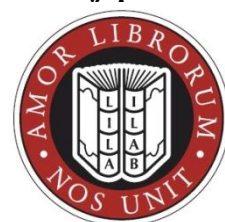


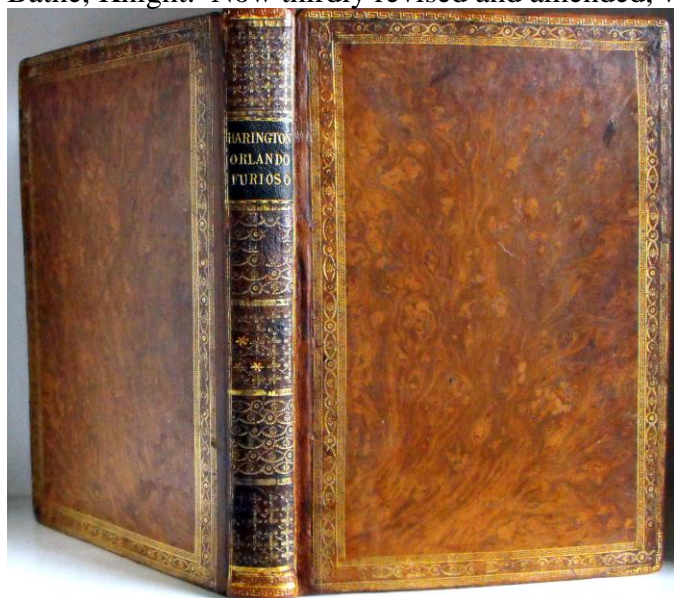


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1 ARIOSTO (Lodovico): Orlando Furioso In English Heroical Verse. By Sir John Harington of Bathe, Knight. Now thirdly revised and amended, with the Addition of the Authors Epigrams. Principb[us],



placuisse viris non ultima laus est. Horace. London Printed by G. Miller for J. Parker, 1634. Folio, 273 x 164 mms., pp. [xviii], 423 [424 -432 index], [45 Epigrams, 46 blank], engraved title-page with vignette portraits of Ariosto and Harington, a partially clothed female figure to the left of the title (with a rather rude putto), centurion on right, 46 full-page engraved plates, tail-pieces, printed in double columns, with continuous text and registration going from the end of the twelfth book to the beginning of the fourteen (superstition rules), with very fine, well inked impressions of the plates, bound in 18th calf, gilt border on covers, joints very skilfully restored and richly gilt spine with black morocco label laid down. With the autograph and date "John Barnard/ 1740" on the lower margin of the title-page; Barnard (c. 1685 - 1764), born into a Quaker family, was a politician,

and, according to *ODNB* "a devoutly evangelical churchman, of a latitudinarian bent, who preferred clergymen to be 'Tories in the Church and Whigs in the state....'" He was exceptionally well-read, and I regret the absence of any annotations attributable to him.

£6000

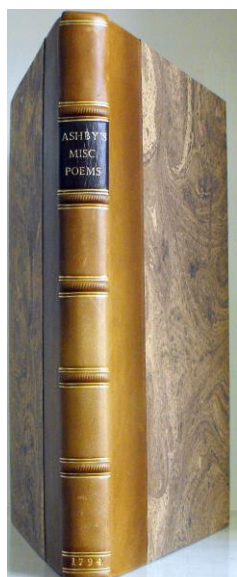
Peter France, in *The Oxford Guide to English Literature in Translation* (2000), comments that "Harington adopts the metre of the original, ottava rima. His translation, however, is anything but literal, feeling itself at liberty to abbreviate 'matters impertinent to us' [...], as well as freely reworking the phrasing of the original [...]. The result is a work quite distinct from the original, more robust and more directive of its readers, broader in its humour, less refined and allusive in its language, less airy and speculative in its treatment of the 'marvellous.' Harington's *Orlando* has been frequently derided (Ben Jonson flatly designated it 'under

all translations the worst'). In recent criticism, however, it has tended to find a more sympathetic reception. [...] [C]ertain of Harington's deviations from Ariosto now tend to be seen as determined by cultural differences rather than insensitivity, and he is given credit for the fluency and élan which make his version one of the most enduringly enjoyable translations of the *Furioso*, as well as one of its most historically interesting readings. At its best, moreover, Harington's translation is not merely dashing but precise, shadowing the inflections of the original with an attentiveness and intelligence few later translators have matched." Stanzas 1 - 50 of Book XXXII were translated by Sir John's younger brother, Francis. The plates were first used in the 1591 edition and derive from Girolamo Porro's illustrations of the 1584 Venetian edition. Thomas Jefferson had a copy in his library.

Lowndes p.64; Mary A. Scott, *Elizabethan Translations from the Italian* (1969); Sowerby, *Library of Thomas Jefferson* 4312.

SUBSCRIBER'S COPY

- 2 ASHBY (Samuel):** *Miscellaneous Poems. The Illustrious Friends; Address to Music and Poesy, &c. &c.* London: Printed for W. Miller..., 1794. FIRST AND ONLY EDITION. 4to, 245 x 190 mms., pp. xiv [xv Contents, xvi blank], 158, including list of subscribers, recently rebound in quarter calf, raised bands between gilt rules, morocco label, marbled boards; text washed but remains of large stain (approximately one quarter of each leaf, lower left-hand corner) persist to about page 66. With the contemporary autograph of the M. P., Edward Monckton, one of the subscribers, on the title-page. Monckton also subscribed to Leigh Hunt's *Juvenilia* (1803). **£750**

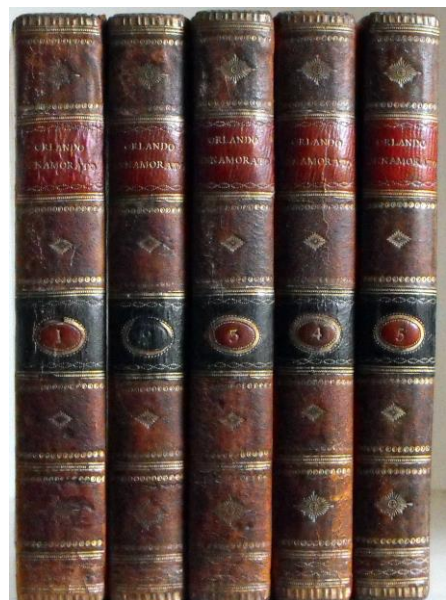


Ashby is unknown to ODNB, but he was a native of Bungay, and many of the subscribers are from East Anglia. The poems include "Reply to the Goitre," "The Captive Fly," "The Anniversary of Belinda's Birth-Day," and concludes with "Address to Music and Poesy." One poem, "Event in Scotland," seems curiously mis-named, as it is a rape narrative, in which a Youth, who "glows with wild desire" pursues the daughter of Acasto, a Scottish laird (apparently), who, in repelling him, throws herself off a precipice to her death. Whether this alludes to an actual "event" (hence the title) or is intended to be an allegory in the manner of the next poems, "Bride-Cake; An Allegorical Vision" is unclear.

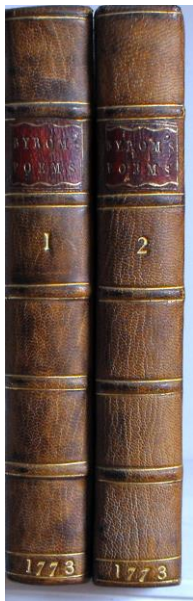
ESTC T39429 locates copies in BL, Cambridge, Bodleian; American Philosophical Society, Princeton, Minnesota, Yale. OCLC adds Indiana and National Library of Australia.

- 3 BOIARDO (Matteo Maria):** *Orlando Innamorato di Matteo Ma. Boiardo rifatto da Francesco Berni.* Venezia Presso Sebastiano Valle, Con Licenza de Superiori e Privilegio 1799. 5 volumes. 12mo, 154 x 89 mms., pp. [vi], 356 + 13 engraved vignettes; [vi], 312 + 14 engraved vignettes; [vi], 330; [vi], 324 + 14 engraved vignettes; [vi], 309 [310 blank] + 14 engraved vignettes, contemporary calf, gilt spines, red and green morocco lables; some slight wear to bindings, but generally a very good and attractive set, with the Porkington library bookplate on the front paste-down endpaper of each volume. **£450**

The Italian Renaissance poet Matteo Maria Boiardo (1440 – 1494) composed and published this epic poem between 1483 and 1495; the first two books were published sometime between 1482 and 1483. It served as a model for Ariosto's *Orland Furioso*, and the subject matter derives from the *Fabulous Chronicle* of the pseudo-Turpin. "Boiardo's poem suffers from the incurable defect of a laboured and heavy style. His story is skilfully constructed, the characters are well drawn and sustained throughout; many of hte incidents show a power and fertility



of imagination not inferior to that of Arisoto, but the perfect workmanship indispensable for a great work of art is wanting. The poem in its original shape was not popular, and has been superseded by by the *Rifacimento* of Francesco Berni” (Encyclopedia Britannica). The latter is in fact a recasting of Boiardo’s poem. The success of Berni’s *Rifacimento* was so great that the original text by Boiardo fell into oblivion for three centuries. Only in the nineteenth century did Anthony Panizzi discover in the British Museum Library the authentic Orlando Innamorato and publish it.

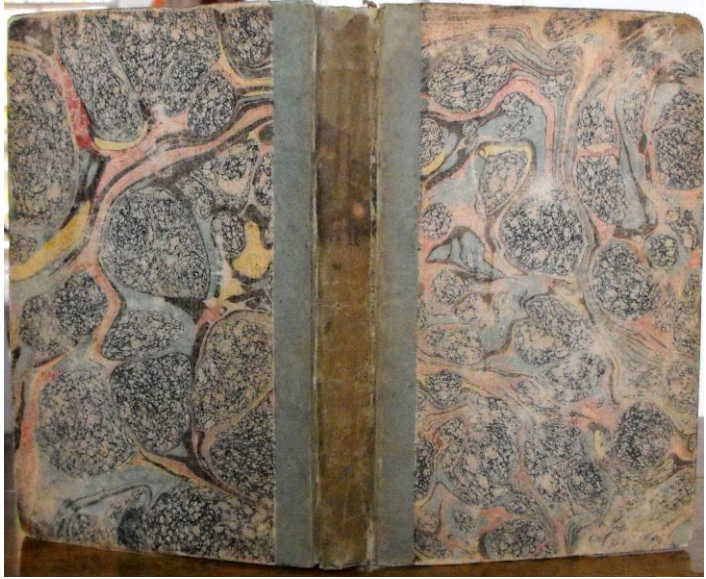


4 BYROM (John): Miscellaneous Poems. Manchester: Printed by J. Harrop, 1773. FIRST EDITION. 2 volumes. 8vo, 193 x 109 mms., pp. [ii], vi, 352; [ii], vi, 351 [352 blank], 2 engraved vignette head-pieces, contemporary sheepskin, neatly rebacked with old red morocco labels preserved. A very good set with the armorial bookplate of Sir William Browne Ffolkes (probably the second baronet, 1786 - 1860, and MP 1830 - 1837) on the front paste-down end-paper of each volume; and two earlier inscriptions in each volume, viz., “Jane Houghton 1786/ Saml Curteis 1790” and “The present of Mrs. Jane Houghton of Babuley in Cheshire/ 1790.” **£350**

Byrom’s subjects are nothing if not eclectic, e. g., inoculation, John Brown’s *Estimate*, a quarrel between Conyers Middleton and Warburton, the fall of man, a future state, though a larger number of the poems are either hymns or on religious themes. The well-known hymn, “Christians Awake, Salute the Happy Morn” also appears here (II, 58), as well as the six-line epigram, composed in 1725, on the feuds between Handel and Bononcini, ending, “Strange all this Difference should be, /’Twixt Tweedle-dum and Tweedle-dee!” Byrom (1692 - 1763) perhaps had less musical acumen than he had skill for a system of shorthand, which was used by John and Charles Wesley, David Hartley, Horace Walpole, and prominent members of the aristocracy.

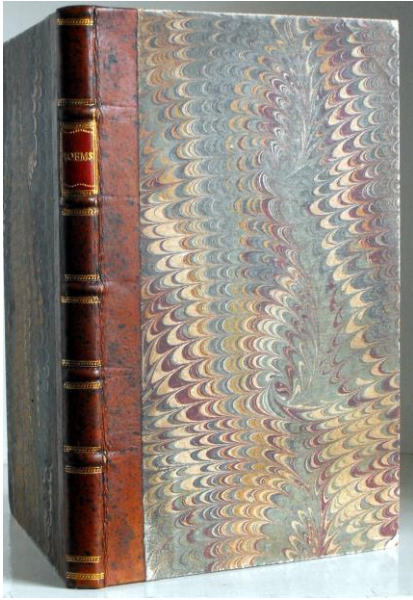
5 CAMOENS (Luis de). Poems from the Portuguese of Luis de Camoens: With Remarks on his Life and Writings. Notes, &c. &c. By Lord Viscount Strangford. The Second Ediiton London: Printed for J. Carpenter..., 1803. Small 8vo, 1672x 107 mms., pp. [iv], 160 [161 - 164 adverts], engraved portrait of Camoens as frontispiece, engraved arms of Strangford on dedication page, entirely uncut, contemporary paper spine (soiled and faded), marbled boards (rubbed), but a good to very good copy. **£250**

Percy Clinton Sydney Smythe, sixth Viscount Strangford (1780–1855) graduated from TCD in 1800, and he published this translation of Camoens shortly after entering the diplomatic service as secretary of the legation at Lisbon. “Because of Strangford’s translations, the American *American Monthly Anthology* said, ‘the minor poems of Camoens now attract admiration and applause, which they never before received.’ But Strangford’s *Poems from the Portuguese* was something more than a just a collection of translations introducing the lyrics of Camoens to English readers. The volume as a whole, that is, the lyrics taken together with Strangford’s ‘Remarks on the Life and Writings of Camoens’ and the appended notes to the poems, was virtually a romanticized biography of the Portuguese poet himself” (Monica Letzring, “Strangford’s Poems from the Portuguese of Luis de Camoens,” *Comparative Literature* (1971).



FIRST APPEARANCE OF “A TRUE TALE”

6 CHANDLER (Mary): *The Description of Bath. A Poem. Humbly Inscribed To Her Royal Highness the Princess Amelia. With several other Poems. The Eighth Edition. To which is added, A True Tale, by the same Author.* London: Printed for James Leake..., 1744



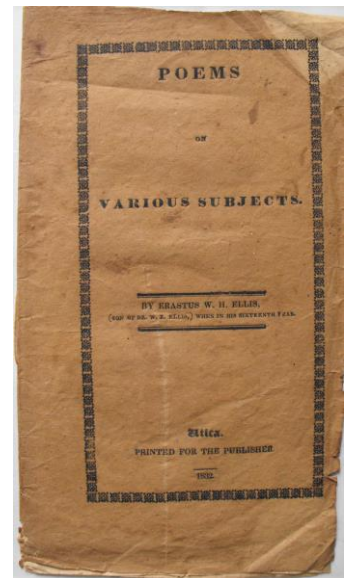
8vo, 195 x 113 mms., pp. [xii], 85 [86 adverts], including half-title, recently rebound in quarter calf, marbled boards, gilt spine, morocco label; lacking the 11 leaves of adverts. **£450**

ESTC T63116 describes this as “A reissue of the fifth edition, with a half-title, a different title-page and sig. F7 a cancel,” but does not mention that this is the first appearance of the poem, “A True Tale,” addressed to Mr. Leake, i. e., James Leake, the brother-in-law of the printer Samuel Richardson who printed editions two to seven. “A True Tale” appears here as a result of a proposal of marriage that Mrs. Chandler received in 1741 when she was 54. She refused him and turned the episode into a poem, noting “Fourscore long Miles, to buy a crooked Wife! Old too! I thought the oddest thing in Life....”

ESTC locates copies in BL, Bodleian, Wales, TCD; Folger, Rice, Yale; National Library of Australia. Foxon, C112.

7 ELLIS (Erastus Winter Hewett): *Poems on Various Subjects. By Erastus W. H. Ellis, (Son of Dr. W. R. Ellis,) When in His Sixteenth Year.* Utica [New York] Printed for the Publisher, 1832. Large 12mo, 242 x 138 mms, pp. 12, paper wrappers (soiled and frayed), title, author, publication, within crooked border, no title-page (none called for), stitched as issued; a bit knocked about, but a fair to good copy of a very curious item. **£450**

The author was a well-known historical figure. Born in New York State, but later prominent in Indiana, Erastus Winter Hewett Ellis (1815-1876) was the son of Dr. William Robinson Ellis (1784-1839), the “Dr. W. R. Ellis” mentioned on the cover of the book. In *The History of Elkhart County, Indiana* (1881), Erastus W. H. Ellis, when still living, was celebrated as “one of the most notable citizens” of the county (pp. 935-938, p. 935). After his death, the *Indiana Magazine of History* published his memoir from manuscript, titling it, “An Autobiography of a Noted Pioneer.” Interestingly, in his poem, apparently written when he was 15, “The Indian’s Lament,” Ellis sides entirely with the Indians, the First Nations. Some poems touch on Ellis’s father or grandfather serving with General Washington in the Revolutionary War.



No copy in WorldCat, COPAC, KVK, British Library, or Library of Congress. There is no copy in Columbia University Libraries (CLIO), New York University Libraries (BobCat), or NYPL. It is also not in the Library of the American Antiquarian Society. <https://www.in.gov/library/files/S419_Ellis_E_H_W_Papers.pdf>, and here, <<https://scholarworks.iu.edu/journals/index.php/imh/article/download/5872/5465/0>>. The former source seems to suggest that it was his father who served under Washington; the latter appears to suggest it was actually his grandfather.

8 [FORTEGUERRI (Niccolo), Bishop of Ancyra]: Ricciardetto di Niccolo Carteromaco. In Parigi [i. e., Venezia], A spese di Francesco Pitteri Libraio Viniziano, 1738. FIRST EDITION. 2 volumes. 4to, 275 x 200 mms., pp. [ii], xxxvi, 420; [ii], 412, including half-title to volume 2 but no title-page (as issued),

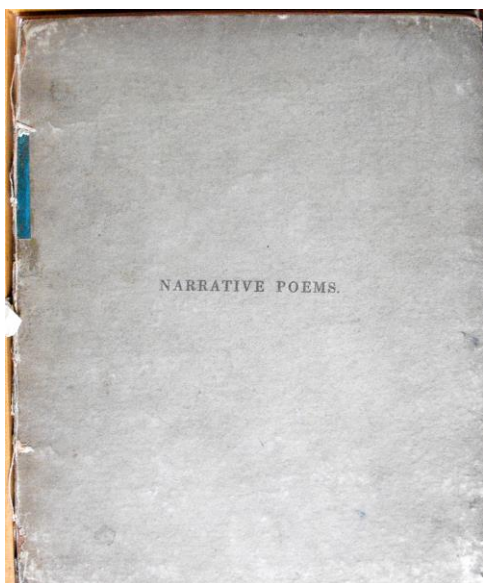


engraved portrait frontispiece of "Niccolo Carteromaco," title-page in red and black, with engraved vignette (by F. Zucchi after G. Ghedini), engraved head- and tail-pieces, by F. Zucchi, C. Orsolini, M. Pitteri, G. Cattini after designs by Ghedini, for each of the 30 cantos, attractively bound in contemporary vellum, red morocco labels; natural flaw in paper of frontispiece, slightly affecting portrait, slight chip to lower fore-margin of binding of volume 1, but very good to fine set, from the library of the 19th century collector George Wilbraham, and inscribed on recto of front free end-paper of both volumes, "comprato alla vendita dei libri di G. Wilbraham in Londara il 13 di Giungno 1829."

£2000

Niccolò Forteguerra (1674 - 1735) lived in Rome and worked in the Vatican. An accomplished poet, he contributed to anthologies and collections, but this posthumously-published work is his greatest achievement. A slightly satiric and mock-heroic chivalric narrative in octets (ottava rima), it occasionally verges on the risqué. In his 1947 book on Shelley, Newman Ivey White, maintains that a major impetus for Shelley's poem "The Witch of Atlas" was Forteguerra's *Ricciardetto*.

9 D'ISRAELI (Isaac): Narrative Poems. London: Printed for John Murray..., 1803. FIRST AND ONLY EDITION. 4to, 245 x 190 mms., pp. [vi], 55 [56 colophon], uncut, original boards with title printed

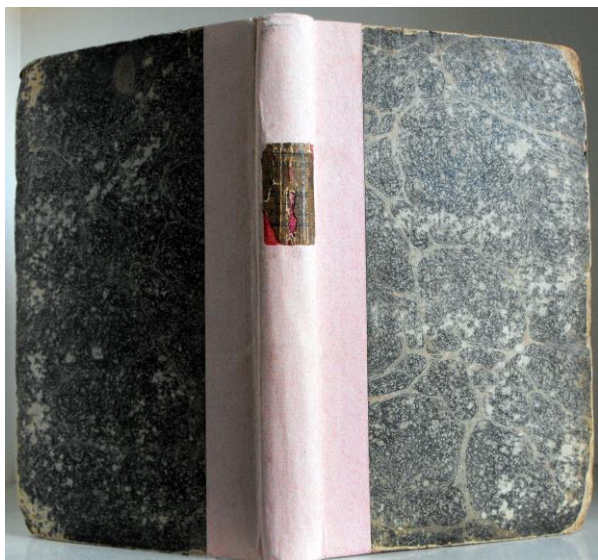


on front cover, contained in a linen box; covers soiled, edges a bit soiled, front cover holding by one cord, extremities worn, bookplate of Oliver Brett on front paste-down end-paper. **£350**

The volume consists of three narrative poems, which constitute, as James Ogden says in his *ODNB* article, "his most ambitious work...; [but] his neo-classical manner was by then hopelessly outmoded, but being a poet of sorts himself he had a sympathetic understanding of the poetical temperament." Contemporary notices were not enthusiastic, and even the most favourably-disposed reviewers struggled to compliment D'Israelie, e. g., the notice in James Cobb's *The Monthly Mirror* for 1803: "As it would be difficult for a labour of considerable magnitude to add to Mr. D'I.'s reputation as an author of taste and ingenuity, we cannot promise him much increase, from this little work, to that which he has so deservedly acquired; but if it cannot be said to enter into and augment the great bulk of his merit, we may safely venture to foretell, that it will hang on the more solid body of his fame, like one of those jewels, those *eximia*, which

Nature so powerfully recommends by their excessive rarity."

10 DOUGLAS (Alexander): Poems Chiefly in the Scottish Dialect. Cupar-Fife, Printed by R. Tullis, for the Author, 1806. FIRST AND ONLY EDITION. 12mo (in 6s), 12 x 109 mms., pp. [iii] iv - xx, 203 [204 Errata], including list of subscribers, uncut, with some leaves unopened, contemporary marbled boards, rebaked with later pink spine, with original label preserved, corners worn, a little general wear to binding and extremities, but a good copy.



£650

Douglas (1772 - 1821) came from Strathmiglo, near Cupar, where this volume was one of the many imprints of the Tullis Press. Douglas is, of course, using the same title that Burns used in 1789, but James Nicol also published two volumes with the same title in the same year, as did David Anderson, among others. Douglas was probably the least well-educated of the versifiers who used the title. The Preface tells us a little about his life, but in general terms, noting, for example, and this “parents indulged his taste for reading...” He was employed as a cow-herd as a very young boy, became an apprentice to a linen-weaver at fourteen, etc. The verses saw the light of publication thanks to a doctor

who was attending Douglas and who thought them worthy of publication. The nine-page list of subscribers suggest that his admirers did a lot of leg-work to ensure that the volume was a success, which it was, earning for its author the sum of £100.

Doughty 13, one of the earliest Tullis Press imprints.

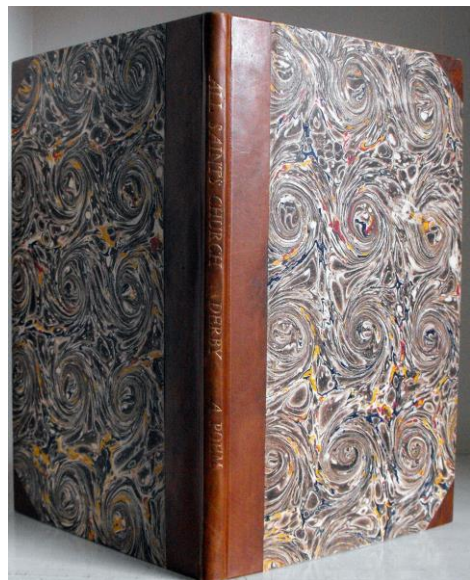
TWO COPIES LOCATED

11 EDWARDS (John): All-Saints' Church, Derby: A Poem. Derby: Printed and Sold by John Drewry, for the Author. Aold also by Messrs. Rivington's, St. Paul's Church Yard, London. 1805. FIRST AND ONLY EDITION. 8vo (in 2s), 213 x 124 mms., pp. viii, 44, including list of subscribers, engraved frontispiece (“Drawn & Engraved by H. Moore”), last leaf appears to have been remounted, recent half calf, title in gilt on spine, marbled boards; lacks the second plate between pages 38 and 39, with a visible stub.

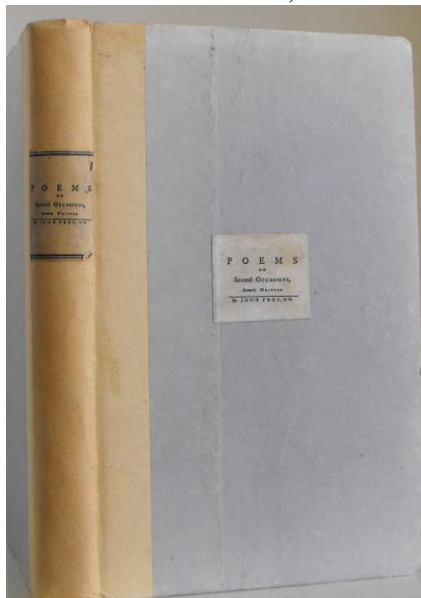
£250

Edwards dedicates his poem to the minister of All Saints Church, Derby, Charles Stead Hope, who subscribed for six copies.

Uncommon: OCLC locates copies in BL and University of California, Davis only. Copac adds Nottingham.



12 FREE (John): Poems on Several Occasions, Formerly Written.... The Second Edition, With Additions of later Pieces; and an historical and critical [sic] Account of the Origin and peculiar Nature of



English Poetry, in a Letter to a Member of Parliament. London: Printed by E. Owen... And Sold by T. Osborned..., R. and J. Dodsley..., J. Rivington..., 1757 12mo, 165 x 100 mms., pp. x, 165 [166 adverts], including list of subscribers, recently rebound in boards, with paper label on spine and front cover. A very good copy. **£850**

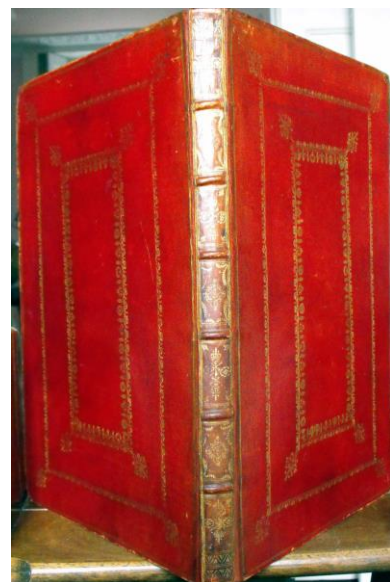
Free is described on the title-page as “Vicar of East Coker..., Lecturer of St. Mary-Hill, London, and Lecturer of Newington in Surrey.” The book was first published in 1751 as *Poems, and Miscellaneous Pieces formerly Written by John Free*. The reviewer in *The Monthly Review* for 1758 observed, “This work, of which we do not recollect any former entire edition...is a miscellany on very different subjects, and executed with different success. The verses to the fair sex, from the Greek of Naumachus, and a few others are not bad; many are entitled to the character of mediocrity; and others undoubtedly fall short of it.... [W]e may fairly assure our Readers there is as great a variety for the price, under almost every poetical denomination, as could well be contained in about 200 pages.... [T]hough we do not consider him

among the humblest versifiers, we conceive he will be prudent in sitting down contented in a moderate station among the minor poets; and compensate himself for any deficiency that way, by the solid reputation he enjoys, of being a truly well principled Englishman, and a very good natured man.”

ESTC N12098 locates copies in Bodleian, Oxford Christ Church, John Rylands in these islands; and Harvard, McMaster, Newberry, Northwestern, Stanford, Library of Congress, Chicago, and Illinois in north America. Copac adds BL and several other British locations.

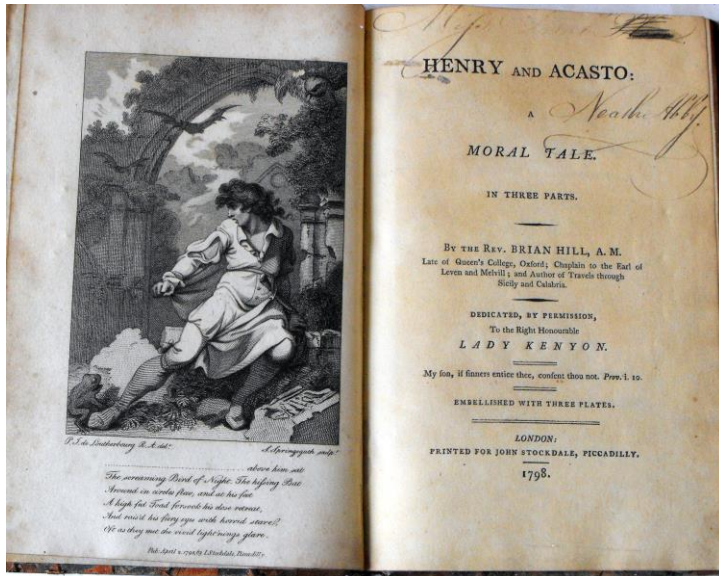
13 GEORGE III. [PYE (Henry James)], inter alia. BROWNE (Josephus), editor: Gratulatio

Solemnis Universitatis Oxoniensis ob Celsissimum Georgicum Fred. Aug. Walliae Principem Georgio III. et Charlottae Reginae Auspeicatissime Natum. Oxonii, E Typographeo Clarendoniano 1762. FIRST AND ONLY EDITION. Folio, 367 x 233 mms., pp. [174], contemporary red morocco, two gilt panels on covers within gilt border, spine ornately gilt in compartments to a regal motif, all edges gilt, Dutch end-papers, bookplates of John Peyto Verney, Lord Willoughby de Boke (1738 - 1816) and Robert John Verney Lord Willoughby de Broke (1762 - 1820) on the front paste-down end-paper; front hinge slightly cracked, very slight wear to corners, but generally a fine and attractive copy. **£2500**



This collection of poems, mostly in Latin, but including others in English, Greek, Hebrew, and Welsh, was published to celebrate the birth of King George III and Queen Charlotte’s son, the future George IV. Henry James Pye (1745 - 1813; poet laureate, 1790 - 1813) published his first poem in this volume, in English, and there are several other, minor versifiers that can be identified, e. g., James Merrick and Professor Joseph Spence, Professor of Poetry at Oxford 1728 - 1738. An intriguing story of Spence’s poem, which appears on the recto and verso of H2 is recounted in *The London Magazine* for 1822, pages 577 - 580, in which it is asserted that Spence’s original poem was deemed unsuitable and verses by William Lowth were used instead.

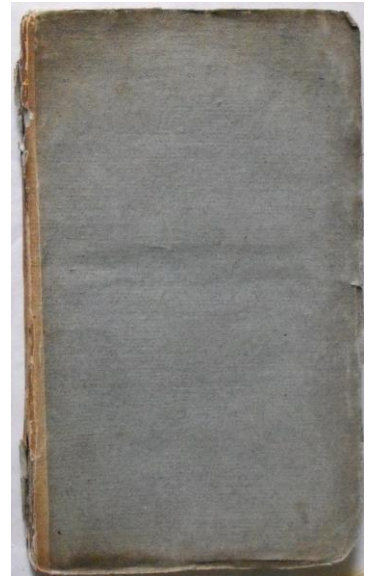
14 HILL (Brian), Rev.: Henry and Acasto: A Moral Tale. In Three Parts. Dedicated, by Permission, To the Right Honourable Lady Kenyon. London: Printed for John Stockdale..., 1798.



8vo, pp. viii, [3], 12 - 115 [116 - 120 adverts], engraved frontispiece (by S. Springsguth after P. J. Louterbourg) and two other engraved plates (by Stallard and Sanders), contemporary half calf, gilt spine, red morocco label, marbled boards (very slightly soiled); two plates closely cropped at lower margin, probably removing "Published as the act directs" information, joints a little creased, but a very good copy. **£300** Brian Hill (1755 or 1756 - 1831) published this first in, probably, 1786, though it was written in 1783. This edition is considerably expanded from editions published in 1786, which consisted of 44 pages of text and no illustrations.

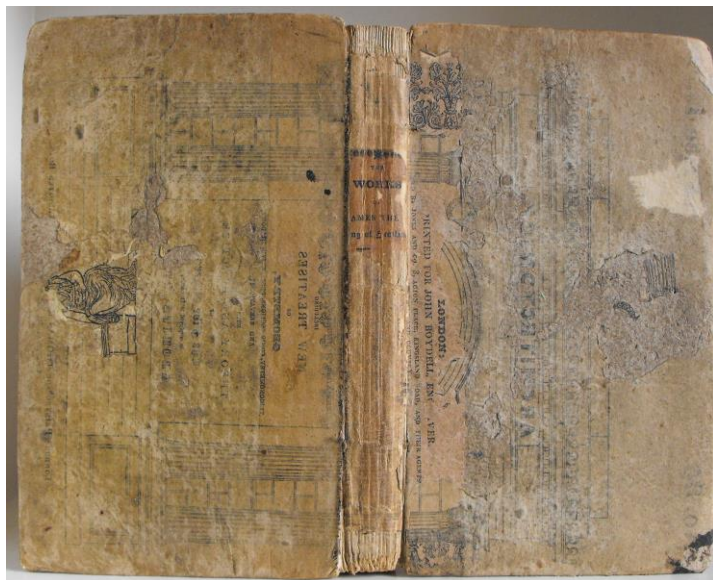
15 JAMES (Charles): Poems by Charles James, Esqr. containing, among others, Vanity of Fame, Petrarch to Laura, Acontius to Cydippé, The Year 1800; or, It will be so, Suicide. Second Edition, with Additions. Vol: 1. London. Printed for T. Cadell..., J. Debrett, and G. G. J. and J. Robinson...[no date]. [?1790.] 8vo, 202 x 123 mms., pp. xiv, [15], 16 - 144, engraved title-page, original wrappers, uncut; spine slightly defective, covers a bit soiled, but a good copy, with the contemporary autograph "J. Haslewood," i. e., the bibliographer and antiquary Joseph Haslewood (1769 - 1833), whose books were sold at auction in December, 1833. **£350**

Charles James (d. 1821) wrote a number of well-regarded works, though his writings were eclipsed by the more famous Romantic authors. The collected works were published in two volumes in 1789. This volume is at least curious in that it is stated to be a second edition of volume 1; however, the contents are identical to the copy of volume 2 of the second edition in the British Library. The contents of the BL copy of volume 2 are very different from those in the present volume. Is this a bibliographical anomaly that escaped the eye of the printer and was snapped up as an unconsidered trifle by Haslewood's keen eye for and attention to the mistakes possible in the printing process?



16 JAMES THE FIRST. The Works of James the First. King of Scotland. To which is prefixed, A Historical and Critical Dissertation on his Life and Writings. Also, some brief remarks on the intimate connection of The Scots Language with the other northern dialects. And A Dissertation on Scottish Music; the whole accompanied with notes, historical critical and explanatory. Perth: Printed by Crerar and Son, 1827. 12mo (in 6s), 184 x 111 mms., pp. [v], vi - viii [ix Contents, x blank, xi drop title, xii blank, xiii], 14 - 295 [296 blank], including half-title, uncut, bound in waste-paper boards, paper label on spine; spine slightly defective at top and base, joints a little worn, some general wear to binding, but a rather nice survival of a practice of reusing discarded leaves for a temporary binding. **£350**

James I (1394–1437) was known as the author of *The Kingis Quair*, a poem of 197 seven-line verses,



dealing principally with the theme of philosophy and fortune after the manner of Boethius. His works were edited by various scholars. The “Dissertation on the Scottish Music” is at the end of the volume (pages 245 - 293) and begins, “The genius of the Scots has, in every age, shone conspicuous in Poetry and Music.” So much, then, for Mozart and Handel.

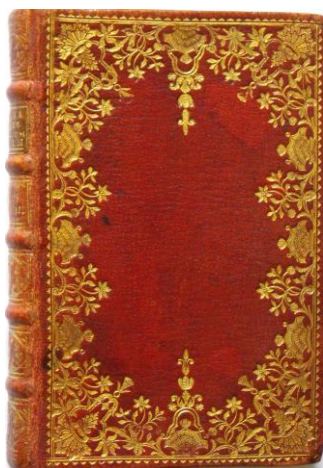
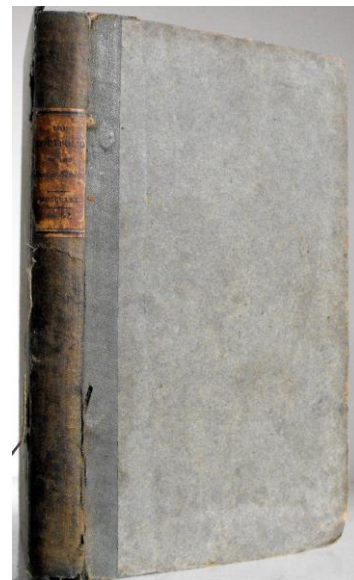
WorldCat locates copies at Harvard, Cincinnati, Michigan, South Carolina; National Library of Australia; Leipzig; in the UK, Copac locates copies at BL, National Library of Wales, Manchester, and Newcastle. Copac also lists a

copy at the National Library of Scotland, but gives the printer/publisher as G. Clark. The copy at Harvard has the imprint Perth: Printed by Crerar and Son, for G. Clark, Aberdeen, 1827.

17 MARTYR STUDENT. *The Portfolio of the Martyr=Student.* London: Printed for Longman, Rees, Orme, Brown, and Green..., 1830. FIRST AND ONLY EDITION. 12mo, 178 x 104 mms., pp. xxi [xxii blank], 191 [192 blank, 193 colophon leaf, 194 blank], uncut, original cloth spine, green boards, paper label (soiled); binding a bit soiled, spine and joints rather carelessly repaired, but a goodish copy, with the bookplate of Percival F. Hinton on the front paste-down end-paper, with an inscription on the top margin of the recto of the front free end-paper, “John [?Piper]? box on Mandero/ with/ [illegible]; preceding transcription not guaranteed,” and on the verso of that leaf, “Miss J. Parkinson/ From her affectionate friend/ Elizabeth Ann Bradford/ 1st July 1843.” The papers of the journalist and local historian Percival Frank Hinton (1896-c1977) are held at the University of Birmingham.

£300

The Monthly Review in 1830 noticed this work along with several others: “The author...tells a romantic tale of the manner in which he came by the poems he now publishes. The writer of them, he would have us believe, was a German youth of intense poetical feeling, who, upon his removal to university, was so ambitious of distinguishing himself in his pursuits that he fell a martyr to them. This, of course, is a fiction..., [but] it may not be denied that they merit a high rank in the scale of minor poetry.”



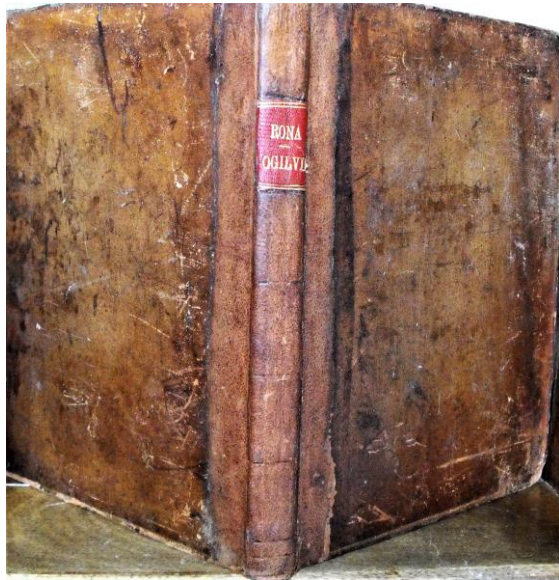
18 NEO-LATIN POETRY. [FLAMINIO (Marcantonio)]: *Carmina Qvinque Illvstrivm Poetarvm; Quorum nomina in sequenti pagina continentur. Additis Nonnvllis M. Antonii Flamini libellus nunquam antea impressis. Venetiis Presb. Hieronymus Liljus. & socii excudebant, 1558.* Small 8vo, 145 x 90 mms., ff. 183 [1], ornamental woodcut on title-page, bound in 18th century maroon goatskin, with elaborate ornamental gilt borders on cover, spine ornately gilt, all edges gilt; small piece torn from upper corner of front free end-paper, but a fine copy, with the armorial bookplate of the Dogmersfield Library on the front paste-down marbled end-paper.

£2500

Although Marcus Antonius Flaminus (Marcantonio Flaminio, 1497/98 - 1550) is perhaps the most notable of the poets in this volume (hence his name on the title-page), his poetic colleagues are probably just as distinguished: Baldassare Castiglione, Pietro Bembo, Andrea Navagero, and Giovanni Cotta. Flaminus' poems take up about two-thirds of the book, from folio 47 verso to the end.

Maddison, Carol: *Marcantonio Flaminio, Poet, Humanist and Reformer*. London, Routledge, 1965..

19 OGIIVIE (John): *Rona, A Poem. In Seven Books, Illustrated with a Correct Map of the Hebrides, and Elegant Engravings.* London: Printed for J. Murray..., 1777. FIRST EDITION. 4to, pp. [ii], xv [xvi



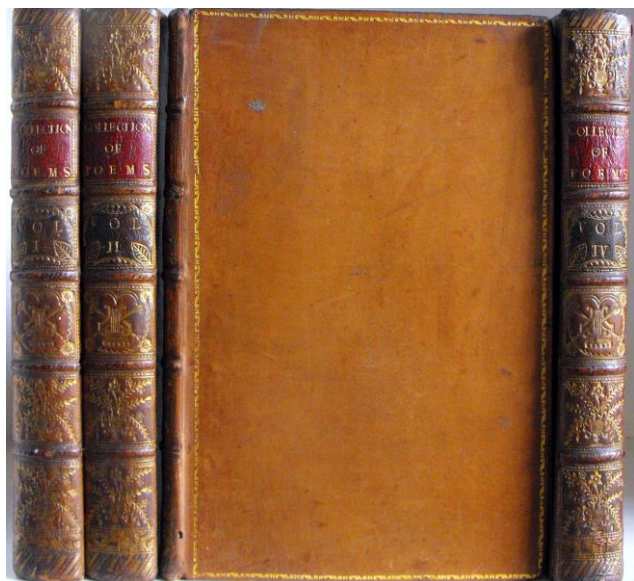
“The Argument”], 219 [220 adverts, 221 errata, 222 blank], including half-title, engraved frontispiece by James Caldwell after William Hamilton, large folding map of the Hebrides by Armstrong, 6 other engraved plates (again, by James Caldwell after William Hamilton) as called for, contemporary sheepskin, rebaked, red leather label; corners a bit worn and binding rubbed. With the notation on the recto of the leaf before the half-title: "Read at Norwich Oct 23rd 1807/ by desire of M. B./ Edward Hodge/ Capt. of L. D." **£450**

This attempt by John Ogilvie (1732 - 1813) to write an epic tragedy set on Rona in the Western Islands doesn't quite achieve the soaring grandeur he aims for, but it appealed to contemporary readers avid for anything to do with the "Highlands and Islands" after the publication in the 1760s of the Ossianic verses.

Zachs, *The First John Murray*, 161; 500 copies were printed.

20 PEARCH (George), editor): *A Collection of Poems. In Two [Four] Volumes. By Several Hands.* London: Printed for G. Pearch..., 1768, 1770. FIRST EDITION. 4 volumes. 8vo, 178 x 113 mms., pp. [iv], 323 [324 adverts];[iv], 320; [iv], 324 [325 - 328 index]; [iv], 323 [324 blank, 325 - 328 index],

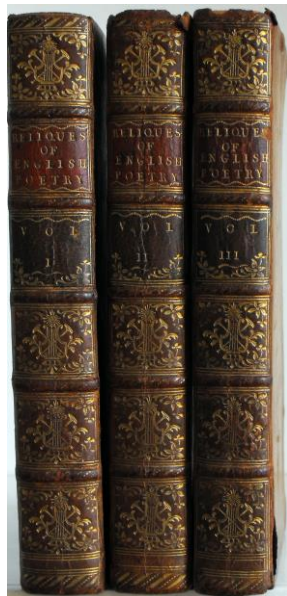
including half-title in each volume, engraved vignette on each title-page, and engraved head-piece for first poem in each volume, attractively bound in full contemporary polished calf, spines gilt in compartments to a lyre and urn motif, red and olive morocco labels, armorial bookplate of Edward Parker, Browsholme, Yorkshire on the front paste-down end-paper of each volume. Edward Parker (1730-1794) was Bowbearer of the Forest of Bowland married Barbara Fleming in 1750, daughter and co-heiress of Sir William Fleming of Rydal Hall, Westrnorland. **£500**



Pearch's *Collection* is almost a piracy, at least in format and bookstyle, of Dodsley's very successful *A Collection of Poems. By Several Hands*, first published in 1748. *The Monthly Review* commented that the volumes were a "continuation of Mr. Dodsley's plan, but without his judgment. Many trifling and injudicious performances are recorded here, which ought to have rested in the oblivion which had overtaken them." *The Critical Review* asserted that the collection and Pearch's choice was "not al all inferior in beauty, sentiment, genius, versification, or any other excellence, to those pieces contained in the collection which they are intended to continue."

Michael J. Suarez, "The Production and Consumption of the Eighteenth-Century Poetic Miscellany," in *Books and their Reader in Eighteenth-Century England: New Essays*, ed. Isabel Rivers (2001).

21 PERCY (Thomas): Reliques of Ancient English Poetry: Consisting of Old Heroic Ballads, Songs, and other Pieces of our earlier Poets, (Chiefly of the Lyric kind.) Together with some few of later Date. The Second Edition. London: Printed for J. Dodsley..., 1767. 3 volumes. 8vo, 177 x 108 mms., pp. [iii],



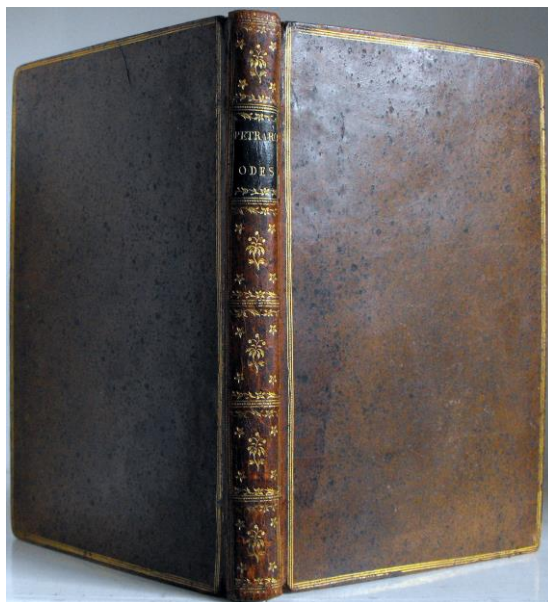
viii - lxxvi [lxxvii - lxxx Contents and epigraph], 370 [371 - 372 Errata for all three volumes]; [ii], iii [iv epigraph], 340 [i. e., 400, last page misnumbered], [401 music, 402 blank]; [ii], iii [iv epigraph], [i] - xxxii, [1] - 398 [399 - 400 adverts], engraved frontispiece in volume 1, engraved plate of music at end of volume 2, engraved head- and tail-pieces, TA3 and T4 in volume 2 in cancelled state, contemporary calf, spines ornately gilt in compartments to a musical motif, red and olive morocco labels; rear cover volume 2 scored with small pieces of calf missing, top of spines volumes 2 and 3 slightly chipped, but generally a very good and attractive set. **£650**

Dodsley printed 1500 copies of the first edition in 1765, and in six months he had sold 1100. In April 1765, Thomas Warton wrote to Percy to say, "I think you have opened a new field of Poetry, and supplied many new and curious Materials for the history and Illustration of antient English Literature.... At Oxford it is a favourite Work; and I doubt not, but it is equally popular in Town." Describing Percy as "our curious and correct editor," the reviewer in the *Monthly Review* for 1765 concluded that the work was a "very elegant, instructive, and entertaining

compilation."

22 PETRARCA (Francesco): Sonnets, and Odes Translated from the Italian of Petrarch; with original Text, and an Account of his Life. London: Printed for T. Davies..., 1787. FIRST AND ONLY EDITION

of this translation. 8vo, 187 x 113 mms., pp. [iv], v - xxiii [xxiv blank], 105 [106 blank, 107 drop-title, 108 - 111 contents, 112 blank], cypher ownership initials with animal figure on recto of blank leaf before half-title, contemporary calf, spine ornately gilt to a floral motif, black leather label, gilt border on covers; closed tear in front free end-paper, earlier ownership bookplate on front paste-down end-paper damaged, spine slightly dried, joints slightly rubbed, but a very good copy. **£350**



Francesco Petrarca (1304 – 1374) is often called the "Father of Humanism," but readers are more likely to remember that he gave up his vocation as a priest when he was attracted by the sight "Laura" in 1327 in the church of Sainte-Claire d'Avignon. He composed some 366 poems, *Il Canzoniere*, thirty of which are here translated into English, along with three odes. In *Petrarch's Canzoniere 164: An Anthology of English Translations with a New Version* (1996), J. G. Nichols includes one of the translations in this volume, and suggests that the translator might be the physician and classical scholar John Nott (1751 - 1825), and the BL listing names Nott as the translator. Alas for any high hopes that the author might have had for his translation: the anonymous reviewer in the *Monthly Review* (1778) was not sympathetic: "To translate Petrarch is a task for the first poetical abilities, supported by the truest and most delicate judgement; but it is a task of the forbidding kind. Interwoven with the finest poetical imagery and sentiment, there are so many trifling conceits, that the labour of selection and exclusion would be at once tedious and difficult. The little that this author has done towards translating him, is done badly, and what he calls *Some Account* of the Author's life, would disgrace the pen of an apothecary's apprentice" (page 161). Perhaps the last two words are an oblique confirmation of Nott's identity.

23 PONTANO (Giovanni Gioviano): Ioannis Ioviani Pontani amorum libri II. e amore coniugali III. Tumulorum II, qui in superiore aliorum poematon editione desyderabantur. Lyrici I. Eridanorum II. Eclogae duae Coryle & Quinquennius superioribus quatuor additae. Calpurnij Siculi Eclogae VII. Aurelij Nemesiani Eclogae III. Explicatio locorum omnium abstrusorum Pontani auctore Petro Summontio viro doctissimo.



Index rerum quae in his Pontani lusibus contineantur. Venetiis In Aedibus Aldi et Andreae Soceri Mense Februario M. D, XVIII. 1518. 8vo, 160 x 97 mms., collating a-x8 (x5 blank), y4, 170 + [171, 172] leaves, leaves 89, 91, 93, and 95 misnumbered 97, 99 101, and 103, with Aldine anchor device on title-page, bound in later full calf, gilt border on covers, spine gilt to Greek Key ornament, title in gilt on spine, covers with Aldine anchor device in gilt; top and base of spine slightly defective, but a very good copy. **£1500**

Pontano (1429 - 1503) was unusually prosperous in his career as teacher, scholar, diplomat, and cultural advisor. "In 1461 he married his first wife, Adriana Sassone, who

bore him son Lucio and three daughters before her death in 1491. Nothing distinguished Pontano more than the strength of his domestic feeling. He was passionately attached to his wife and children; and, while his friend Beccadelli signed the licentious verses of Hermaphroditus, his own Muse celebrated in liberal but loyal strains the pleasures of conjugal affection, the charm of infancy and the sorrows of a husband and a father in the loss of those he loved" (*Wikipedia*).

Adams, P.1864. Brunet, IV, 808: "Cette seconde partie des poésies de Pontanus est plus rare que la première partie, parce que Alde n'en ont donné qu'une seule édition". Renourd p. 82, n.3. However, OCLC doesn't bear out this claim of rarity, locating over 25 copies, which I assume are real books and not electronic whiz-bangs.

24 POPE (Alexander). URIE (Robert): An Essay on Man. Carefully Corrected. Glasgow: Printed by R. Urie, 1754. 8vo (in 4s), 183 x 102 mms., pp. [ii], 220, including hafl-title.

BOUND WITH:

POPE (Alexander): Moral Essays, in Four Epistles. Glasgow: Printed by R. Urie, 1754. 8vo (in 4s), pp. [ii], 89 [90 adverts], including half-title;

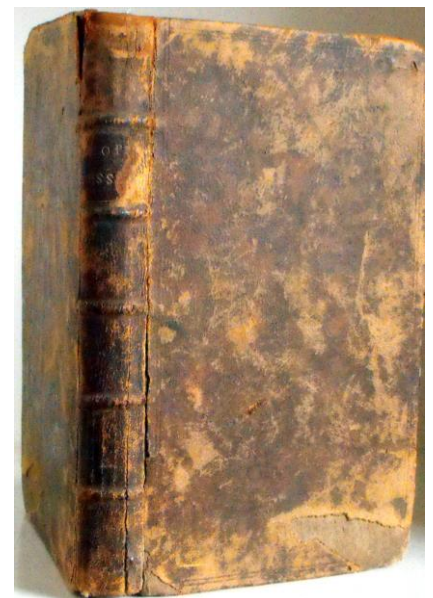
AND:

POPE (Alexander): An Essay on Criticism. Written in the Year 1709. Glasgow: Printed by R. Urie, 1754. 8vo (in 4s), pp. [ii], iii - v [vi blank], 7 - 60 [61 adverts, 62 blank]. 3 volumes in 1, bound in contemporary sheepskin, very worn, joints cracked, some leather missing from covers, corner cut from front free end-paper.

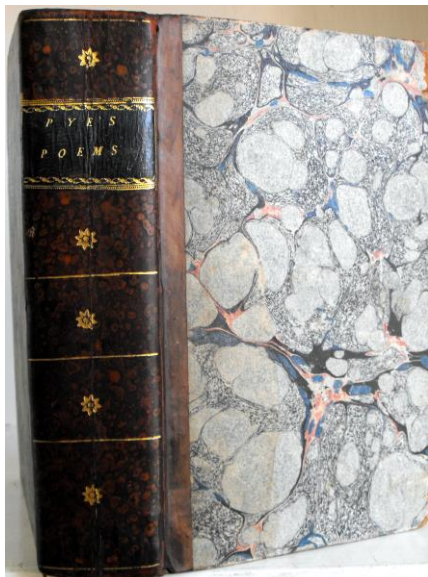
£450

The adverts indicate that the volumes were printed in the same format, to be uniform with each other.

ESTC lists several copies of all three items in universities in these islands, but the only copies in North America are at Harvard.



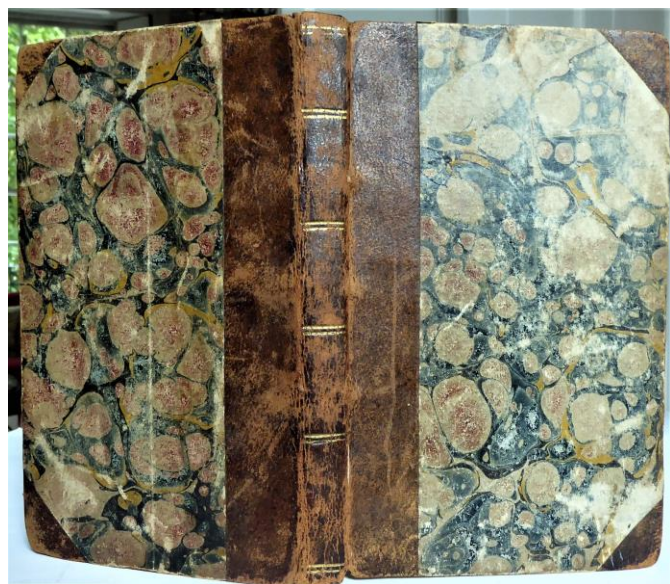
25 PYE (Henry James): *Poems on Various Subjects. Ornamented with Frontispieces.* London: Printed for John Stockdale..., 1787. FIRST COLLECTED EDITION. 2 volumes in 1. 8vo, 206 X 123 mms., pp. vi, 294; [iv], 335n [336 blank], engraved frontispiece of poetic muse in volume 1, engraved frontispiece of Faringdon Hill in volume 2, contemporary quarter calf, gilt spine, black morocco label, marbled boards, A very good copy. **£350**



Pye (1745 - 1813) is conventionally described as England's worst poet laureate, a post he held from 1790 until his death. However, he exhibited a range of abilities, as translator, literary theorist, and textual critic, that later laureates would not have been able to emulate. One of his more interesting poems is *Aerophorion*, first published in 1784, probably the first poem in English to celebrate hot-air ballooning. It is reprinted in volume 1 and commemorates "Mr. Sadler, the first English Aeronaut, [and his ascent] in his Balloon from the Physic Garden in Oxford, in November 1784." James Sadler (1753 - 1828) ascended on 4 October 1784 in a hot-air balloon to 3600 feet and landed some six miles away, having designed, built, and flown the balloon entirely by himself. There is also a poem on shooting, which was not a sport that attracted many

poetic encomiums in the 18th century. The reviewer in *The Critical Review* for 1787, concluded, "our judgment is, that he possesses an eminent share of classical taste, that his diction is correct and elegant, and his numbers harmonious. His invention is not equal to his judgment; whatever he adopts he embellishes, and almost makes his own, by the propriety of its application, and felicity of his expression."

26 ROSS (Alexander): *Helenore, or, the Fortunate Shepherdess, A Poem, in the Broad Scotch Dialect.* Also, *Songs*, by the same Author. To which is added *Ajax' Speech to the Grecian Knabbs*. By R. Forbes,



late Schoolmaster at Petercultur: Aberdeen: Printed by J. Chalmers and Co. 1793. 12mo (in 6s), 128 x 75 mms., pp. 147[148 - 154 Glossary], contemporary or slightly later half sheepskin, gilt rules on spine, marbled boards (rubbed); printed on cheap paper, last two leaves mis-folded, front hinge slightly cracked, with the autograph "Joseph Dunn" on the top margin of the title-page. **£600**

Ross (1699 - 1784) visited Aberdeen in 1766, where he met James Beattie, who more-or-less took him under his wing and superintended the publication of Ross's poetry. *The Fortunate Shepherdess* was published by subscription in 1768, but according to an entry in *Electric Scotland* was "very inaccurately printed; no proof seems to have been seen by Beattie or Ross while the work was passing through the press." I find the late Roger Robinson's judicious

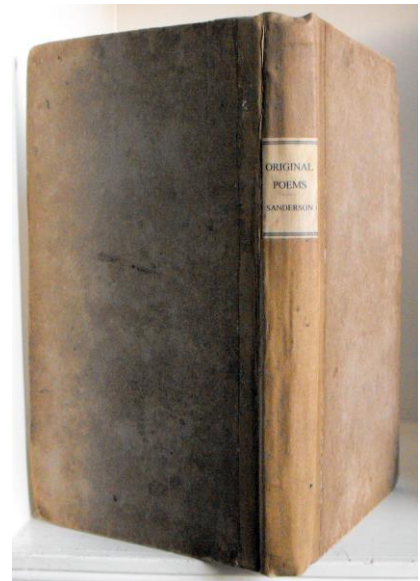
assessment in the *Oxford DNB* of *Helenore* about as good a comment as any on a poem that is not easy to read (no, I haven't read the complete work: "*The Fortunate Shepherdess* is a pastoral narrative of over 4000 lines in the dialect of north-east Scotland.) It concerns skirmishes between shepherds and highland raiders and has rich descriptions of the Grampian scenery and of rural life and customs. Central to the plot is the romance between Rosalind (Lindy, the male hero) and Helenore, the shepherdess. Unromantically, and for reasons of expediency, after a series of mishaps, captures, and escapes, in the end both Rosalind and Helenore marry other characters. The language is vigorous, and the dialogue direct, with the characters often speaking in rural aphorisms. The poem was compared, usually unfavourably, to Allan Ramsay's *The Gentle Shepherd*, on which it was partly modelled. It is, nevertheless, a remarkable work, which would surely have had a more lasting reputation if the dialect had been more accessible to readers outside north-east Scotland.

The patronizing attitude to it and its author shown in Beattie's letters is unjust. Despite slow early sales there were three further editions before the end of the eighteenth century and many in the nineteenth century.” The only other copy of this edition that I have been able to find is in the National Library of Scotland (ESTC N471304).

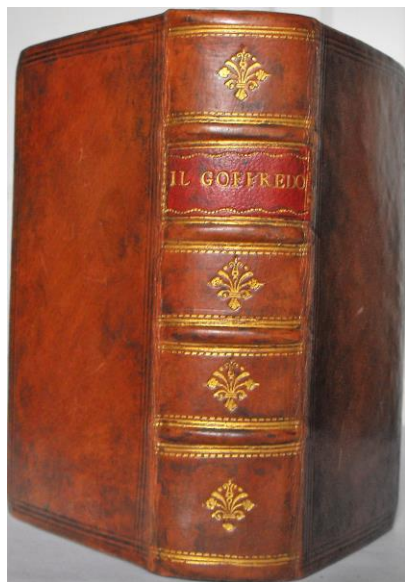
27 SANDERSON (John), of Chalk: Original Poems, on Various Subjects. Carlisle: Printed by Francis and James Jollie, 1822. FIRST AND ONLY EDITION. 12mo, 191 x 105 mms., pp. [8] 9 - 240, including half-title and eight pages of subscribers, uncut, original boards, neatly respined, with paper label. A very good copy £650

The Author is not the American John Sanderson (1818 - 1864) but I have found out very little about him. He is (appropriately) unassuming about his poetical talent, and he seems to have turned to verse after he was 51: “Or [sic, for Ere?] I begun, near three-score years were fled,/ Fully fifty-one I’ve labour’d for my bread...” Some of his poems are topical - Queen Caroline, slavery - while others are traditional. Some are indeed witty, some are self-reflective, but he is unlikely to join the immortals.

OCLC locates copies in BL; NYPL, UCLA, Stanford, Toronto. There are about 400 names in the subscribers’ pages at the end of the, so I wonder what happened to most of the books. Chalk is not small village in Kent, but a modern day (1822) version of Shawk because there is a Shawk Quarry (with a Roman inscription) near Dalston near Carlisle. Sanderson was a quarry owner and it may be his quarry. Chalk could also be a shortening of Chalkfoot a hamlet in the area. A lot of the poems are very local if you read through them. He had very impressive local support though curiously there seem to be no gentlemen or clergy. (With thanks to TM for this information.)



28 TASSO (Torquato): Il Goffredo overo Gierusalemme Liberata. Poema Heroico de Signor Torquato Tasso. Con l’Allegoria universale dell’istesso. Et con Igli Argomenti del Sog. Horatio Ariosti. In Vinegia Presso Daniel Bisuccio, 1606. 12mo, 125 x 63 mms., pp. 521 [522 blank], engraved title-page mounted, recently rebound in full calf, gilt spine, with raised bands between gilt rules, gilt ornaments, red morocco table; tightly bound with text almost disappearing into gutter, but a very good and attractive copy £950



First published in 1581, Tasso’s epic depicts a rather fictionalized narrative of battles between Christians and Muslims. “The Gerusalemme Liberata or Jerusalem Delivered occupies a larger space in the history of European literature, and is a more considerable work. Yet the commanding qualities of this epic poem, those which revealed Tasso's individuality, and which made it immediately pass into the rank of classics, beloved by the people no less than by persons of culture, are akin to the lyrical graces of Aminta.[1]

In the Gerusalemme Liberata, as in the Rinaldo, Tasso aimed at ennobling the Italian epic style by preserving strict unity of plot and heightening poetic diction. He chose Virgil for his model, took the first crusade for subject, infused the fervor of religion into his conception of the hero, Godfrey. But his natural bent was for romance.[1]

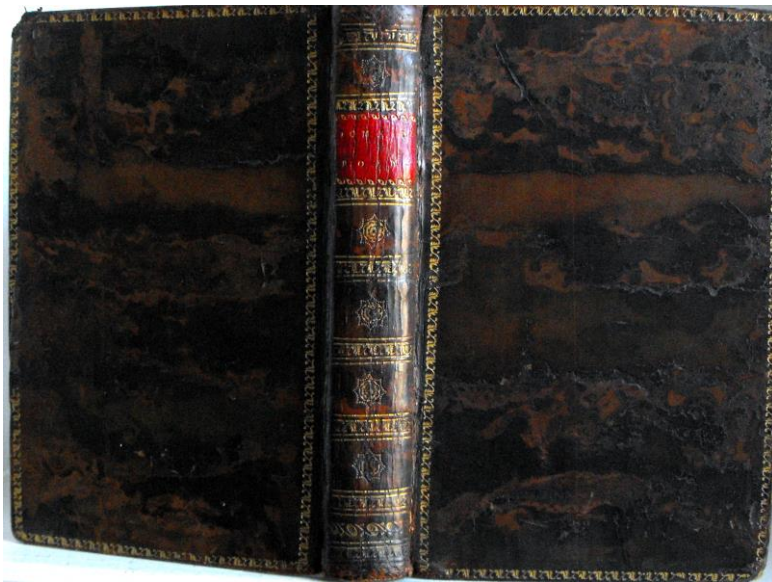
As he had done in Rinaldo, Tasso adorned Gerusalemme Liberata with a number of romantic episodes, which have proved more popular and influential than the grand sweep of the main theme. Thus, while the nominal hero of Gerusalemme Liberata is Godfrey of Bouillon ("Goffredo"), the leader of the First Crusade and the climax of the epic is the capture of the holy city. But Tasso's Goffredo, who is a mixture of Virgil's

pious Aeneas and Tridentine Catholicism, is not the real hero of the epic. Instead, the reader is attracted to the stories of Ruggiero, fiery and passionate Rinaldo, melancholy and impulsive Tancredi, and also by the chivalrous Saracens with whom they clash in love and war.[1]

The action of the epic turns on three stories of interaction between noble beautiful pagan women and these Crusaders. Armida, a beautiful witch, is sent forth by the infernal senate to sow discord in the Christian camp. Instead, she is converted to the true faith by her adoration for a crusading knight, and quits the scene with a phrase of the Virgin Mary on her lips. Clorinda, a brave female warrior, dons armor like Ariosto's Marfisa, fights a duel with her devoted lover, and receives baptism at his hands as she lies dying. Finally, Erminia, hopelessly in love with Tancredi, seeks refuge in the shepherds' hut" (Wikipedia).

This edition appears to be uncommon: OCLC finds copies only at Bibliothreque Nationale de France and the University of Birmingham.

29 TOMKINS (E. [sic, for Thomas]): Poems on Various Subjects; Selected to enforce the Practice of



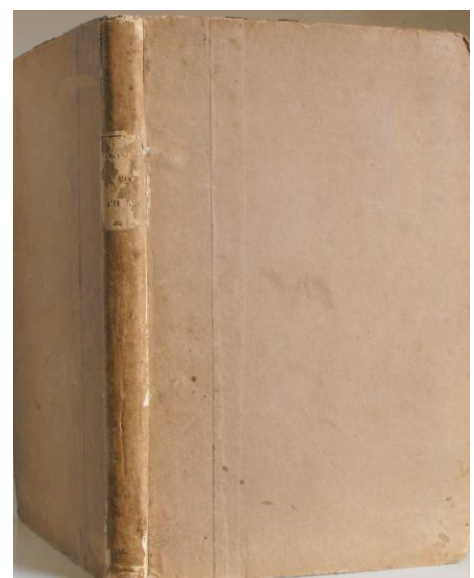
Virtue, and to comprise in one Volume the Beauties of English Poetry. A New Edition, with Vignettes. London: Printed for B. Crosby and Co....By J. Swan..., 1804. 12mo, 153 x 92 mms., pp. [vi], 256, engraved vignette on title-page and three other engraved vignettes, contemporary calf, gilt border on covers, gilt spine, red leather label; one front free end-paper removed, binding a little worn, but a good to very good copy. **£250**

Tomkins (1743 - 1816) was noted for his calligraphy and and produced a number of decorative works for various publishers, though little of his original work seems to have survived. *ODNB* gives the first date for the publication of *Poems on Various*

Subjects as 1806. In the introduction, Tomkins is agreeably laconic: "The Editor of this Collection has not much to say ont he preent occasion." Having said something similar, many editors would then proceed to say a lot. Tomkins published a prelude to this work in 1777, entitled *The Beauties of Writing*; the first edition of the above work was published in 1780.

30 [VALPY (Richard)], editor: Poems, Odes, Prologues, and Epilogues, Spoken on Public Occasions at Reading School. Second Edition. London: Printed by A. J. Valpy...Sold by G. B. Whittaker, Longman and Co.; Baldwin and Co; Cowslade Reading...; 1826. Large 8vo, 228 x 138 mms., pp. vii [viii blank], 208, uncut, original boards; front free end-paper creased, spine slightly worn, joints with some paper missing, label defective, corners crushed, but a good copy. **£500**

In the preface, the classics scholar and schoolmaster Richard Valpy (1754 - 1836) notes that these poems were first recited in 1782 in Reading School; and the first edition was published in 1806. This revised, second edition, with several poems dated 1824, has textual changs as well as new poems. Among the contributors are William



Benwell (1765 - 1796), whose sister was married to Valpy; George Butt (1741 - 1795), who contributes a hilarious parody of Milton's *L'allegro ed Il Penseroso*; William Bolland (1772 - 1840), who was instrumental in forming the Roxburghe Club; Henry James Pye (1745 - 1813), later the Poet Laureate; and William Seward (1747 - 1799). Valpy observes as well that the practice of acting plays at a school, "however sanctioned by...many ages, and of venerable establishments, has been questioned by some writers. If their objections are founded on actual experience, the Editor cannot but respect them. He would scarcely have wished to persist in a branch of Instruction, which he has found to be the most laborious to the Teacher.... He can only assert, after a long and varied trial of the system, that he has found it attended with many beneficial, but not one detrimental, consequence to his Scholars. He cannot be deterred from the proper use of an institution by the sophism of dwelling only on its possible abuse."

Uncommon. Copac locates copies of this second edition at BL and Bodleian; WorldCat adds Illinois at Urbana and lists a number of others as "Book," but they turn out to be eBooks.