vignettes; and the edition may be considered as a very valuable and commodious one' (Dibdin). The main editing was done by Jacob van Emenes (1635-1679) and it was seen through the press after his death by Pancratius Maaswyck.

The Blair-Drummond Ruddiman Douglas Virgil

109. Virgil. *Aeneis*, Translated into Scottish verse, by the Famous Gawin Douglas Bishop of Dunkeld. A New Edition. ... To which is added A Large Glossary, Explaining the Difficult Words: Which may serve for a Dictionary to the Old Scottish Language. *Edinburgh: Printed by Mr. Andrew Symson, and Mr. Robert Freebairns, and sold at their Shops, 1710, FIRST RUDDIMAN EDITION, a large and thick paper copy (345 x 225 mm and decidedly bulkier than usual), title within double ruled border, occasional light foxing or browning (far less than usual), some offsetting of text, pp. [viii, including initial blank], 19, iv, [iv, List of Subscribers, sometimes missing], 237, [1], ff. 238-40, pp. 241-486, [96], folio, contemporary Scottish speckled calf, double gilt fillets on sides, gilt roll tooled decoration on edges, neatly rebacked, red lettering piece, corners neatly repaired, edges a trifle worn, armorial book-plate inside front cover of James Drummond of Blair-Drummond (a subscriber) and his attractively inscribed note of acquisition on front free endpaper, 'Edinburgh, May 1710' and below this an intricate monogram BD, very very good* (ESTC T139442; Alston IX/71; ECSB 145; Geddie p.226; Lowndes p.2782) £2,000

An exceptionally good copy of a book usually found in worse condition, thanks to the poor quality of paper used. It would also appear to have been printed hurriedly, or at least not left long enough to dry before binding, as various evidences of the printing process testify. Curiously, none of the bibliographies consulted mention the discrepancy in the pagination.

'Douglas's greatest claim to fame rests upon the *Eneados*, a translation of Virgil's *Aeneid*... [it] was a pioneering work; what is more, it was not a free paraphrase nor a mere sample of one or two books, but a careful translation of the whole of Virgil's great poem. Douglas was aware of the novelty of his undertaking. He proudly asserted his own fidelity to Virgil's text, and voiced pungent criticisms of William Caxton's recent version of the *Aeneid*, which was no more like Virgil 'than the devill and Sanct Austyne' (prologue 1, 143)... He wished to communicate to his countrymen a knowledge of the *Aeneid*, and also to enrich his native "Scottis" tongue with something of the "fouth", or copiousness, of Latin ... In Ezra Pound's opinion "Douglas gets more poetry out of Virgil than any other translator" (*Literary Essays*, 1954, 245)' (Priscilla J. Bawcutt in ODNB).

The only earlier edition of Douglas's 'Virgil' is the very rare 1553 edition; this second edition, containing an excellent biography by Bishop John Sage, was edited by the scholar/printer Thomas Ruddiman, whose folio 'is the earliest monument of a scholarly study of Scots. Its famous glossary is acknowledged to have laid the foundation of Scottish lexicography. The text is based upon the old printed version, which Ruddiman sought to purge of its...errors by comparing it with the Latin original and with the Ruthven MS. in Edinburgh University Library, and by "narrowly observing" the language of Douglas and his contemporaries...' (Geddie). It has long been acknowledged as the best edition, and was reprinted by the Bannatyne Club in 1839 (without the glossary).

'Drummond of Blair-Drummond' appears in Quaritch's Dictionary of English [sic] Book-Collectors, though not specifically this James (1673-1739). His daughter Agatha married Lord Kames.

110. **Virgil.** The Aeneid of Virgil. Translated by Mr. Pitt. In two volumes. *Printed for R. Dodsley, 1740, FIRST COMPLETE EDITION of this translation, some light spotting and dustsoiling in places*, pp. viii, 294; iii, [3], 295-623, [1], 4to, *contemporary Cambridge-style panelled calf, spines with five raised bands, red morocco lettering pieces, joints cracking (but strong) with slight wear to spine ends, one label chipped & re-glued, small bookplate of Robert J. Hayhurst, good* (ESTC T139441; Foxon P413) £450

The first edition of Christopher Pitt's well-respected complete translation of the *Aeneid*, published after a 1728 version of the first book alone received substantial praise from notable figures including Joseph Spence, Edward Young, William Broome, William Benson, and William Duncombe. It was well-reviewed and provided the text for the *Aeneid* included in Wharton's *Works of Virgil* in 1753. Johnson was somewhat more critical, comparing Pitt with Dryden thus: 'Dryden's faults are forgotten in the hurry of delight, and Pitt's beauties are neglected in the languor of a cold and listless perusal; Pitt pleases the critics, and Dryden the people; Pitt is quoted, and Dryden read' (*Poets*, 5.256). Nevertheless it was still being reprinted well into the nineteenth century.

111. **Virgil.** Publii Virgilii Maronis Bucolica et Georgica tabulis Aeneis olim a Johanne Pine sculptore Regio defuncto illustrata opus paternum in lucem profert Robertus Edge Pine. [Two volumes bound as one.] [*n. pr.*,] 1774, 78 engraved plates on 57 sheets (including two frontispieces, title-pages, and section titles, and 4 engraved dedications; one plate double-page), variant issue with two engraved dedications replaced with the letterpress (verso of p. 95) and a blank page (verso of p. 119) respectively, advertisement leaf discarded, one leaf (p. 34) with a small hole excising just the page number, another with a neatly closed horizontal tear (reinforced at margin), some spotting and light offsetting, edges of plates foxed, pp. XV, [I], [6], 52-144, [4], [Bound with:]



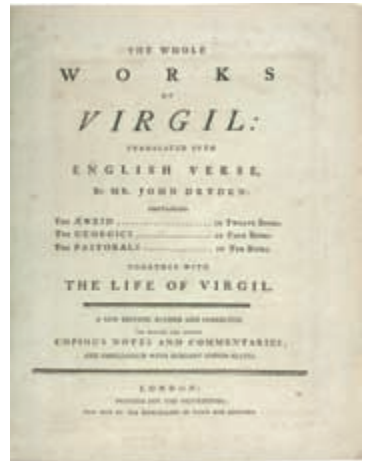
(Virgil.) Parerga et ornamenta, caelo expressa, ad P. Virgilii Maronis Opera illustranda, sculptore Io. Dominico Florillo. [*n. pr.*,] 1812, two plates just cropped (affecting a few mm of the image) and 5 trimmed within the platemark (not affecting image), a little minor spotting, pp. [iv], 74 (plates), [3]-31, [1], 8vo, brown crushed morocco by Zaehnsdorf, spine with five raised bands, second and third compartments lettered in gilt, the rest with central gilt tools, marbled endpapers, a.e.g., good (ESTC T139773; Kallendorf L1774; L1812) £700

Pine's Virgil, less well-known and less commonly seen than his Horace of 1733-7 (but no less elegant), was begun in 1755 but the project was halted by Pine's death when only the *Eclogues* and *Georgics* had been illustrated. In 1774 his son, Robert Edge Pine, a notable painter in his own right, published this second edition with new preliminaries. Unlike the Horace, which was wholly engraved, this combines illustrations with letterpress, though the engravings are still demonstrations of Pine's remarkable skill.

The publication was complicated: as Kallendorf puts it, there are 'significant variations among copies in placement of engraved matter and imposition of letterpress'; in this case the engraved dedication to the Marchioness of Granby is omitted from the verso of p. 95, replaced there by the letterpress beginning of *Georgics* Book III which normally appears on the recto of the engraving numbered 97; in this copy that recto is blank. Furthermore, the engraved dedication to Robert Lowth, Bishop of Oxford, is omitted from the verso of p. 119, that page being blank. ESTC's catalogue entry describes the plates in the second volume as having 'Vol. II' added in the second edition, though that has not been done to the plates in this copy.

It is finely bound together with a set of engravings by Geyser after Fiorillo, which were originally published as part of Heyne's edition of Virgil (1793) but were issued on their own under this title in 1812. All are small etched vignettes with the exception of plates 1 and 2, elaborate pictorial engraved dedications which fill the octavo page. COPAC lists copies of this issue in Oxford, Manchester, V&A, Glasgow and Aberdeen only.

112. Virgil. *The Whole Works of Virgil: Translated into English Verse, by Mr. John Dryden ... a new edition, revised and corrected. To which are added copious notes and commentaries; and embellished with elegant copper-plates. Printed for the Proprietors, and sold by all Booksellers in Town and Country, [c.1790,] engraved frontispiece and 30 engraved plates (including one map), the map trimmed close to engraved border, foxed (mostly lightly, heavier to some plates), a small stabhole to margin of first 12 leaves touching a character on one, pp. [3]-497, [1], 4to, twentieth-century half dark red roan, buckram boards, spine with five raised bands, dark green lettering piece, compartments with central gilt tools, rubbed, boards blemished, sound (cf. ESTC T139428) £750*



An unrecorded piracy of Dryden's Virgil, omitting the name of the editor, William Henry Melmoth, and giving a wholly generic imprint in place of the original printer's name (although the plates are still captioned 'Publish'd by Alexr. Hogg'). The list of subscribers and publisher's advertisements are also omitted. The title-page calls it a new edition, and tones down some of the claims; the original announced 'large and valuable explanatory notes' and 'a most superb set of grand quarto copper-plates'.

Melmoth's original edition of Dryden's Virgil is dated [1788?] by ESTC; it was published in 30 weekly parts and the first part was advertised in a Jan. 1789 supplement to the 1788 volume of 'The New Lady's Magazine'. The advertisement specifies that 'to avoid Mistakes and Imposition, the Public are earnestly intreated to be particular in ordering Melmoth's New Quarto Edition of Virgil's Works'; it would seem that this volume is an example exactly the imposition the public were asked to avoid, and its rarity suggests that they obeyed.

We have been unable to trace any record of this issue in ESTC, COPAC, or OCLC. It can be compared, however, with two issues of Melmoth's Homer: ESTC T105568 is the normal issue with Hogg's imprint, while ESTC T93141 has the same imprint as this Virgil, similarly lacks the subscribers list and advertisements present in the normal issue, and is recorded in the BL and UC Santa Cruz only.

113. **Virgil.** *The Works of Virgil, translated into English verse by Mr. Dryden. A new edition, revised and corrected by John Carey.* [Three volumes.] *Printed by James Swan, 1806, 15 engraved plates, some minor spotting (a bit more to plates), two plates with a light dampmark to fore-edge, loosely inserted card presenting the book as a gift (dated 1902) pp. [xxxii], xcii, 223, [i]; [iv], cxvi, 260, [4, ads.]; [iv], 326, 8vo, contemporary marbled calf (using a cheap skin with a few stretch-holes patched), spines divided by gilt fillets, red lettering- and green numbering-pieces, a bit rubbed, a small patch of insect damage at head of vol. ii and tail of vol. iii spines and a little surface damage elsewhere, good* £150

An attractive copy of the controversial Carey edition of Dryden's Virgil (the second printing, following the first of 1803 and preceding one of 1819 – the plates are still dated 1802). Carey (perhaps inspired by Bentley's editing of Milton) assumed the printer to be a potential source of much error and fills 20 pages with textual criticism; some later editions incorporated his emendations, while others were critical of him, including another edition of 1806 'with remarks on the "corrections" of Dr. Carey.'

114. **Virgil.** *Georgicorum libri quatuor. The Georgicks of Virgil, with an English translation and notes. By John Martyn ... The fourth edition. Oxford: Printed by W. Baxter, 1819, 10 hand-coloured engraved plates (mostly botanical), some foxing and light browning, pp. [ii], xv, [i], 421, [27], 8vo, twentieth-century half maroon calf preserving earlier marbled boards, spine with five raised bands, second and fourth compartments gilt-lettered direct, the rest with central gilt flower tool, marbled edges (old) and endpapers (new), a little rubbed, good* £125

'Always a keen Latinist, Martyn devoted his later years to producing an edition of Virgil, with a translation and natural history notes' (ODNB). Martyn (1699-1768), a botanist by profession, completed the *Georgics* and the *Eclogues* only, in editions which were notable not only for his copious notes in English but for fine coloured plates as well. This fourth edition of the *Georgics* appears to be scarcer than earlier editions, with COPAC returning copies in Bristol, Newcastle, Oxford & Manchester only.



Item 115



Item 117

115. Virgil. *Georgica Publii Virgilii Maronis Hexaglotta. E Typographeo Gulielmi Nicol, 1827*, PRESENTATION COPY from the English translator & printer, half-title inscribed 'For the library of the Royal Institution from William Sotheby, 12 Grosvenor Street, Feby 19, 1833', a letter from the printer presenting the volume tipped in, text in six languages, some light dustsoiling, pp. [viii], 563, [1], imperial 4to, contemporary half purple roan over marbled boards, edges untrimmed, spine divided by triple gilt fillets, second compartment gilt-lettered direct, rubbed, extremities worn, front hinge cracking after title, rear flyleaf removed, 'withdrawn' stamp to front pastedown, good (Kallendorf O(ML)1827) **£1,400**

Undoubtedly the largest edition of the *Georgics* ever published. William Sotheby's English translation had been first published in 1800 and was warmly reviewed, called 'the most perfect translation of a classic poet now extant in our language' and earning Sotheby the title of 'the best translator in Christendom'. This enormous edition, which prints the Latin, Sotheby's English, John de Guzman's Spanish, J.H. Voss's German, Francesco Soave's Italian, and James Delille's French, was produced at Sotheby's own expense (probably in an edition of 250 copies) and he was tireless in promoting it, presenting copies to heads of state and notable figures around the world. A copy he gave to Coleridge was then willed by the poet to his daughter on her wedding day; Scott recorded in his diary in October 1826 that he 'picked up Sotheby, who endeavoured to saddle me for a review of his polyglott Virgil. I fear I shall scarce convince him that I know nothing of the Latin lingo'.

This copy was inscribed (probably by a secretary) and presented to the library of the Royal Institution just ten months before Sotheby died. 'In admiring this magnificent folio, we have to speak of one of the most splendid as well as remarkable specimens of typography which we ever saw; and altogether as great a literary curiosity as ever issued from the press' (*London Literary Gazette*, 10th Feb. 1827).

116. Virgil. *P. Vergili Maronis opera omnia ex recensione Henrici Nettelship a Joanne P. Postgate relecta. 2 Vols. Riccardi Press, 1912, 440/525 SETS (of an edition of 537 sets) printed on Riccardi handmade paper printed in black and blue*, pp. [x], 201, [5]

(blanks); [xvi], 215, [5] (blanks), roy. 8vo, *original interim flat-backed quarter grey-green cloth, plain pale blue boards, printed labels on backstrips and front covers, faint partial endpaper browning, untrimmed, dustjackets, fine* £110

117. **Xenophon.** *Cyri Paediae Liber Primus, in usum scholarum seorsim excusus. Strasbourg: Excudebat Antonius Bertramus, 1590, text in Greek throughout, woodcut device to title-page, lightly browned, faint dampmark to upper corner, a couple of leaves with short closed tears in margin, early inscription of a Strasbourg Jesuit institution to title-page, pp. [80], 12mo, old limp vellum stiffened with glue, soiled and ruckled, spine partly defective, ties lost, sound* (Hoffmann III 782) £850

A very rare and nearly unrecorded edition of the first book of Xenophon's *Cyropaedia*, 'printed separately for the use of students'. There is an entry for it in Hoffmann's *Lexicon bibliographicum* of 1836, but no copies are located by VD16, OCLC, or COPAC, and it is not listed in Adams, Brunet, Graesse, Dibdin, Moss, or Ebert. The *Cyropaedia* was a popular school text – several schoolbook editions of the first four books had appeared at Strasbourg around this time, and another printing of the first book alone, though in Caselius's Latin translation rather than the original Greek, appeared at Helmstedt in the same year. In this edition the Greek text appears wholly unadorned, but the small size and relatively broad margins would have been helpful for student use and annotation.

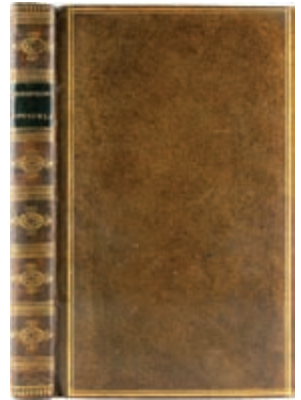
118. **Xenophon.** *The Banquet of Xenophon. Done from the Greek... by James Welwood, M.D. Glasgow: printed by Robert Urie. 1750, some dustsoiling and light browning, pp. 170, [6], 8vo, old vellum-tipped boards recently recovered in antique-style marbled paper, backed in brown morocco, preserving original endpapers, spine with raised bands and red morocco lettering piece, good* (ESTC N15471) £250

James Welwood (1652-1727) was a Scottish physician resident in London, where the first edition of this translation was published in 1710; he also wrote the preface to Rowe's *Lucan*. There were two 1750 Glasgow editions of the text, one by Urie and a larger and less scarce version printed by the Foulis brothers.

119. **Xenophon.** *Memorabilium Socratis Dictorum libri iv. Cum notis H. Stephani, Leunclavii, Ae. Porti & Ernesti. Recensuit, suisque Annotationibus auxit Bolton Simpson, A.M... Editio tertia, auctior. Oxford: E Theatro Sheldoniano, 1759, engraved frontispiece, title-page in red and black, a few minor spots, pp. [xvi], 401, [31], 8vo, nineteenth-century calf, spine divided by wide blind-milled raised bands between triple gilt fillets, second compartment gilt-lettered direct, small flower tool in blind to other compartments, buff endpapers, slightly rubbed, front joint cracking but strong, good* (ESTC T145020) £150

Bolton Simpson (1717-1785) was born in Redmain in Cumbria, studied at Queen's College and later became a minister on the Isle of Wight; little else is recorded of him apart from his editing of Xenophon. In 1727 and 1735 Thomas Hutchinson had published editions of the *Cyropaedia* and *Anabasis*, and with his success 'frightened off all rival editors'; Simpson was bold enough to be one of the first to take up the challenge when it became clear that Hutchinson would not finish editing the rest of the works.

120. **Xenophon.** *Opuscula politica equestria et venatica cum Arriani libello de venatione, recensuit et explicavit Io. Car. Zeunius. Leipzig: Sumtibus Caspari Fritsch, 1778, poor-quality paper rather foxed, pp. xvi, 328, [78], 8vo, contemporary sprinkled calf by Dickenson of Trumpington Street, Cambridge, spine divided by a triple gilt fillet between dentelle rolls, black morocco lettering piece, the other compartments with central gilt decoration, joints a little rubbed, good* £75



Zeunius's edition of Xenophon's smaller works on politics. Zeunius prepared editions of all of Xenophon's works separately, with those volumes he failed to finish being completed by Schneider, and the result, though issued separately over more than a decade and not intended as a set, was considered to form the best collected edition of Xenophon.



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