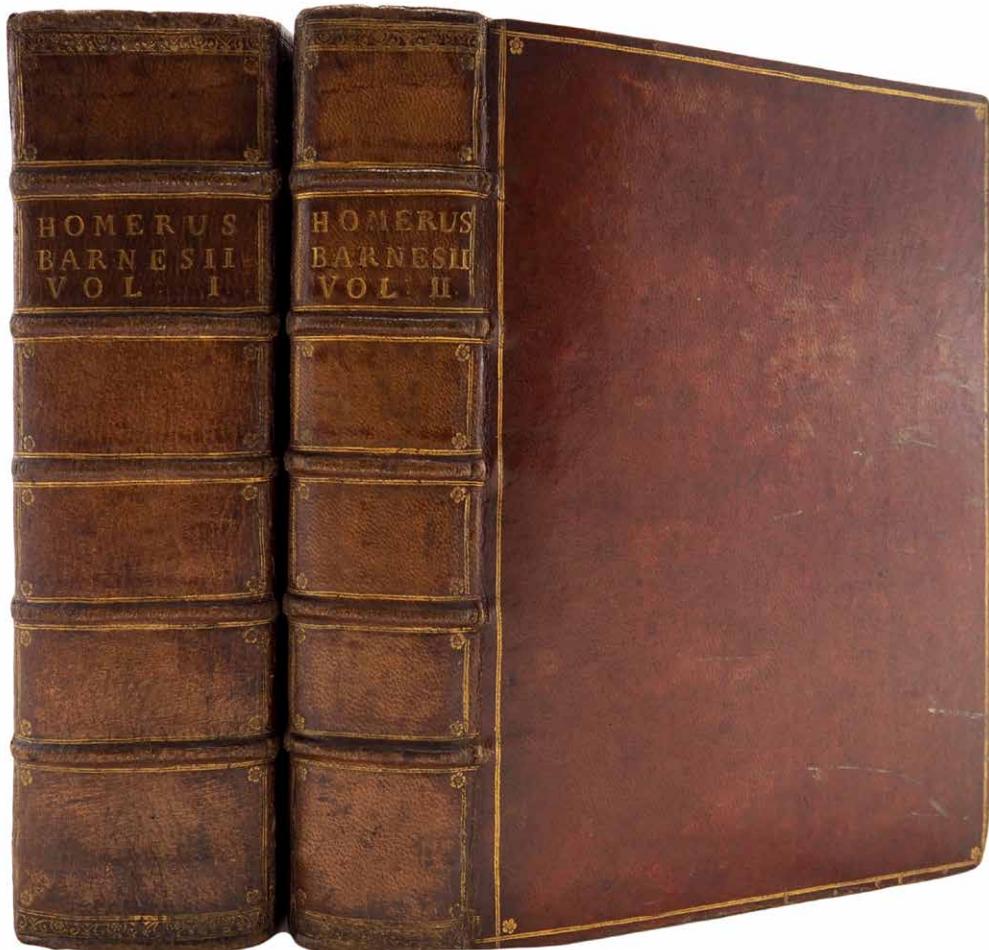


MCNAUGHTAN'S

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List 2: Classics



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1. AESOP. *The Fables of Aesop, and Others, with Designs on Wood by Thomas Bewick.* The second edition. Newcastle: Printed by E. Walker, for T. Bewick and Son, 1823.

8vo, pp. xxiv, 376 + woodcut 'thumbprint receipt' frontispiece. Bewick's thumbprint receipt, printed in red and black, annotated to indicate that this is a Demy copy, priced 18 shillings, number 10. Later half calf, marbled boards. Some foxing and spotting, a few light stains. Rebacked preserving original backstrip, new endpapers preserving old printed ownership label, old leather of spine rather crackled and chipped, red morocco gilt label possibly somewhat later (though preceding rebacking), boards scuffed, corners worn. Old printed booklabel of Viscount Avonmore, Belle Isle, Munster Harbour, County Tipperary, to front pastedown. £350

2. APULEIUS. *The Metamorphosis, or Golden Ass, of Apuleius. Translated from the original Latin, by Thomas Taylor.* London: Sold by Robert Triphook, 1822 (i.e. Birmingham: W. Cosby), 1893.

NO. 141 OF 600 COPIES, 8vo, pp. xix, [i], 213, [7]. Original blue paper boards, rebacked in vellum (the original was backed in paper), new endpapers. Untrimmed page edges a bit soiled, corners worn. £55

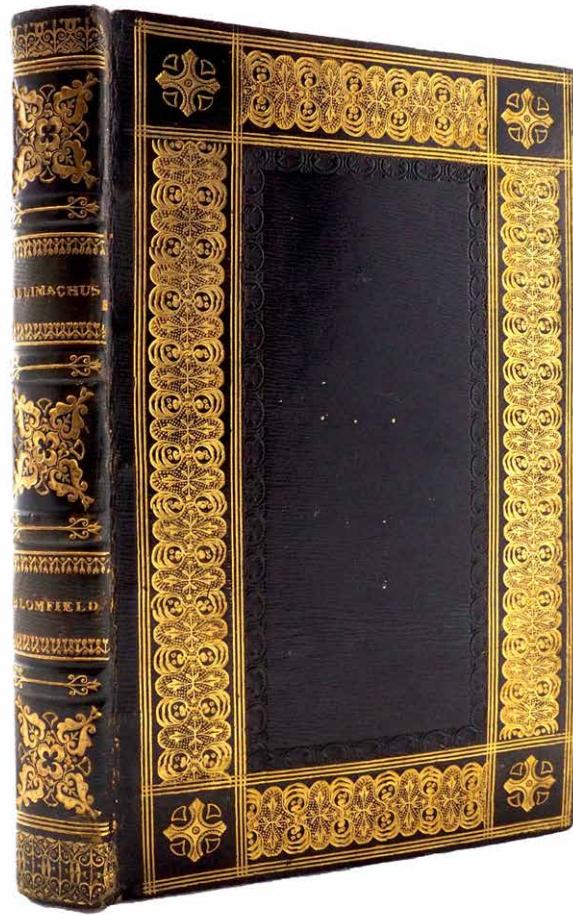
A limited-edition reprint of the neo-Platonist Thomas Taylor's translation of the Golden Ass; 100 copies were printed on special paper and 500 on regular, with the suppressed passages (often missing from the original edition) included at the end.

3. CALLIMACHUS. *Quae Supersunt recensuit et cum notarum delectu edidit Carolus Jacobus Blomfield.* Londini [London]: Impensis Josephi Mawman, 1815.

FIRST BLOMFIELD EDITION, 8vo, pp. xii, 400. Contemporary straight-grained navy morocco, boards with a wide gilt border composed of a series of repeated pallets within triple gilt rools, four-pointed tools in the corners, spine gilt in compartments, second and fourth gilt-lettered direct, edges gilt, pink endpapers. Some foxing and light browning. A touch of rubbing to extremities, spine colour just slightly dulled. Large printed prize label to front pastedown, awarding the book to John, Viscount Encombe (the name supplied by hand), for distinguishing himself in reading the Medea of Euripides and two books of Livy, at Winchester College in 1823. £200

A lovely prize binding with an unusual printed label specifying the precise feat for which the book was awarded. The recipient, John Scott (1805-1854) was grandson of the Lord Chancellor of the same name, the 1st Earl of Eldon; his father having died shortly after his birth, he held the courtesy title Viscount Encombe and succeeded his grandfather as 2nd Earl in 1838.

The book awarded is also significant, being the first edition of Callimachus as edited by Charles James Blomfield (1786-1857), Bishop of Lon-



don. Blomfield's ecclesiastical livings had allowed him time for classical scholarship, and 'he soon established a considerable reputation, being among the most important of a group of scholars, including Maltby, Monk, and Peter Paul Dobree, who were pupils of Richard Porson and adopted his editorial principles... His 1815 edition of Callimachus was for some time the standard text' (ODNB).

4. EURIPIDES. *Quae extant omnia. Tragoedias superstites ad fidem Veterum Editionum Codicumque MSS. cum aliorum, tum praecipue Bibliothecae Regiae Parisiensis recensuit... Samuel Musgrave.* Oxonii [Oxford]: E Typographeo Clarendoniano, 1778.

FIRST MUSGRAVE EDITION, 4 vols., 4to, pp. [iv], iv, [xviii], 510 [recite 522, see below]; [iv], 423, [i]; [iv], 607, [15]; [iv], 611, [i]. Contemporary sprinkled calf. Light spotting and browning, some soiling. Recently rebacked, corners and edges repaired, hinges neatly relined, old leather somewhat crackled and scuffed, new spines gilt rules, red leather labels and gilt sun tools in other compartments. Stamps of the Pantasaph Monastery Library to flyleaves and title-pages, old ownership inscription of J.W. Hendren to title-pages. £400

ESTC T145409; Dibdin I 532-534.

At the beginning of each of the four plays in vol. 1 is an additional leaf

repeating the numbering of the previous leaf with asterisks appended, containing a section-title and some preliminary material; in the other volumes the pagination is more regular. Vol. 1 in this copy also preserves two cancellands (pp. 201-204) that explain why this is: evidently during the printing of the first volume it was decided to add a 'Hypothesis' to the beginning of each play, to effect which the section-title for each play (containing on its verso the character list) was cancelled and replaced with two leaves, so that the 'Hypothesis' could take up the verso of the section-title and the recto of the character list. It appears that pp. 201-202, which hold the final lines of the Phoenissae, had accidentally omitted line 1778 and so this leaf was also cancelled & replaced along with the following one (containing the section-title to Medea).

'As a Greek scholar Musgrave had few superiors, and his great delight was the study and annotation of the works of Euripides. He himself was unable through want to publish a comprehensive edition of that author, but his extensive notes and collections, designed to form the basis of such a work, were published in four volumes in 1778... this edition continued to be embodied in numerous later editions after his death and is still respected as a contribution' (ODNB). The first three volumes contain the Greek text of the plays and Musgrave's notes, while the fourth volume contains Latin translations and the Scholia.

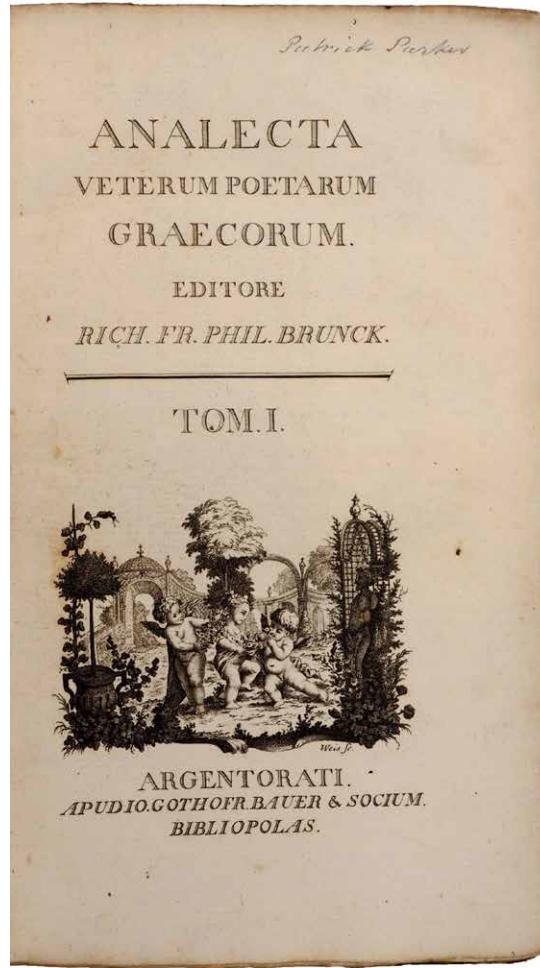
5. EURIPIDES. Tragoediae Superstites et Deperditarum Fragmenta. Ex recensione G. Dindorffii. Oxonii [Oxford]: E Typographeo Academico, 1832-1840.

4 vols., pp. 466; [467]-1020, [2]; 498; [ii], [499]-1074. Modern half red calf, marbled boards, spines with black calf gilt lettering pieces in two compartments and central floral tools in others. Paper just faintly age-toned, a little spotting to title-pages. £100

The first printing of Wilhelm Dindorf's full edition of Euripides, with notes and scholia - his texts had been first published as a one-volume compilation in 1830. This was one of a string of editions of Euripides by German scholars in the first half of the 19th century - e.g. Zimmerman in 1808-1815, Hermann in 1810, Seidler in 1812, Pflugk in 1829, Matthiae from 1813-1829, and Dindorf's younger brother Ludwig in 1825 - though it was this edition, perhaps helped by Dindorf's choice of the Oxford press, that became the standard for English translations and student editions for decades afterward.

6. (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, [i]; 334, 319, [i] + an engraved title-page in each vol. Three leaves containing carmina figura-ta printed on wider leaves and folded, frequent woodcut head-and tail-pieces. Untrimmed in original boards covered in red textured paper, spines divided by gilt rolls, green leather labels. Some light browning and foxing. Paper covering rubbed and worn with loss particularly at joints, first vol. a little shaken with front hinge strained, label lost from third vol., spines sunned. Ownership inscription of D.M. Rankin, Edinburgh to front pastedowns, another of Patrick Parker to title-page of vol. 1, bookseller's label of Whitmore & Fenn, Charing Cross to front pastedown of vol. 1. £450



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).

7. (GREEK ANTHOLOGY). The Greek Portrait. An Anthology of English Verse Translations from the Greek Poets (Homer to Meleager) with the Corresponding Greek Text. London: The Nonesuch Press, 1934.

NO. 7 OF 425 COPIES, small folio, pp. 236 + 3 plates by Mariette Lydis. Printed on Pannekoek paper in Fleischman Greek and Lutetia types. Original cream linen blocked in blue with spine title and board illustrations, glassine jacket with paper flaps, board slipcase with paper label. The plates almost entirely unaffected by the usual cockling (though their glassine guards are). Glassine jacket a bit age-yellowed and also cockled, slip-case extremities rubbed. £120

Edited by George Rostrevor Hamilton.

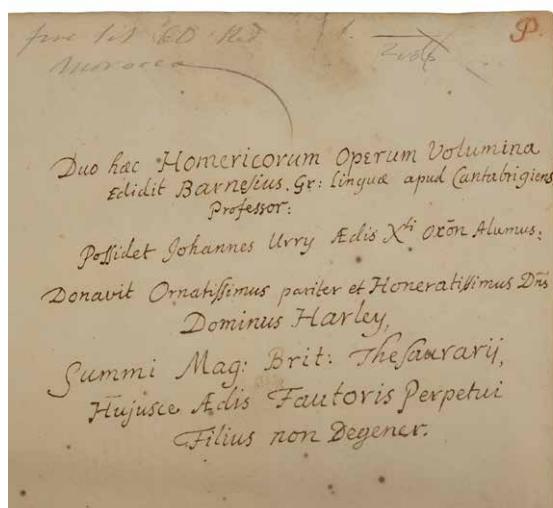
8. HOMER. *Ilias & Odysseia, et in easdem Scholia, sive Interpretatio, Veterum. Item Notae perpetuae, in Textum & Scholia, Varia Lectiones, &c. Cum Versione Latina emendatissima. Accedunt Batrachomyomachia, Hymni, & Epigrammata, una cum Fragmentis, & Gemini Indices... Opera, Studio, & Impensis Josuae Barnes, S.T.B. In Academia Cantabrigia Regii Graecae Linguae Professoris. Cantabrigiae [Cambridge]: Apud Cornelium Crownfield, Celeberrimae Academiae Typographum, apud quem etiam, Editoris Nomine, 1711.*

FIRST EDITION, 2 vols., 4to, pp. [xvi], cxxvi, 937, [105]; [viii], 643, [3], 110, [90] + folding frontispiece, folding map by John Senex, and 1 double-page plate (all in vol. 1), plus engraved portrait frontispiece in vol. 2 (only the first of these called for in this book). Text in Greek and Latin. Contemporary red turkey, boards bordered with a double gilt rule with small flower cornerpieces, spines with five raised bands, compartments bordered in the same way as boards, second compartment gilt-lettered direct, marbled endpapers, edges sprinkled yellow. Folding map rather foxed, just the occasional minor spot elsewhere. Spine gently sunned, extremities a little rubbed, some old surface scrapes to front board of vol. 1. Armorial bookplate of Riddell Carre of Cavers (i.e. Walter Riddell-Carre, of Cavers Carre in Roxburghshire, 1807-1874, topographer and historian of the Borders) to front pastedowns, a couple of old collation notes to endpapers, ownership inscription of John Urry (1666-1715) of Christ Church to second flyleaf in vol. 1, recording their gift to him by 'Dominus Harley' - almost certainly Edward Harley (1689-1741).

£2000

ESTC T90248.

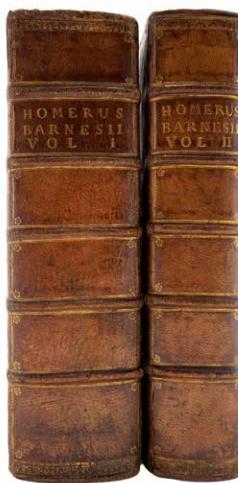
This copy belonged to Oxford scholar John Urry, best known for his important posthumous edition of Chaucer (1721), the first to be printed in Roman type rather than blackletter and the first 'for nearly a hundred and fifty years to consult any manuscripts' and 'the first since...1534 to seek systematically to assemble a substantial number of manuscripts to establish his text'. Urry's family was Scottish, though he was born in Dublin, and he is also acknowledged for his help with Ruddiman's 1710



edition of Gavin Douglas's translation of Virgil. His inscription here records that the book was given to him by Master Harley, referred to as the 'son of the protector of the treasures of Great Britain' - so this must be the bibliophile Edward Harley, 2nd Earl of Oxford, whose father Robert was 'the great Mæcenas of English medieval learning' (Douglas, *English Scholars 1660-1730*, p. 263), as well as Lord High Treasurer from 1711 to 1714. The Harleian collection that Robert and Edward built contained early editions and manuscripts of Chaucer which Urry is known to have borrowed and consulted, through Francis Atterbury, for his edition.

Barnes's edition of Homer was issued with an engraved frontispiece/additional title-page in the first volume as its only illustration. This copy has had added

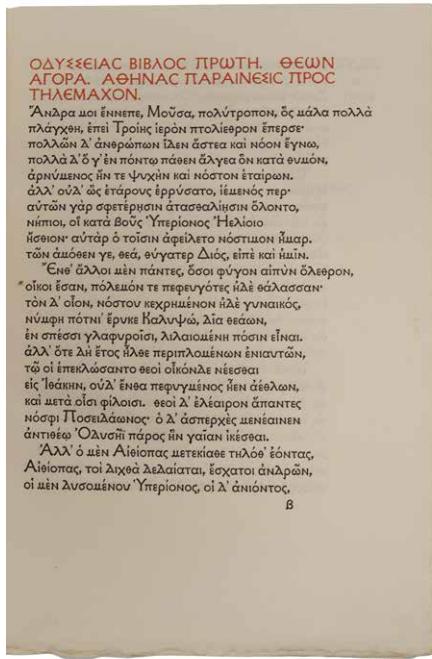
three plates from the same source as the illustrations used in the first volume of Pope's 1715-20 translation of Homer, including the portrait bust of Homer and the map of 'Graecia Homerica' by John Senex; the third extra plate is slightly more curious as it contains on a single sheet impressions of five engravings which appeared in Pope's translation in various locations individually as head- and tail-pieces. Given that this copy was in the hands of John Urry before his death in March 1715 and the first volume of Pope's translation appeared in June of that year, these must have been acquired prior to publication - and Urry would have had that chance, since he was working with Bernard Lintot, publisher of Pope's Homer, from December 1714 when he assigned to Lintot his patent to print Chaucer.



"Dr. Barnes," says Harwood, "spent his whole fortune on this publication; and this edition will maintain its distinction, not merely from its magnificence and the erudition of the editor, but from the complete Greek Scholia that are subjoined to it" ... Heyne has well remarked, that "notwithstanding the defects of his edition, Barnes must not be robbed of the praise which is justly due to him; he was the first critic of that age, in which so many critics lived and flourished, who made Homer a subject of severe critical study; and he has the honour of being the second, after Turnebus, who investigated the prosody of his author, and detected many errors which disgraced former editions" (Dibdin). Barnes may have also met Urry, given that they had a mutual friend in Thomas Hearne. Hearne had tried to have Barnes print this Homer at the Oxford University Press - but changed his mind when Barnes suggested that he would include prefatory material arguing (most unfashionably) that Homer's moral principles were derived from Solomon. As a result 'the alarmed Hearne had the press's directory, John Hudson, personally inform Barnes that "your friends here are not for Prolegomena" (ODNB).

9. HOMER. Odysseia. Oxford: Printed at the University Press, 1909.

ONE OF 225 COPIES, 4to, ff. [3, blank], [227], [3, blank]. Printed on handmade paper in black and red with Proctor's 'Otter' Greek typeface. Original quarter linen, light blue boards, paper label to spine, untrimmed, original board slipcase. Paper label just a little darkened and rubbed, a little light foxing to boards (otherwise quite fresh), slipcase repaired in two places with paper tape. £800



The second book printed with Robert Proctor's famous 'Otter' Greek typeface, based on the Greek type cut for the Complutensian Polyglot Bible in 1514. Radically different from most previous Greek typefaces - geometrically rounded and evenly weighted instead of calligraphic - it saw relatively little use, having been cut in just one (large) size suitable only for fine press work. The Oxford University Press, to which the types came following their first use, an Oresteia printed at the Chiswick Press in 1904 (shortly after Proctor's untimely disappearance), did not often find uses for it - this Odyssey was followed by a slim volume containing a speech from Thucydides two decades later, and a Four Gospels in 1932 - but Monotype New Hellenic, significantly inspired by Proctor's work, is still a standard typeface for the Cambridge University Press.

10. HORACE. Ex Recensione & cum Notis atque Emedationibus Richardi Bentleyi. Editio tertia. Amstelaedami [Amsterdam]: Apud Rod. & Jacob. Wetstenios & Gul. Smith, 1728.

4to, pp. [xxiv], 717, [1], 239, [1] + frontispiece. Title-page printed in red and black. Eighteenth-century vellum prize binding, boards with a border and frame of gilt rolls enclosing the coat of arms of Amsterdam, red morocco label to spine. Some light browning and spotting, splashmarks to verso of title-page and a few ink spots to one opening, frontispiece

mounted on a stub. Vellum somewhat soiled, ties lost. Ownership inscription of J. Hinlopen to flyleaf (possibly dated 1778) along with transcription of two spurious odes purportedly discovered by Caspar Pallavicini (which had first been published in 1778 before quickly being debunked). £150

Dibdin II 101-5.



The third edition of Bentley's magisterial and important edition of Horace, a reissue of the 1713 second with a new title-page. Improving on the first, the second and third editions have the text and notes rearranged for greater convenience in use, and a corrected index.

11. HORACE. Epistolae ad Pisones et Augustum: With an English Commentary and Notes. To which are added, two dissertations: the one, on the provinces of the several species of dramatic poetry; the other, on poetical imitation... the second edition, corrected and enlarged. London: Printed for W. Thurlbourne... and sold by R. Dodsley... J. Beecroft... and M. Cooper, 1753.

2 vols., 8vo, pp. [vi], xvi, 280, [2]; xv, [i], 231, [25]. Engraved headpiece at start of text in each vol. (one by C. Grignion after Hayman). Contemporary sprinkled calf, spines divided by raised bands between double gilt rules, red morocco labels, other compartments with central gilt tools. Marginal dampmark at rear of vol. 2, some minor marking elsewhere. Spines somewhat rubbed, a few scratches, small chip to head of vol. 2 spine and head of the rear board touched by damp. £120

ESTC T46145.

One of 750 copies of the second edition (first 1749, with a partial reprint in 1751). Richard Hurd (1720-1808) was a young priest moving in literary circles at the time of his classical work, and later rose to be bishop of Worcester. 'How many editions, translations, and imitations of Horace could the London public be expected to buy in any year? Hurd was the exception to such gloomy predictions, for his editions received critical acclaim and sold relatively well' (Eddy, 'Richard Hurd's Editions of Horace', Studies in Bibliography, vol. 48, p. 165).

12. HORACE. *Quae supersunt, recensuit et notulis instruxit Gilbertus Wakefield, A.B. Londini [London]: Impensis Kearsley, 1794.*

2 vols. in 1, 8vo, pp. viii, 186, [8], [ii], 168, [10] + 2 frontispieces and 2 other plates. Errata slip bound in following second title-page. Contemporary brown calf, boards bordered with a gilt roll, spine divided by a thick gilt rule between thinner ones, black label, other compartments with a diaper pattern of dotted gilt lines, marbled endpapers. Rubbed, rear joint split but cords holding, some surface abrasion to rear board, label removed from front pastedown. Bookplate of Revd. Thomas Hervey to front pastedown, with ownership inscription of John Bain (Winchester, Oct. 1914) on it; earlier ownership inscription of G. J. Hamilton, Lieut. Royl. Engineers to verso of flyleaf. £50

ESTC T46154; Dibdin II 116.

Gilbert Wakefield (1756–1801) is better known as a religious scholar and controversialist, but his enormous edition of Lucretius was of great importance in itself, and together with smaller projects like this Horace it ‘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).

‘A very elegant and correct edition, ornamented with plates’ (Dibdin).

13. HORACE. *Opera, cum scholiis veteribus castigavit, et notis illustravit, Gulielmus Baxterus; varias lectiones et observationes addidit Jo. Matthias Gesnerus; quibus et suas adspersit Jo. Carolus Zeunius... editio nova, prioribus emendatior. Edinburgi [Edinburgh]: Ex prelo Academico... apud Mundell, Doig, et Stevenson, 1806.*

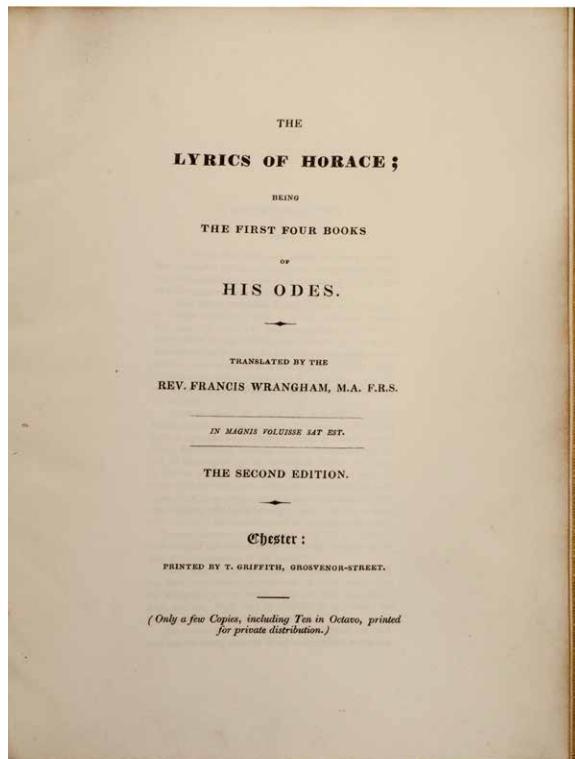
4to, pp. xxx, [2, blank], 575, [1]. Contemporary straight-grained red morocco, boards bordered with a gilt rule, spine divided by raised bands between gilt rules, second compartment and foot gilt-lettered direct, marbled endpapers, edges gilt. Paper toned, occasional minor spotting. Binding rubbed and scratched, darkened at edges and spine, a touch of wear to corners. £150

Gesner’s Horace was frequently reprinted, with this being a particularly elegant example from the Edinburgh academic press. This quarto issue (it was also imposed as an octavo) is often described as being on ‘large paper’.

14. HORACE. *The Lyrics of Horace; being the first four books of his Odes. Translated by the Rev. Francis Wrangham... the second edition. Chester: Printed by T. Griffith, [1832].*

4to, pp. viii, 103, [1]. Contemporary vellum, boards bordered with gilt rolls, spine with dark green morocco label and otherwise filled with a pattern of gilt tools, marbled endpapers,

edges gilt. Some light toning and soiling. Spine label chipped and rubbed, spine darkened, a few marks, boards bowing outward just slightly. Stamp of the Bibliotheca Liddelliana to binder’s blank. £100



‘Only a few copies, including ten in Octavo, printed for private distribution’ (note below imprint). This copy from the collection of Henry Liddell, Esq., whose library catalogue was also privately printed in small quantities (in Edinburgh) in 1840. The Rev. Francis Wrangham (1769–1842) was a member of the Roxburghe Club and first published his translations from Horace in 1821. This second edition, according to Martin, appeared in 1832, with 100 copies in quarto in addition to the ten in octavo.

15. HORACE, JUVENAL & PERSIUS. *Opera. [Bound with:] Satyrae. Parisiis [Paris]: E Typographia Regia, 1642 & 1644.*

Folio, pp. [ii], 321. [3], 179, [1] + engraved title-page (by Mellan after N. Poussin) in first work. Contemporary mottled calf, spine divided by raised bands, boards and spine compartments bordered with a double gilt rule, second compartment gilt-lettered direct, the rest with central gilt tools. Small patch of worming to foot of first few leaves, a marginal dampmark to 2 gatherings in second work, some spotting. Leather pitted from mottling process, extremities (especially spine ends) worn, joints cracking but strong, the leather sometime conserved and now a bit shiny. £250

The Typographia Regia, or Imprimerie Royale, was founded in 1640 by Louis XIII to raise the standard of French printing. Few expenses were spared, and these elegantly printed large-format editions of Horace and Juvenal were among the results.

16. (LATIN DICTIONARY) MAIR, JOHN. *A Radical Vocabulary, Latin and English, Comprehending the more usual primitives of the Latin tongue, digested Alphabetically in the order of the parts of speech... the ninth edition.* Edinburgh: Printed for Bell & Bradfute, and W. Creech, 1803.

8vo, pp. 160. *Contemporary sprinkled sheep. Lower margin cut close, affecting a few signature marks, catchwords, and once the last line of a definition, some light browning. Extremities worn, with more substantial loss to leather of rear joint (though structure perfectly strong).* £75

A rare textbook 'intended for the perusal of boys while they are learning the vocabulary' (title-page), with no edition before the third of 1772 recorded in ESTC, and all but one of the 5 editions listed there held in single copies. COPAC locates no further editions apart from a sole copy of this one, in the NLS, though a 12th edition of 1817 is also known to exist.

17. LIVY. *The First Five Books of the Roman History: Translated from the Latin of Titus Livius by John Bellenden, Archdean of Moray, and Canon of Ross.* Edinburgh: W. and C. Tait, 1822.

FIRST EDITION, 4to, pp. [iii]-xii, viii, 479, [i]. Half-title discarded. Later biscuit calf, boards bordered with a triple gilt rule enclosing a small blind dentelle tool, spine gilt in compartments, orange morocco label, marbled edges and endpapers. Somewhat rubbed and marked, a few small stains at head of spine, one fore-corner bumped. £150

The first printing of the translation of the first five books of Livy produced by John Bellenden of Moray in the 1530s. Along with Bellenden's translation of Boece's Historia Gentis Scotorum it is among the earliest existing examples of Scots literary prose, though the former book was printed in 1536 and this one remained in manuscript until this edition.

18. MARTIAL. *Epigrammatum Delectus ex omnibus tum veteribus, tum recentioribus poetis accuratè decerpitus: cum dissertatione de vera pulchritudine & adumbrata... Quibus subjungitur alterius delectus specimen ex nuperis maxime poetis... Editio octava, nuperis longe emendatior. In usum Scholae Etonensis.* Londini [London]: typis Gul. Bowyer, impensis Gul. Innys, 1715.

12mo, pp. [xlviii], 311, [5], 20. *First leaf blank apart from engraved coat of arms of Eton College on verso. Later sprinkled calf, boards bordered with a double gilt rule, spine richly gilt in compartments (this gilding possibly later), black morocco label. A little spotting, a few leaves with a tiny chip from top margin. Extremities a touch worn, front joint cracked but strong, small chip from head of spine. Bookplate of the Earls of Lovelace and shelfmark stamp of their library at Ben Damph Forest to front endpapers.* £200

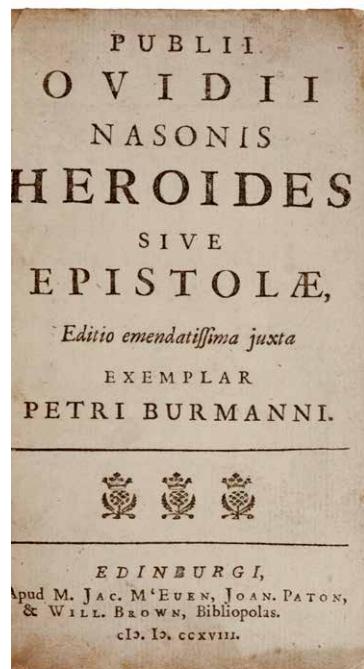
ESTC T183110.

A scarce edition of classical and neo-classical Latin epigrams, mostly selections from Martial but also including poems by Catullus, Ausonius, Virgil, and Seneca (plus a few translations from the Greek Anthology) and a handful from 'modern' authors such as Beza, Buchanan, and Grotius. British printings under this title go back to the 1680s, with examples designated 'for the use of Eton scholars' from 1686. This, calling itself the 8th edition, is like the others a scarce thing, despite having been printed in an edition of 2,000 copies: ESTC records copies in just 11 locations, though Eton has three and Cambridge two - and just one in the USA, at Harvard.

19. OVID. *Heroides, sive Epistolae, editio emendatissima juxta exemplar Pietri Burmanni.* Edinburgi [Edinburgh]: Apud M. Jac. M'Euen, Joan. Paton, & Will. Brown, 1718.

12mo, pp. 118, [2]. *Contemporary sprinkled calf, boards bordered with a double blind rule, unlettered spine with raised bands. Paper a bit browned and marked, fore-edge margin trimmed a little close, small piece torn from flyleaf. Rubbed, some old scratches, a round imperfection to leather of front board. Ownership inscription of William Melville, Leuchars, May 12th 1809 to flyleaf, with the book's title also in his hand to pastedown.* £200

Not in ESTC.

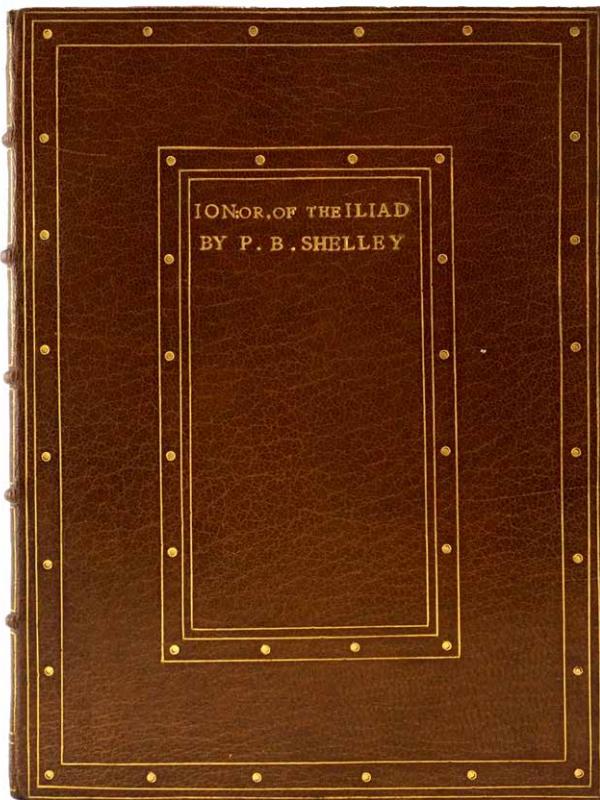


A rare printing of Ovid's Heroides - a work not often printed on its own anyway - from an apparently short-lived arrangement between significant Edinburgh printers James M'Euen, John Paton, and William Brown. ESTC has no record for this edition, and we have traced but one other possible copy, in the University of Edinburgh, which is catalogued as being dated 1718 but with no publisher, format, or pagination given. ESTC in fact records no titles at all with these three booksellers & printers together in the imprint, although there are a handful of records where M'Euen and Brown appear together, a few more with M'Euen and Paton, and several dozen with Paton and Brown (among other booksellers, frequently Brown's regular partner John Mosman).

20. PLATO. *Ion: or of the Iliad*. Translated from Plato by Percy Bysshe Shelley. London: L.C.C. Central School of Arts and Crafts, 1914.

4to, pp. 28, [2]. Title-page printed in red and black. Contemporary brown morocco by the boys of the Day Technical School of Book Production, their large printed label on rear pastedown, boards tooled with an outer frame of gilt pearl tools within gilt rules, a smaller frame in the same style containing, on the front board, the title and translator lettered in gilt, spine with five raised bands, compartments bordered with a gilt rule, second compartment gilt-lettered direct, wide turn-ins more elaborately gilt, floral decorated endpapers, top edge gilt. The merest touch of rubbing to head of spine. £500

A fine example of the work being done at the London County Council Central School of Arts and Crafts, in the Book Production department, where many of the teachers were significant figures in the English private press movement. The presswork in this book was overseen by J.H. Mason, who began his trade at the Ballantyne Press, printing for Charles Rickett's Vale Press productions, and then became the compositor for the Doves Press before taking up a full-time teaching post at the Central School. Later in life he assisted Count Harry Kessler with his Cranach Press. The colophon records that under his direction the book was 'set in type, sheet a by W. Jones, sheets b, c, and d by F. H. Davey'.



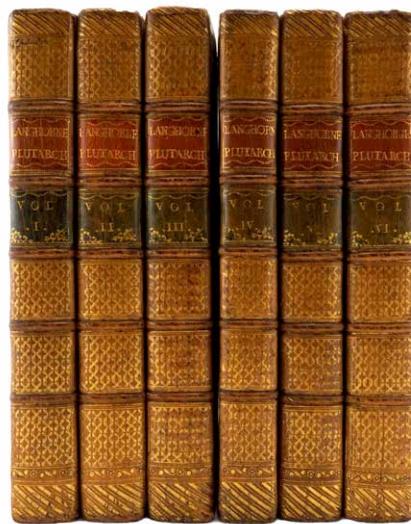
The attractive binding was done by the boys of the Bookbinding class under Peter McLeish, who came to the Central School from the Doves Press bindery, succeeding Douglas Cockerell as head of the bookbinding programme. The label on the rear pastedown records that the binding was completed in 1915 (the final digit on the printed label was left blank and has been filled in by hand).

21. PLUTARCH. *Plutarch's Lives*, Translated from the Original Greek, with Notes Critical and Historical, and a New Life of Plutarch. By John Langhorne, D.D. and William Langhorne, M.A. In six volumes. London: Printed for Edward and Charles Dilly, 1770.

FIRST EDITION, 6 vols., 8vo, pp. [vi], lvi, 380; [ii], 500; [ii], 475; [ii], 403; [ii], 476; [ii], 253, 354-362 (recte 262), [310] + engraved frontispiece in each vol. Contemporary sprinkled calf, spines gilt in compartments, red and green morocco labels, marbled endpapers. Spine labels somewhat dulled, a touch of wear to spine ends and some creasing to a few spines, but overall quite an attractive set. £900

ESTC T107379.

A very nice copy of the first edition of this lasting and important translation of Plutarch's Lives, frequently reprinted throughout the nineteenth century. This was the first translation of Plutarch into English done from the original Greek, and though criticised for its prose style, it became the standard version, displacing the one published under Dryden's name in the 17th century.



22. QUINTILIAN. *Institutionum Oratoriarum libri duodecim. Adusum scholarum accommodati, recisis quae minus necessaria visa sunt, et brevibus notis illustrati*, a Carolo Rollin. Londini [London]: Impensis Gul. Thurlbourn & J. Woodyer; T. & J. Merrill; & R. Matthews, 1758.

8vo, pp. xxiv, [8], 520, [36]. Contemporary sprinkled calf, spine with raised bands between double gilt rules, red morocco label, central gilt tools in compartments, edges sprinkled red. Rubbed, a little chipping to spine ends, spine creased. Ownership inscription of Thomas Noel (Dec 2, 1763) to front pastedown, shelfmark stamp of the Ben Damph Forest library (of the Earls of Lovelace) to flyleaf. £150

ESTC T170517.

The scarce second English edition of Charles Rollin's edition of Quintilian's Institutes: ESTC locates copies in 9 locations, none of them in the USA. Rollin (1661-1741), a Parisian historian and educator, had first published his edition at Paris in two small volumes starting in 1715; it was first reprinted in England in 1738 and went on to become a standard edition for the UK schools market.

23. SOPHOCLES. *Tragoediae Septem, cum interpretatione Latina, et scholiis veteribus ac novis. Editionem curavit Joannes Capperonnier... eo defuncto, edidit, notas, praefationem & indicem adjicit, Joannes-Franciscus Vauvilliers.* Parisiis [Paris]: Apud Jacobum-Natalem Pissot ... Viduam Desaint... Gellelum Debure... Joannem-Lucam Nyon, 1781.

FIRST CAPPERONNIER/VAUVILLIERS EDITION, 2 vols., 4to, pp. [viii], 628, viii, 74; [vi], 493, [1], 66. Untrimmed in contemporary quarter red sheepskin, sprinkled paper boards, spines with black morocco labels, oval brown numbering pieces, and other compartments filled with Greek key gilt rolls. One opening in vol. 2 with a large ink splash across the text (coming close to affecting legibility of some of the scholia), otherwise just some light browning and spotting. Boards worn at edges, joints rubbed, some fading and chipping to spines. £200

Dibdin II 412-3.

'This splendid edition was begun by Capperonnier, librarian to the King of France, and finished by Vauvilliers, a learned Greek professor; the former having died in 1777 [recte 1775]. The edition... is more beautiful than critical... Vauvilliers has, however, displayed great diligence, research, and knowledge of the Greek language' (Dibdin). Jean-François Vauvilliers (1737-1801) was afterward a significant figure in the French Revolution, eventually fleeing to Russia and dying in St Petersburg.

24. SOPHOCLES. *Tragoediae Superstites et deperditarum fragmenta ex recensione G. Dindorpii.* Oxonii [Oxford]: E Typographeo Academico, 1832.

8vo, pp. 454. Frequent underlining and marginal notes in pencil. Contemporary half dark brown roan, marbled boards, spine lettered in gilt. Rubbed, particularly to joints and spine bands, corners and edges worn. Bookplate of Sir Arthur Hobhouse to front pastedown, gift inscription to Hobhouse from C.O. Goodford to initial blank (dated April 1837). £120

A graduation gift from Charles Old Goodford (1812-1884), then assistant master at Eton (later headmaster and provost), to Arthur Hobhouse (1818-1904). Hobhouse was a precocious pupil, learning Latin from the age of 4, but took up a career in law instead, eventually being awarded a peerage as Baron Hobhouse so that he could assist the House of Lords with its judicial duties. The pencilled annotations - corrections, translations, references - are plausibly in his hand.

Goodford was conscientious about giving leaving gifts to his accomplished sixth-form pupils, later producing an attractive edition of Terence (printed by Charles Whittingham) specifically for this purpose.

25. SOPHOCLES. *With Annotations, Introduction, etc. by Edward Wunder. A new edition, with the notes literally translated into English, and a collation of Dindorf's text.* London: Williams and Norgate; David Nutt, 1855.

2 vols., 8vo, pp. [ii], 172, 220, 170, [2], 146; [ii], 180, 177, [1], 235, [1]. Slightly later vellum, boards bordered with a double

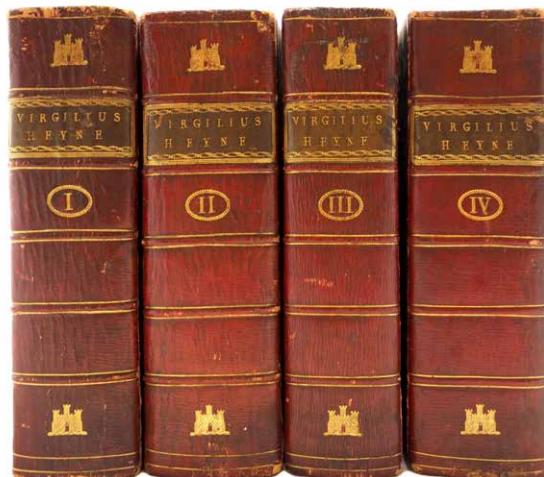
gilt rule, spines elaborately gilt, red, black and green morocco labels (the last with circular red morocco numbering pieces onlaid), marbled endpapers, edges red. A dampmark to upper margin in both volumes (touching page numbers and sometimes the running head), occasional foxing. Vellum just slightly dusty, a small chip to one bottom spine label. Bookplate of Duncan A. McNeill to front pastedowns and his ownership inscription to initial blanks. £135

The plays of Sophocles as edited by Eduard Wunder (1800-1869) had first appeared in the 1820s.

26. VIRGIL. *Opera, varietate lectionis et perpetua annotatione illustrata, a Chr. Gottl. Heyne... accedit index uberrimus. Editio tertia emendatior et auctior.* Londini [London]: Impensis T. Payne, B. & J. White, R. Faulder, & J. Edwards, 1793.

4 vols., 8vo, pp. iv, cciv, [i], 566; xciv, 820; [ii], 730; [ii], vi, [iii], 10-259, [i], 704 + engraved frontispiece and dedication in vol. 1, frequent engraved head- and tail-pieces within the text. Contemporary half red straight-grained morocco, marbled boards, spines with raised bands between gilt rules, olive morocco labels in second compartments, gilt numbering in third, gilt tool of a three-towered castle in first and sixth. Section title to the Georgics bound out of order in vol. 1 (following the 'proemium' instead of preceding it). Some foxing and browning, offsetting from engravings, dampstain to lower corner in parts of vols. 2 and 4. Bindings rubbed at extremities, fourth volume with damage to marbled paper on boards. £900

ESTC T139434.



The first London edition of Heyne's Virgil, the third overall. 'These are the incomparable editions of Virgil, by Heyne... the second Leipsic edition of 1788, which contains, in the first volume, a rich fund of scholastic and critical information, was republished by the London booksellers in 1793, in a very beautiful manner' (Dibdin). The London booksellers actually printed three versions - a quarto imposition in eight volumes, an octavo version with just a sprinkling of woodcut decorations, and this octavo with numerous engraved illustrations. The letter to the reader in the first volume suggests that Richard Porson supplied additional notes.

27. VIRGIL. *The Works of Virgil, Translated into English Prose, as near the original as the different idioms of the Latin and English languages will allow; with the Latin text and order of construction on the same page... for the use of schools, as well as of private gentlemen. A new edition.* London: Printed by W. Henry... for William Baynes ... sold also by Mr. Parker, Oxford; Mr. Deighton, Cambridge; and Mr. Robbins, Winchester, 1811.

2 vols., 8vo, pp. [ii], l, 353, [i], [ii], 470, [8]. Some light foxing and spotting. Later half green calf, marbled boards, spines with gilt-decorated low raised bands, red morocco label in second compartment, third compartment gilt-numbered direct. Rubbed, corners worn, a snag to head of spine of vol. I with some cracking to the front joint nearby, hinges a little weak. Bookplate of Sir Nicholas Chinnery to front pastedowns. £35

A scarce edition of Joseph Davidson's translation & edition of Virgil, first published 1743 and reprinted some eight times before the end of the eighteenth century. None of the pre-1800 editions are particularly common (averaging 9 copies listed in ESTC), and this later printing is located by COPAC in just two locations: Newcastle and the British Library.

Although the imprint mentions a London printer, there is a colophon in the first volume suggesting that it was actually printed by Brett Smith in Dublin.

28. VIRGIL. *Publii Virgilii Maronis Carmina Omnia. Perpetuo Commentario ad Modum Joannis Bond explicuit Fr. Dubner.* Parisiis [Paris]: Ex Typographia Firmorum Didot, 1858.

12mo, pp. [iv], xvi, 470, [2]. Title-page with engraved border, text printed within red ruled borders, 24 albumen photographic prints mounted as headpieces. Contemporary red morocco, boards bordered with a triple gilt rule enclosing a frame of a triple gilt rule with gilt cornerpieces, within this a decorative gilt lozenge tool, spine elaborately gilt in compartments, second compartment gilt-lettered direct, gilt turn-ins, all edges gilt, marbled endpapers. Paper lightly toned and foxed. Extremities a little rubbed, a tiny chip to foot of spine and a bump to head of front board. £250

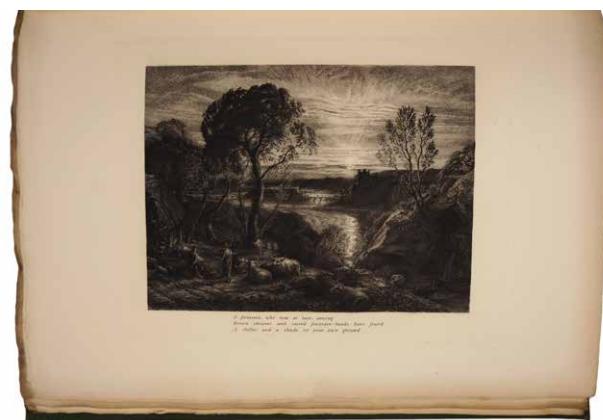


A companion volume to the 1855 Didot Horace, one of the first books to be illustrated with photographs. Like the Horace, this Virgil contains headpieces that photographically reproduce paintings; an alternate issue was also produced with engravings instead reproducing the same images.

29. VIRGIL. *An English Version of the Eclogues of Virgil By Samuel Palmer. With Illustrations by the Author.* London: Published by Seeley & Company, 1883.

Folio, pp. xv, [i], 102 + 14 plates (5 original etchings, 9 photo-engravings of drawings and watercolours), each with a printed facing guard leaf. Original green cloth, front board and spine lettered in gilt. Spine ends bumped, short tear to head of spine, endpapers foxed. Bookplate of artist and etcher Percival Gaskell to front pastedown. £650

'Palmer's later years were dominated by two important undertakings... The second large project arose from his own translation of Virgil's Eclogues, begun about 1856. He planned to illustrate this with etchings, but only one, Opening the Fold, for the fourth eclogue, was completed. Four further subjects were finished by A. H. Palmer after his father's death. Drawings for the other passages were made, but never transferred to plates; they were, however, reproduced in his translation, An English Version of the 'Eclogues' of Virgil, published posthumously in 1883' (ODNB).



A limited edition of 135 copies bound in vellum was also produced and now seems to be somewhat more common on the market than this 'regular' issue. This copy belonged to Percival Gaskell (1868-1934), one of the foremost etchers in Britain around the turn of the 20th century.

30. VIRGIL. *The Georgics of Vergil. Translated by R.A. Blackmore... With an Introduction by R.S. Conway... Woodcut Illustrations by Edward Carrick.* London: Published by George W. Jones at the Sign of the Dolphin, 1931.

NO. 120 OF 500 COPIES (plus 7 on vellum), small folio, pp. xxvii, [i], 128, [2]. Title-page and first page of each 'Book' printed in green and black, woodcut title-page vignette and four illustrations by Edward Carrick. Original quarter vellum, green paper boards, front board blocked with a 'V' in gilt, spine lettered in gilt. Small splashmarks to spine and rear board, a little fading to boards. Front flyleaf inscribed 'Mr Robert Wilson with much regard from G. W. Jones'. £100

Printed in Jones's Linotype Estienne to celebrate the two-thousandth anniversary of Virgil's birth. The illustrations are by Edward Carrick (1905-1998), son of Edward Gordon Craig.

