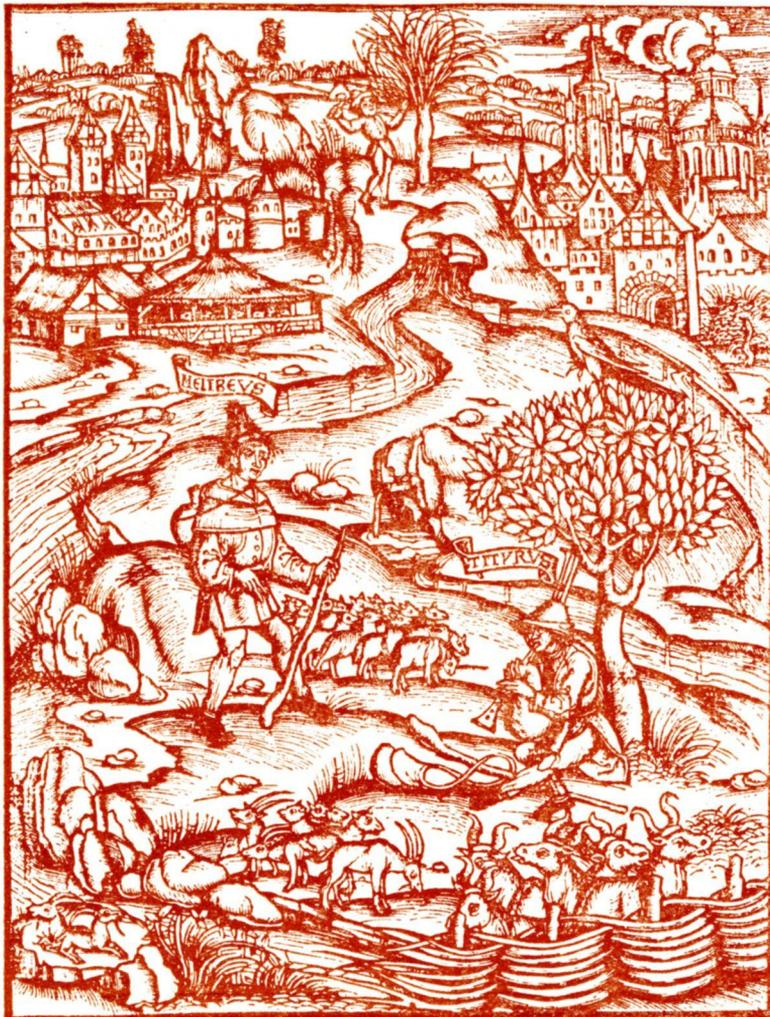


**The R. T. Aitchison Collection of Vergil's Works**



**at the University of Kansas Library : Lawrence**

**The Robert Aitchison  
Collection of Vergil's Works  
. . . by E. R. Lind**

It would be an act of sheer temerity to attempt in the brief space at my disposal anything but the most superficial description of this excellent group of books, which reflects the care and taste of its originator and so abundantly enhances the Department of Special Collections in the University of Kansas Library, already the home of numerous fine collections. There is here an admirable variety: large formats and small, old books and more recent, variorum texts and plain ones without a note, illustrations, translations, and a manuscript-facsimile. The collection contains even a respectable paper manuscript of the late fourteenth century, with an intriguing problem of hands and a provenience traceable through the famous Phillipps Collection in England to the Italian abbey of Nonantola. The star in this particular Vergilian crown is, however, an incunable, evidently unique in America, the 1487 *Opera* printed by Leonardus Pachel and Uldericus Scinzenzeler at Milan. Who could, in good conscience, ask for more in a gathering of only forty-three items?

Of the sixteenth century Vergils, the 1502 *Opera* printed at Strassburg by Johannes Gruninger (also known as Reinhart) is the most impressive and the oldest. It is illustrated with 214 charming woodcuts which reveal many aspects of Renaissance life from field and farm to city and tower. These illustrations, certainly the first to create so illustrious a progeny, form the basis for practically all the Vergilian illustrations of the sixteenth century as they may be seen in the 1517 and 1529 *Opera* of Lyon, the Giuntine *Opera* of 1537, and the 1546 *Opera* of Venice, whose woodcuts are recut from the previous Giuntine edition. These famous pictures were provided through the artists and woodcarvers at his command by Sebastian Brant, known for his German satire, *The Ship of Fools* (Basel, 1494), itself copiously illustrated in the same style as the Vergil (see Edwin H. Zeydel' translation, with reproductions of the original woodcuts, Columbia University

Press, 1944; p. 20 on Brant's preparation of them).

Those who handle these books will quickly find favorites among them. I am drawn to several. One is the Lyon *Opera* of 1528, with its trickle of Latin text walled off with commentary by ten different scholars, from Servius and Donatus to Christoforo Landino, Jodocus Badius Ascensius, the Paris bookdealer and text-editor, and Johannes Pierius Valerianus, better known for his work on the tragic fates of authors (*De Litteratorum Infelicitate*, first printed at Venice, 1620). Another is the 1602 *Opera* at Venice, with a few small woodcuts for the *Eclogues* alone, differing from those of the 1502 Gruninger, and notes by Ludovicus Coelius Rhodiginus, whom I met while translating Ulysse Aldrovandi. The Elzevir (Leyden, 1636) contains a folding map of Aeneas' journey, a reader's guide which has been absent from that day to this in texts and translations of Vergil until I provided one in my translation of the Aeneid into verse (Indiana University Press, 1963). There is a copy of Joseph Scaliger's commentary (Antwerp, 1575) to the Vergilian *Appendix* (an horripilating word!) and a very early example of the Imprimerie Royale, founded by Cardinal Richelieu in 1640, with an engraved title by Nicholas Poussin.

The 1701 Jacob Tonson has a title which resembles the large and lovely "modern" type of the 1757 Baskerville, with no editor's name but a letter nonetheless from him to the reader. I am impressed by the huge size of Dryden's collected translations of Vergil, containing his excellent letter to Hugh Lord Clifford, Baron of Chudleigh, his patron; but it is a relief to hold in my palm the little 1534 *Opera* of de Sabbio, Venice, and to admire its small elegant print. Translations are well chosen in the Aitchison collection; for example, it is good to see William Morris' rather stirring version in fourteen couplets and in his beautiful chaste typography, reprinted at the Chiswick Press (Longmans, New York, 1902).

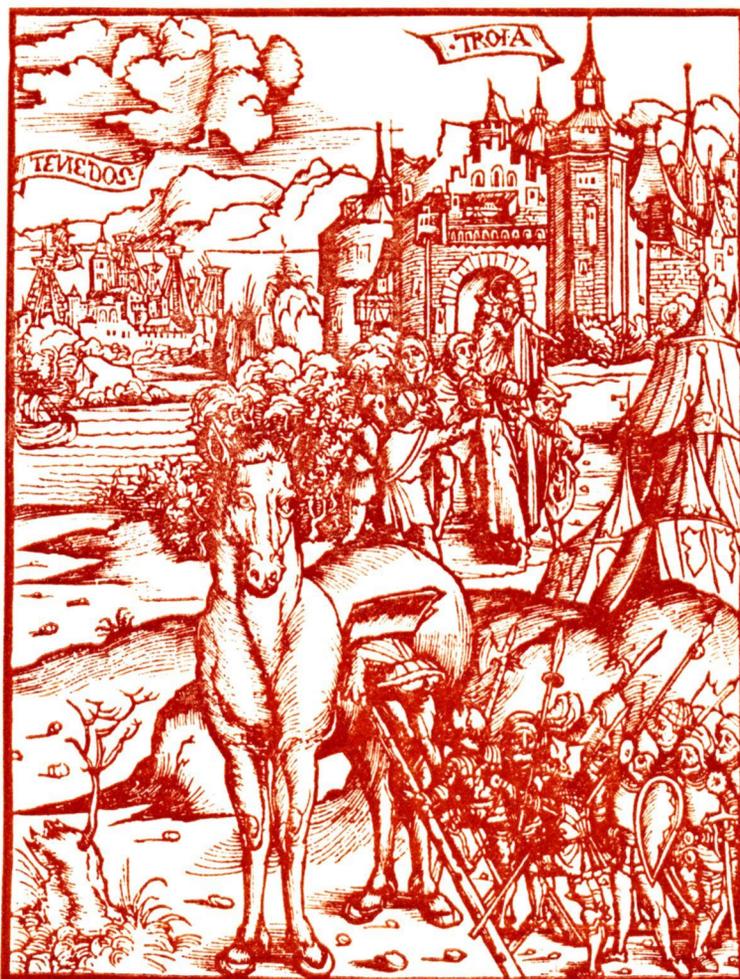
On a bright afternoon in the summer of 1962 I spent several hours in the company of Dr. Uberto Cuzzelli, director of the Accademia Virgiliana of Mantova, and came away with his gift of a copy of the Academy's Tercentenary deluxe edition of Vergil's works and two articles on Vergil's portrait. As I now recall the rather forlorn and meager collection of modern editions and translations which Dr. Cuzzelli showed me I am forced to conclude that far off in Kansas, a world away from the country of Vergil, there is a collection of his works even the Academy founded in his name cannot hope to match.

### **A Gathering of the Forty-three Items**

1. Aeneid, excerpts from books 2-9. A manuscript of 67 leaves, probably written in Northern Italy in the last quarter of the fourteenth century. There are two main scripts, a late Italian gothic and a good humanist hand, and extensive annotations in several other hands. The paper may be somewhat older than indicated by the hands. *Formerly in the collection of Sir Thomas Phillipps (Phillipps 12281); who obtained it (via the booksellers Payne and Foss) from the Abbey of St. Stephen of Nonantola.*
2. Opera, cum commentariis Servii . . . Milan, Leonardus Pachel and Uldericus Scinzenzeler, 1487. Folio. *Only copy known in the U.S.A.*  
MAMBELLI 57, COPINGER 6056
3. Publii Virgilio Maronis opera. Strasburg, J. Gruninger, 1502. Folio. *Edited by Sebastian Brant and illustrated with 214 large woodcuts in the style of Wohlgemuth.*  
MAMBELLI 99.

4. Opera Vergiliana. Lyon, J. Sachon, 1517. Folio, 2 volumes. *Illustrated with woodcuts after the Brant, 1502.*  
MAMBELLI 136.
5. Publii Vergilii Bucolica, Georgica, Aeneis. Venice, G. Rusconi, 1520. 4to. *Edited by B. Egnatius. Woodcuts at beginning of each book, some handcoloured, (presumably by Asmundus Tycho, whose inscription dated 1588 appears on the title-page). Manuscript annotations both in text and on the interleaved blanks.*  
MAMBELLI 141.
6. Opera Vergiliana cum decem commentis. Lyon, J. Mareschal, 1528. Folio. *Engraved title-border, many vignettes in the Venetian style.*  
MAMBELLI 154.
7. Opera Virgiliana cum decem commentis. Lyon, J. Crespin, 1529. Folio. *Same title-border and illustrations as the preceding.*  
MAMBELLI 158.
8. Publii Virgilii Maronis Bucolica Georgica Aeneis. Venice, P. Nicolini de Sabbio, 1534. 8vo.  
MAMBELLI 170.
9. P. Virgilii Maronis Aeneis (Bucolica et Georgica). Venice, L. Giunta, 1537. Folio. *Edited by Beroaldus, Ascensius, and A. Dathus. Illustrated with 115 woodcuts after the Gruninger, 1502.*  
MAMBELLI 179.
10. Leto, Giulio Pomponio, Julii Pomponii Sabini grammatici eruditissimi, in omnia quae quidem extant, P. Vergilii Maronis opera, commentarii. Basel, J. Oporinus, 1544. 8vo.
11. P. Vergilii Maronis latinorum poetarum principis Bucolica, Georgica, et Aeneis. Basel, Curio, 1544.  
MAMBELLI 193.

12. P. Virgilii Maronis opera. Venice, Comin da Tridino, 1546. 8vo.  
NOT IN MAMBELLI.
13. Dolce, Lodovico. L'Achille et l'Enea di Messer Lodovico Dolce . . . in ottava rima. Venice, G. Giolito, 1570. 4to. 55 woodcuts within borders.
14. P. Virgilius Maro, et in eum commentationes. Antwerp, C. Platin, 1575. Folio. *Edited by G. V. Guellius, with the appendix by Joseph Scaliger dedicated to Cujas.*  
VARIANT OF MAMBELLI 242.
15. P. Vergilii Maronis poemata quae extant omnia. Frankfurt, J. Feyrabend, 1579. 8vo. *18 full page woodcuts. Contemporary blind stamped pigskin, with panel of Judith on upper board and of Jael on the lower. (Goldschmidt, 64).*  
NOT IN MAMBELLI.
16. Opera P. Vergilii Maronis. Zurich, Froschauer, 1587. 8vo. *Blind-stamped pigskin binding with portrait of Luther, over-stamped with the arms of Cluny.*  
NOT IN MAMBELLI.
17. P. Virgilii Maronis . . . universum poema. Venice, Concordia, 1602. Folio.  
NOT IN MAMBELLI.
18. P. Virgilii Maronis opera. Leyden, Elzevir, 1636. 12mo. *Edited by Daniel Heinsius. With a folding map of Aeneas' journey.*  
MAMBELLI 305.
19. Publii Virgilii Maronis opera. Paris, Imprimerie Royale, 1641. Folio. *Engraved title by Nicolas Poussin.*  
MAMBELLI 309.
20. The works of Publius Vergilius Maro, translated, adorned with sculpture, and illustrated with annotations, by John Ogilby. London, by T. Warren for the author, 1654. Folio.



*Engraved portrait of Ogilby and engraved frontispiece and other illustrations by Hollar and others.*

MAMBELLI 1364.

21. *P. Virgilii Maronis opera. Amsterdam, Elzevir, 1676. 12mo. Edited by Nicolas Heinsius.*

MAMBELLI 338.

22. The works of Virgil . . . Translated into English verse; by Mr. (John) Dryden. London, J. Tonson, 1697. Folio. *With full page engravings.*  
MAMBELLI 1367.
23. Publii Virgilii Maronis Bucolica, Georgica, et Aeneis. Cambridge, J. Tonson, 1701. Folio.  
MAMBELLI 359.
24. The works of Virgil, translated into English verse. By . . . Richard (Maitland) late Earl of Lauderdale. London, B. Lintott, 1718. 8vo.  
MAMBELLI 1369.
25. Antiquissimi Virgiliani codicis fragmenta et picturae ex Bibliotheca Vaticana ad priscas imaginum formas a Petro Sancte Bartholi incisae. Rome, ex chalcographia R.C.A. apud Pedem Marmoreum, 1741. *Engraved illustrations from Codex Vaticanus* 3225.  
MAMBELLI 391.
26. P. Vergili Maronis codex antiquissimus a Rufio Turcio Aproniano V. C. distinctus et emendatus qui nunc Florentiae in Bibliotheca Mediceo-Laurentiana adservatur. Florence, Manniani, 1741. 4to. *Type facsimile of the Codex Mediceus. Edited by P. F. Foggiori.*  
MAMBELLI 392.
27. Holdsworth, Edward. Pharsalia and Philippi: or The two Philippi in Virgil's Georgics attempted to be explain'd and reconcil'd to history. London, P. Vaillant, 1742. 4to.
28. Publii Virgilii Maronis opera. Londini, J. Brindley, 1744. 12mo.  
MAMBELLI 397.
29. Publii Virgilii Maronis Bucolica, Georgica, et Aeneis. Birmingham, J. Baskerville, 1757. 4to. *The most famous of Baskerville's books, this is the first book printed on wove paper and*

*shows beautifully the force of his plain type on hot pressed paper as well as his characteristic use of the white space.*

MAMBELLI 414.

30. Publii Virgilii Maronis Bucolica et Georgica. No place or date. 8vo. *A reissue of volume I of the original edition (Opera, edited by Henry Justice), The Hague, ca. 1753-ca. 1757, with the title-page printed rather than engraved. Engravings by M. Pitteri.*

NOT IN MAMBELLI.

31. P. Virgilii Maronis Bucolica Georgica et Aeneis ex Cod. Mediceo-Laurentiano descripta ab Antonio Ambrogi . . . italico versu reddita. Rome, G. Zempel, V. Monaldini, 1763-65. Folio, 3 volumes. *Engraved illustrations from Codex Vaticanus 3225 and other manuscripts.*

MAMBELLI 417.

32. Publii Virgilii Maronis opera. Paris, Barbou, 1767. 12mo., 2 volumes. *Engraved frontispiece and plates by the younger Cochin.*

MAMBELLI 422.

33. Les Georgiques de Virgile, traduction nouvelle en vers françois . . . par M. (Jacques) Delille. Troisieme edition. Paris, C. Bleuët, 1770. 8vo. *Engraved frontispiece, plates by Eisen.*

MAMBELLI 1275.

34. Publii Virgilii Maronis Bucolica et Georgica tabulis aeneis olim a Johanne Pine . . . illustrata. London, 1774. 4to., 2 volumes in 1. *Entirely engraved, parallel with Pine's Horace. Edited by Robert Edge Pine.*

MAMBELLI 432.

35. Publii Virgilii Maronis Bucolica, Georgica, et Aeneis. Ex editone petri Burmanni. Glasgow, A. Foulis, 1778. Folio, 2 volumes in 1.

MAMBELLI 436.

36. P. Virgilit Maronis opera, locis parallelis ex antiquis scriptoribus et annotationum delectu illustrata. Oxford, Clarendon Press, 1795. 8vo., 2 volumes.  
MAMBELLI 472.
37. Les Georgiques de Virgile, traduites en vers français par Jacques Delille. Paris, P. Didot l'Aîné, chez Bleuet, an XII – 1804. 8vo.  
XII = 1804. 8vo.  
MAMBELLI 1285.
38. Publius Virgilius Maro. London, C. Corrall, W. Pickering, 1821. 24mo. *Engraved title-page and portrait by R. Grave. One of the Pickering miniatures.*  
MAMBELLI 511.
39. The eclogues done into English prose (by) J. W. Mackail Portland, T. B. Mosher, 1898. 12mo. *One of 450 copies.*
40. The Aeneids of Virgil done into English verse by William Morris. New York, Longmans, 1902. Folio. *"First printed in 1876 and now reprinted at the Chiswick Press with the Golden type designed by William."* Colophon.
41. Georgics of Virgil translated from the Latin into English by J. W. Mackail. Boston, Houghton Mifflin, 1904. *No. 154 of 330 copies designed by Bruce Rogers at the Riverside Press.*
42. Descensus Averno. Fourteen woodcuts reproduced from Sebastian Brant's Virgil, Strassburg, 1502. Elucidated and provided with a foreword by Anna Cox Brinton, Stanford, Stanford University Press, 1930.
43. Kalendarium anno 1930 bimillenniali Vergiliano. Washington, the St. Albans press, 1930. *Compiled and printed by Stephen Augustus Hurlbut.*

**Robert T. Aitchison**



The Columbus, Kansas *Advocate* in 1887 noted Clarence and Mollie Aitchison had a new son — life began in the Lord Fauntleroy Era.

After Highschool there was a family conference as to whether it would be KU or Art School — the boy won (or lost) and attended the Academy of Fine Art in Chicago for a couple of years.

Newspapers in those days did not use photographic illustrations, which was a break for budding artists, and young Aitchison signed on with the Chicago Tribune. On an assignment to interview President Taft in San Antonio, he liked what he saw and decided to stay on in that charming old lazy town. While doing cartoons for the *San Antonio Express* he started a commercial art studio on the side. Feeling established, with an income, he returned to Columbus and married Mary Cheshire, his 8th grade sweetheart.

In 1920 the Aitchisons moved to Wichita. It was his job to establish a creative department for the McCormick-Armstrong Co., a printing company he was with for over forty years. Now retired, he still serves on the Board of Directors, and as treasurer of the company. These were forty years of inspirations to printers, and of help to hundreds of young artists.

Aitchison has produced 39 colorful maps varying in content from the state histories to Indian ruins. Among his first, *A Chart of the History of Printing in Europe*. and *A Chart of the History of Printing in America*, are found in fine printing offices the world over. In production is the history of the alphabet,

A fine easel painter of the New Mexico scene, his recent one man show at the Wichita Art Association received many fine notices.

Retirement offers him little relief from keeping busy. Serving on twelve boards keeps him on the move, along with

his hobbies of rare books and maps, painting, pre-Columbian ceramics, and poker. Bob and Mary Aitchison are the gracious hosts at many literary gatherings at their lovely home on Back Bay, on the banks of the Little Arkansas River, in Wichita.

*This little booklet has been printed under the auspices of the University of Kansas, Tom Buckman, librarian, at the Four Ducks Press, Bill Jackson, proprietor. From an edition of 150 copies, this is number 145 .*

