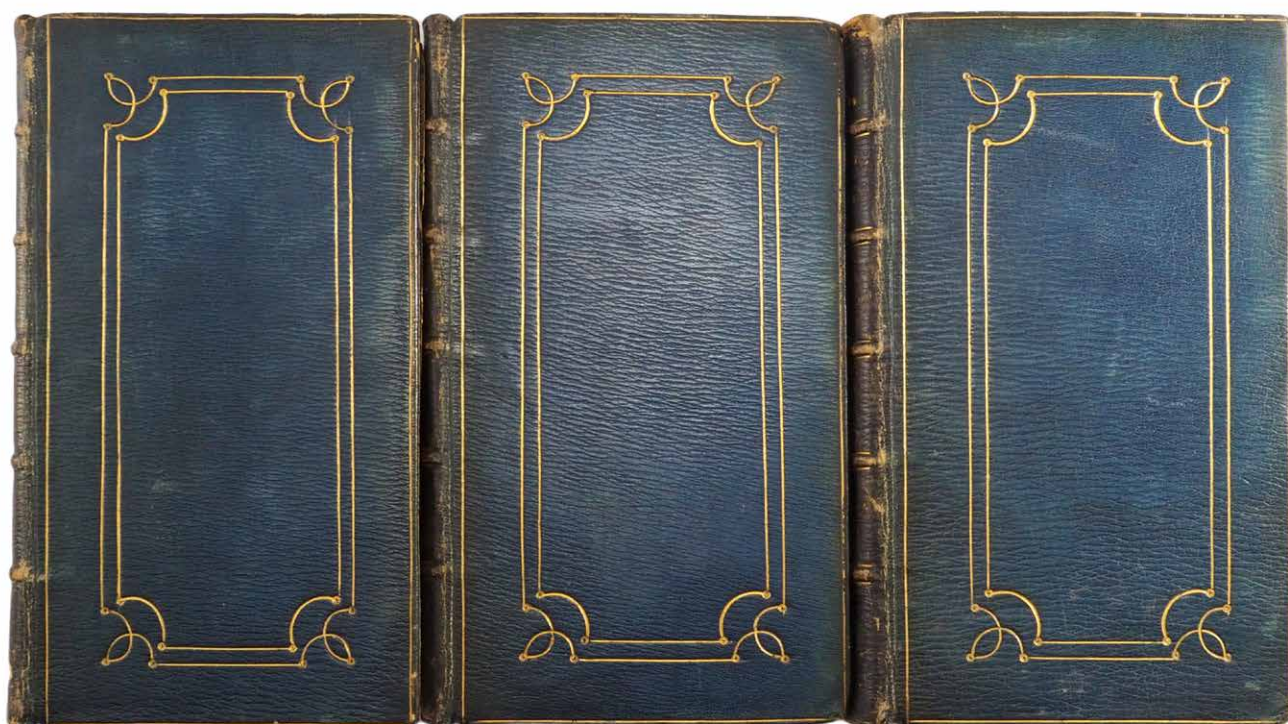


McNAUGHTAN'S

BOOKSHOP & GALLERY

List 12: Classics



ITEM 8

McNaughtan's Bookshop & Gallery
3a & 4a Haddington Place
Edinburgh
EH7 4AE

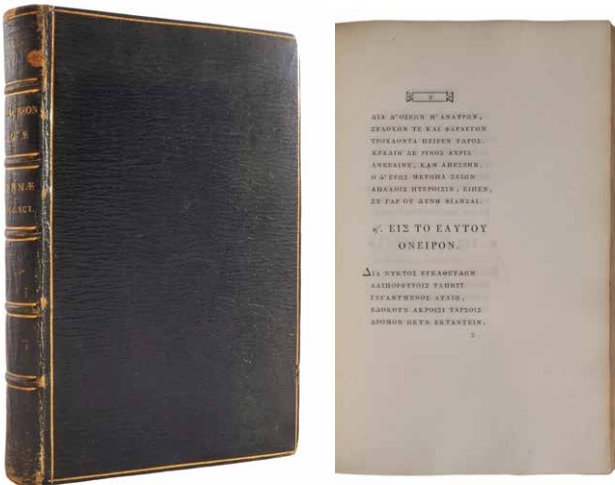
+44(0)131 556 5897

info@mnaughtans.co.uk
<http://www.mnaughtans.co.uk>

[t](#) [f](#) [i](#) @mcnbooks

1. ANACREON. [Greek Title:] ΤΕΙΟΥ ΜΕΛΕ. Praefixo commentario quo poetæ genus traditur et bibliotheca Anacreontea adumbratur. Parma : In Aedibus Palatinis [typis Bodonianis], 1791.

8vo, pp. [iv], cxviii, [2], III, [1]. Engraved portrait medallions on title-page and following leaf. Contemporary straight-grained blue morocco, boards bordered with a gilt rule, spine divided by raised bands between gilt rules, second and third compartments gilt-lettered direct, marbled endpapers, edges gilt. Some faint spotting and toning. Joints and corners rubbed, fore-edges of boards a little faded, spine very slightly dulled. Ownership inscription of 'Harlech' to initial blank, a loosely inserted card identifying this volume as having been loaned to the National Book League by Lord Harlech for an Italian Book Exhibition (probably in 1953). £1000



Dibdin I 265; Brooks 422.

A pleasant binding on a copy of Bodoni's more elegant printing of Anacreon from 1791. Bodoni often produced more than one edition of a text at the same time, experimenting with different formats and types. In 1791 he printed this edition as well as a smaller 16mo of the same text, but only this version of the two was printed entirely in capital letters. 'The editions of 1785 and 1791 are printed in capital letters, and more elegant and exquisitely finished productions cannot be conceived' (Dibdin). This copy retains relatively large margins and is only a few millimetres shorter than an uncut copy (157 x 104mm, cut down from 163 x 106mm); it is printed on thin wove paper with an armorial watermark (copies on thicker paper with a different watermark are also known).

2. ANACREON. The Works of Anacreon and Sappho. Done from the Greek, by several Hands. With their Lives prefix'd. To which is added, the Prize of Wisdom. A dialogue between Anacreon and Aristotle. By M. Fontenelle. Also Bion's Idyllium, upon the Death of Adonis. By the Earl of Winchelsea. London: Printed for E. Curll, [1713].

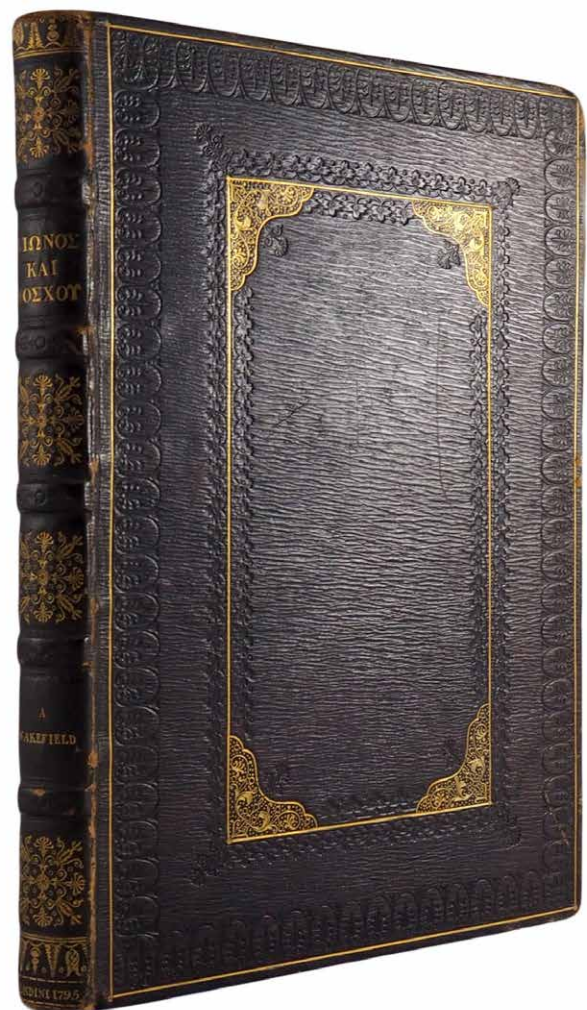
12mo, pp. [vi], 8, 89, [3] + engraved frontispiece. Contemporary dark calf, spine divided by raised bands between gilt

rules, later red morocco label. Paper toned and dustsoiled, occasional stains, frontispiece laid down. Binding scratched, joints sometime repaired at foot and now splitting again but holding firmly, endpapers sometime renewed, front hinge cracked. Ownership inscription to title-page (Thos. Clarence[?], the latter partially erased), a book-thief curse signed 'Wenman Dashwood Hooper' at end of preface, and on p. 1 a crossed-out ownership inscription of John [?] dated Nov. 18, 1728. Occasional annotations in the text in pencil or ink, another inscription on the original pastedown covered by the replacement endpaper. £225

ESTC T85628.

Edmund Curll (c. 1675-1747) is most famous for his scurrilous and publications and sharp business practices, but this edition of translations from Greek lyric poets, overseen by George Sewell, was a 'sign that Curll was looking for a touch of class' (Baines & Rogers, p. 45).

3. BION & MOSCHUS. Ta Leipsana. Illustrabat et Emendabat Gilbertus Wakefield. Londini [London]: Typis T. Bensley, 1795.



LARGE-PAPER COPY, 8vo, pp. [viii], 33, [83]. Contemporary straight-grained purple morocco, spine divided by wide raised bands, second and fifth compartments gilt-lettered direct, the others filled with gilt tools, boards bordered by a gilt rule enclosing a blind roll, within that a frame made up of a blind outer and inner border and between them a gilt rule and elaborate gilt cornerpieces, marbled endpapers, edges gilt. Light toning and spotting. Extremities rubbed, a few scratches. The name 'Bensley' in pencil to initial binder's blank. £500

ESTC N32017; Dibdin I 349.

An elaborate binding in fine style on the large-paper issue of this 'beautiful and correct edition, by the late Gilbert Wakefield... printed with great care and delicacy by Bensley' (Dibdin).

4. CAESAR, GAIUS JULIUS. *Quae extant*. Londini [London]: Typis J. Brindley, 1744.

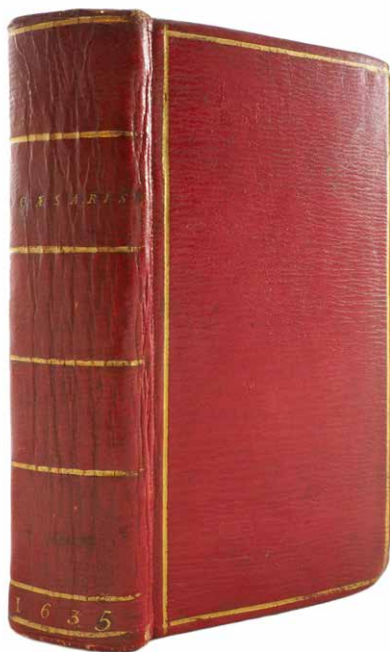
2 vols., 12mo, pp. [ii], 192, [26]; 232, [32] + 2 folding engraved maps. Title-pages engraved. Contemporary pale reddish-brown sheep, boards bordered with a double gilt rule, spines divided by raised bands between double gilt rules, black morocco labels. A little minor spotting in places. Rubbed, a touch of wear to extremities of vol. 1. £100

ESTC T136731.

One of the first entries in John Brindley's series of Latin classics, begun in 1744 with the intention to rival the Elzevirs for small format and fineness of type. The editor was Usher Gagahan, an Irish classical scholar known for his competence in Latin and his questionable morals - he was executed for filing gold coins in 1749. Brindley was bookseller and binder to Frederick, Prince of Wales, entitling him to use the 'Feathers' on the title-pages here.

5. CAESAR, GAIUS JULIUS. *Quae extant ex emendatione Ios. Scaligeri*. Lugduni Batavorum [Leiden]: Ex officina Elzeviriana, 1635.

24mo, pp. [xxiv], 561, [71] + 3 folding maps. Title-page engraved, five full-page woodcuts within the pagination. Late 18th-century red straight-grained morocco, boards bordered by a gilt rule, spine divided



by gilt rules, second compartment gilt-lettered direct, marbled endpapers, edges gilt. Fore-edge of one map darkened and a bit worn from protrusion due to misfolding, occasional light spotting elsewhere. Spine gently creased and extremities the merest touch rubbed. Ownership inscription of J. Forbes dated 1816 to initial binder's blank, above a shorthand note. £350

Willems 420; Dibdin I 360.

A nice copy of the true first Elzevir printing of Scaliger's edition of Caesar, which Willems singled out as the one most perfect Elzevir production, the foremost proof of their status as the pre-eminent Dutch printers and typographers. The preface has the woodcut containing a buffalo's head, and the misnumbered pages are as called for by Willems.

6. CATULLUS, TIBULLUS, PROPERTIUS. *Opera*. Londini [London]: Typis J. Brindley, sumptibus J. Murray, 1774.

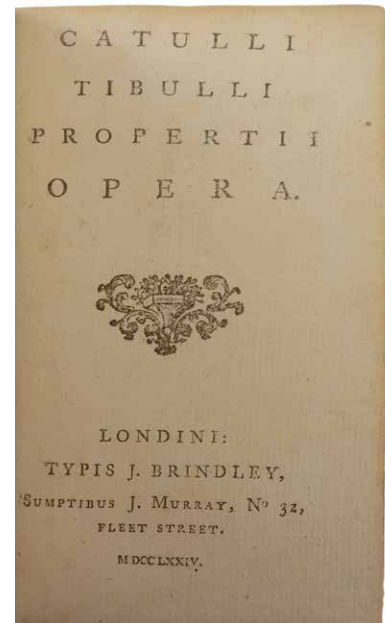
2 vols. in 1, 12mo, pp. [iv], 132, 120. The 'second volume' without title-page, as issued. Contemporary russet, boards bordered in blind, spine divided by raised bands, second compartment gilt-lettered direct, others with blind tools. A little minor spotting. Binding a bit rubbed, light marks to boards. £150

ESTC T101092.

The bookseller and bookbinder to the Prince of Wales John Brindley (fl. 1713-1758) had produced a series of Latin classics in 12mo in the 1740s and 1750s, edited by Usher Gagahan. This slightly mysterious little volume retains Brindley's name in the imprint, despite being published some 15 years after his death; the BBT1 has a separate entry for a J. Brindley of London active only in 1774, probably as a result of this.

Added to the imprint here is the name of John Murray, making this an early publication by the founder of that publishing dynasty (who had set up trade in 1768), in the same year that the ending of perpetual copyright gave Murray's business a significant boost. Furthermore, there is a new preface, dated 1773 and signed by the scholar Edward Harwood, who appears nonetheless not to have had much of a hand in the text, since the body of the volume is a line-for-line reprint of the 1749 Brindley edition (with different type ornaments).

The book is scarce, with ESTC locating copies in the BL, Glasgow, NLS (actually a microfilm), the Rylands (not found in their OPAC), the National Trust and Private Collections, plus just Harvard and the Newberry in the USA.



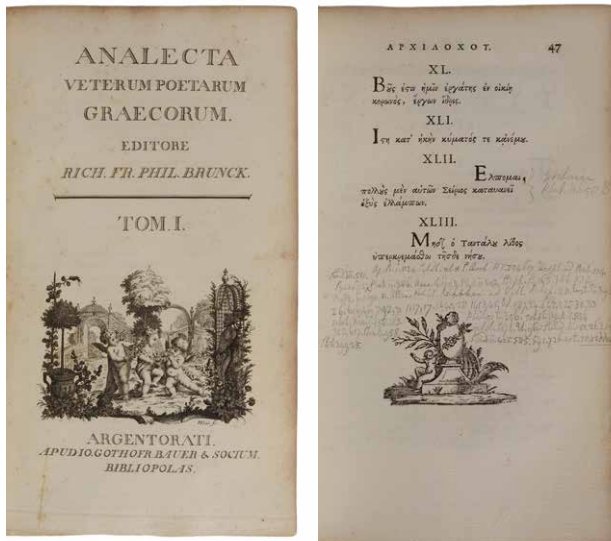
7. (GREEK ANTHOLOGY). *Anthologia, sive Epigrammatum Graecorum ex anthologia edita, ms. Bodleiana, aliisque autoribus delecta. In usum scholae Westmonasteriensis.* Londini [London]: Sumptibus B. Barker, 1734.

8vo, pp. [ii], 99, [3]. Contemporary sheep, panelled in blind. Some foxing and soiling, fore-edge margins toned lightly towards yellow. Rebacked in goatskin of a different shade of brown, corners renewed, new endpapers (though preserving old binder's blanks). £100

ESTC N30538.

Editions of selections from the Greek Anthology for the use of Westminster School students go back to the late 17th century and survive from most decades in the 18th, though most are reprintings of that initial edition; this different selection is the first recorded by ESTC under this title (it was itself reprinted in 1748, 1780, and 1790). In the nature of schoolbooks not many copies of each edition survive, and this one is located by ESTC in six places: BL, Cambridge, Eton, Oxford, NYPL, and Illinois.

8. (GREEK ANTHOLOGY) BRUNCK, RICHARD FRANÇOIS PHILIPPE. *Analecta veterum Poetarum Graecorum.* Argentorati [Strasbourg]: Apud Io. Gothofr. Bauer & Socium, 1772-1776.

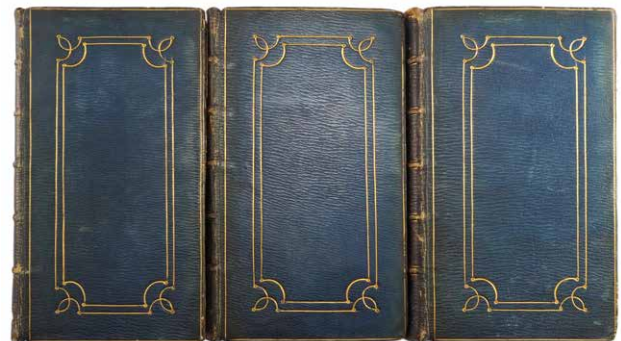


3 vols., 8vo, pp. xxxiv, 506; 529, [1]; 334, 319, [1] + an engraved title-page in each vol. Three leaves containing carmina figurata printed on wider leaves and folded, frequent woodcut head- and tail-pieces. Contemporary dark blue straight-grained morocco (possibly by Roger Payne), spines divided by raised bands between gilt rules, second and third compartments gilt-lettered direct, boards bordered with a gilt rule enclosing a gilt frame comprising two gilt rules joined by corners made up of semi-circle tools, marbled endpapers, all edges gilt. Some toning and spotting. Spines dulled and somewhat rubbed and scratched, extremities a bit rubbed as well, front flyleaf of vol. 1 partially sprung. Bookplate of William Malin Roscoe to front

pastedowns, initials 'IR' (or similar) in red pencil to verso of flyleaf in vols. 1 and 3, a further pencil note 'Purchased at Mr Roscoe's sale' to verso of vol. 1 flyleaf, ownership inscription of Gilbert Wakefield dated 1797 to binder's blank in vol. 1, with marginal pencil notes throughout in his hand, a loosely inserted slip attributing the binding to Roger Payne. £1200

The first work by Richard François Philippe Brunck (1729-1803), an important edition primarily comprising the text of the Greek Anthology, though with additional poems. It was the best text until Jacobs, intending to simply supplement Brunck's work, was forced by its rarity into producing an entire new edition incorporating almost all of Brunck's efforts. 'The epigrams of the Anthology were edited by Brunck, from a careful comparison of the Planudean Anthology with various copies of the Vatican Codex; and they now appeared for the first time revised by a scholar competent to the task. Brunck also adopted a new arrangement, which certainly has its defects, but yet is invaluable for the student of the history of Greek literature' (Anthon, Manual of Greek Literature).

A loosely inserted slip has the note (in an early 20th-century hand) '3 vols printed in 1772 by the Strasburg University Press. Acquired by the scholar Gilbert Wakefield in 1797 & bound for him by Roger Payne, London - many marginal notes by Wakefield. Later in the possession of William Roscoe - sold at his auction'. The binding could be by Roger Payne: Payne died in late November 1797 but was working until the end; blue morocco was among his preferred materials; the restrained style is similar to his. Against that can be placed Payne's preference for plain coloured or buff endpapers instead of marbled, and the plainness of the spine - Payne's spines were usually more elaborately tooled than his boards.



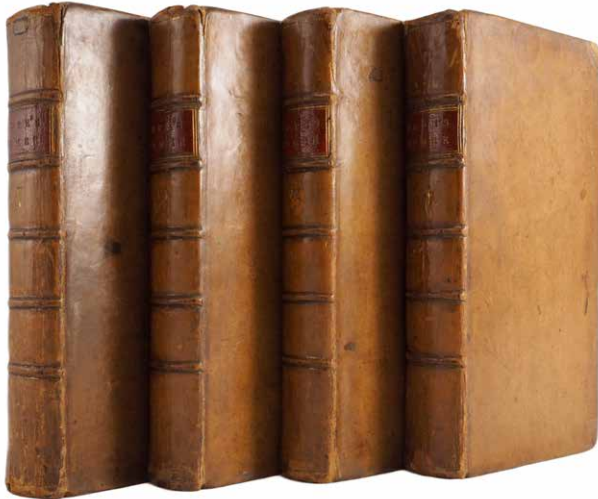
The owner who may have contracted Payne for the binding was Gilbert Wakefield (1756-1801), who is perhaps better remembered for his biblical scholarship and religious controversialism. However, due to a loss of teaching income he turned to classical subjects and between 1794 and 1797 he published notable editions of Horace, Virgil, selected Greek tragedies, Bion & Moschus, and Lucretius. The last 'established Wakefield as one of the two leading British scholars of his time, the other being Richard Porson... his critical remarks can show considerable brilliance and an unusual awareness of continental advances in scholarship' (ODNB). Wakefield has annotated the text with frequent but brief pencil notes, mostly references or linguistic parallels.

9. HOMER. *The Iliad of Homer. Translated from the Greek by Alexander Pope, Esq. In two volumes. [With:] The Odyssey of Homer... in two volumes.* Edinburgh: Printed for Charles Elliot, 1778.

4 vols., 12mo, pp. [ii], lvii, [i], 400; [ii], 402, [4, ads]; [ii], xxxvi, 344 + folding engraved frontispiece map; [ii], 381, [13], [4, ads]. Initial and final blanks excised. Contemporary sprin-

kled calf, spines divided by raised bands, red morocco labels, third compartments numbered in gilt direct. One gathering in vol. 1 pulling loose, some light browning and foxing. Bindings lightly rubbed, some wear to extremities, vol. 1 spine creased and its front joint just cracking at head. Inscriptions of Nicholas H. Fairbairn and C.E. Ainslie to flyleaves. £400

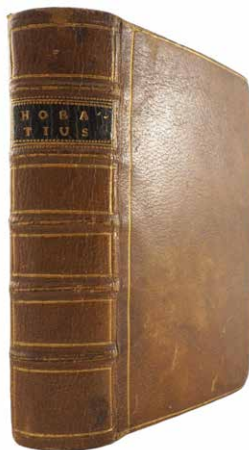
ESTC T186740; T67136.



A rare Edinburgh printing of Pope's translation of Homer. The two leaves of ads at the end of vols. 2 and 4 are the same four pages of 'Books printed for, and sold by, C. Elliot', but neither instance is recorded in library catalogue records for this edition. The ads list two versions of Elliot's printing of Pope's Homer, this one in 4 volumes with footnotes (10s in boards, 12s 'neatly bound'), and another complete in two volumes 'without notes'. The ESTC record for the Odyssey, perhaps conflating an example of each, says that it is 'without footnotes' (though we have not been able to trace a copy of the 2-volume noteless version). ESTC locates copies of the Iliad in two locations: NLS and the Baikie Library on Orkney (COPAC adds St Catherine's Oxford); the Odyssey in 5: NLS, Baikie, BL, St Andrews, and Liverpool (COPAC adds NT Sudbury Hall).

10. HORACE. *Accedunt nunc Danielis Heinsii. De satyra Horatiana Libri duo, in quibus totum Poetae institutum & genius expenditur. Cum eiusdem in omnia Poetae Animadversionibus, longe auctioribus.* Lugd. Batav. [Leiden]: Ex Officina Elzeviriana, 1629.

16mo, pp. [xxxii], 239, [1], 296 [recte 286], 250 + additional engraved title-page. Eighteenth-century brown morocco, boards bordered with a gilt rule, spine divided by raised bands, black morocco label, other compartments bordered with a gilt rule, marbled endpapers, edges gilt. Lightly toned, some spotting. Binding a bit rubbed, a stain to lower board. Ownership inscriptions of J. Wilcocks and Samll Cholwich (Exeter College, Oxford) to initial binder's blank. £300



Willems 314.

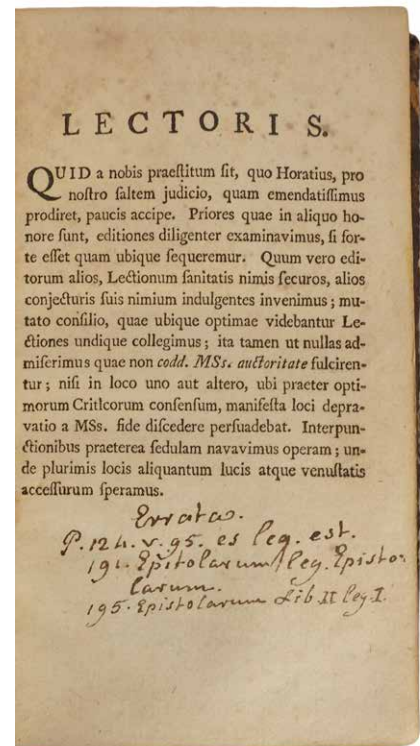
The 'famous' second Elzevir edition of Horace, often called the best of Heinsius's editions.

11. HORACE. *Ad lectiones probatiores diligenter emendatus et interpunctione nova saepius illustratus.* Glasguae [Glasgow]: In aedibus academicis excudebat Robertus Foulis, 1744.

12mo, pp. [iv], 221, [1]. Advertisement leaf discarded. Contemporary panelled calf, spine divided by gilt rules, red morocco label. Paper toned, some soiling and spotting. Spine and edges rubbed, label slightly chipped. The front endpapers and 5 following binder's blanks filled with quotations about the books in a later hand (c. 1795), continuing on one further blank at the rear, one or two marginal notes, errata added in the same hand to leaf [pi]2 recto; at the top of the front pastedown the name 'D. Gordon'. £200

Gaskell 50; ESTC N14775; Dibdin II 108.

An interesting copy of the 'immaculate' Horace, so-named because the proofs are said to have been hung up in the College with a reward for any errors found. Nonetheless 6 errors were known to Dibdin (supplied to him by Pickering) - albeit one of them, an inverted 'a' on p. 128, is correct here - and a previous owner of this example has identified two more not in that list and added them (along with one from the known list) at the foot of the note to the reader following the title-page. This is the issue on inferior paper (no watermarks), which Gaskell identifies as probably a small Crown 12mo.



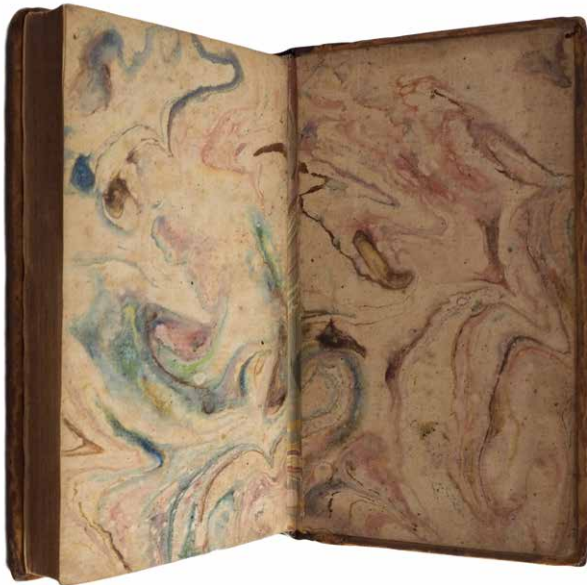
The same owner who identified the additional errata was widely read: the front endpapers and binder's blanks are filled with substantial quotations about Horace and the art of poetry, several from sources dated 1794, including Chalmer's *Life of Ruddiman*, Jephson's *Roman Portraits*, and an issue of the *British Critic* containing an article on Horace by Dr Combe. Among other sources cited are Blair's lectures, Gesner's edition, and Lennep's *Animadversiones ad Colluthum* (pub. 1747). There is also a marginal note on p. 116 which quotes an alternative reading of two lines from Bentley's Horace.

12. HORACE. [Opera.] Birminghamiae [Birmingham]: Typis Joannis Baskerville, 1762.

FIRST BASKERVILLE EDITION, 12mo, pp. [vi], 300, [4, errata & advert] + engraved frontispiece. Contemporary calf by the 'Baskerville' workshop with Baskerville's distinctive marbled endpapers, boards bordered with a gilt roll. Rather foxed throughout as often, apart from a some of the cancel leaves and certain bifolia on variant paper (as per Gaskell). Rebacked, hinges neatly relined to match, borders and board edges somewhat worn. Armorial bookplate of Richard Johnstone to front pastedown, earlier armorial bookplate of E. Johnstone (the E added in ink) to flyleaf, a slip of paper tipped to dedication leaf containing a manuscript note (by Edward Johnstone, giving the book to James), an additional erratum added to errata leaf in an early hand. £400

Gaskell 23; ESTC T46242.

As a sideline to his printing business, Baskerville produced marbled paper with a distinctive pattern, said to 'represent blended washes of water colour' (Gaskell). This paper was used in bindings by a workshop which was closely associated with Baskerville - he is not known to have directly owned a bindery - and such bindings are often, for ease, known as 'Baskerville bindings'. Surviving examples are scarce, though Gaskell owned another copy of this duodecimo also bound by the workshop.



Edward Johnstone (1757-1851), of Edgbaston Hall, was an eminent Birmingham physician; his son, also Edward, had a son James, also a physician, and the manuscript note tipped in to this volume records the giving of the book to James by his father when the former was 12, not long before his matriculation at Trinity College, Cambridge.

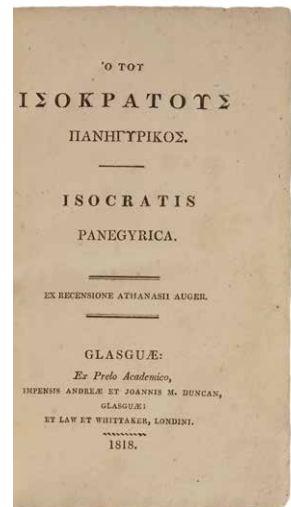
13. HORACE. Opera, ad fidem editionis Gesnero-Zeuni-anae accurate expressa. Oxonii [Oxford]: Impensis Bliss et Baxer, 1812.

24mo, pp. [iv], 362. Contemporary brown calf, boards bordered with blind rules, spine divided by gilt rules between blind rolls, second compartment gilt-lettered direct, top and bottom infilled with a diaper pattern in blind, the others with a central lozenge tool in blind, marbled endpapers, edges sprinkled red. Several corners creased, some light toning. Binding rubbed, an ink stain to lower joint, several other smaller marks. Bookplate of Wm. Forbes, and his ownership inscription (dated 1814) to front endpapers. £40

A rare small-format edition (less than 12cm tall) of Horace for the Oxford student market. COPAC locates copies at Oxford (Brasenose) and Manchester only.

14. ISOCRATES. Panegyrica. Ex recensione Athansii Auger. Glasgae [Glasgow]: Ex Prelo Academico, impensis Andreae et Joannis M. Duncan, 1818.

12mo, pp. [ii], 80, 69, [1]. Original blue paper boards. Paper toned, some spotting. Rebacked with brown cloth, printed paper label, hinges relined and rear flyleaf renewed, boards worn at edges. £75



A rare edition of Isocrates, printed by the Glasgow University printer and presumably mostly used to death by students. We have not been able to locate another copy in COPAC or Worldcat.

15. LUCIAN. Dialogorum Selectorum liber primus. Graecolatinitus. Londini [London]: Apud Thomam Harperum, 1634 [i.e. 1636].

12mo, pp. 339 [recte 357], [1]. Early 20th-century calf, boards bordered in blind, spine lettered in gilt between blind rules, edges gilt. Top edge shaved by the binder, cropping the top word of the title-page and some headlines & page numbers, a wormtrail touching a few characters in the last third of the volume, another in the lower blank margin sometimes causing paper loss, overall paper toned and somewhat soiled, a damp-mark sometimes visible. Binding rubbed and scratched. Small ink ownership inscription to initial binder's blank. £300

ESTC S94046.

A rare printing of selected dialogues of Lucian in the original Greek - in fact, the earliest surviving substantial printing of Lucian in the original in the UK. ESTC locates copies in only two locations, the BL and Senate House (x2). The date printed on the title-page may have been an error: there is a second 'title-page' within the pagination, dated 1636, and a reissue with a cancel title-page, in which the two dates match, is slightly more common (4 locations in UK, 2 in USA).

16. NIEBUHR, B.G.. The History of Rome. Translated by Julius Charles Hare, M.A. and Connop Thirlwall, M.A... third edition revised. London: Printed by Samuel Bentley... for Taylor and Walton, 1837-1844.

5 vols., 8vo, pp. xxxiv, 626; xii, 644; xvi, 717, [1]; [iii]-xxvii, [1], 434; [iii]-x, 406 + folding engraved map in vol. 1 and engraved frontispiece in vol. 4. Contemporary calf by Carss & Co., Glasgow (with their ticket), spines divided by raised bands, red morocco labels, other compartments gilt, edges sprinkled red. Some light toning and spotting, map offset onto facing page. Bindings a little rubbed, some marks to boards, one or two small surface scrapes. Bookplate of Thomas Erskine of Linlathen to front pastedowns, pencilled ownership inscription to flyleaves & ink inscription to vol. 1 title-page. £150

Niebuhr's important and influential history of Rome was initially translated into English in 1827, but this version by Hare and Thirlwall's of the second, much revised edition superseded the earlier version and saw multiple editions before the remainder of Niebuhr's works had been finished and translated. Niebuhr died in 1831 with his History unfinished, though enough material was left to form a third volume published later, which was translated by William Smith and Leonhard Schmitz and appears in this set in its 1842 first edition. The fourth and fifth volumes here are Niebuhr's lectures on the history of Rome gathered and translated by Schmitz, also in their first editions.

17. OVID. Opera Omnia, in tres Tomos divisa, cum integris Nicolae Heinsii, D.F. lectissimisque variorum notis: quibus non pauca, ad suos quaeque antiquitatis fontes diligenti comparatione reducta, accesserunt, studio Borchardi Cnippingii. Amstelodami [Amsterdam]: Typographia Blaviana, 1683.

3 vols., 8vo, pp. [xvi], 832, [14], [2, blank]; 805, [11]; 810, [10]. Each volume with an engraved title-page (vol. 1 with a typographical title-page as well); vol. 2 with full-page engravings within the pagination. Contemporary vellum boards, spines lettered in ink. Some minor spotting, one or two edge-tears, a dampmark to fore-margin of first 30 leaves in vol. 2. Vellum somewhat dusty, front pastedown of vol. 1 partially torn. Bookplate of G.E. Larden to front pastedown of vols. 2 and 3 (possibly removed from vol. 1), vol. 3 with the ownership inscription of G.H. Larden to margin of title-page and flyleaf (the latter also giving the place as Macclesfield). £250

Dibdin II 267.

'I have classed all those impressions of Ovid, printed at the same place, and more or less partaking of the editorial labours of N. Heinsius, Schrevelius, and Cnippingius, under the same head... yet that of 1683 is perhaps the general favourite' (Dibdin).

18. PINDAR. Omnia Pindar quae extant. Olympia, Pythia, Nemea, Isthmia. Cum interpretatione Latina. Glasguae [Glasgow]: In aedibus academicis excudebat Robertus Foulis, 1744.

2 vols., 8vo, pp. [iv], 192; [ii], 193-389, [1], x, [2]. Contemporary mottled calf, spines gilt, red morocco labels, marbled edges and endpapers. Some faint toning, an intermittent dampmark in vol. 1. Leather cracked and showing some old surface damage, a little wear to rear joint of vol. 1, spine label lost from vol. 2 and chipped on vol. 1. £200

Gaskell 54; ESTC T135982.

The foolscap 8vo issue of the first Foulis edition of Pindar. In variance to Gaskell's description, this copy has been bound with the two volumes divided roughly equally, so vol. 1 ends in the middle of the Pythia instead of at the beginning of Nemea.

19. SALLUST. Belli Catilinae et Jugurthini Historiae. Edinburgi [Edinburgh]: Gulielmus Ged, Aurifaber Edinensis, non Typis mobilibus, ut vulgo fieri solet, sed Tabellis seu Liminis fuis, excudebat, 1744.

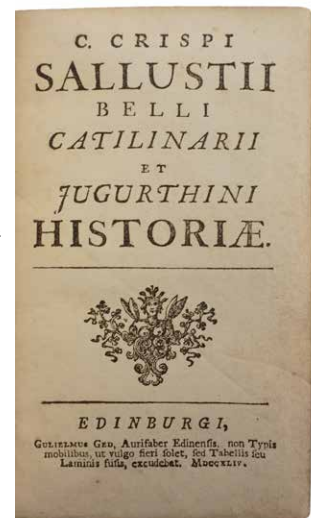
12mo, pp. [ii], 150. Contemporary mottled calf, boards bordered with a double gilt rule, spine divided by raised bands between triple gilt rules, red morocco label, other compartments with central gilt tool, edges sprinkled red. Some light spotting. extremities rubbed, three areas of insect damage to leather of front board. Ownership inscription of Belsches, Jany 15 1777, to initial binder's blank. £350

ESTC T133686.

One of the first books printed by stereotype (as described in the imprint) in the UK - though due to poor initial sales, this is a reissue, with cancel title-page, of the sheets first published in 1739. Facing stiff opposition from typefounders, typesetters, and other publishers, William Ged (1690-1749) only produced a couple of volumes by his process, which lapsed into obscurity after his death before being re-invented and perfected towards the end of the century.

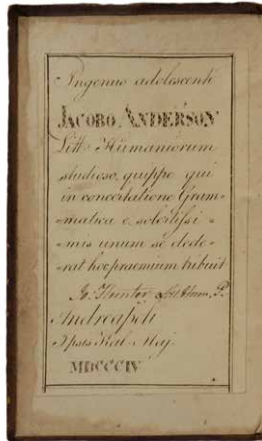
20. SALLUST. Belli Catilinae et Jugurthini Historiae. Cura Joannis Hunter, A.M. Andreaepoli [St Andrews]: In aedibus academicis excudebat Jacobus Morison, 1796.

18mo, pp. [vi], 161, [1]. Contemporary tree calf, boards bordered with a gilt roll, spine divided by gilt rolls, red morocco label, other compartments with central and corner sunburst tools, edges sprinkled blue. Small paperflaw in one section title, a little spotting here and there. Binding a bit rubbed, foot of spine worn. Manuscript prize label to front pastedown, signed by John Hunter, awarding the book to James Anderson in 1804. £250



ESTC T131421.

The rare 18mo issue of John Hunter's text of Sallust, which omits the fragments and index included in the duodecimo of the same year (with the title accordingly changed to 'Opera'). The 12mo version is the first in a series known as the 'immaculate' classics (a Plautus, Horace, and Virgil followed), each of which was proofread three times by the printer and the editor, but this 18mo issue - largely the same setting of type - probably just predates those efforts, as it does contain a list of errata at the end (which were corrected in the 12mo).



The 12mo is scarce, but this 18mo version is substantially rarer, recorded by ESTC in just four locations: BL, NLS, Case Western, and the Hudson's Bay Company Archives. This copy furthermore was awarded as a prize - as recorded by an attractively-written manuscript bookplate - by the editor himself, who was professor of humanity at St Andrews for six decades.

21. SENECA THE YOUNGER. De Benefizii tradotto in volgar Fiorentino da M. Benedetto Varchi. Di nuovo ristampato con la vita dell'Autore. In Fiorenza [Florence]: Nella Stamperia dei Guinti, 1574.

8vo, pp. [xxxii], 304. Contemporary limp vellum, spine titled in ink. Light spotting, some early underlining in ink, a couple of small wormholes to title-page and following leaf (touching one character on one page). Rear flyleaf excised, vellum marked and a touch worn, ties lost. The letters 'OT' written in ink on either side of printer's device on title-page. £150

CNCE 28440.

Varchi's translation of Seneca's 'dialogue' on favours was first published in 1554; this is the third Florence edition - unless a 1572 printing with no holdings in ED116 is a ghost - and sixth overall (three were produced at Venice in the 1560s). It is the first to advertise a life of the author in addition to the newly reprinted text.

22. STATIUS. Opera, ex recensione et cum notis I. Frederici Gronovii. Amsterodami [Amsterdam]: Typis Ludovici Elsevirii, 1653.

16mo, pp. [viii], 424. Title-page engraved. Nineteenth-century vellum, spine lettered in black. Fore-edge of title-page shaved, other margins a little close but clear of text, paper lightly browned. Bookplate of John Forbes to front pastedown, and his ownership inscription (dated 1822) to flyleaf, bibliographical note to initial binder's blank. £75

Willems 1166.

The only Elzevir printing of the poet Statius. A previous owner has noted on an initial blank that 'this is a very scarce edition of Statius...

[it] has been exceedingly praised by Reinesius... "The accurate notes of Gronovius", says he, "please me exceedingly, from their being neither too long nor too short"...'. Willems, by contrast, calls it 'Édition médiocre'.

23. TACITUS. Cum optimis exemplaribus collatus. Adiecti sunt capitulorum numeri. Amstelodami [Amsterdam]: Typis Danielis Elzevirii, 1665.

24mo, pp. 624, [24]. Late 19th-century sprinkled calf, boards bordered with a triple gilt rule, spine divided by gilt rules, red morocco label, other compartments with either small central flower tool or infilled with a diaper pattern in gilt, marbled endpapers, edges sprinkled blue and red. Cut a little close by the binder with some headlines shaved (particularly in the index). Extremities rubbed, corners a touch worn, a small spot of insect damage to upper joint. £150

Willems 1364.

The second pocket-format Elzevir edition of Tacitus, a line-for-line reprint of the 1649 first.

24. TERENCE. Comoediae ad optimorum Exemplarium fidem recensitae. Accesserunt variae lectiones, quae in libris mss. & eruditorum commentariis notatu digniores occurrunt. Londini [London]: Impensis J. et P. Knapton, et G. Sandby, 1751.

2 vols., 8vo, pp. [xxvi], 208; [ii], 209-400, [6] + 6 engraved plates. Early twentieth-century vellum, boards bordered with a double gilt rule, red morocco labels to spines, marbled edges and endpapers. Occasional minor spotting. Boards slightly bowed outwards, labels a touch rubbed, some tiny spots to vellum. £150

ESTC T137043.

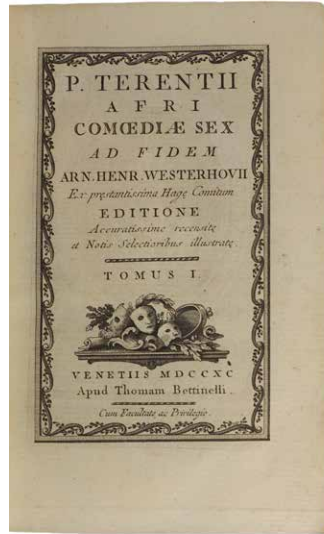
Between 1749 and 1763 William Sandby produced editions of several Latin authors, all elegantly printed and illustrated with engraved plates showing antiques, coins, medallions, etc. that are meant to support passages in the text. This Terence has relatively few illustrations, in this case small reproductions of select illustrations of masks from the 9th-century manuscript Codex Vaticanus Latinus 3868, which had first been printed in Fortiguerra's 1736 Italian translation of Terence.

As usual with Sandby's illustrated Latin classics there are actually two editions: this larger 8vo with the text on 400 pages, and a smaller 8vo with the same text set in smaller type on 358 pages; the plates are the same in both.

25. TERENCE. Comoediae Sex ad fidem Arn. Henr. Westervovii Ex praestantissima Hagae Comitum editione, accuratissime recensite et notis selectioribus illustratae. Venetiis [Venice]: Apud Thomam Bettinelli, 1790.

2 vols., 8vo, pp. [ii], 416; [ii], 324 + frontispiece in vol. 1. Title-pages engraved. Modern marbled boards, black leather

spine labels, edges retaining earlier gilt. A bit of minor spotting. Gift inscription to retained binder's blank at front of vol. 2, dated 1807. £100



An elegantly printed edition of Terence, reproducing the text of the 1726 Westerhovius edition. This copy was given to one William Wybergh by Matthew Raine, the headmaster of Charterhouse School, after Wybergh's graduation from that institution. Wybergh (b. 1787, at Charterhouse 1803-1806) was a member of an ancient Cumbrian family; he inherited Clifton Hall in Westmoreland, which had passed through unbroken male descent in the Wybergh family since the time of Edward III.

26. **TERENCE. Comoediae Sex, ad fidem duodecim amplius Msstorum Codicum, et pluscularum optimaе notae Editionum recensitae, et Commentario Perpetuo illustratae...** Curavit Arn. Henr. Westerhovius. Hagae-Comitum [The Hague]: Apud Thomam Johnsonium, 1726.



2 vols., 4to, pp. [x], lxxxix, 859, [1]; [ii], [861]-1240, 244, [380] + engraved dedication pages in both vols., a frontispiece in vol. 1, and 47 plates (these last from another work). Contemporary sprinkled calf, spines divided by gilt rolls, red morocco labels, edges yellow. Some toning and spotting. Spines somewhat rubbed, some small scratches to boards.

£300

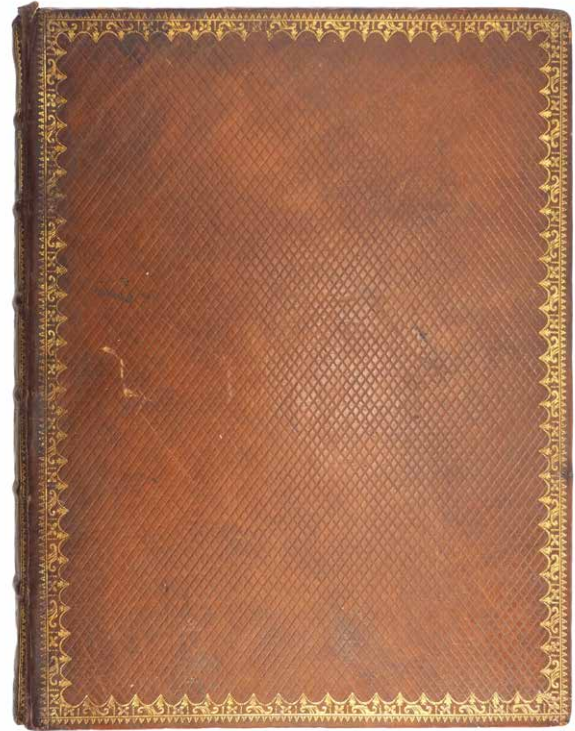
Dibdin II 475.

'This is a sumptuous and valuable edition' (Dibdin), which has been made even more so by the inclusion of 47 engraved plates depicting Terentian scenes or Roman theatrical masks, all from an octavo volume and mounted on quarto sheets to fit, with the page references amended by hand.

27. **VIRGIL. Bucolica, Georgica, et Aeneis.** Birminghamiae [Birmingham]: Typis Johannis Baskerville, 1757.

FIRST BASKERVILLE EDITION, 4to, pp. [x], 103, [2] 105-231, 233-432. Initial blank discarded. Slightly later diced russia by Edwin Moore of Cambridge (or using his tools), boards with

a gilt border built up from three rolls, spine divided by raised bands, black morocco label, other compartments quartered diagonally with gilt tools in each quarter and small floral gilt cornerpieces, comb-marbled endpapers, edges gilt. Some light spotting and faint dustiness. Joints sometime almost invisibly repaired, the spine ends now worn making the presence of the newer leather more obvious, a few scratches to boards. Gold-printed bookplate of Canford Manor (Birmingham) and shelfmark label to front pastedown. £1500

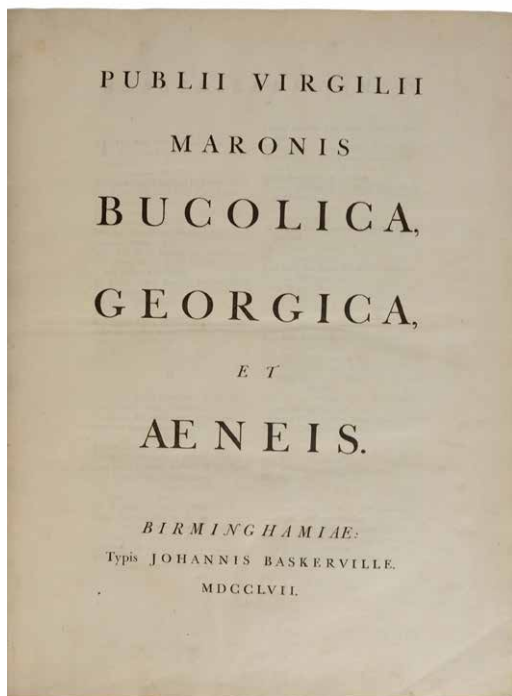


Gaskell 1; ESTC T131451; Mambelli 414; Kallendorf 'Morgan' L1757.1.

An unusually restrained binding by (or using the tools of) Edwin Moore (or Moor) of Cambridge - Moore's work, known for the high quality of his leathers and finishing, is most often seen featuring Harleian-style lozenges made of massed gilt tools on the boards, and with wider borders built up using four or five rolls, often on red or blue morocco. The diced russia and less prominent tooling on this binding may reflect the changing tastes towards the end of Moore's career, or his tools may have passed on to another binder after this death (it is known that Moore himself had taken over the tools of Thomas Dawson the Younger sometime in the 1730s).

Most of the tools used in the binding recur in various combinations on known Edwin Moore bindings: the border tools on the boards (one an alternation of swashes and saltires, another swags with small flowers between, the third a more basic tooth-pattern), as well as spine tools including a distinctive 3-lobed 'pumpkin'-esque shape and two sizes of flower tool, all or in part are seen on BL Davis 159 as well as several examples pictured in Maggs binding catalogues, including 1212 nos. 108 & 110 and 1075 nos. 166 and 167.





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

All of Gaskell's usual cancels and none of the unusual cancels are present, and the hand-correction on p. 134 (which Gaskell observes was probably 'done before the sheets left Baskerville's warehouse') has been done. The other relevant point identified by Gaskell is that the additional names on the subscriber's list usually number four, while 'a few copies have lists of either twenty-one or twenty-four additional names'. In this copy the list has 4 additional names.

28. VIRGIL. *Bucolica, Georgica, et Aeneis.* Birminghamiae [Birmingham]: Typis Johannis Baskerville, 1766.

8vo, pp. [ii], 388 + engraved frontispiece (by Grignion after Wale). Contemporary marbled calf, boards bordered with a gilt rope roll, spine divided by gilt rules, green morocco lettering piece, other compartments with wheel and urn tools, marbled endpapers, edges yellow. Foxed throughout (as often). Extremities a touch worn, some old patches of surface damage to front board and joint, headcap slightly worn, bookplate removed from front pastedown and one initial binder's blank excised.

£175

Gaskell 34; ESTC T139213.

The third Baskerville edition of Virgil's works, after his famous quarto and its concealed reprint - not counting an English translation also printed in 1766.

29. VIRGIL. *Bucolica, Georgica, et Aeneis, ad fidem editionis Chr. Gottl. Heynii, accurate expressa.* Oxonii [Oxford]: Impensis N. Bliss, 1812.

2 vols., 16mo, pp. [iv], 240; [iv], [241]-558, [2, ads]. Contemporary sprinkled calf, spines divided by a double gilt rule, black morocco label. Paper faintly toned. Bindings lightly rubbed, a little more so to front joint of vol. 2.

£60

A rare survival of an entry from Bliss's 'Small Classics' series, advertised under that name at the end of vol. 2 (though not as small as Pickering's slightly later 'Diamond Classics'). Heyne's much-reprinted text of Virgil had first appeared in the 1760s. COPAC locates this printing in only two locations, National Trust (Calke Abbey) and Edinburgh.

30. VIRGIL. *The Works of Virgil, translated into English Verse, by John Dryden. An improved edition, containing many new and important corrections... by John Carey.* London: Printed for J. Cuthell; J. Nunn; Lackington and Co.; [et al.], 1819.

2 vols., 8vo, pp. [iv], lxxiii, [iii], 392; [iv], 388 + engraved frontispiece by Bartolozzi in each vol. Extra-illustrated with 30 engraved plates taken from several other sources (all smaller, some tipped in, others mounted on light blue craft paper sheets. Untrimmed in later half vellum, marbled boards, green morocco labels to spines. Light spotting and foxing, first and last leaves toned. Bindings just slightly dusty. Printed ownership label of Fras. Hooper pasted to half-titles, pencil ownership inscriptions of H.M. Hutton to endpapers (with note that he did the extra-illustrating).

£150

The early owner H.M. Hutton has supplied a number of plates (a number from French sources), some illustrating the poems within which they have been bound, others more tangentially related. A set of plates after Collyer in the Aeneid have come from an earlier edition of Dryden's translation, while one plate has an imprint labelling it a frontispiece depicting the Choice of Hercules, published in 1782.

