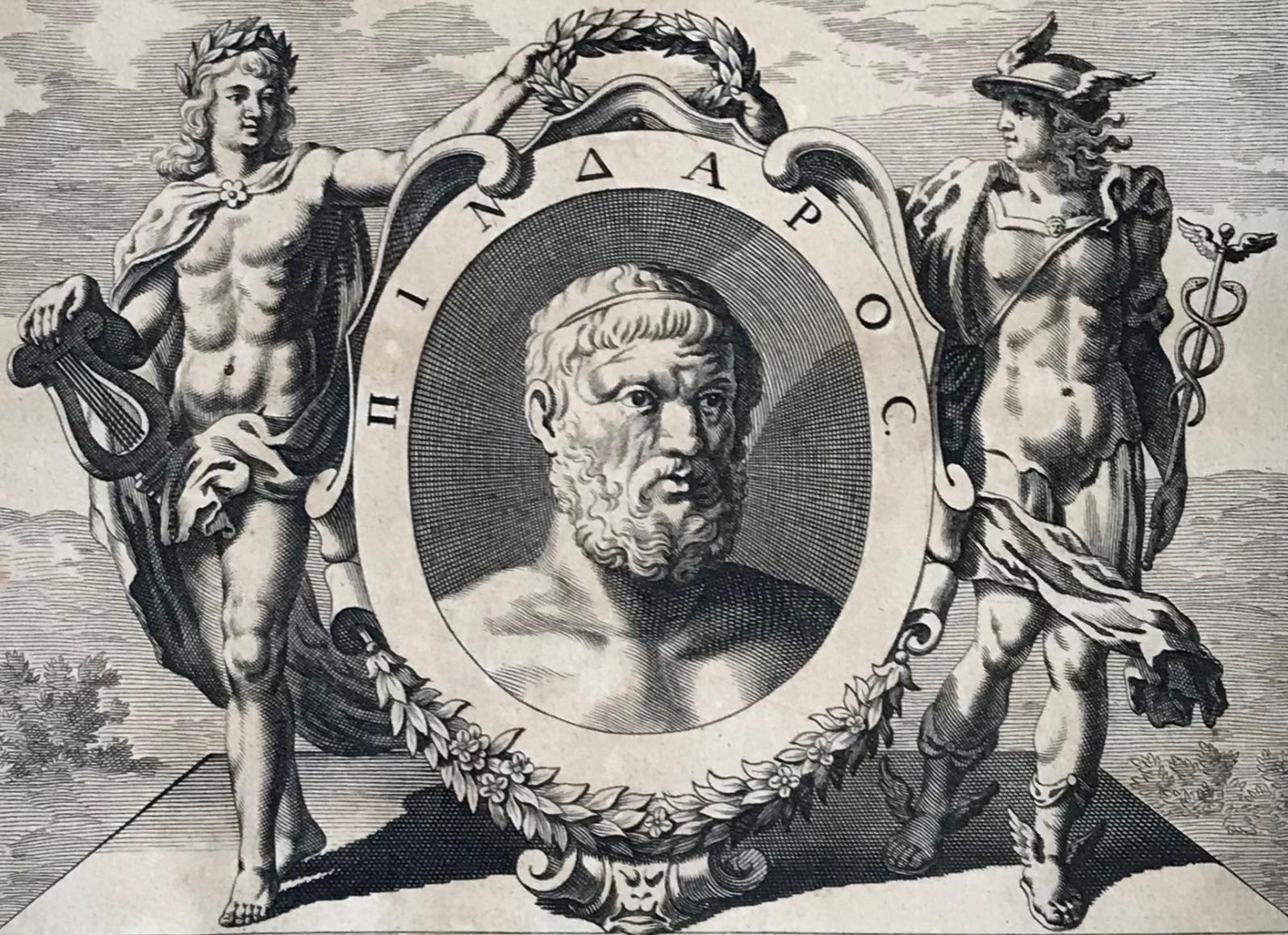




∞ Pindar List ∞



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*Front Cover: detail of frontispiece, item no. 7.

*Back Cover: detail of illustration, item no. 11.

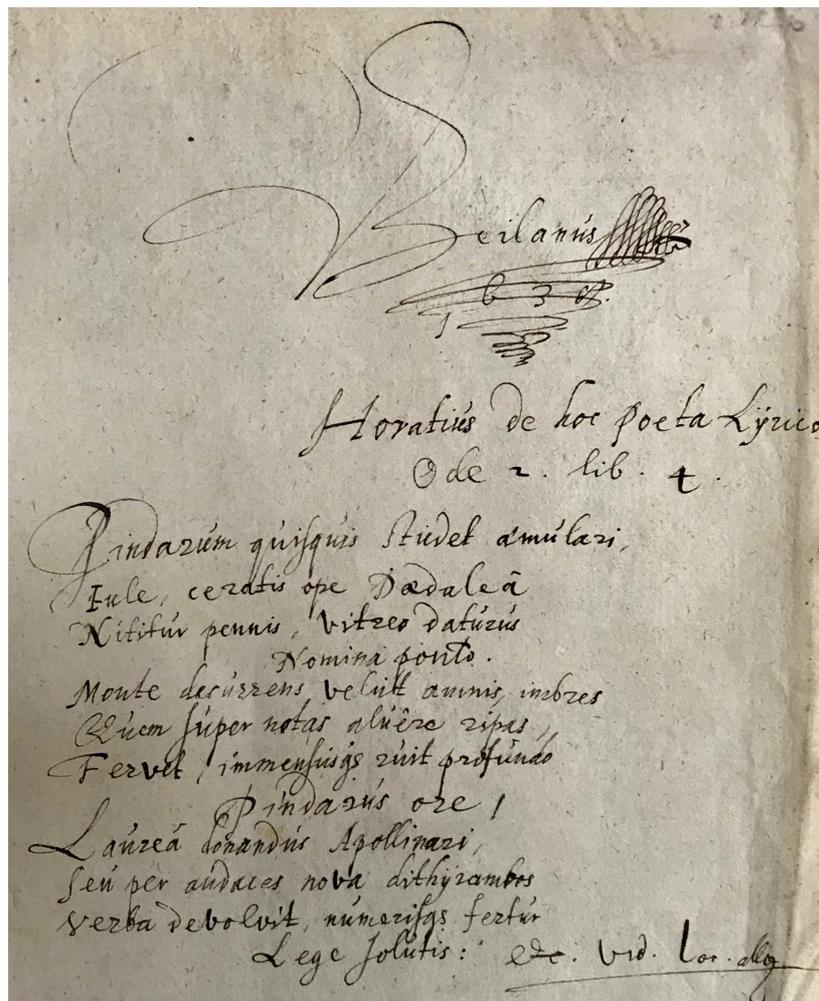
Horace, *Odes*, IV, 2
To Antonius Iulus

“Pindarum quisquis studet aemulari,
Iulle, ceratis ope Daedalea
nititur pinnis, vitreo daturus
nomina ponto.

Monte decurrens velut amnis, imbres
quem super notas aluere ripas,
fervet immensusque ruit profundo
Pindarus ore,

laurea donandus Apollinari,
seu per audacis nova dithyrambos
verba devolvit numerisque fertur
lege solutis,
[...]

Whoever endeavours, O Iulus, to rival
Pindar, makes an effort on wings fastened
with wax by art Daedalean, about to
communicate his name to the glassy sea.
Like a river pouring down from a
mountain, which sudden rains have
increased beyond its accustomed banks,
such the deep-mouthed Pindar rages and
rushes on immeasurable, sure to merit
Apollo’s laurel, whether he rolls down
new-formed phrases through the daring
dithyrambic, and is borne on in numbers
exempt from rule: [...]

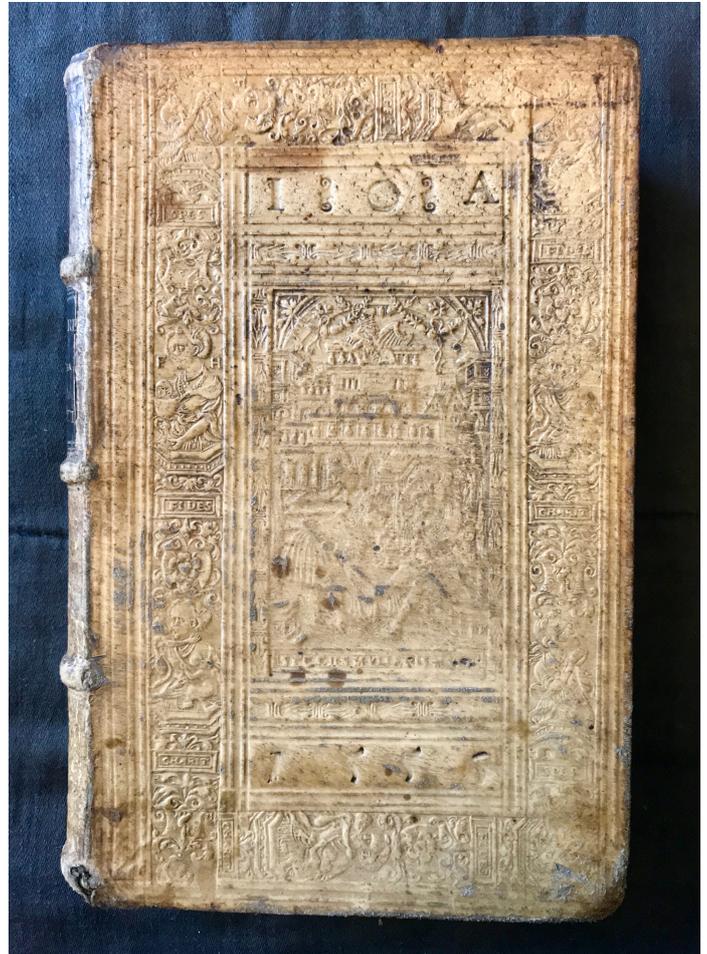
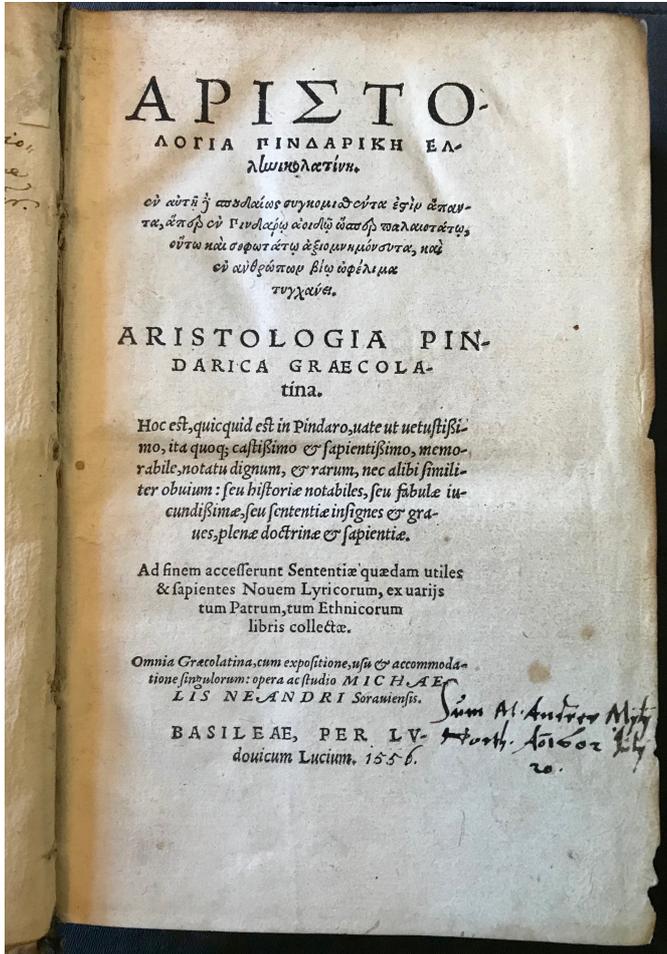


Detail of item no. 5

1. PINDAR (NEANDER, Michael, Ed.). *Aristologia pindarica Graecolatina*

Basel, per Ludovicum Lucium, 1556.

£2500



8vo, pp. (xxxii) 434 (iv), α-β⁸ a-z⁸ A-D⁸ E⁴. Greek, Roman, and Italic letter. Decorated initials, original Greek text and Latin translation, commentary on page margins. All annotated mainly by the same hand with scholarly care for emendation and erudite observations; extensive and continuous underlining throughout and frequent strikethrough erasing lines for correction purposes. T-p with early inscription; autograph of Cambridge classical scholar James Bailey, dated “24 Dec. 1822”, on recto of front endpaper (top of leaf towards hinge torn away), probably the author of most marginalia; ms. Latin note on verso with mention of Christian Gottlob Heyne’s appreciation of Neander’s commentary in the second part of his work dedicated to Pindar (p. 109, 1773). Ms. indexing on verso of rear flyleaf and note on rear pastedown: “collated perfect J. H. 1818”, plus another crossed out note with date “1816”. Margin edges slightly soiled and browned due to wearing and aging. Leaf a4 with a small square of paper removed from outer margin, not affecting the text. In a remarkable yet worn contemporary German pigskin over boards blind-tooled with decorative rolls, representing the personification of the seven virtues (initial F. H. readable in some sections), and central panel stamps. Front cover panel set between initials “I O A” and publication date, showing a trompe-l’oeil architectural landscape (Parnassus?) with Apollo playing the lyre at

top; rear cover panel represents a scene with buildings, figures, an floral motives (image blurred), and a psalm verse underneath: “voluntatem timentium se faciet” (Vulgate 144:19). Dark leather label on spine with gilt title and author. Spine caps and board corners slightly rubbed. A very interesting copy in a sixteenth-century elaborate Protestant binding, overall in very good condition.

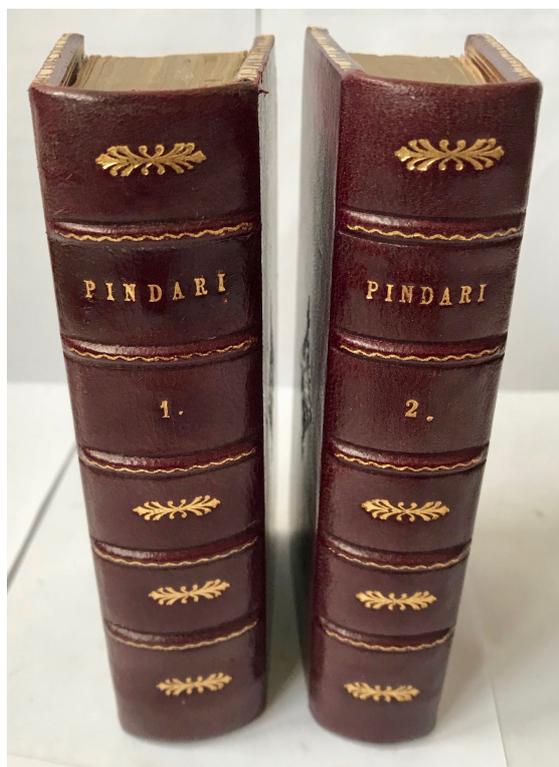
This lovely anthology of Pindar’s best poems is provided with a Latin translation and commentary by the scholar Michael Neander (1529-1581), a Protestant polymath educated at Luther’ and Melanchthon’s University of Wittenberg. Neander included in his glosses many references to works on Pindar by other authors, such as the great humanist Desiderius Erasmus, who devoted plenty of room to Pindar’s sayings and aphorisms in his Adages. In the introductory letter to his work, Neander states he made use of the precious studies on Pindar by Johannes Lonicer and Philipp Melanchthon. The work includes a poem by the Belgian humanist Carolus van Utenhoven and another one “On Pindaric hymns”, which Neander dedicated to the scholar Valentin Friedland of the Protestant School of Goldberg in Silesia. The latter died in 1556, the same year this book was published; at the end, a selection of texts and mottos by the Church Fathers and pagan authors.

Adams, P1241; VD16 ZV12485; USTC 612819.

2. PINDAR (ESTIENNE, Henry, Ed.). *Olympia, Pythia, Nemea, Isthmia, Cæterorum octo lyricorum carmina,[...], nonnulla etiam aliorum*

[Geneva], Excudebat Henricus Stephanus, illustris viri Huldrichi Fuggeri typographus, 1566.

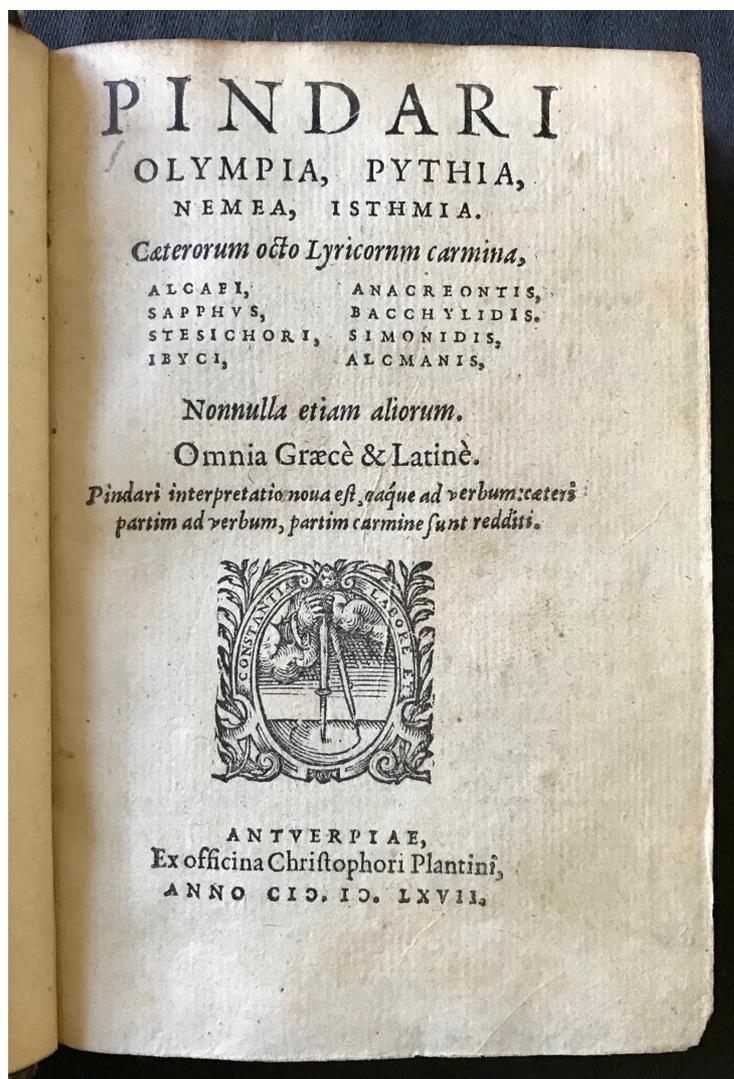
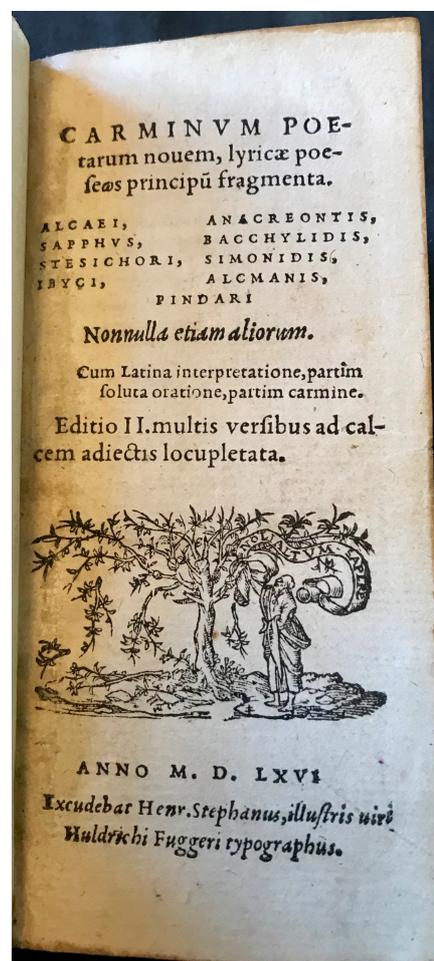
£1350



24mo, 2 vols: 1) pp. 576; a-z⁸, aa-nn⁸; 2) pp. 568[468]; A-Z⁸, AA-GG⁸. Greek and Italic letter, little Roman. Printer’s device on title-page of both vols, decorated initials. First vol.: t-p little soiled, dampstaining to initial five quires, light age yellowing throughout, occasional early ms. underlining, autograph dated 1697 at colophon; second volume: title “Carminum poetarum novem,...” (it starts with Alceus), light occasional age yellowing, damstaining throughout final seven gatherings, long early ms. annotation in French concerning “enigmes”. Rebound in modern gilt scarlet morocco, title to spine, marbled pastedowns, gilt inner dentelles and cover fore-edges. An excellent copy.

This is the second pocket edition (first 1560) of Pindar's Olympic, Pythian, Nemean and Isthmian odes and other selected works by the Greek poets Alcaeus, Sappho, Stesichorus, Ibycus, Anacreon, Bacchylides, Simonides and Alcman. This edition includes also many other short poems concerning these poets by contemporary and later authors, both Greek and Latin. Edited by the Mecenat of letters Ulrich Fugger and commented by the printer himself, Henry Estienne, as part of their common editorial plan to publish Ancient Greek texts, the first volume of this work includes a dedication letter from Estienne to the Protestant Reformer, scholar, and erudite Philipp Melanchthon, who worked on several classic authors, including Pindar, on whom he focused extensively. The second volume includes a poem in praise of Markus and Johann Fugger, which is likely to be a sign of recognition for the financial support that these rich bankers provided for Estienne's undertaking of printing Greek classics.

Adams P1228; Brunet IV, 658; Graesse V, 294.

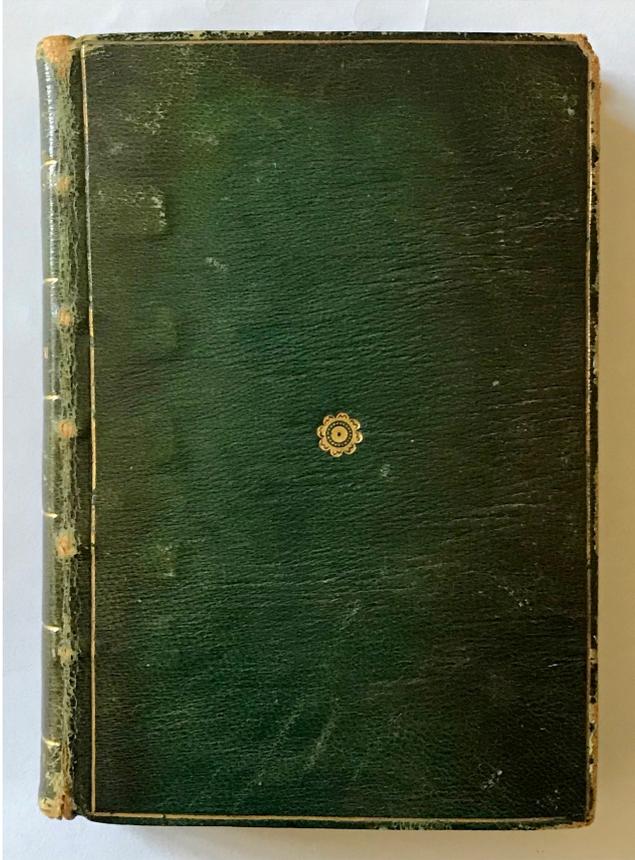


3. PINDAR (ESTIENNE, Henry, Ed.). *Olympia, Pythia, Nemea, Isthmia, Cæterorum octo lyricorum carmina*, [...], *nonnulla etiam aliorum*

Antwerp, Ex officina Christophori Plantini, 1567.

£2250

16mo, 2 vols in 1: 1) pp. 270 (ii=blank leaf); a-r⁸; 2) pp. 196 (iv); A-M⁸ N⁴. Greek and Italic letter, little Roman. Title misspelled: "Lyricornm" instead of "Lyricorum" (See Fogelmark, *Pindaric Bibliography*, p. 75). Two title-pages with printer's device, decorated initials, capital spaces with guide-letters, text predominantly in double column, Greek original parallel to Latin translation. In late C18th or early 19th gilt green morocco, title to spine, marbled pastedowns, gilt inner dentelles. A fine copy.



This is the third edition, by Plantin, of a work first published in 1560 by Henry Estienne. It includes Pindar's Olympic, Pythian, Nemean and Isthmian odes, and other selected works of the Greek poets Alcaeus, Sappho, Stesichorus, Ibycus, Anacreon, Bacchylides, Simonides and Alcman. It also includes many other short poems concerning these poets by contemporary and later authors, both Greek and Latin. This is the result of a collaboration between the Mécenas of letters Ulrich Fugger and the printer Henry Estienne, who undertook an editorial plan to publish Ancient Greek texts. The first volume of this work includes a dedication letter from Estienne to the Protestant Reformer, scholar, and erudite Philipp Melanchthon, who worked on several classic authors, including Pindar, on whom he focused extensively. The second volume includes a poem in praise of Markus and Johann Fugger, which is likely to be a sign of recognition for the financial support that the Fugger, a rich family of bankers, provided for Estienne's undertaking of printing Greek classics.

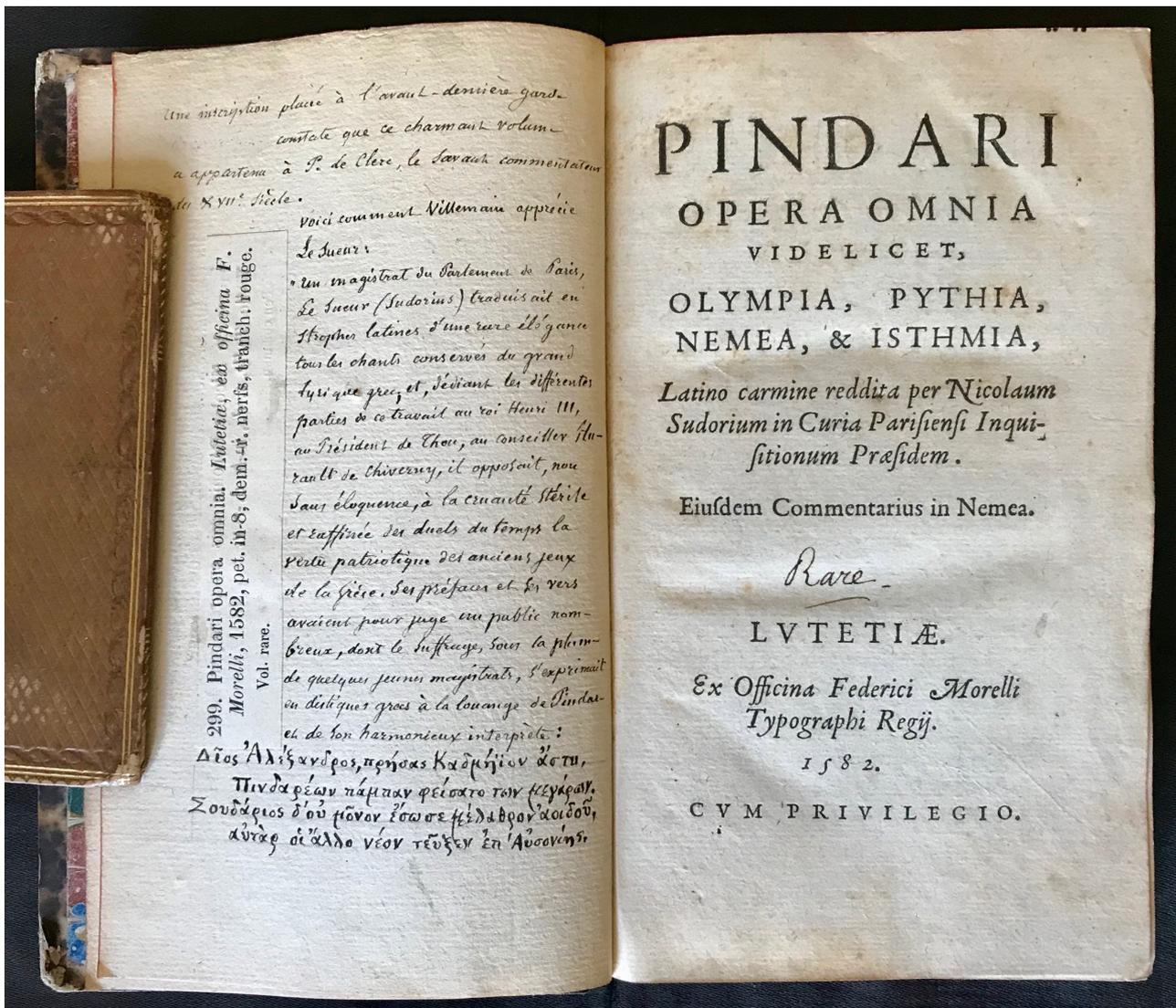
Adams P1229; Brunet IV, 659: "Cette édition, réputée très-correcte, est plus rare que celles d'Estienne, dont elle est une copie"; Graesse V, 294.

4. PINDAR (LE SUEUR, Nicolas, Tr.). *Opera omnia, videlicet, Olympica, Pythia, Nemea, et Isthmia*

Paris, Ex officina Federici Morelli Typographi Regij, 1582.

£4850

8vo, ff. (viii) 36, 50, 77 (iii); *8 A-I4 A-M4 N2 A-S4 T8. Italic and Roman letter, little Greek. Each ode with title-page, of which only the Nemean bears the printer's device (a fountain). Woodcut headpieces and decorated initials. Ownership inscription on verso of rear flyleaf: "Ex libris P. Clerici 10 Jul. 1655"; C19th handwriting: "rare" on t-p and extensive notes on verso of front endpaper: "une inscription placée à l'avant-dernière garde constate que ce charmant volume a appartenu à P. de Clerc, le savant commentateur du XVII^e siècle"; beneath, a long passage by the same hand reports Abel-François Villemain's judgment on the translator of this book, Le Sueur, plus two Greek couplets written by him in praise and imitation of Pindar; on the side, in vertical, a French bookseller label. Light marginal browning throughout, occasional underlining and marginalia in red, blue, and black ink, or pencil. In late C19th brown morocco and paper over boards, gilt-tooled title to spine and marbled pastedowns, a.e.r.. A fine copy.



Une inscription placée à l'avant-derniers gardes
 constate que ce charmant volume
 appartenait à P. de Clere, le savant commentateur
 du XVIII^e siècle.

299. Pindari opera omnia, Lutetiae, ex officina F.
 Morelli, 1582, pet. in-8, dem.-ar. neris, tranch. rouge.
 Vol. rare.

Le Sueur :
 un magistrat du Parlement de Paris,
 Le Sueur (Sudorius) traduisit en
 l'histoire latines, d'une rare élégance
 tous les chants conservés du grand
 lyrique grec, et, sévissant les différentes
 parties de ce travail au roi Henri III,
 au Président de Thou, au conseiller Hu-
 rault de Cheverny, il opposait, non
 sans éloquence, à la cruauté stérile
 et raffinée des duels du temps la
 vertu patriotique des anciens jeux
 de la Grèce. Ses préfaces et les vers
 avaient pour juge en public nom-
 breux, dont le suffrage, sous la plume
 de quelques jeunes magistrats, s'exprimait
 en quelques vers à la louange de Pindar
 et de son harmonieux interprète :

Δίος Ἀλῆξανδρος, περὶ ἡσας Κλεμῆτιον ἄστυ,
 Πινδάρων πάμπαν φείσατο τῶν κλεῖων.
 Σουδῶριος δ' οὐ μόνον ἔσωσε κείθερον ἄοιδόν,
 ἀνὰρ αἰετὸν νέον τεύξεν ἐν Ἀουσίνῃ.

PINDARI

OPERA OMNIA
 VIDELICET,

OLYMPIA, PYTHIA,
 NEMEA, & ISTHMIA,

Latino carmine reddita per Nicolaum
 Sudorium in Curia Parisiensi Inqui-
 sitionum Praesidem.

Eiusdem Commentarius in Nemea.

Rare.

LVTETIÆ.

Ex Officina Federici Morelli
 Typographi Regij.

1582.

CVM PRIVILEGIO.

This beautiful edition of Pindar's Odes was translated into Latin by Nicolas Le Sueur (Nicolaus Sudorius), who presided over the Inquisition of Paris, as one can gather from the title-page. According to the 19th century politician and writer Abel-François Villemain, Le Sueur was a magistrate within the Parliament of Paris, whose Latin translation of Pindar shows great eloquence and linguistic skills. Le Sueur dedicated the parts composing this work to different leading characters of his time: King Henry III, the President of the Parliament Christophe de Thou and the politician Philippe Hurault de Cheverny.

Brunet IV, 662; Renouard 1580 16:10:1; FB 82965; USTC 170634.

A WIDE-MARGINED COPY IN A
CONTEMPORARY FINE BINDING

5. **PINDAR** (BENEDICTUS, Johannes,
Ed.). *Pindari Olympia, Pythia, Nemea, Isthmia*

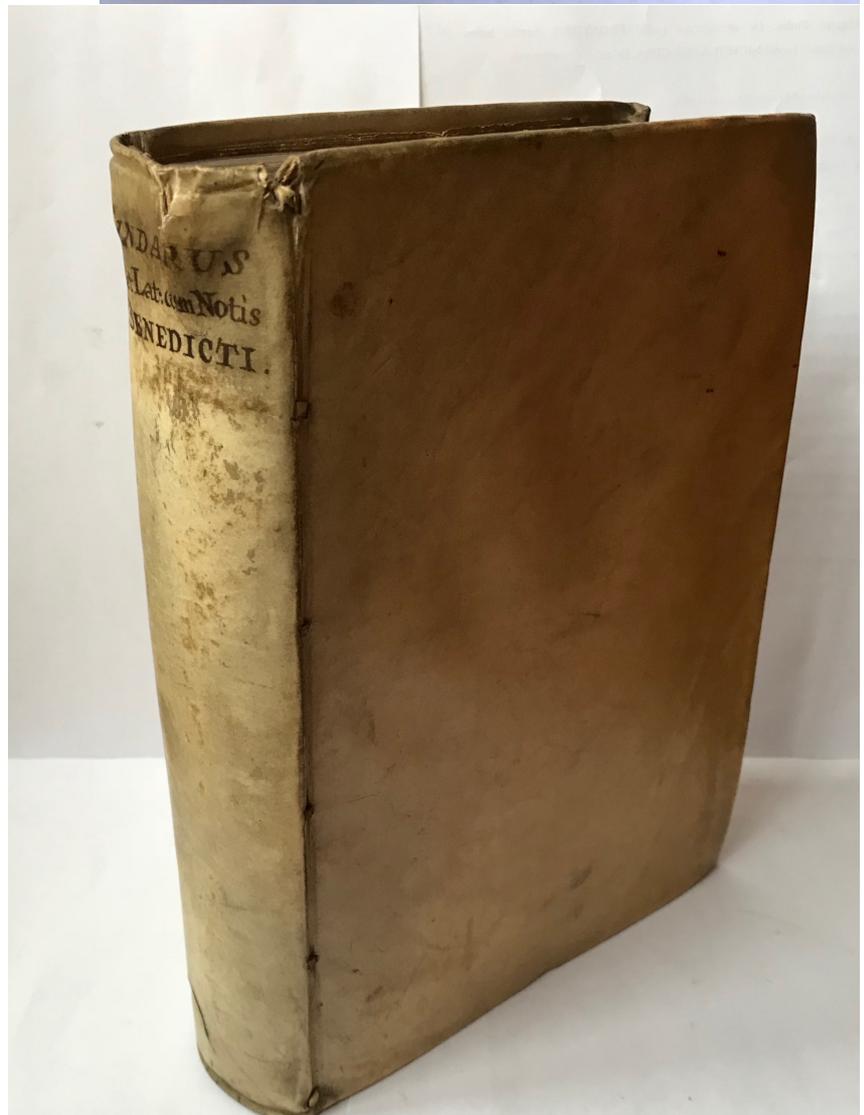
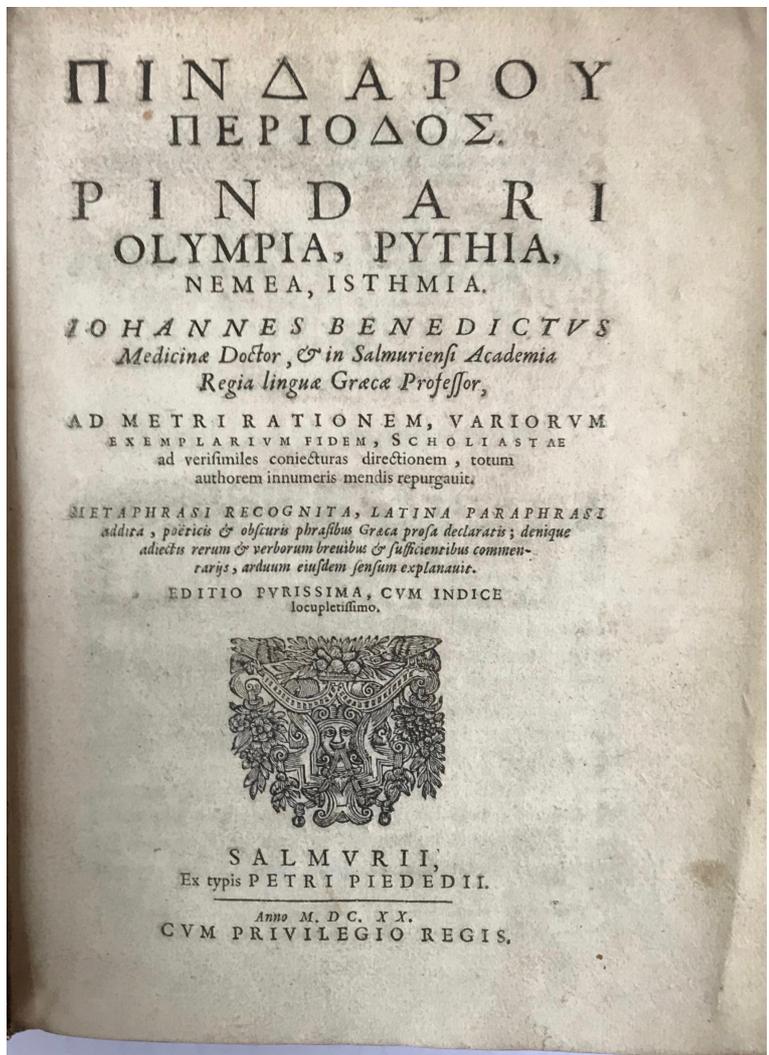
Saumur, ex typis Petri Piededii, 1620.

£1500

4to, (xvi) 756 (lvi), ã⁴ ê⁴ A-5I⁴ 5K² (2H2, 3P3, 4N3 blanks). Roman, Greek, and Italic letter. Small t-p vignette, large decorated initials, head- and tailpieces, and meanders. Early ms. annotations on front endpaper reporting Horace's *Odes* 4.2 ("Pindarum quisquis studet aemulari..."), "emptus in auctione 3-15-0" and the autograph of "Berlanus". Some light age yellowing and minor spotting, waterstaining at lower gutter throughout the first half of the book. In contemporary vellum, Yapp edges, ink title to spine, a.e.r., A perfectly preserved wide-margined copy.

This is one of the most important and spread early seventeenth-century editions of Pindar, whose text is mainly based on Erasmus Schmid's valuable edition (Wittenberg 1616). Johannes Benedictus, or Jean Benoist, was a German scholar and physician, King's Professor of Greek in Saumur.

Brunet IV, 659. Graesse V, 294-295.



6. PINDAR (ADIMARI, Alessandro, Ed. and Tr.). *Ode di Pindaro, antichissimo poeta*

Pisa, Nella stamperia di Francesco Tanagli, 1631.

£1850

Large 4to, pp. (xx) 748 (lxiv). Roman and Italic letter. Title within a beautiful engraved frontispiece by the hand of Carlo Audran after a drawing by Alexander Vaianus, surmounted by the emblem of Cardinal Francesco Barberini, nephew of Pope Urban VIII. Title-page in red and black ink with printer's device, repeated at colophon in large, second title page dated 1632 at p. 581, head- and tailpieces, large historiated initials. 6 full-page engravings showing 19 scenes of ancient athletic games and their related accessories. Some occasional spotting and browning. In contemporary vellum over boards with ink title to spine, hinges a little cracked. Overall a very good copy.



Rare edition. This is a translation into Tuscan vernacular of Pindar's odes, which includes 45 poems overall, provided with a rich commentary, observations and indexes. Alessandro Adimari (1579-1649) translated and edited this work, which is one of his finest achievements. Adimari based his erudite analysis of these odes on the excellent work previously carried out on Pindar by Erasmus Schmidt in 1616. Adimari, a Florentine patrician, was secretary of the Accademia Fiorentina (1633) and member of three different academies: the Alterati, Incogniti and Lincei.

Bruni-Evans, 2289; Gamba, 2054; Brunet IV, 663; Graesse V, 297. Piantanida 2289.

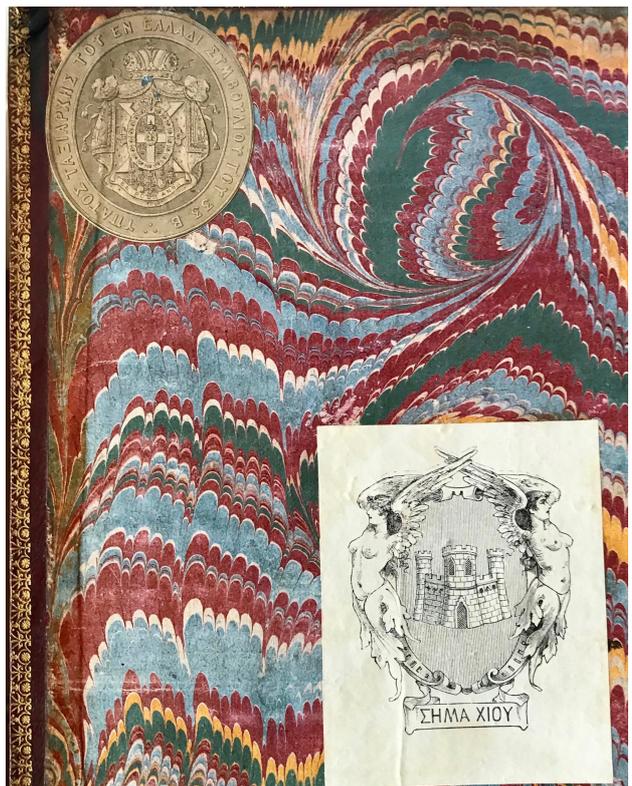
A SUMPTUOUS LARGE PAPER COPY IN A CONTEMPORARY RED MOROCCO BINDING

7. PINDAR. *Pindari Olympia, Nemea, Pythia, Isthmia.*

Oxford, E Theatro Sheldoniano, 1697.

£3850

FIRST ENGLISH EDITION of the Greek text. Royal Folio, pp. (xxxiv) 56, 59-497 (xciii) 77 (iii). Greek, Roman and Italic letter. Double-column text, single-column commentary; exceptionally well margined. Engraved frontispiece by M. Burghers with Pindar's portrait within an oval coat of arms placed on a wide plinth inscribed with encomiastic Greek verses; to the sides, Apollo and Hermes laying a laurel crown on the head of the poet; above, an angel plays a trumpet while holding a palm branch in his other hand. Large title-page vignette, again by Burghers, of the goddess Athena as patron of the arts with her aegis (shield with the head of Medusa) and other artistic attributes; in the background, a view of Oxford and some of its iconic buildings, among them the Sheldonian. Endpapers and a few first and final leaves very slightly browned, negligible, and not affecting the beautiful and unstained initial illustrations; a few light thumb marks and some spotting or toning. In a sumptuous nearly contemporaneous gilt-ruled red morocco over thick boards, inner dentelles, lettered spine gilt in compartments, marbled endpapers with two C19th bookplates to the front (the earliest one is of the chief commander of the Greek freemasonry linked to the Supreme Council, 33°; the other one is probably linked to the Greek island of Chios). Joints and cover edges a little worn and rubbed, corners with signs of skilled restoration. A fresh, crisp, exquisitely clean and large paper copy in an elegant binding, a.e.g.. A fine copy.



Large paper copy of this 'excellent edition' regarded as dated by Brunet but patriotically supported by Lowndes. This is the first English edition of the Greek text of Pindar, edited by Richard West and Robert Welsted, both then young fellows at Magdalen College (and both of whom left Oxford shortly afterward, West for the priesthood and Welsted for medicine). Pindar's Epinician Odes, or odes on victory, were written in honour of the victors at the four great panhellenic Games, and are accordingly grouped as Olympian, Pythian, Nemeana and Isthmian. Pindar was held in great regard in Oxford in the second half of the seventeenth century, as this edition evidences. English Pindarics were also in vogue as one can see from the popularity of Cowley's versions (Abraham Cowley, "Pindarique Odes" in "Poems" (London, 1656)). The continental influence of Pindar can be detected in such diverse work as Galileo Galilei's introduction to Siderus Nuncius". The present book includes the Latin verse translation by Nicolas Le Sueur (1545-1594) along with the Greek text, plus a Latin prose paraphrase, the Greek scholia, Latin notes, a chronology of the Olympiads, multiple 'Lives' of Pindar, and, in a section at the end, a collection of Pindaric fragments. Dibdin calls it 'a beautiful and celebrated edition'.

ESTC R20960; Moss II 410; Dibdin II 289; Brunet IV, 659; Lowndes V, 1868; Wing P-2245.



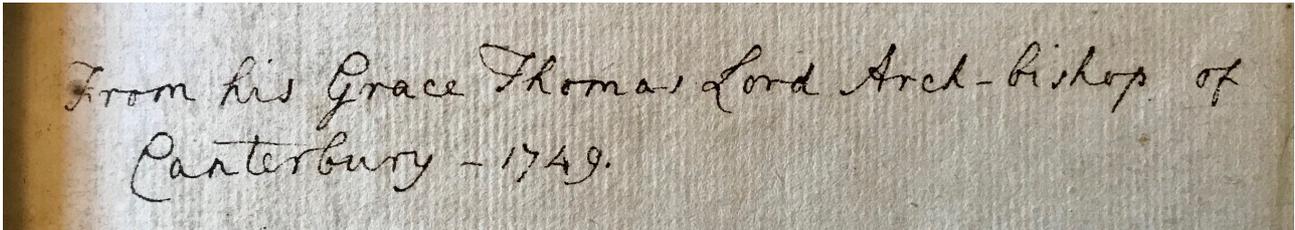


A PRESTIGIOUS PROVENANCE

8. PINDAR (WEST, Gilbert, Ed. and Tr.). *Odes of Pindar, With several other Pieces in Prose and Verse, Translated from the Greek. To which is prefixed a Dissertation on the Olympick Games*

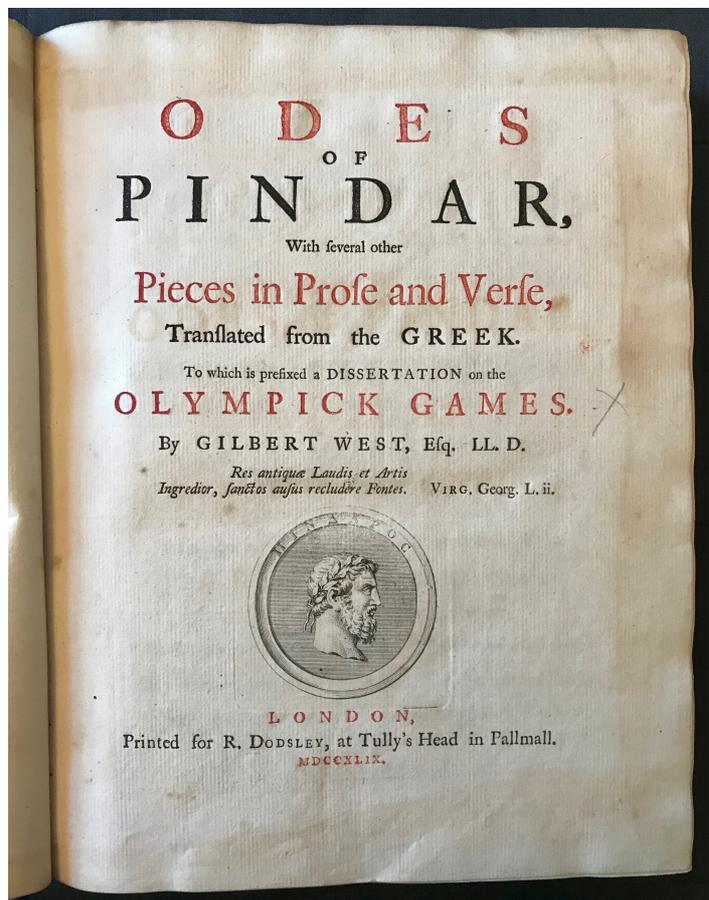
London, Printed for R. Dodsley, 1749.

£2,000



From his Grace Thomas Lord Arch-bishop of
Canterbury - 1749.

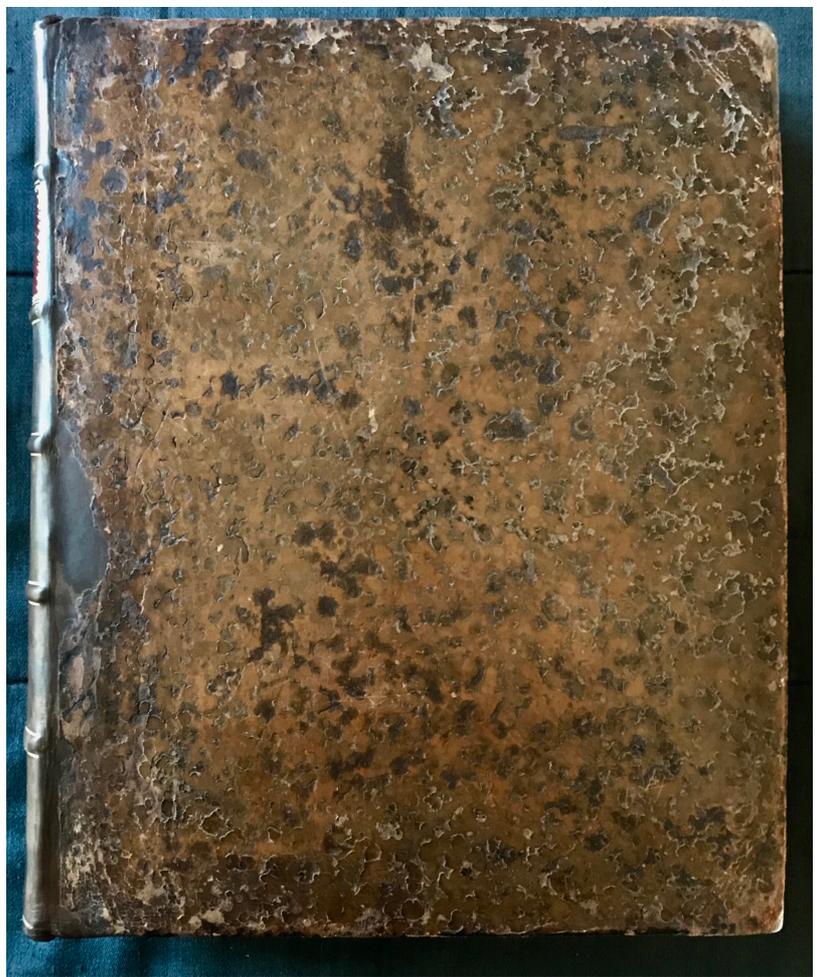
FIRST EDITION. Large 4to, pp. (xxviii), ccvi, (ii), 315, (iii). Roman letter, some Italic. Title in red and black. Tondo with profile of Pindar on title-page, capital spaces with guide-letters. Bookplate on front pastedown, probably of the Penn family, and “Duncombe” handwritten underneath. Ms. note by the same hand on front endpaper: “From his Grace Thomas Lord Arch-Bishop of Canterbury 1749”, referring to the ownership of Thomas Herring (a. 1747-57), who was Archbishop of Canterbury at the time. In contemporary calf, rebacked. Gilt spine and edges. red morocco spine label, lettered in gilt. A crisp, excellent copy.



In addition to the Dissertation on the Olympick Games and Pindar's Odes, this work includes translations of Horace, Euripides, Lucian, and other classical poets. Though Gilbert West's Odes of Pindar is only the third version of these poems to have been translated into English (the first by Sternhold and Hopkinsin 1713), his translation was arguably the most popular version in the eighteenth century. Just several months after this publication, the poet Joseph Warton wrote "An ode, Occasioned by reading Mr. West's Translation of Pindar"; and some scholars have suggested that Thomas Gray's Pindaric Odes, written at the beginning of the 1750s, are to some extent in conversation with West's translation. In Lives of the English Poets (1779), Dr. Johnson praised West's Pindar: "Of his translations I have only compared the first Olympick ode with the original, and found my

expectation surpassed, both by its elegance and its exactness...A work of this kind must, in a minute examination, discover many imperfections; but West's version, so far as I have considered it, appears to be the product of great labour and great abilities".

Brunet IV, 663; Graesse V, 297.



9. PINDAR (HEYNE, Christian Gottlob, Ed.). *Pindari carmina*

Oxford, Typis N. Bliss, Impensis M. Bliss, et R. Bliss, 1808.

£385

24mo, pp. (iv) 230 (ii) 138, 2 vols in 1. Predominantly Greek letter, some Roman. A small pocket sized edition of the works of Pindar with a short Latin commentary. It comprises the four books of Pindar's victory odes, which are named after the Olympian, Pythian, Isthmian and Nemean games. Pindar was an Ancient Greek lyric poet from Thebes. He is one of the canonical nine lyric poets of ancient Greece. Pindar did not create any new lyrical genres, but worked with the pre-existing genres to a great success. In age-browned vellum over boards, remains of black morocco label to spine with gilt lettering. Defective vellum on the rear cover, slightly detached from upper corner. Maroon paper pastedowns. Ms. autograph on title page "Wood 1829" plus another annotation "obit Oct. 4. 1833." Internally, firmly bound and in good condition. Brunet IV, 659; Graesse V, 295.

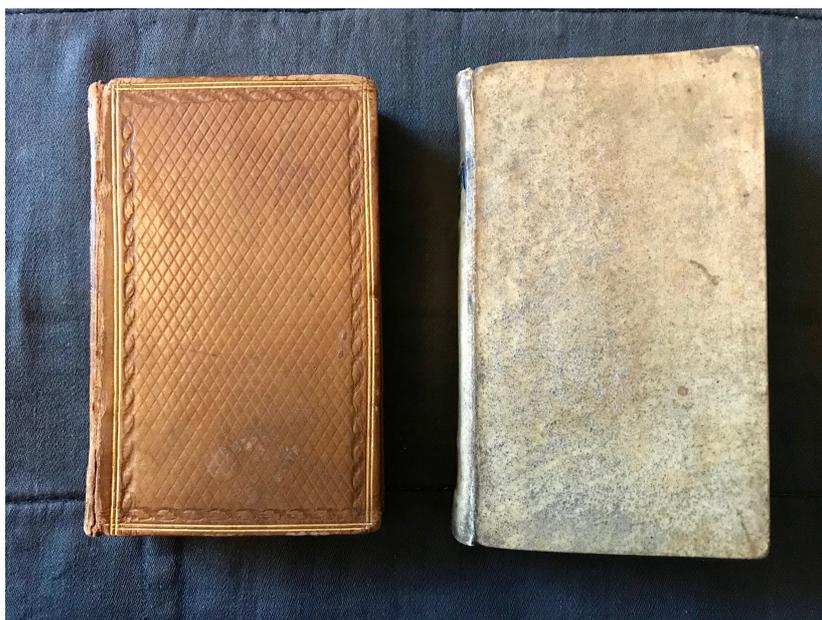


10. PINDAR (HEYNE, Christian Gottlob, Ed.). *Pindari carmina*

Oxford, Typis N. Bliss, Impensis M. Bliss, et R Bliss, 1808.

£325

24mo, pp. (iv) 230 (ii) 138, 2 vols in 1. Predominantly Greek letter, some Roman. A small pocket sized edition of the works of Pindar with a short Latin commentary. It comprises the four books of Pindar's victory odes, which are named after the Olympian, Pythian, Isthmian and Nemean games. Pindar was an Ancient Greek lyric poet from Thebes. He is one of the canonical nine lyric poets of ancient Greece. Pindar did not create any new lyrical genres, but worked with the pre-existing genres to a great success. Condition: In a full diced calf binding. Externally, sound with slight rubbing, particularly to the joints, front hinge is tender and fragile. Ms. exlibris annotation on front flyleaf (J. Brookman...1812) Internally, firmly bound. Pages are slightly age toned. Good condition. Brunet IV, 659; Graesse V, 295.



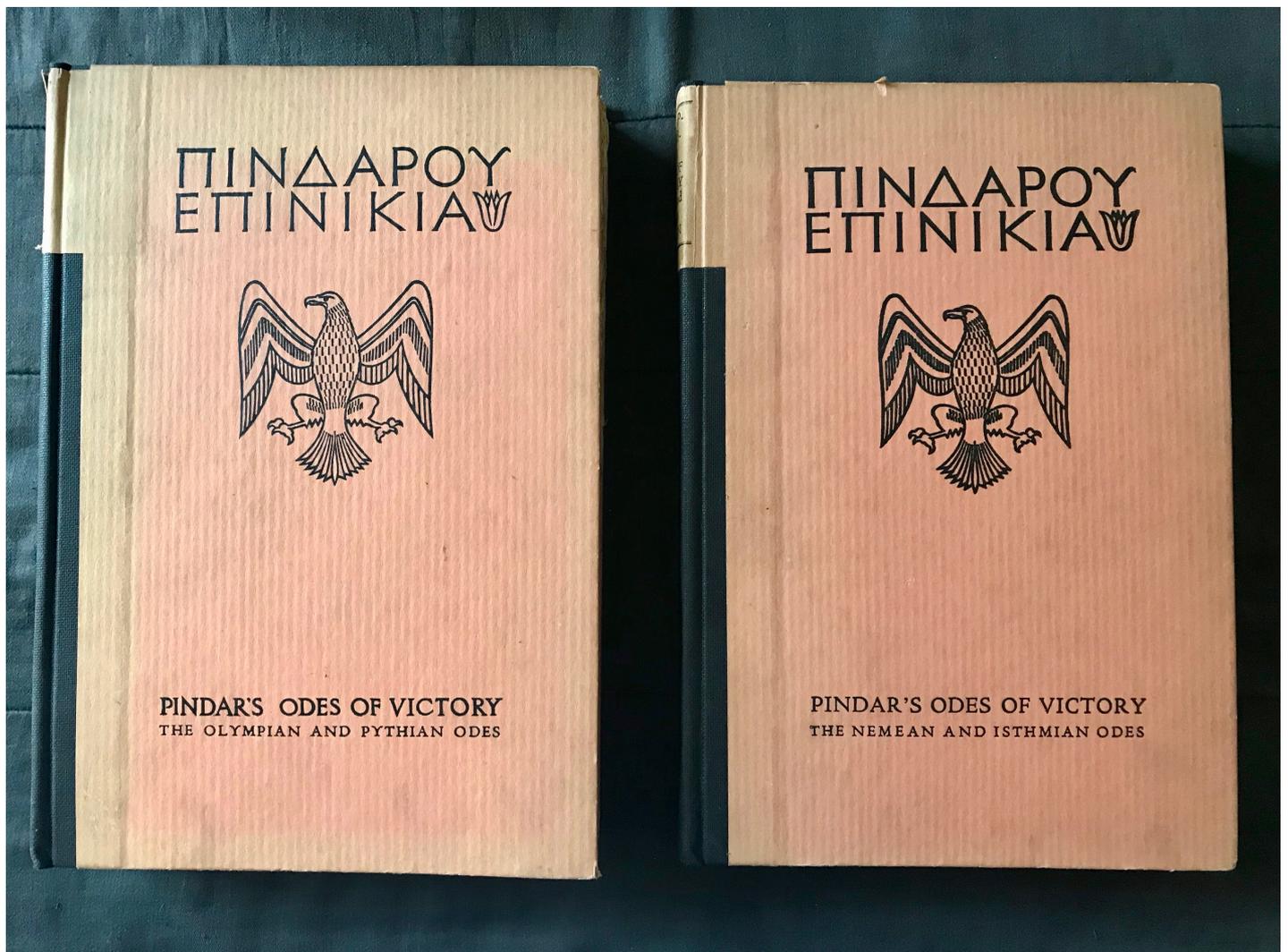
A FINE PRIVATE PRESS EDITION, BEAUTIFULLY ILLUSTRATED

11. PINDAR. *Pindar's Odes of Victory*

Oxford, Printed by the Shakespeare Head Press (Stratford-upon-Avon) for Basil Blackwell, 1928.

£650

FRIST EDITION. Large 4to, 2 vols: pp. 1) xxii (ii) 297 (i); 2) xxi (iii) 193 (i). Limited edition of 250 copies (this in no. 100). Greek and Roman letter, parallel Greek and English text. Several woodcut illustrations. Quarter black cloth with orange paper on stiff boards. Greek and English title stamped in black on front cover with an imperial eagle. In brilliant condition, just minor rubbing to edges and corners of covers. Untrimmed, paper label bearing title beneath head of spine.



“There is nothing in the whole range of literature corresponding to the Greek odes of victory, the most splendid examples of which still surviving were composed by Pindar between the years 502 and 442 B.C., during the most flourishing period of the Greeks’ history, and in the high summer of their genius.” The Olympian Odes, introduction, v. “In these complex poems, Pindar commemorates the achievement of athletes and powerful rulers against the backdrop of divine favor, human failure, heroic legend, and the moral ideals of aristocratic Greek society. Readers have long savored them for their rich poetic language and imagery, moral maxims, and vivid portrayals of sacred myths” (Harvard University Press). The present copy was superbly printed at the Shakespeare Head Press of Stratford-upon-Avon on thick paper; an outstanding bilingual production on opposing pages, displaying Charles J. Billson’s delightful English translation. The fine woodcuts by John Farleigh are stylised illustrations in the Etruscan manner.

A LOVELY POCKET SET BY A MODERN “PINDAR”, THE ENGLISH SATIRIST

12. PINDAR, Peter [pseud. of John Wolcot]. *The Works of Peter Pindar, Esq.*

London, Published by J. Walker and J. Harris, 1809.

£850

12mo, four volumes, each one with a half-title, frontispiece, engraved title page and regular title page with Peter Pindar's portrait being on the first volume. Ms. ex libris of Sir George-William Denys, Baronet, on front endpaper of each volume. Bound in a lovely gilt-ruled straight-grain red morocco (fourth volume with some worm tracking on front cover), inner dentelles, author and title to gilt spine, marbled pastedowns, a.e.g. A lovely set in a beautiful binding.

Peter Pindar was the pen name of John Wolcot (9 May 1738 – 14 January 1819), an English satirist who found that poetry paid better than his medical profession. Indeed, though trained as a physician and practising medicine, in 1780, Wolcot went to London and began writing satires. The first objects of his attentions were the members of the Royal Academy. For the historian of the fine arts the relevant items are his Lyric and Farewell Odes to the Royal Academicians for the years 1782, 1783, 1785 and 1786 (pp. 9-133), in which the painter Benjamin West and all its other leading members are unmercifully satirised, and the opening poem in his Subjects for Painters (pp. 445-506), but the poems as a whole well repay reading, particularly those that ridicule the naturalist Sir Joseph Banks, King George III's, and the Abyssinian traveller James Bruce. Other objects of his attack were Boswell, the biographer of Samuel Johnson, Hannah More, former bluestocking and playwright, and Bishop Porteus. Wolcot had a remarkable vein of humour and wit, which, while intensely comic to persons not involved, stung its subjects to the quick. He had likewise strong intelligence, and a power of coining effective phrases. In other kinds of composition, as in some ballads he wrote, an unexpected touch of gentleness and even tenderness appears. Among these are The Beggar Man and Lord Gregory. He died at his home in Latham Place, Somers Town, London, on 14 January 1819, and was buried in a vault in the churchyard of St Paul's, Covent Garden.



