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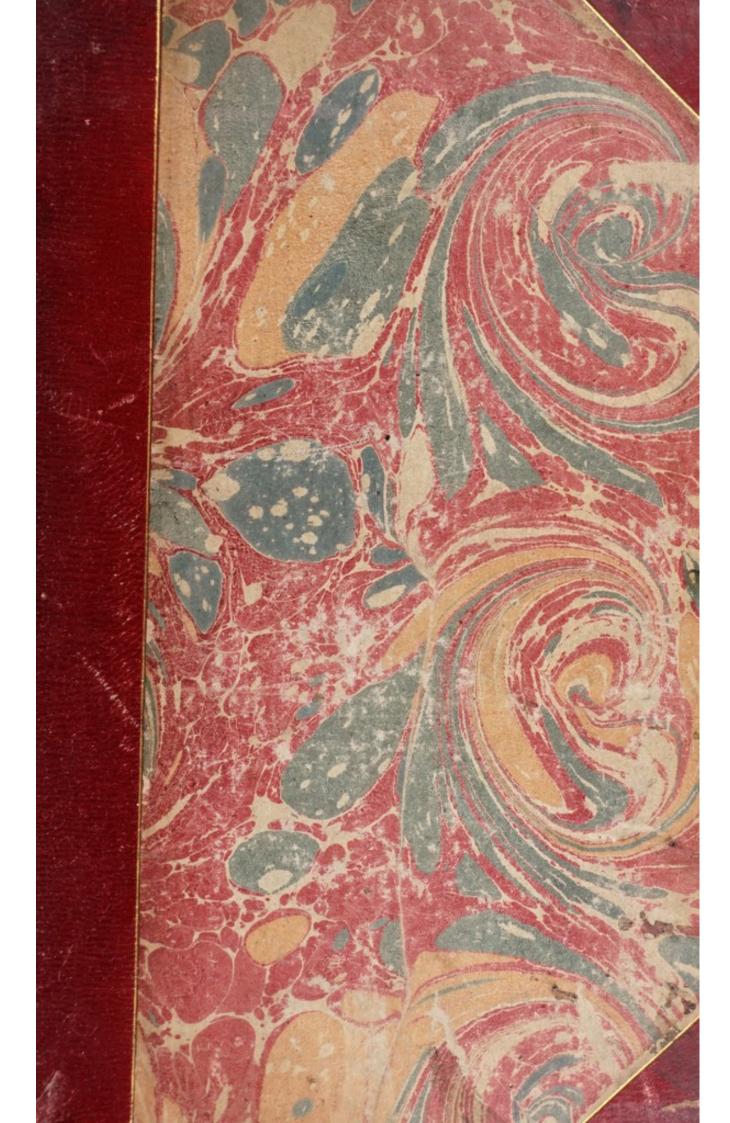
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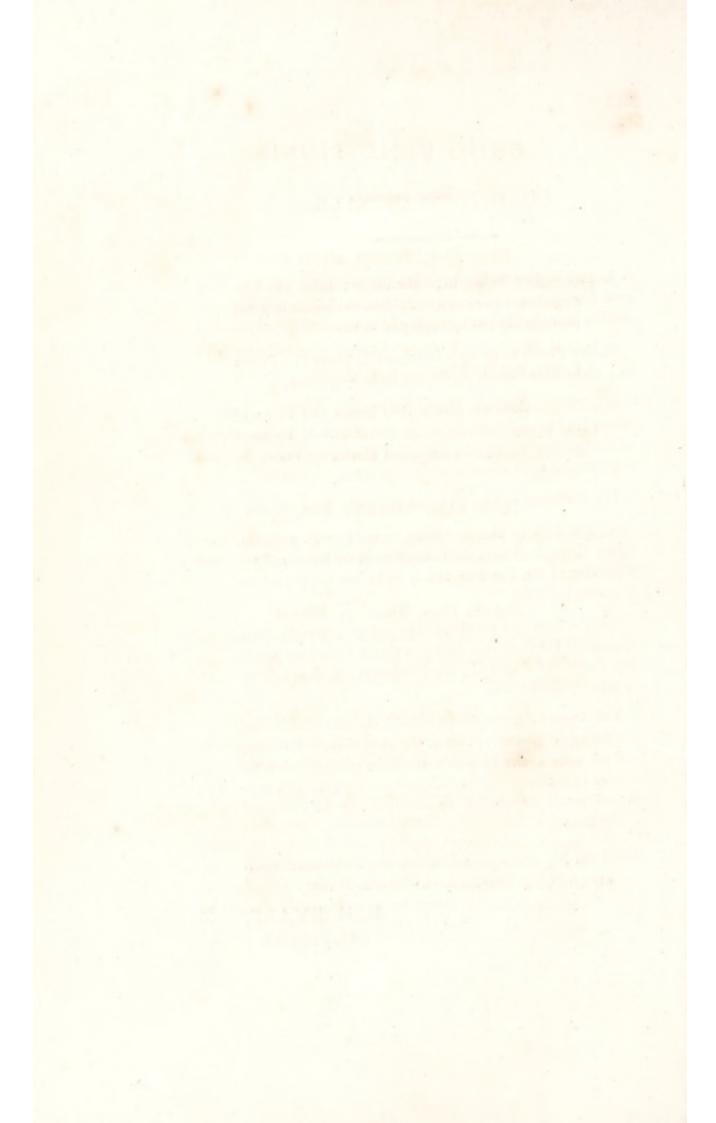
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Second Day, Saturday, May 1.

Latin Poetry. — Modern Latin Poetry. Italian Heroic Poetry, Romance Poetry, and Novels in Verse, No. 143 to 286.

Third Day, Monday, May 3.

Italian Lyric, Satiric, Didactic and Miscellaneous Poetry.— Spanish Poetry.—French Poetry. — English Poetry and Plays, No. 287 to 433.

Fourth Day, Tuesday, May 4.

Mythology and Fables.—Romances and Novels, Greek.— Latin Novels, Satires, and Facetiæ.—Italian Novels and Facetiæ.—Spanish Novels, No. 434 to 583.

Fifth Day, Wednesday, May 5.

French Novels, Satires, and Facetiæ. — English Novels, Satires, and Facetiæ.—Romances, No. 584 to 726.

Sixth Day, Thursday, May 6.

Romances, Magic, Witchcraft, Singular Trials and Tracts, Miscellaneous Writers, Ancient and Modern.—Epistolary Writing, Geography, Chronology, Universal History and Historical Dictionaries.—Grecian History.—Roman History.—History of Great Britain and Ireland, No. 727 to 867.

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Seventh Day, Friday, May 7.

History of Great Britain and Ireland.—History of France.
Histories of Italy, Spain, and other European countries.—
Oriental History.—History of North and South America.
—Voyages, Travels and Picturesque Tours, No. 868 to 1004.

Eighth Day, Saturday, May 8.

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Few books are rarer than this edition of Ariosto. I cannot find it mentioned by any Bibliographer. It certainly was not known to Quadrio, Fontanini, Apostolo Zeno, Haym, De Bure, nor to Orlandini, who prefixed a critical catalogue of editions of Ariosto to his own edition of 1730, in folio. No copy has occurred in the sales of the best Italian collections that I can discover. It was not in the libraries of Capponi, Floncel, Crevenna, La Valliere, Gaignat, Crofts, Pinelli, or Dr. Monro, which sufficiently attests its extreme rarity. But its rarity is by no means its only recommendation to the collector of curious books. I consider it as a very valuable literary curiosity for the following reasons,---In 1516 the first edition of Ariosto was published, in 40 cantos (with letters of privilege dated 1515). This is so scarce, that I believe Lord Spencer's copy is the only

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one in the kingdom. Notwithstanding the great merit of the poem, it was not reprinted till 1521, when it was republished, but incorrectly to a scandalous degree, omitting a whole stanza in one place, and yet from this incorrect and mutilated text, the two editions of 1524 and that of 1527 were printed. At length appeared this valuable and rare edition, exactly copied from the text of the first edition, and corrected by the author himself. All subsequent editions vary from this, as Ariosto re-wrote a considerable portion of his poem after the publication of this edition, and enlarged it into 46 Cantos. THIS EDITION THEREFORE IS THE ONLY ONE WHICH FAITHFULLY REPRESENTS THE TEXT OF THE FIRST EDITION, and is absolutely necessary to elucidate some passages in the text as it is now printed; for when Ariosto re-wrote his poem he omitted some incidents, and not adverting to the circumstance, refers to them as being in his poem.

258 Ariosto, Orlando Furioso, ornato di varie figure, con alcune stanze et cinque canti aggiunti, 8vo. Vinez. Giolito, 1550 4.14 6 Gericol 259 Ariosto, Orlando Furioso, con le cinque canti, 4to. plates, Jitzgerale blue morocco, - Giolito, 1551 . - Fitzgerale blue morocco,

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> The author of this poem was Teofilo Folengi. In the first Canto he consigns, with as little ceremony, as the Priest and the Barber in Don Quixote, certain romances to the fire, as containing spurious adventures; he saves others as genuine romance writers, and manfully claims his station among them:

Boiardo, l' Ariosto, Pulci, e' l Cieco · Ma I omed an Autenticati sono, ed io con seco."

May not this have suggested to Cervantes the inimitable review of Don Quixote's Library? he pursues precisely the same course, burning some, rescuing others, and concludes (like Folengi) with saving his own pastoral romance of Galatea, as " having some good invention Hist. di Manit. Lan

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