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THE PUBLICATION OF THE POETRY OF  
JOHN WILMOT EARL OF ROCHESTER  
FROM 1680 TO 1728

James McGhee

VOLUME II

Submitted for the degree of Ph.D.

University of Glasgow  
Department of English Literature

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## PREFATORY NOTE TO VOLUME II

These bibliographical descriptions of early editions of Rochester's poems follow the conventions of analytical bibliography put forward by Bowers (1949), Gaskell (1979) and, to a lesser extent, McKerrow (1928). Vieth's system of classification has been used to provide the identifier for each edition: a series code (A, B, C or D) is followed by the year of publication (Vieth 1963, pp. 9-15, 500-506). A lower case letter distinguishes editions published in the same year, the number 1 or 2 at the end of the identifier designates the volume number for the later C-series editions, and the letter 'P' indicates pirate editions. The editions of the '1680' group present a special case in this system: 'A-1680' is followed by the edition-symbol used by Thorpe (1950, pp. 154-159). Descriptions are set out in series order, not chronological order.

The method used for transcribing title-pages, running-titles, contents etc. follows the principles of quasi-facsimile set out by Bowers (1949, pp. 135-141) and Gaskell (1979, pp. 322-328). The advent of word-processing since these principles were formulated enables some advance on the method of typescript quasi-facsimile put forward by Gaskell. Rather than using a complex system of underlining, italics can be indicated by *italics*, large initial letters can be indicated by a superscript giving the number of lines of indented text they occupy, and small capitals can be represented by subscript capitals; thus, 'S<sup>1</sup>ATIRE' denotes a full capital 's' and small capitals for 'atire'. Long 's' is indicated by the function symbol 'f', so that 'f<sup>1</sup>uck' reads 'suck' not 'fuck'.

Contents of editions are described in more detail than usual, with the full title and first line of each poem transcribed: the same poem may have quite different titles from one edition to another as well as substantive variants in its first line. At the end of each description, the notes provide information on the edition: details of copies examined, general background to the edition (such as publishers, advertisements or prosecutions), and

## Prefatory Note

bibliographical details. References to other descriptions of the edition in the following works are given by entry number: Prinz (1927), Case (1949), Thorpe (1950), Vieth (1963), Alston ['ESTC'] (1983), Wing (1990). Elsewhere in the notes, titles of works of reference cited have been shortened in accordance with the practice followed in Volume I.

These bibliographical descriptions include only the collections of poems published under Rochester's name for the period 1680-1721: printed poetical miscellanies and song-books containing poems by Rochester are not included. Not all the surviving editions of Rochester's poems for this period are represented: the low survival rate of copies and the dispersal of copies across Europe and America have necessitated the omission of 6 of the 11 editions in the '1680' group and one of the key C-series editions, C-1714. Such factors have also determined a relatively small census of copies for the editions which have been examined, with an average of 2 or 3 copies of each edition and some editions represented by a unique surviving copy.

The appendix sets out for comparison transcriptions of 5 Rochester poems as they have been printed in different early editions. The Huntington edition, as the earliest edition of the '1680' group, provides the text transcribed where the identifier 'A-1680' is indicated. For one poem, *A Ramble in Saint James's Parke* ('Much wine had past with grave discourse'), substantive variants indicate that either the Princeton B or British Museum A '1680' edition was used as copy-text for the C-series printing, and therefore both these texts, rather than the Huntington text, are provided; these texts are denoted by 'A-1680-PRb' and 'A-1680-BMa' respectively. 'B-1691-u' indicates lines of text from leaves of Tonson's 1691 edition in the uncanceled state, 'B-1691-c' indicates lines from the cancelled state of that edition. The method of transcription of texts follows the same principles of quasi-facsimile used for the bibliographical descriptions.

**BIBLIOGRAPHICAL**

**DESCRIPTIONS**

A-1680-HU

POEMS | ON SEVERAL | OCCASIONS | By the | Right Honourable, | THE |  
E. of R--- | [rule 75 mm.] | [ornament: block of two rows of fleur-  
de-lis: 5, 5 (lower row upside down) 19 x 30 mm.] | [rule 75 mm.] |  
Printed at ANTWERP, 1680.

8°: A°(+/-A7, 8) B-I° K⁴

pp. 1-2 1-2 3-151 [ =152]

#### catchwords

A7<sup>r</sup> A [A] A7<sup>v</sup> Carr- [Carr-men,] B4<sup>r</sup> KiB [Kifs]  
B7<sup>r</sup> But [But] B8<sup>r</sup> Shafts [Shafts] D5<sup>v</sup> Song. [Song]  
F3<sup>r</sup> Cuffley [Cuffley!] F4<sup>r</sup> On [On] F5<sup>v</sup> Ox-  
[Ox-cheek] F6<sup>r</sup> Thy [Thel] G4<sup>v</sup> Satyr [Satyr.]  
G8<sup>v</sup> T----- [Tom] H1<sup>r</sup> Ana- [Anababaluthul] H1<sup>v</sup> Satyr [Satyr.]

#### contents

on A1<sup>r</sup>: title (verso blank)  
A2<sup>r</sup>-A3<sup>v</sup>: 'An Epiftolary Effay from M.G. to O.B. upon | their  
Mutual Poems.' ('Dear Friend, | I<sup>3</sup> Hear this Town does  
fo abound')  
A3<sup>v</sup>-A7<sup>r</sup>: 'SATYR.' ('W<sup>3</sup>Ere I (who to my coft already am')  
A7<sup>v</sup>-B2<sup>r</sup>: 'A Ramble in St. JAMES'S PARK.' ('M<sup>3</sup>Uch Wine had paft  
with grave difcourfe,')  
B2<sup>r</sup>-B6<sup>r</sup>: 'A Letter fancy'd from Artemiſa in the Town, | to Cloe  
in the Country.' ('C<sup>3</sup>Loe, by yaur command in Verſe I  
write,')  
B6<sup>v</sup>-B7<sup>v</sup>: 'The Imperfect Enjoyment.' ('N<sup>3</sup>Aked ſhe lay, claſpt in  
my longing Arms,')  
B7<sup>v</sup>-B8<sup>v</sup>: 'To LOVE. | O! nunquam pro me fatis indigne Cupido.'  
('O<sup>3</sup>H Love! how cold, and ſlow to take my | part,')  
B8<sup>v</sup>-C1<sup>v</sup>: 'The Maim'd Debauchee.' ('A<sup>3</sup>S ſome brave Admiral, in  
former War,')  
C2<sup>r</sup>-C4<sup>v</sup>: 'The Argument. | How Tall-Boy, Kill-Prick, Suck-Prick,  
did | contend, | For Bridegroom Dildoe, Friend did



- fight with I Friend; I But Man of God, by Lay-Man,  
called Parſon, I Contriv'd by turns how each might rub  
her I Arſe on.* ('S<sup>3</sup>Ay Heav'n-born Muſe, for only thou  
canſt tell,')
- C4<sup>v</sup>-C6<sup>v</sup>: 'An Alluſion to Horace. I *The 10th Satyr of the 1ſt.  
Book.* I *Nempe incompoſito Dixi pede &c.* ('W<sup>3</sup>Ell Sir,  
'tis granted, I ſaid D---- Rhimes,')
- C7<sup>r</sup>-C8<sup>v</sup>: 'In defence of Satyr.' ('W<sup>3</sup>Hen Shakeſ. Johnſ. Fletcher,  
rul'd the Stage,')
- D1<sup>r</sup>-D1<sup>v</sup>: 'On the ſuppoſ'd Authour of a late Poem in I defence of  
Satyr.' ('T<sup>3</sup>O rack, and torture thy unmeaning Brain,')
- on D1<sup>v</sup>: 'The Anſwer.' ('R<sup>3</sup>Aile on poore feeble Scribler, ſpeak  
of me,')
- D1<sup>v</sup>-D2<sup>r</sup>: 'Seneca's Troas, Act. 2. Chorus.' ('A<sup>3</sup>Fter Death,  
nothing is, and Nothing, Death,')
- D2<sup>r</sup>-D3<sup>v</sup>: 'Upon Nothing.' ('N<sup>3</sup>Othing thou Elder Brother ev'n to  
ſhade,')
- D3<sup>v</sup>-D4<sup>r</sup>: 'Upon his leaving his Miſtriſs.' ('T<sup>3</sup>Is not that I'm  
weary grown,')
- D4<sup>r</sup>-D4<sup>v</sup>: 'S ng. [sic] ('I<sup>3</sup>N the Fields of Lincolns Inn,')
- D4<sup>v</sup>-D5<sup>r</sup>: 'Upon his Drinking a Bowl.' ('V<sup>3</sup>Ulcan contrive me ſuch  
a Cup,')
- on D5<sup>v</sup>: 'Song.' ('A<sup>3</sup>S Cloris full of harmleſs thoughts,')
- on D6<sup>r</sup>: 'Song' ('Q<sup>3</sup>Uoth the Dutcheſs of Cl-----, to Mrs. I  
Kn---,')
- D6<sup>r</sup>-D6<sup>v</sup>: 'Song.' ('I<sup>3</sup> Riſe at Eleven, I Dine about Two,')
- D6<sup>v</sup>-D7<sup>r</sup>: 'Song.' ('L<sup>3</sup>Ove a Woman! y'are an AB,')
- D7<sup>r</sup>-D7<sup>v</sup>: 'Song to Cloris.' ('F<sup>3</sup>Air Cloris in a Pig-Stye, lay,')
- on D8<sup>r</sup>: 'Song.' ('G<sup>3</sup>Ive me leave to rail at you,')
- D8<sup>r</sup>-D8<sup>v</sup>: 'The Anſwer.' ('N<sup>3</sup>Othing adds to your fond Fire,')
- on E1<sup>r</sup>: 'Song.' ('P<sup>3</sup>Hillis, be gentler I advice,')
- E1<sup>r</sup>-E1<sup>v</sup>: 'Song.' ('W<sup>3</sup>Hat cruel pains Corinna, takes,')
- E1<sup>v</sup>-E2<sup>r</sup>: 'Womans Honor.' ('L<sup>3</sup>Ove, bad me hope, and I obey'd,')
- E2<sup>r</sup>-E2<sup>v</sup>: 'Song.' ('T<sup>3</sup>O this Moment a Rebel I throw down my I  
Arms,')
- E2<sup>v</sup>-E3<sup>r</sup>: 'Song.' ('H<sup>3</sup>Ow happy Cloris (were they free)')
- E3<sup>r</sup>-E3<sup>v</sup>: 'Love and Life, a Song.' ('A<sup>3</sup>Ll my paſt Life is mine  
no more,')

- E3<sup>v</sup>-E4<sup>r</sup>: 'The Fall, a Song.' ('H<sup>3</sup>Ow bleft was the Created State,')
- on E4<sup>r</sup>: 'Song.' ('W<sup>3</sup>Hile on thofe lovely looks I gaze,')
- on E4<sup>v</sup>: 'Song.' ('B<sup>3</sup>Y all Loves foft, yet mighty Pow'rs.')
- E4<sup>v</sup>-E5<sup>r</sup>: 'Song.' ('R<sup>3</sup>Oom, room, for a Blade of the Town,')
- E6<sup>r</sup>-E6<sup>v</sup>: 'Song.' ('A<sup>3</sup>Gainft the Charmes our Ballocks have,')
- 'Song.' ('I<sup>3</sup> Cannot change as others do')
- on E6<sup>r</sup>: 'The Mock Song.' ('I<sup>3</sup> Swive as well as others do,')
- E6<sup>v</sup>-E7<sup>r</sup>: 'Actus Primus Scena Prima. | Enter Tarfander and Swiveanthe. | The Scene. | A | Bed-Chamber.' ('Tar. F<sup>3</sup>Or ftanding Tarfes we kind Nature | thank,')
- 
- E7<sup>r</sup>-E8<sup>v</sup>: 'The Firft Letter from B. to Mr. E.' ('D<sup>3</sup>Reaming laft Night on Mrs Farley,')
- E8<sup>v</sup>-F1<sup>r</sup>: 'Mr. E-----s Anfwer.' ('A<sup>3</sup>S crafty Harlots, ufe to fhrink,')
- F1<sup>v</sup>-F2<sup>v</sup>: 'The Second Letter from B----- to | Mr. E-----' ('I<sup>3</sup>F I can guefs the Devil choak me,')
- F3<sup>r</sup>-F4<sup>r</sup>: 'Mr. E--s Anfwer.' ('S<sup>3</sup>O foft, and Am'roufly you write,')
- F4<sup>v</sup>-F5<sup>r</sup>: 'On Mr. E----- H----- upon | his B----- P-----' ('C<sup>3</sup>Ome on ye Criticks! find one fault who | dare,')
- F5<sup>r</sup>-F5<sup>v</sup>: 'On the fame Author upon | his B----- P-----' ('A<sup>3</sup>S when a Bully, draws his Sword,')
- F5<sup>v</sup>-F6<sup>r</sup>: 'On the fame Author upon | his New Ut-----' ('T<sup>3</sup>Hou damn'd Antipodes to common fenfe,')
- F6<sup>v</sup>-G1<sup>r</sup>: 'The Difappointment.' ('O<sup>3</sup>One Day the Am'rous Lifander,')
- G1<sup>r</sup>-G3<sup>v</sup>: 'On a Giniper Tree now cut down | to make Busks.' ('W<sup>3</sup>Hilft happy I triumphant ftood,')
- G3<sup>r</sup>-G4<sup>r</sup>: 'On the Death of Mr. Greenhill | The Famous Painter.' ('W<sup>3</sup>Hat doleful cryes are thefe that fright my | fenfe,')
- on G4<sup>v</sup>: 'To all Curious Criticks and Ad-mirers of Meeter.' ('H<sup>3</sup>Ave you feen the raging Stormy Main')
- G5<sup>r</sup>-G7<sup>v</sup>: 'Satyr.' ('A. W<sup>3</sup>Hat Timon does old Age begin t'ap-proach')
- G8<sup>r</sup>-H1<sup>v</sup>: 'A Seffion of the Poets.' ('S<sup>3</sup>Ince the Sons of the Mufes, grew num'rous, | and loud,')

- H2<sup>r</sup>-H7<sup>v</sup>: 'Satyr. | *Aude aliquid brevibus Gyaris aut carcere | dignum | Sivis effe aliquis -----Indem fat. | Suppos'd* to be spoken by a Court Hector | Pindarique.' ('N<sup>o</sup>Ow curfes on ye all, ye virtuous Fools,')
- H8<sup>r</sup>-I1<sup>r</sup>: 'An Apology to the fore-going Satyr | by way of Epilogue.' ('M<sup>y</sup> part is done, and you'll I hope excuse,')
- I1<sup>r</sup>-I2<sup>r</sup>: 'Upon the Author of a Play | call'd Sodom' ('T<sup>h</sup>Ell me abandon'd Mifcreant, prithee tell,')
- I2<sup>r</sup>-I5<sup>v</sup>: 'A Call to the Guard by | a Drum.' ('R<sup>at</sup>At too, rat too, rat too, rat tat too, rat tat too.')
- 
- I5<sup>v</sup>-I6<sup>v</sup>: 'Ephelia to Bajazet.' ('H<sup>o</sup>Ow far are they deceiv'd who hope in vain,')
- I6<sup>v</sup>-I7<sup>v</sup>: 'A very Heroical Epistle in Anfwer | to Ephelia.' ('Madam, | I<sup>f</sup> your deceiv'd, it is not by my Cheat,')
- I8<sup>r</sup>-I8<sup>v</sup>: 'On Poet Ninny.' ('C<sup>o</sup>Ruht by that juft contempt his Follys bring,')
- I8<sup>v</sup>-K1<sup>r</sup>: 'My Lord All-Pride.' ('B<sup>o</sup>Urfting with Pride, the loath'd Impoftume | fwells,')
- K1<sup>v</sup>-K4<sup>r</sup>: 'Captain Ramble.' ('W<sup>h</sup>Hilft Duns were knocking at my Door,')
- on K4<sup>r</sup>: 'On Rome's Pardons.' ('I<sup>f</sup> Rome can pardon Sins, as Romans hold,')
- 'FINIS.'

## notes

1. Microfilm consulted: University Microfilms International STC II (reproduced from Huntington Library copy). Additional bibliographical material derived from Vieth (1963) and from Mary Ann O'Donnell (1986).
2. Thorpe 'HU', pp. 154-155; Vieth A-1680-HU.
3. A-1680-HU is the earliest of a group of 11 surviving editions, the '1680' group. These editions are almost identical, printing the same poems in the same order, but can be differentiated by slight variations in title-page, ornaments, number of pages and textual variants. In his pioneering work on the '1680' group, James Thorpe provided identifiers for the editions according to the libraries

```
graph TD
    MS1 --- Yale_MS[Yale MS]
    MS1 --- A1680_HU[A-1680-HU]
    A1680_HU --- A1680_F[A-1680-F]
    A1680_HU --- X[X]
    A1680_F --- A1680_HA[A-1680-HA]
    A1680_F --- A1680_S[A-1680-S]
    A1680_S --- A1680_PRb[A-1680-PRb]
    A1680_S --- A1680_BMa[A-1680-BMa]
    A1680_BMa --- A1680_BMb[A-1680-BMb]
    A1680_BMa --- A1680_BOD[A-1680-BOD]
    A1680_PRa[A-1680-PRa]
    A1680_PF[A-1680-PF]
    MS2[MS2]
```

F = Folger  
PF = Pforzheimer  
S = Sterling  
B<sub>Ma</sub> = British Museum A  
B<sub>Mb</sub> = British Museum B  
X, Y, Z = postulated editions

8

Two main lines of descent proceed from the originary Huntington edition: one following from the Folger edition, which shows remarkably few departures from its Huntington copy-text, the other from the postulated edition denoted X.

The Folger line of descent leads, through another postulated edition Y, to the Harvard and Sterling editions. Where Harvard followed the readings of its copy-text very closely, Sterling introduced corrections of typographical errors that had crept into the text in the composition of the Folger edition. The Harvard edition was used as copy-text for Thorncome's 1685 edition of the poems (A-1685); the Sterling edition was used as copy-text for Princeton edition B, which in turn became the copy-text for British Museum edition A. At this point the situation becomes complicated. A third postulate Z seems to have been made up from sheets A-D and F of the British Museum A edition and sheets E and G-K of the Sterling edition. This mixed copy was used as the basis for an edition that has only recently come to light, the Nicholas Fisher edition (Fisher and Robinson 1981). From this edition proceed, successively, the British Museum B edition and the Bodleian edition.

The other line of descent leads from postulated edition X to two independent editions, Princeton A and Pforzheimer. The situation here is further complicated by the Pforzheimer edition's adoption of several readings from a manuscript (indicated 'MS2' in the above stemma) quite different from that used by the Huntington: thus, although the compositor of the Pforzheimer edition used postulate X as the main copy-text, he consulted this other manuscript for some readings in the first 10 poems of the collection (Vieth 1956B, p. 258). Some of these new readings entered the Sterling, Princeton B and possibly the British Museum A editions through consultation with the Pforzheimer edition. That is, although the main copy-text for the Sterling edition was postulate Z, and Sterling was used as copy-text for Princeton edition B, a copy of Pforzheimer was possibly referred to, and may have provided a small number of readings in these editions (Vieth 1956B, p. 259). These tangential

relations are indicated in the stemma by the use of dotted lines.

The manuscript origins of the Huntington edition have attracted a considerable amount of scholarly attention since the discovery, in the early 1950s, of a manuscript collection (Yale MS Osborn b. 105) that bears striking similarities with the printed editions of the '1680' group (see Vieth 1956B, pp. 245-252, Vieth 1963, pp. 56-91, and Love 1989). Evidence of contents, texts, and order of material indicate that the Yale MS and the Huntington edition share a common manuscript source (indicated 'MS1' in the stemma); this common manuscript source has not survived.

The Huntington edition was in existence by November 2nd., 1680, when a letter of Samuel Pepys records his ownership of a copy (Howarth 1933, pp. 104-105). Since Pepys had been out of London for almost all of October, he probably purchased his copy of the Huntington edition in September (see Howarth 1933, pp. 102-110, and Latham and Matthews 1983, X, p. 319). Harold Love tentatively identifies the German diplomat Friedrich Adolphus Hansen as the customer who commissioned the production of the Yale MS (Love 1989, pp. 232-233); if Love's hypothesis is correct, it narrows down the likely publication-date of the Huntington edition to between September 18, when Hansen left England without collecting the manuscript he had commissioned, and October 2nd., when Pepys left London for Newmarket.

4. Vieth notes that leaves A7 and A8 are cancels in both the Huntington copy of this edition and the copy in the Pepysian Library, Cambridge (Vieth 1963, p. 59 note 3); these leaves contain the last page of the *Satyr* ('Were I (who to my cost already am)') and the first three pages of *A Ramble in Saint James's Parke*.
5. In the description of this edition, the title-page transcription, pagination statement, catchwords and contents are taken from the microfilm of the Huntington copy; the collation formula is derived from Mary Ann O'Donnell's bibliographical description of the edition (O'Donnell 1986,

pp. 250-252). O'Donnell does not note the presence of cancels at A7 and A8, nor does she provide type measurements, line averages or page-opening sizes.

A-1680-S

POEMS | ON SEVERAL | OCCASIONS: | By the | Right Honourable, | THE  
| E of R-- | [rule (broken and twisted up on left) 79 mm.] |  
[ornament: block of three rows of fleur-de-lis: 5, 5, 5 (lowest row  
upside down; middle row smaller, outer two face out, next two face  
in, center faces right)] | [rule 78 mm.] | Printed at *ANTWERPEN*.

8°: A-I° K<sup>4</sup> [\$4 signed (-A1, C4, K3, K4)]

76 leaves, pp. 1 2 3-151 [=152]

#### catchwords

A6<sup>r</sup> A [A] A6<sup>v</sup> Car- [Carr-men] B5<sup>v</sup> 'Tis [Tis] C3<sup>r</sup> So [To] D2<sup>r</sup> Yet  
[4. | Yet] D2<sup>v</sup> 10. [10. | Great] D3<sup>r</sup> French [16. | French]  
D7<sup>v</sup> Song. [Song,] F3<sup>r</sup> Cuffley! [Cuffley!] F5<sup>v</sup> Ox- [Ox-cheek,]  
F7<sup>r</sup> Her [6. | Her] F8<sup>r</sup> The [14. | The] G6<sup>v</sup> Dam- [Dammel] G8<sup>v</sup> T----  
[Tom] H1<sup>r</sup> Ana- [Anababalutha] H2<sup>v</sup> And, [And] H6<sup>r</sup> And [10. | And]  
H6<sup>v</sup> Tell [11. | Tell]

#### type

32 lines, 130.5 (141) × 80 mm. (B1<sup>v</sup>)

Body 81. Face 80 × 2: 2.75.

#### contents

- on A1<sup>r</sup>: title (verso blank)
- A2<sup>r</sup>-A3<sup>v</sup>: 'An Epiftolary Effay from M.G. to O.B. upon | their  
Mutual Poems' ('Dear Friend, | I<sup>2</sup> Hear this Town does  
fo abound')
- A3<sup>v</sup>-A7<sup>r</sup>: 'SATYR' ('W<sup>2</sup>Ere I (who to my coft already am')
- A7<sup>v</sup>-B2<sup>r</sup>: 'A Ramble in St. James'S PARK.' (M<sup>2</sup>Uch Wine had paft  
with grave Difcourfe,')
- B2<sup>r</sup>-B6<sup>v</sup>: 'A Letter fancy'd from Artemifa in the Town, | to Cloe  
in the Country.' ('C<sup>2</sup>Loe, by your command in Verfe I  
write,')
- B6<sup>v</sup>-B7<sup>v</sup>: 'The Imperfect Enjoyment.' ('N<sup>2</sup>Aked fhe lay, claft in  
my longing Arms,')



- B7<sup>v</sup>-B8<sup>v</sup>: 'To LOVE. | *O! nunquam pro me fatis indignate Cupido.*'  
(*'O<sup>2</sup>H Love! how cold, and flow to take my part,'*)
- B8<sup>v</sup>-C1<sup>v</sup>: 'The Maim'd Debauchee.' (*'A<sup>2</sup>S some brave Admiral, in former War,'*)
- C2<sup>r</sup>-C4<sup>v</sup>: 'The Argument. | *How Tall-boy, Kill-Prick, Suck-Prick did | contend | For Bridegroom Dildoe, Friend did fight with | Friend; | But Man of God, by Lay-man called Parson, | Contriv'd, by turns, how each might rub her | Arse on.*' (*'S<sup>2</sup>Ay, Heav'n-born Muse, for only thou canst tell,'*)
- C4<sup>v</sup>-C6<sup>v</sup>: 'An Allusion to Horace. | *The 10th Satyr of the 1st. Book. | Nempe incompofito Dixi pede, &c.*' (*'W<sup>2</sup>Ell Sir, 'tis granted, I said D--- Rhimes,'*)
- C7<sup>r</sup>-C8<sup>v</sup>: 'In Defence of Satyr.' (*'When Shakef., Johnf., Fletcher, rul'd the Stage,'*)
- D1<sup>r</sup>-D1<sup>v</sup>: 'On the fuppos'd Author of a late Poem in | defence of Satyr.' (*'T<sup>2</sup>O rack and torture thy unmeaning Brain,'*)
- on D1<sup>v</sup>: 'The Answer.' (*'R<sup>2</sup>Ail on, poor feeble Scribler, speak of me'*)
- D1<sup>v</sup>-D2<sup>r</sup>: 'Seneca's Troas, Act 2 Chorus.' (*'A<sup>2</sup>Fter Death Nothing is, and Nothing, Death,'*)
- D2<sup>r</sup>-D3<sup>v</sup>: 'Upon Nothing.' (*'N<sup>2</sup>Othing, thou Elder Brother ev'n to shade,'*)
- D3<sup>v</sup>-D4<sup>r</sup>: 'Upon his leaving his Miftrifs.' (*'T<sup>2</sup>Is not that I'm weary grown,'*)
- D4<sup>r</sup>-D4<sup>v</sup>: 'Song.' (*'I<sup>2</sup>N the Fields of Lincolns-Inn,'*)
- D4<sup>v</sup>-D5<sup>r</sup>: 'Upon his drinking a Bowl.' (*'V<sup>2</sup>Ulcen contrive me such a Cup'*)
- on D5<sup>v</sup>: 'Song.' (*'A<sup>2</sup>S Cloris full of harmlefs thoughts,'*)
- on D6<sup>r</sup>: 'Song.' (*'Q<sup>2</sup>Uoth the Dutchefs of Cl----, to Mrs. Kn--'*)
- D6<sup>r</sup>-D6<sup>v</sup>: 'Song.' (*'I<sup>2</sup> Rife at Eleven, I Dine about Two,'*)
- D6<sup>v</sup>-D7<sup>r</sup>: 'Song.' (*'L<sup>2</sup>Ove a Woman, y'are an Afs,'*)
- D7<sup>r</sup>-D7<sup>v</sup>: 'Song to Cloris.' (*'F<sup>2</sup>Air Cloris in a Pig-Stye lay,'*)
- on D8<sup>r</sup>: 'Song.' (*'G<sup>2</sup>Ive me leave to rail at you,'*)
- D8<sup>r</sup>-D8<sup>v</sup>: 'The Answer.' (*'N<sup>2</sup>Othing adds to your fond Fire'*)
- on E1<sup>r</sup>: 'Song.' (*'P<sup>2</sup>Hillis, be gentler I advise,'*)
- E1<sup>r</sup>-E1<sup>v</sup>: 'Song.' (*'W<sup>2</sup>Hat cruel pains Corinna takes'*)
- E1<sup>v</sup>-E2<sup>r</sup>: 'Womans Honour.' (*'L<sup>2</sup>Ove bad me hope, and I obey'd,'*)

- E2<sup>r</sup>-E2<sup>v</sup>: 'Song.' ('T<sup>2</sup>O this Moment a Rebel I throw down my Arms,')
- E2<sup>v</sup>-E3<sup>r</sup>: 'Song.' ('H<sup>2</sup>Ow happy *Cloris* (were they free')
- E3<sup>r</sup>-E3<sup>v</sup>: 'Love and Life, a Song.' ('A<sup>2</sup>Ll my past life is mine no more,')
- E3<sup>v</sup>-E4<sup>r</sup>: 'The Fall, a Song.' ('H<sup>2</sup>Ow blest was the Created State')
- on E4<sup>r</sup>: 'Song.' ('W<sup>2</sup>Hile on those lovely looks I gaze,')
- on E4<sup>v</sup>: 'Song.' ('B<sup>2</sup>Y all Loves soft, yet mighty Pow'rs')
- E4<sup>v</sup>-E5<sup>r</sup>: 'Song.' ('R<sup>2</sup>Oom, room for a Blade of the Town,')
- E5<sup>r</sup>-E5<sup>v</sup>: 'Song.' ('A<sup>2</sup>Gainst the Charms our Ballocks have,')
- on E5<sup>v</sup>: 'Song.' ('I<sup>2</sup> Cannot change as others do,')
- on E6<sup>r</sup>: 'The Mock-Song.' ('I<sup>2</sup> Swive as well as others do,')
- E6<sup>v</sup>-E7<sup>r</sup>: 'Actus Primus, Scena Prima. | Enter Tarfander and Swiveanthe. | The Scene. | A Bed-Chamber.' ('Tar. F<sup>2</sup>OR standing Tarfes we kind Nature | thank,')
- E7<sup>r</sup>-E8<sup>r</sup>: 'The first Letter from B. to Mr. E.' (D<sup>2</sup>Reaming last Night on Mrs. Farley,')
- E8<sup>v</sup>-F1<sup>r</sup>: 'Mr. E-----'s Answer.' ('A<sup>2</sup>S crafty Harlots use to shrink')
- F1<sup>v</sup>-F2<sup>v</sup>: 'The second Letter from B to Mr. E.' ('I<sup>2</sup>F I can guess the Devil choak me,')
- F3<sup>v</sup>-F4<sup>r</sup>: 'Mr. E--s Answer.' ('S<sup>2</sup>O soft and Am'rougly you write')
- F4<sup>v</sup>-F5<sup>r</sup>: 'On Mr. E----H--- upon | his | B---- P----' ('C<sup>2</sup>Ome on ye Criticks! find one fault who dare,')
- F5<sup>r</sup>-F5<sup>v</sup>: 'On the same Author, upon | his B--- P----' ('A<sup>2</sup>S when a Bully draws his Sword,')
- F5<sup>v</sup>-F6<sup>r</sup>: 'On the same Author, upon his | New Ut-----' ('T<sup>2</sup>Hou damn'd Antipodes to Common sense,')
- F6<sup>v</sup>-G1<sup>r</sup>: 'The Disappointment.' ('O<sup>2</sup>Ne Day the Am'rous Lifander,')
- G1<sup>r</sup>-G3<sup>r</sup>: 'On a Giniper-Tree, new cut down | to make Busks.' ('W<sup>2</sup>Hilst happy I triumphant stood,')
- G3<sup>r</sup>-G4<sup>r</sup>: 'On the Death of Mr. Greenhill, | The Famous Painter.' ('W<sup>2</sup>Hat doleful Crys are these that fright my sense?')
- on G4<sup>v</sup>: 'To all Curious Criticks and Ad-mirers of Meeter.' ('H<sup>2</sup>Ave you not seen the raging stormy Main')

- G5<sup>r</sup>-G7<sup>v</sup>: 'Satyr.' ('A. W<sup>2</sup>Hat *Timon*, does Old Age begin t<sup>t</sup>approach;')
- G8<sup>r</sup>-H1<sup>v</sup>: 'A *Seffion of the Poets*.' ('S<sup>2</sup>Ince the *Sons of the Mufes* grew num<sup>r</sup>ous and l loud,')
- H2<sup>r</sup>-H7<sup>v</sup>: 'Satyr. | *Aude aliquid brevibus Gyaris aut carcere | dignum | Sivis effe aliquis --- Idem fat.* | Suppos'd to be {spoken by a *Court-Hector*. | *Pindarique*,' ('N<sup>2</sup>ow curfes on ye all, ye virtuous *Fools*,')
- H8<sup>r</sup>-I1<sup>v</sup>: 'An *Apology to the foregoing Satyr*, | by way of *Epilogue*.' ('MY part is done, and you'll I hope excuse')
- I1<sup>r</sup>-I2<sup>v</sup>: 'Upon the *Author of Play* | call'd *Sodom*.' ('TEll me, abandon'd *Mifcreant*, prithee tell,')
- I2<sup>r</sup>-I5<sup>v</sup>: 'A *Call to the Guard*, | by a *Drum*.' ('R<sup>2</sup>At too, *Rat too*, *Rat tat too*, *Rat tat too*,')
- I5<sup>v</sup>-I6<sup>v</sup>: 'Ephelia to *Bajazet*.' ('H<sup>2</sup>Ow far are they deceiv'd who hope in vain,')
- I6<sup>r</sup>-I7<sup>v</sup>: 'A very *Heroical Epiftle in Anfwer* | to *Ephelia*.' ('*Madam*, | I<sup>2</sup>F you'r deceiv'd, 'tis not by my *Cheat*,')
- I8<sup>r</sup>-I8<sup>v</sup>: 'On *Poet Ninny*.' ('C<sup>2</sup>Ruht by that juft *Contempt* his *Follys* bring')
- I8<sup>v</sup>-K1<sup>r</sup>: 'My *Lord All-Pride*.' ('B<sup>2</sup>Urjting with *Pride*, the loath'd *Impoftume* | {wells,')
- K1<sup>v</sup>-K4<sup>r</sup>: 'Captain *Ramble*.' ('W<sup>2</sup>Hilft *Duns* were knocking at my Door,')
- on K4<sup>r</sup>: 'On *Rome's Pardons*.' ('IF *Rome* can pardon *Sins*, as *Romans* hold,')
- 'FINIS.' (verso blank)

## notes

1. Copy examined: Royal Library, Copenhagen 175<sup>1</sup> 394 8°.
2. Thorpe 'S' (copy symbol 'RLa') pp. 154-157; Vieth A-1680-S.
3. Thorpe's analysis of substantive variants in the '1680' group leads him to conclude that the Sterling edition 'either had editorial supervision or an enterprising compositor --at any event, it freely regularizes the text wherever the sense was (or seemed to be) obscure' (Thorpe 1950, pp. xvii-xviii). More tentatively, Thorpe suggests

that 'it seems quite likely that one printer produced the Sterling, Princeton B, British Museum A, and British Museum B editions (and possibly also the Pforzheimer edition)'; he considers that the mixing of sheets from the Sterling edition and the British Museum A edition to make up the postulated copy Z is evidence indicating that Sterling and British Museum A were produced in the same print-shop (Thorpe 1950, p. xxiv).

A-1680-BMa

POEMS | ON SEVERAL | OCCASIONS: | By the | Right Honourable, | THE  
| E. of R-- | [rule 76 mm.] | [ornament: block of three rows of  
fleur-de-lis: 4, 4, 4 (lowest row upside down; middle row, outer  
two face in, middle two face right) 18 x 24 mm.] | [rule 79 mm.] |  
Printed at ANTWERPEN.

8°: A-I° K° [\$4 signed (-A1, K3, K4; F4 signed 'E4')]

76 leaves, pp. 1 2 3-151 [=152]

catchwords

[no c.w. A7<sup>r</sup>] A7<sup>v</sup> Car- [Car-men,] B7<sup>v</sup> Hunters [Hunters,] C3<sup>r</sup> To  
[To] C4<sup>r</sup> Dildoe's [Dildo's] C7<sup>r</sup> While [VWhile] D6<sup>r</sup> VWhen [When]  
E1<sup>r</sup> When [VWhen] E2<sup>r</sup> VWhen [When] E4<sup>r</sup> Sing. [Song.] E5<sup>r</sup> A [A]  
F3<sup>r</sup> Cuffley! [Cuffley!] F5<sup>v</sup> Ox- [Ox-cheek,] F3<sup>v</sup> Then [Then]  
G3<sup>v</sup> At [At] G5<sup>v</sup> A [A] G8<sup>v</sup> T----- [Tom] H1<sup>r</sup> Ana- [Anababaluthal]  
H1<sup>v</sup> SATYR. [SATYR.] H3<sup>r</sup> Chrift [Curft] I8<sup>v</sup> That [no c.w. K2<sup>r</sup>]

type

A-G:

32 lines, 130(140) x 80 mm. (B4<sup>v</sup>)

Body 81. Face 80 x 1.75: 3.

Pica.

H-K:

32 lines, 148(159) x 85 mm. (I6<sup>v</sup>)

Body 93. Face 90 x 2: 3.

English.

contents

on A1<sup>r</sup>: title (verso blank)

A2<sup>r</sup>-A3<sup>v</sup>: 'An Epiftolary Effay from M.G. to O.B. | upon thair  
Mutual Poems' (Dear Friend, | I<sup>2</sup> Hear this Town do's fo  
abound')

A3<sup>v</sup>-A7<sup>r</sup>: 'SATYR' ('W<sup>2</sup>Ere I (who to my coft already am')

- A7<sup>v</sup>-B2<sup>r</sup>: 'A Ramble in St. James's Park.' (M<sup>2</sup>Uch Wine had past,  
with grave Discourse,')
- B2<sup>r</sup>-B6<sup>r</sup>: 'A Letter fancy'd from Artemisa in the 1 Town, to Cloe  
in the Countrey.' (C<sup>2</sup>loe, by your command in Verse I  
write,')
- B6<sup>v</sup>-B7<sup>v</sup>: 'The Imperfect Enjoyment.' (N<sup>2</sup>Aked she lay, clasp'd in  
my longing Arms,')
- B7<sup>v</sup>-B8<sup>v</sup>: 'To LOVE. 1 O! Nunquam pro me fatis indignant Cupido.'  
(O<sup>2</sup>H Love! how cold and slow to take my part,')
- B8<sup>v</sup>-C1<sup>v</sup>: 'The Maim'd Debauchee.' (A<sup>2</sup>S some brave Admiral in  
former War;')
- C2<sup>r</sup>-C4<sup>v</sup>: 'The Argument. 1 How Tall-boy, Kill-Prick, Suck-Prick 1  
did contend 1 For Bridegroom Dildo, Friend did fight 1  
with Friend; 1 But Man of God, by Lay-men called 1  
Parson, 1 Contriv'd, by turns, how each might rub 1 her  
Arse on.' (S<sup>2</sup>Ay, Heav'n-born Muse, for only thou canst  
tell,')
- C4<sup>v</sup>-C6<sup>v</sup>: 'An Allusion to Horace, 1 The Tenth Satyr of the First  
Book. 1 Nempe incomposito Dixi pede, &c.' (W<sup>2</sup>Ell Sir,  
'tis granted, I said D--- Rhimes')
- C7<sup>r</sup>-C8<sup>v</sup>: 'In Defence of Satyr.' (When Shakespear, Johnson,  
Fletcher rul'd the 1 Stage,')
- D1<sup>r</sup>-D1<sup>v</sup>: 'On the supposed Author of a late Poem 1 in defence of  
Satyr.' (T<sup>2</sup>O rack and torture thy unmeaning Brain')
- on D1<sup>v</sup>: 'The Answer.' (R<sup>2</sup>Ail on, poor feeble Scribler, speak  
of me')
- D1<sup>v</sup>-D2<sup>r</sup>: 'Seneca's Troas, Act. 2. Chorus.' (A<sup>2</sup>Fter Death  
Nothing is, and Nothing, Death,')
- D2<sup>r</sup>-D3<sup>v</sup>: 'Upon Nothing.' (N<sup>2</sup>Othing, thou Elder Brother even to  
Shade,')
- D3<sup>v</sup>-D4<sup>r</sup>: 'Upon his leaving his Mistrifs.' (T<sup>2</sup>Is not that I'm  
weary grown')
- D4<sup>r</sup>-D4<sup>v</sup>: 'Song.' (I<sup>2</sup>N the Fields of Lincolns-Inn,')
- D4<sup>v</sup>-D5<sup>r</sup>: 'Upon his drinking a Bowl.' (V<sup>2</sup>Ulcen, contrive me such  
a Cup')
- on D5<sup>v</sup>: 'Song.' (A<sup>2</sup>S Cloris full of harmless thoughts')
- on D6<sup>r</sup>: 'Song.' (Q<sup>2</sup>Uoth the Dutcheffs of Cl----- to Mrs.  
Kn-----')

- D6<sup>r</sup>-D6<sup>v</sup>: 'Song.' ('I<sup>2</sup> Rife at Eleven, I Dine about Two,')
- D6<sup>v</sup>-D7<sup>r</sup>: 'Song.' ('L<sup>2</sup>Ove a Woman! y'are an Afs,')
- D7<sup>r</sup>-D7<sup>v</sup>: 'Song to Cloris.' (F<sup>2</sup>Air Cloris in a Pig-fty lay,)
- on D8<sup>r</sup>: 'Song.' ('G<sup>2</sup>Ive me leave to rail at you,')
- D8<sup>r</sup>-D8<sup>v</sup>: 'The Anfwer.' ('N<sup>2</sup>Othing adds to your fond Fire')
- on E1<sup>r</sup>: 'Song.' (P<sup>2</sup>Hillis, be gentler I advife,')
- E1<sup>r</sup>-E1<sup>v</sup>: 'Song.' ('W<sup>2</sup>Hat cruel pains Corinna takes')
- E1<sup>v</sup>-E2<sup>r</sup>: 'Womans Honour.' ('L<sup>2</sup>Ove bad me hope, and I obey'd,')
- E2<sup>r</sup>-E2<sup>v</sup>: 'Song.' ('T<sup>2</sup>O this Moment a Rebel, I throw down my I Arms,')
- E2<sup>v</sup>-E3<sup>r</sup>: 'Song.' ('H<sup>2</sup>Ow happy Cloris (were they free')
- E3<sup>r</sup>-E3<sup>v</sup>: 'Love and Life, a Song.' ('A<sup>2</sup>Ll my pafst life is mine no more,')
- E3<sup>v</sup>-E4<sup>r</sup>: 'The Fall, a Song.' ('H<sup>2</sup>Ow bleft was the Created State?')
- on E4<sup>r</sup>: 'Song.' (W<sup>2</sup>Hilft on thofe lovely looks I gaze')
- on E4<sup>v</sup>: 'Song.' (B<sup>2</sup>Y all Love's foft, yet mighty Pow'rs')
- E4<sup>v</sup>-E5<sup>r</sup>: 'Song.' ('R<sup>2</sup>Oom, room for a Blade of the Town,')
- E5<sup>r</sup>-E5<sup>v</sup>: 'Song.' ('A<sup>2</sup>Gainft the Charms our Ballocks have,')
- on E5<sup>v</sup>: 'Song.' ('I<sup>2</sup> Cannot change as others do,')
- on E6<sup>r</sup>: 'The Mock-Song.' ('I<sup>2</sup> Swive as well as others do,')
- E6<sup>v</sup>-E7<sup>r</sup>: 'Actus Primus, Scena Prima: I Enter Tarfander and Swivanthe. I The Scene. I A Bed-Chamber.' ('Tarf. F<sup>2</sup>OR Standing Tarfes we kind Nature I thank,')
- E7<sup>r</sup>-E8<sup>r</sup>: 'The firft Letter from B. to Mr. E.' (D<sup>2</sup>Reaming laft Night on Mrs. Furley,')
- E8<sup>v</sup>-F1<sup>r</sup>: 'Mr. E-----'s Anfwer.' ('A<sup>2</sup>S crafty Harlots ufe to fhrink')
- F1<sup>v</sup>-F2<sup>v</sup>: 'The fecond Letter from B. to Mr. E.' ('I<sup>2</sup>F I can guefs the Devil choak me,')
- F3<sup>v</sup>-F4<sup>r</sup>: 'Mr. E----s Anfwer.' ('S<sup>2</sup>O foft and am'roufly you write')
- F4<sup>v</sup>-F5<sup>r</sup>: 'On Mr. E----H--- upon his I B---- P-----' ('C<sup>2</sup>Ome on ye Criticks, find [turned 'n'] one fault who dare,')
- F5<sup>r</sup>-F5<sup>v</sup>: 'On the fame Author, upon I his B--- P-----' ('A<sup>2</sup>S when a Bully draws his Sword')
- F5<sup>v</sup>-F6<sup>r</sup>: 'On the fame Author, upon I his New Ut-----' ('T<sup>2</sup>Hou damn'd Antipodes to Common Senfe,')

- F6<sup>v</sup>-G1<sup>r</sup>: 'The Difappointment.' ('O<sup>2</sup>Ne Day the Amorrus Lifander,')
- G1<sup>r</sup>-G3<sup>r</sup>: 'On Juniper-Tree, new cut down to | make Busks.' ('W<sup>2</sup>Hilft happy I triumphant ftood')
- G3<sup>r</sup>-G4<sup>r</sup>: 'On the Death of Mr. Greenhill, | The Famous Painter.' ('W<sup>2</sup>Hat doleful Cries are thofe that fright my Senfe?')
- on G4<sup>v</sup>: 'To all Curious Criticks, and Ad-|mirers of Meeter.' (H<sup>2</sup>Ave you feen the raging ftormy Main')
- G5<sup>r</sup>-G7<sup>v</sup>: 'Satyr.' ('A. W<sup>2</sup>Hat Timon, do's Old Age begin t'approach,')
- G8<sup>r</sup>-H1<sup>v</sup>: 'A Seffion of the Poets.' ('S<sup>2</sup>Ince the Sons of the Mufes grew num'rous and | loud.')
- H2<sup>r</sup>-H7<sup>v</sup>: 'SATYR. | Aude aliquid brevibus Gyaris aut carcere dignum | Sivis effe aliquis --- Idem fat. | Suppos'd to be fpoken by a Court-Hector. | Pindarique.' ('N<sup>2</sup>ow Curfes on ye all, ye virtous Fools,')
- H8<sup>r</sup>-I1<sup>r</sup>: 'An Apology to the foregoing Satyr, | by way of Epilogue.' ('M<sup>2</sup>Y Part is done, and you'll I hope excufe')
- I1<sup>r</sup>-I2<sup>r</sup>: 'Upon the Author of the Play | call'd Sodom.' ('T<sup>2</sup>Ell me, abandon'd Mifcreant, prithee tell,')
- I2<sup>r</sup>-I5<sup>v</sup>: 'A Call to the Guard by a Drum.' ('R<sup>2</sup>At too, Rat too, Rat tat too, Rat tat too,')
- I5<sup>v</sup>-I6<sup>v</sup>: 'Ephelia to Bajazet.' ('H<sup>2</sup>Ow far are they deceived who hope in | in vain')
- I6<sup>v</sup>-I7<sup>v</sup>: 'A very Heroical Epiftle in Anfwer | to Ephelia.' ('Madam, | I<sup>2</sup>F you're deceiv'd, 'tis not my Cheat,')
- I8<sup>r</sup>-I8<sup>v</sup>: 'On Poet Ninny.' ('C<sup>2</sup>Ruht by that juft Contempt his Follies | bring')
- I8<sup>v</sup>-K1<sup>r</sup>: 'My Lord All-Pride.' ('B<sup>2</sup>Urfting with Pride, the loath'd Impo-|ftume fwells;')
- K1<sup>v</sup>-K4<sup>r</sup>: 'Captain Ramble.' ('W<sup>2</sup>Hilft Duns were knocking at my Door,')
- on K4<sup>r</sup>: 'On Rome's Pardons.' ('I<sup>2</sup>F Rome can pardon Sins, as Romans hold,')
- 'FINIS.' (verso blank)



## notes

1. Copy examined: British Library C. 131. b. 3. The process of binding and cutting the sheets of this (unique) copy has gone awry: the print on leaves A2-A3 and A7 is noticeably askew in relation to the rest of the book, though the lines of type follow the direction of the wire-marks.
2. This copy is still in its original binding, a very plain trade binding of acid-spattered calf with double incised rules running just inside the edges of the front and back covers.
3. Thorpe 'BMa' (pp. 156-7); Vieth A-1680-BMa.
4. As Thorpe notes, the type changes half way through the book, from a smaller to a larger type at H1. A-G is the same type as the Pforzheimer edition, gatherings H-K represent a new type not found elsewhere in the '1680' editions. The size of the page-opening also enlarges slightly in gatherings H-K.
5. For Thorpe's hypothesis that A-1680-BMa and A-1680-S were produced in the same printshop, see above, A-1680-S note 3.
6. In gatherings A-G, the capital letter beginning a noun set in roman is often italic, e.g. 'Trick' in 'Love a Woman! y'are an Ass'on D7'.
7. Either A-1680-BMa or A-1680-PRb has been used as copy-text for *A Ramble in St. James's Parke* in Curll's C-1714 edition.

POEMS | ON SEVERAL | OCCASIONS: | By the | Right Honourable, | THE  
| E. of R-- | [rule 80 mm.] | [ornament: block of three rows of  
pieces (highest and lowest rows pot, middle row fleur-de-lis) 4, 4,  
4 (highest row upside down; middle row, outer two face out, inner  
two face in) 16 x 22 mm. ] | [rule 79 mm. ] | Printed at ANTWERPEN.

8°: A-H<sup>s</sup> I<sup>4</sup> [\$4 signed (-A1, C4, I3, I4; B4 signed '4B'; H2  
signed '2H')]

68 leaves, pp. 1 2 3-136 [=136]

#### catchwords

[no c.w. A7<sup>v</sup>] A7<sup>v</sup> Car- [Car-men,] B3<sup>v</sup> Inqui- [Inquifitive,] B5<sup>v</sup>  
Believes, [Believers,] B6<sup>v</sup> Trem- [Trembling,] C6<sup>v</sup> Bt [But][no  
c.w. C8<sup>v</sup>] D8<sup>v</sup> All E1<sup>r</sup> Com- [Compar'd] E5<sup>r</sup> Mr. [Mr.] E7<sup>v</sup> Mr.  
[Mr.] F3<sup>r</sup> Frew [Frejh] F3<sup>v</sup> 6 Her [6. | Her] [no c.w. F7<sup>v</sup>]  
G5<sup>r</sup> Satyr. [SATYR.] [no c.w. G6<sup>v</sup>] [no c.w. H2<sup>v</sup>, H4<sup>v</sup>] [no c.w.  
I1<sup>v</sup>] I4<sup>r</sup> A [At]

#### type

32 lines, 128(137) x 81 mm. (F6<sup>r</sup>)

Body 82.5. Face 80 x 1.75: 3.

Pica.

#### contents

- on A1<sup>r</sup>: title (verso blank)
- A2<sup>r</sup>-A3<sup>v</sup>: 'An Epiftolary Effay from M.G. to O.B. | upon their  
Mutual Poems.' ('Dear Friend , | I<sup>4</sup> Hear this Town do's  
fo abound')
- A3<sup>v</sup>-A7<sup>r</sup>: 'SATYR.' ('W<sup>3</sup>Ere I (who to my coft already am')
- A7<sup>v</sup>-B2<sup>r</sup>: 'A Ramble in St. James's Park.' ('M<sup>2</sup>Uch Wine had paft,  
with grave Difcourfe,')
- B2<sup>r</sup>-B6<sup>r</sup>: 'A Letter fanc'd from Artemifa in the Town, | to Cloe  
in the Country.' ('C<sup>2</sup>Loe, by your command in Verfe I  
write,')

- B6<sup>r</sup>-B7<sup>v</sup>: 'The Imperfect Enjoyment.' ('N<sup>2</sup>Aked þhe lay, clafpt in my longing Arms,')
- B7<sup>v</sup>-B8<sup>v</sup>: 'To LOVE. | O! *nunquam pro me fatis indignate Cupido.*' ('O<sup>2</sup>H Love! how cold, and flow to take my part,')
- B8<sup>v</sup>-C1<sup>v</sup>: 'The Maim'd Debauchee.' ('A<sup>2</sup>S fome brave Admiral, in former War,')
- C1<sup>v</sup>-C4<sup>r</sup>: 'The Argument, | How Tall-Boy, Kill-Prick, Suck-Prick did | contend, | For Bridegroom Dildo, Friend did fight with | Friend; | But Man of God, by Lay-men called Parfon, | Contriv'd by turns, how each might rub her | Arfe on.' ('S<sup>2</sup>Ay, Heav'n-born Muſe, for only thou canſt tell,')
- C4<sup>r</sup>-C6<sup>r</sup>: 'An Alluſion to Harace, | The Tenth Satyr on the Firſt Book. | *Nempe incompoſito Dixi pede, &c.*' ('W<sup>3</sup>Ell Sir, 'tis granted, I ſaid D-- Rhimes')
- C6<sup>r</sup>-C8<sup>r</sup>: 'In Defence of Satyr.' ('W<sup>2</sup>Hen Shakeſpear, Johnson, Fletcher, rul'd the | (Stage,')
- C8<sup>r</sup>-C8<sup>v</sup>: 'On the ſuppoſed Author of a late Poem in | defence of Satyr.' ('T<sup>2</sup>O rack and torture thy unmeaning Brain')
- on C8<sup>v</sup>: 'The Anſwer.' ('R<sup>2</sup>Ail on, poor feeble Scribler, ſpeak of me')
- on D1<sup>r</sup>: 'Seneca's Troas, Act. 2. Chorus.' ('A<sup>2</sup>Fter Death Nothing is, and Nothing, Death,')
- D1<sup>r</sup>-D2<sup>v</sup>: 'Upon Nothing.' ('N<sup>2</sup>Othing, thou Elder Brother even to Shade,')
- on D2<sup>v</sup>: 'Upon his leaving his Miſtriſs.' ('T<sup>2</sup>Is not that I'm weary grown')
- D3<sup>r</sup>-D3<sup>v</sup>: 'Song.' ('I<sup>2</sup>N the Fields of Lincoln-Inn,')
- D3<sup>v</sup>-D4<sup>r</sup>: 'Upon his drinking a Bowl.' ('V<sup>2</sup>Ulcan, contrive me ſuch a Cup')
- on D4<sup>r</sup>: 'Song.' ('A<sup>2</sup>S Cloris full of harmleſs thoughts')
- on D4<sup>v</sup>: 'Song.' ('Q<sup>2</sup>Uoth the Dutches of Cl-- to Mrs. Kn--')
- D4<sup>v</sup>-D5<sup>r</sup>: 'Song.' ('I<sup>2</sup> Riſe at Eleven, I dine about Two,')
- on D5<sup>r</sup>: 'Song.' ('L<sup>2</sup>Ove a Woman! y'are an Afs,')
- D5<sup>r</sup>-D6<sup>r</sup>: 'Song to Cloris.' ('F<sup>2</sup>Air Cloris in a Pig-ſty lay,')
- on D6<sup>r</sup>: 'Song.' ('G<sup>2</sup>Ive me leave to raile at you,')
- on D6<sup>v</sup>: 'The Anſwer.' ('N<sup>2</sup>Othing adds to your fond Fire')
- on D7<sup>r</sup>: 'Song' ('P<sup>2</sup>Hillis, be gentler I adviſe,')

- D7<sup>r</sup>-D7<sup>v</sup>: 'Song.' ('W<sup>2</sup>Hat Cruel Pains *Corinna* takes,')
- D7<sup>v</sup>-D8<sup>r</sup>: 'Womans Honour.' (L<sup>2</sup>OVE bad me hope, and I obey'd,')
- D8<sup>r</sup>-D8<sup>v</sup>: 'Song.' ('T<sup>2</sup>O this Moment a *Rebel* I throw down my |  
(Arms,')
- D8<sup>v</sup>-E1<sup>r</sup>: 'Song.' ('H<sup>2</sup>OW happy *Cloris* (were they free)')
- on E1<sup>r</sup>: 'Love and Life, a Song.' ('A<sup>2</sup>LL my paft life is mine no  
more,')
- E1<sup>r</sup>-E1<sup>v</sup>: 'The Fall, a Song.' ('H<sup>2</sup>OW Bleft was the Created  
State')
- E1<sup>v</sup>-E2<sup>r</sup>: 'Song.' ('W<sup>2</sup>Hile on thofe lovely Looks I gaze,')
- on E2<sup>r</sup>: 'Song.' ('B<sup>2</sup>Y all Loves foft, yet mighty Pow'rs.')
- E2<sup>r</sup>-E2<sup>v</sup>: 'Song.' ('R<sup>2</sup>Oom, room, for a *Blade* of the *Town*,')
- E2<sup>v</sup>-E3<sup>r</sup>: 'Song.' ('A<sup>2</sup>Gainft the Charms our *Ballocks* have,')
- on E3<sup>r</sup>: 'Song.' (I<sup>2</sup> Cannot change as others do,')
- E3<sup>r</sup>-E3<sup>v</sup>: 'The Mock Song.' ('I<sup>2</sup> Swive as well as others do,')
- E3<sup>v</sup>-E4<sup>r</sup>: 'Actus Primus, Snene Prima. | Enter *Tarfander* and  
*Swiveanthe*. | The Scene. | A Bed-Chamber.' ('Tar. F<sup>2</sup>OR  
ftanding *Tarfes* we kind *Nature* thank.')
- E4<sup>r</sup>-E5<sup>r</sup>: 'The firft Letter from B. to Mr. E.' ('D<sup>2</sup>Reaming laft  
Night on Mrs. *Farley*,')
- E5<sup>v</sup>-E6<sup>r</sup>: 'Mr. E---s Anfwer.' ('A<sup>2</sup>S Crafty *Harlots* ufe to fhrink')
- E6<sup>v</sup>-E7<sup>v</sup>: 'The fecond Letter from B. to Mr. E.' ('I<sup>2</sup>F I can guefs  
the Devil choak me,')
- E8<sup>r</sup>-F1<sup>r</sup>: 'Mr. E-----s Anfwer.' ('S<sup>2</sup>O foft and Am'roufly you  
Write')
- F1<sup>r</sup>-F1<sup>v</sup>: 'On Mr. E--- H--- upon his B--- P---' ('C<sup>2</sup>Ome on ye  
Criticks, find one fault who dare,')
- F1<sup>v</sup>-F2<sup>r</sup>: 'On the fame Author, upon his B--- P---' ('A<sup>2</sup>S when a  
*Bully* draws his Sword')
- F2<sup>r</sup>-F3<sup>r</sup>: 'On the fame Author, upon his New Ut---' ('T<sup>2</sup>Hou damn'd  
*Antipodes* to Common Senfe,')
- F3<sup>r</sup>-F5<sup>v</sup>: 'The Di appointment.' ('O<sup>2</sup>NE Day the *Amarous*  
*Lifander*,')
- F5<sup>v</sup>-F7<sup>r</sup>: 'On a *Giniper-Tree*, now Cut down to make *Busks*.'  
(W<sup>2</sup>Hilft happy I triumphant ftood,')
- F7<sup>r</sup>-F8<sup>v</sup>: 'On the Death of Mr. *Greenhill*, the Famous Painter.'  
(W<sup>2</sup>Hat doleful Cries are thefe that fright my |  
(Senfe,')

- on F8<sup>v</sup>: 'To all curious Criticks and Admirers of Meeter.'  
(<sup>H</sup>'Ave you seen the raging Stormy Main')
- F8<sup>v</sup>-G3<sup>v</sup>: 'Satyr.' ('A. <sup>W</sup>hat Tim'n does old Age begin  
t'approach,')
- G3<sup>v</sup>-G5<sup>r</sup>: 'A Seffion of the Poets.' ('S<sup>I</sup>nce the Sons of the  
Mufes grew num'rous, and I (loud,')
- G5<sup>v</sup>-H2<sup>v</sup>: 'SATYR. I Aude aliquid brevibus Gyaris aut carcere  
dignum I Sivis effe aliquis---Indem fat. I Suppos'd to  
be spoken by a Court Hector. I Pindarique.' ('N<sup>O</sup>w  
Curfes on ye all, ye virtuous Fools,')
- H2<sup>v</sup>-H3<sup>v</sup>: 'An Apology to the fore-going Satyr, by way of  
Epilogue.' ('M<sup>Y</sup> part is done, and you'll I hope  
excufe')
- H3<sup>v</sup>-H4<sup>v</sup>: 'Upon the Author of the Play call'd Sodom.' ('T<sup>E</sup>ll me  
abandon'd Mifcreant, prithee tell,')
- H4<sup>v</sup>-H6<sup>v</sup>: 'A Call to the Guard by a Drum.' ('R<sup>A</sup>T too, Rat too,  
Rat tat too, Rat tat too,')
- H6<sup>v</sup>-H7<sup>v</sup>: 'Epelia to Bajafet.' ('H<sup>O</sup>w far are they deceiv'd who  
hope in vain,')
- H7<sup>v</sup>-H8<sup>v</sup>: 'A very Heroical Epistle in Anfwer to Ephelia.'  
(<sup>M</sup>adam, I I<sup>F</sup> you'r deceiv'd, 'tis not by my Cheat,')
- H8<sup>v</sup>-I1<sup>r</sup>: 'On Poet Ninny.' ('C<sup>R</sup>uht by that juft Contempt his  
Follies bring')
- I1<sup>r</sup>-I1<sup>v</sup>: 'My Lord All-Pride.' ('B<sup>U</sup>rfting with Pride, the  
loath'd Impoftum fwells,')
- I1<sup>v</sup>-I4<sup>r</sup>: 'Captain Ramble.' ('W<sup>H</sup>ilft Duns were knocking at my  
Door,')
- I4<sup>r</sup>-I4<sup>v</sup>: 'On Rome's Pardons.' ('I<sup>F</sup> Rome can Pardon Sins, as  
Romans hold,')
- on I4<sup>v</sup>: 'FINIS.'

## notes

1. Copies examined: British Library C. 131. b. 4.; Royal Library, Copenhagen 175<sup>1</sup> 394 8°.
2. The Scholar Press facsimile (Wilmot 1971) is reproduced from the British Library copy.
3. Thorpe 'BMb' pp. 156-157; Vieth A-1680-BMb.

4. A-1680-BMb derives from a copy of the most recent '1680' edition to come to light, A-1680-NF (see Fisher and Robinson 1981). Thorpe believed that A-1680-BMb was produced by the same printer as A-1680-S, A-1680-PRb, A-1680-BMa and 'possibly' A-1680-PF (Thorpe 1950, p. xxiv). A-1680-BMb was used as copy-text for the Bodleian edition.

A-1680-BOD

POEMS | ON SEVERAL | OCCASIONS: | By the | Right Honourable, | THE  
| E. of R- | [rule 79 mm.] | [ornament: (block of 2 rows of acorns:  
9, 9 (lower row facing down))] | [rule 80 mm.] | Printed at  
ANTWERPEN,

8º: A-Hº I' [\$4 signed (-A1, I3, I4)]

68 leaves, pp. 1 2 3-136 (misprinting 62 as '60', 63 as '61', 97 as  
'197') [ =136]

#### catchwords

A6º VWho [Who] A7º Car- [Car-men] B3º Inqui- [Inquifitive,]  
B5º Be- [Believes,] B6º Trem- [Trembling,] B7º May'ft [Mayft]  
C3º Whereas [Whereas,] C5º Com- [Compare] [no c.w. C8º]  
D2º 17. The [The] D4º Song [Song.] D5º The [She] D6º She [The]  
D7º I fall [I fell] D8º Tis ['Tis] E1º Com- [Compar'd] [no c.w.  
F7º] [no c.w. G6º] [no c.w. H2º] I4º A [At]

#### type

32 lines 120.5(138) × 80 mm. (B7º)

Body 81.5. Face 75 × 1.5: 2.5.

Pica.

#### contents

on A1º: title (verso blank)

A2º-A3º: 'An Epiftolary Effay from M.G. to O.B. | upon their  
Mutual Poems.' ('Dear Friend, | I' Hear this Town do's  
fo abound')

A3º-A7º: 'SATYR' ('W²Ere I (who to my coft already am')

A7º-B2º: 'A Ramble in St. James's Park.' ('M²Uch Wine had paft,  
with grave Difcourfe,')

B2º-B6º: 'A Letter fancied from Artemifa in the Town, | to Cloe  
in the Country.' ('C²LOE, by your command in Verfe I  
write;')

- B6<sup>v</sup>-B7<sup>v</sup>: 'The Imperfect Enjoyment.' ('N<sup>2</sup>Aked fhe lay, clasp'd in my longing Arms,')
- B7<sup>v</sup>-B8<sup>v</sup>: 'To LOVE. | O! nunquam pro me fatis indignate Cupido.' ('O<sup>2</sup>H Love! how cold and flow to take my part,')
- B8<sup>v</sup>-C1<sup>v</sup>: 'The Maim'd Debauchee.' ('A<sup>2</sup>S f<sup>o</sup>me brave Admiral in former War,')
- C1<sup>v</sup>-C4<sup>r</sup>: 'The Argument. | How Tall-boy, Kill-prick, Suck-prick did con-|tend | For Bridegroom Dildo, Friend did fight with | Friend; | But Man of God, by Laymen called Parson, | Contriv'd by turns how each might rub her Arse on.' ('S<sup>2</sup>Ay, Heav'n-born Muse, for only thou canst tell')
- C4<sup>r</sup>-C6<sup>r</sup>: 'An Allusion to Harace. | The Tenth Satyr on the First Book. | Nempe incomposito Dixi pede, &c.' ('W<sup>3</sup>Ell Sir, 'tis granted, I faid D---- Rhimes')
- C6<sup>r</sup>-C8<sup>r</sup>: 'In Defence of Satyr.' ('W<sup>2</sup>Hen Shakefpear, Johnson, Fletcher rul'd the | (Stage,')
- C8<sup>r</sup>-C8<sup>v</sup>: 'On the fupposed Author of a late Poem in | defence of Satyr.' ('T<sup>2</sup>O rack and torture thy unmeaning Brain')
- on C8<sup>v</sup>: 'The Answer.' ('R<sup>2</sup>Ail on, poor feeble Scribler, fpeak of me')
- on D1<sup>r</sup>: 'Seneca's Troas, Act. 2. Chorus.' ('A<sup>2</sup>Fter Death Nothing is, and Nothing, Death,')
- D1<sup>r</sup>-D2<sup>v</sup>: 'Upon Nothing.' ('N<sup>2</sup>Othing, thou Elder Brother even to Shade,')
- on D2<sup>v</sup>: 'Upon his leaving his Miftrefs.' ('T<sup>2</sup>IS not that I'm weary grown')
- D3<sup>r</sup>-D3<sup>v</sup>: 'Song.' ('I<sup>2</sup>N the Fields of Lincoln-Inn,')
- D3<sup>v</sup>-D4<sup>r</sup>: 'Upon his drinking a Bowl.' ('V<sup>2</sup>Ulcan, contrive me fuch a Cup')
- on D4<sup>r</sup>: 'Song.' ('A<sup>2</sup>S Cloris full of harmlefs thoughts')
- on D4<sup>v</sup>: 'Song.' ('Q<sup>2</sup>Uoth the Dutches of Cl-- to Mrs. Kn--')
- D4<sup>v</sup>-D5<sup>r</sup>: 'Song.' ('I<sup>2</sup> Rife at Eleven, I Dine at Two,')
- on D5<sup>r</sup>: 'Song.' ('L<sup>2</sup>Ove a Woman! y'are an Afs,')
11. 1 and 2 of 'Song to Colris.' [sic.] ('F<sup>2</sup>Air Cloris in a Pig-fy lay,')
- on D5<sup>v</sup>: 11. 33-40 of 'F<sup>2</sup>Air Cloris in a Pig-fy lay,'  
'Song.' ('G<sup>2</sup>Ive me leave to rail at you,')



- on D6<sup>r</sup>: 11. 3-32 of 'F<sup>2</sup>Air *Cloris* in a Pig-fty lay,'
- on D6<sup>v</sup>: 'The Answer.' ('N<sup>2</sup>Othing adds to your fond Fire')
- on D7<sup>r</sup>: 'Song' ('P<sup>2</sup>Hillis, be gentler I advife,')
- D7<sup>r</sup>-D7<sup>v</sup>: 'Song.' ('W<sup>2</sup>Hat Cruel Pains *Corinna* takes,')
- D7<sup>v</sup>-D8<sup>r</sup>: 'Womans Honour.' (L<sup>2</sup>OVE bad me hope, and I obey'd,')
- D8<sup>r</sup>-D8<sup>v</sup>: 'Song.' ('T<sup>2</sup>O this Moment a *Rebel* I throw down my |  
(Arms,')
- D8<sup>v</sup>-E1<sup>r</sup>: 'Song.' ('H<sup>2</sup>OW happy *Cloris* (were they free)')
- on E1<sup>r</sup>: 'Love and Life, a Song.' ('A<sup>2</sup>LL my paft life is mine no  
more,')
- E1<sup>r</sup>-E1<sup>v</sup>: 'The Fall, a Song.' ('H<sup>2</sup>OW Bleft was the Created  
ftate')
- E1<sup>v</sup>-E2<sup>r</sup>: 'Song.' ('W<sup>2</sup>Hile on thofe lovely Looks I gaze,')
- on E2<sup>r</sup>: 'Song.' ('B<sup>2</sup>Y all Loves foft, yet mighty Pow'rs.')
- E2<sup>r</sup>-E2<sup>v</sup>: 'Song.' ('R<sup>2</sup>Oom, room, for a *Blade* of the Town,')
- E2<sup>v</sup>-E3<sup>r</sup>: 'Song.' ('A<sup>2</sup>Gainft the Charms our *Ballocks* have,')
- on E3<sup>r</sup>: 'Song.' (I<sup>2</sup> Cannot change as others do,')
- E3<sup>r</sup>-E3<sup>v</sup>: 'The Mock Song.' ('I<sup>2</sup> Swive as well as others do,')
- E3<sup>v</sup>-E4<sup>r</sup>: 'Actus primus, Scene prima. | Enter Tarfander and  
Swiveanthe. | The Scene, | A Bed-chamber.' ('Tar. F<sup>2</sup>OR  
ftanding Tarfes we kind Nature thank.')
- E4<sup>r</sup>-E5<sup>r</sup>: 'The firft Letter from B. to Mr. E.' ('D<sup>2</sup>Reaming laft  
Night on Mrs. Farley,')
- E5<sup>v</sup>-E6<sup>r</sup>: 'Mr. E-----s Answer.' ('A<sup>2</sup>S Crafty Harlots ufe to  
fhrink')
- E6<sup>v</sup>-E7<sup>v</sup>: 'The fecond Letter from B. to Mr. E.' ('I<sup>2</sup>F I can  
guesfs, the Devil choak me,')
- E8<sup>r</sup>-F1<sup>r</sup>: 'Mr. E--'s Answer.' ('S<sup>2</sup>O foft and am'roufly you  
write')
- F1<sup>r</sup>-F1<sup>v</sup>: 'On Mr. E-- H--, upon his B-- P--' ('C<sup>2</sup>Ome on ye  
Criticks, find one fault who dare,')
- F1<sup>v</sup>-F2<sup>r</sup>: 'On the fame Author, upon his B--- P---' ('A<sup>2</sup>S when a  
Bully draws his Sword,')
- F2<sup>r</sup>-F3<sup>r</sup>: 'On the fame Author, upon his New Ut---' ('T<sup>2</sup>Hou damn'd  
*Antipodes* to Common Senfe,')
- F3<sup>r</sup>-F5<sup>v</sup>: 'The Difappointment.' ('O<sup>2</sup>NE day the *Amorous*  
*Lifander*,')

- F5<sup>v</sup>-F7<sup>r</sup>: 'On a Juniper-Tree, now cut down to make Busks.'  
(<sup>W</sup>Hilft happy I triumphant stood,')
- F7<sup>r</sup>-F8<sup>v</sup>: 'On the Death of Mr. Greenhill, the famous Painter.'  
(<sup>W</sup>Hat doleful Cries are these that fright my  
(sense,')
- on F8<sup>v</sup>: 'To all curious Criticks and Admirers of Meetre.'  
(<sup>H</sup>Ave you seen the raging Stormy Main')
- F8<sup>v</sup>-G3<sup>v</sup>: 'Satyr.' ('A. <sup>W</sup>Hat Tim'n does old Age begin  
t'approach,')
- G3<sup>v</sup>-G5<sup>r</sup>: 'A Seffion of the Poets.' ('S<sup>i</sup>nce the Sons of the  
*Muses* grew num'rous, and I (loud,')
- G5<sup>v</sup>-H2<sup>v</sup>: 'SATYR. I Aude aliquid brevibus Gyaris aut carcere  
dignum I Sivil effe aliquis---Indem fat. I Suppos'd to  
be spoken by a Court Hector. I Pindarique.' ('N<sup>o</sup>w  
Curfes on ye all, ye virtuous Fools,')
- H2<sup>v</sup>-H3<sup>v</sup>: 'An Apology to the foregoing Satyr, by way of  
Epilogue.' ('M<sup>y</sup> part is done, and you'll, I hope,  
excuse')
- H3<sup>v</sup>-H4<sup>v</sup>: 'Upon the Author of the Play called Sodom.' ('T<sup>e</sup>ll me,  
abandon'd Mifcreant, prithee tell')
- H4<sup>v</sup>-H6<sup>v</sup>: 'A Call to the Guard by a Drum.' ('R<sup>a</sup>t too, Rat too,  
Rat tat too, Rat tat too,')
- H6<sup>v</sup>-H7<sup>v</sup>: 'Ephelia to Bajazet.' ('H<sup>o</sup>w far are they deceiv'd who  
hope in vain')
- H7<sup>v</sup>-H8<sup>v</sup>: 'A very Heroical Epistle in Answer to Ephelia.'  
(<sup>M</sup>adam, I I<sup>f</sup> you're deceiv'd, 'tis not by my Cheat,')
- H8<sup>v</sup>-I1<sup>r</sup>: 'On Poet Ninny.' ('C<sup>r</sup>uſht by that juſt Contempt his  
Follies bring')
- I1<sup>r</sup>-I1<sup>v</sup>: 'My Lord all-Pride.' ('B<sup>u</sup>rſting with Pride, the  
loath'd *Impoftum* ſwells,')
- I1<sup>v</sup>-I4<sup>r</sup>: 'Captain Ramble.' ('<sup>W</sup>Hilft Duns were knocking at my  
Door,')
- I4<sup>r</sup>-I4<sup>v</sup>: 'On Rmoe's Pardons.'[sic.] ('I<sup>f</sup> Rome can Pardon Sins,  
as Romans hold,')
- on I4<sup>v</sup>: 'FINIS.'

## notes

1. Copy examined: V&A Dyce s8vo 8281.
2. Thorpe 'BOD' pp. 158-159; Vieth A-1680-BOD.
3. The pagination sequence has gone awry at D7<sup>v</sup>-D8<sup>r</sup>: the page numbers 60-61 of the previous opening (D6<sup>v</sup>-D7<sup>r</sup>) have been repeated. The catchword sequence also is disrupted at this point.
4. There are some variants in this edition that have escaped the notice of Thorpe in his listing of '1680' variants (Thorpe 1950, p. 164). In 'As Chloris full of harmless thought', line 19 ('For fear he shou'd comply') is missing entirely. The following variants in 'Fair Cloris in a Piggsty lay' have not been noted by Thorpe: line 2 'Head' for 'Herd', line 8 'our' for 'out'.

A-1685

POEMS | ON SEVERAL | OCCASIONS. | [rule 77 mm.] | *Written by a late*  
*Person of | Honour.* | [rule 76 mm.] | [ornament: block of five rows  
of acorns: 9, 7, 5, 3, 1 (all facing down) 30 x 30 mm.] | [rule 77  
mm.] | LONDON, | Printed for A. Thorncome, and are to be | Sold by  
moft Bookfellers. 1685.

8°: A-H° [\$4 signed (-A1, B3)]

64 leaves, pp. 1 2 3-127 [=128]

#### catchwords

A7<sup>v</sup> Car- [Carmen] B8<sup>v</sup> From C1<sup>v</sup> The [An] C2<sup>v</sup> Wal- [Waller,]  
D2<sup>v</sup> Song. [The Advice.] E6<sup>r</sup> Kin- [Kindles] F7<sup>r</sup> Ad- [Admir'd] G1<sup>r</sup>  
Pig, [Pig,] G1<sup>v</sup> Half- [Halfwit,] G4<sup>v</sup> Upon [Upon]

#### type

32 lines 131 (138) x 78 mm.

Body 81. Face 76 x 1.7: 2.5.

Pica.

#### contents

- on A1<sup>r</sup>: title (verso blank)
- A2<sup>r</sup>-A3<sup>v</sup>: 'An Epiftolary Effay from M.G. to O. | B. upon their  
Mutual Poems.' ('Dear Sir, | I<sup>3</sup> hear this Town does fo  
abound')
- A3<sup>v</sup>-A7<sup>r</sup>: 'SATYR.' ('W<sup>3</sup>Ere I (who to my coft already am')
- A7<sup>v</sup>-B2<sup>r</sup>: 'A Ramble in St. JAMES'S PARK.' ('M<sup>2</sup>Uch Wine had paft  
with grave difcourfe,')
- B2<sup>r</sup>-B6<sup>r</sup>: 'A Letter fancy'd from Artemifa in the Town, | to Cloe  
in the Countrey.' ('C<sup>2</sup>Loe, by your Command in Verfe I  
write,')
- B6<sup>v</sup>-B7<sup>v</sup>: 'The Imperfect Enjoyment.' ('N<sup>2</sup>Aked fhe lay, clafpt in  
my longing Arms,')
- B7<sup>v</sup>-B8<sup>v</sup>: 'To LOVE. | O! nunquam pro me fatis indignant Cupido.'  
('O<sup>3</sup>H Love! how cold, and flow to take my | part,')

- B8<sup>v</sup>-C1<sup>v</sup>: 'The Maim'd Debauchee.' ('A<sup>3</sup>S fome brave Admiral, in former War,')
- C2<sup>r</sup>-C4<sup>r</sup>: 'An Allusion to Horace. | The 10th Satyr of the 1st Book. | Nempe incomposito dixi pede, &c.' ('W<sup>3</sup>Ell Sir, 'tis granted, I said D--- Rhimes,')
- C4<sup>r</sup>-C5<sup>v</sup>: 'In defence of Satyr.' ('W<sup>3</sup>Hen Shakef. Johnf. Fletcher, rul'd [turned apostrophel the Stage,')
- C6<sup>r</sup>-C6<sup>v</sup>: 'On the suppos'd Author of a late Poem in | defence of Satyr.' ('T<sup>2</sup>O rack and torture thy unmeaning Brain,')
- on C6<sup>v</sup>: 'The Answer.' ('R<sup>3</sup>Ail on poor feeble Scribler, speak of me,')
- C6<sup>v</sup>-C7<sup>r</sup>: 'Upon his leaving his Miftrifs.' ('T<sup>2</sup>Is not that I'm [turned apostrophel weary grown,')
- C7<sup>r</sup>-C7<sup>v</sup>: 'Upon his drinking a Bowl.' ('V<sup>2</sup>Ulcen contrive me such a Cup,')
- C7<sup>v</sup>-C8<sup>r</sup>: 'Song.' ('A<sup>2</sup>S Cloris full of harmless thoughts,')
- C8<sup>r</sup>-C8<sup>v</sup>: 'Song.' ('I<sup>3</sup> Rise at eleven, I Dine about two,')
- C8<sup>v</sup>-D1<sup>r</sup>: 'Song.' ('L<sup>2</sup>Ove a Woman! y'are an Afs,')
- D1<sup>r</sup>-D1<sup>v</sup>: 'Song to Cloris.' ('F<sup>2</sup>Air Cloris in a Pig-Stye, lay,')
- on D2<sup>r</sup>: 'Song.' ('G<sup>2</sup>Ive me leave to rail at you,')
- D2<sup>r</sup>-D2<sup>v</sup>: 'The Answer.' ('N<sup>2</sup>Othing adds to your fond Fire,')
- on D3<sup>r</sup>: 'The Advice.' ('H<sup>2</sup>Ow now, brave Swain, why art thou thus cast | down?')
- on D3<sup>v</sup>: 'Plain Dealings Downfall.' ('L<sup>2</sup>Ong time plain dealing in the Hauty Town,')
- D3<sup>v</sup>-D4<sup>r</sup>: 'Song.' ('P<sup>2</sup>Hilis, be gentler I advise,')
- D4<sup>r</sup>-D4<sup>v</sup>: 'Song.' ('V<sup>2</sup>V<sup>2</sup>Hat cruel pains Corinna takes,')
- D4<sup>v</sup>-D5<sup>r</sup>: 'Womans Honour.' ('L<sup>2</sup>Ove, bad me hope, and I obey'd')
- D5<sup>r</sup>-D5<sup>v</sup>: 'Song.' ('T<sup>2</sup>O this moment a Rebel I throw down my | Arms,')
- D5<sup>v</sup>-D6<sup>r</sup>: 'Song.' ('H<sup>2</sup>Ow happy Cloris (were they free)')
- D6<sup>r</sup>-D6<sup>v</sup>: 'Love and Life, a Song.' ('A<sup>2</sup>LL my past Life is mine no more,')
- D6<sup>v</sup>-D7<sup>r</sup>: 'The Fall, a Song.' ('H<sup>2</sup>Ow blest was the Created State,')
- on D7<sup>r</sup>: 'Song.' ('V<sup>2</sup>V<sup>2</sup>Hile on those lovely looks I gaze,')
- D7<sup>r</sup>-D7<sup>v</sup>: 'Song.' ('R<sup>2</sup>Oom, room, for a Blade of the Town,')
- D7<sup>v</sup>-D8<sup>r</sup>: 'Song.' ('A<sup>2</sup>Gainst the Charms our Passions have,')

- on D8<sup>r</sup>: 'Song.' ('I<sup>2</sup> Cannot change as others do')
- on D8<sup>v</sup>: 'The Mock Song.' ('I<sup>2</sup> Wench as well as others do,')
- E1<sup>r</sup>-E1<sup>v</sup>: 'Actus Primus Scena Prima. | Enter Tafander and Siveanthe. | The Scene. | A | Bed-Chamber.' ('Taf: F<sup>3</sup>Or lufty Vigor we kind Nature thank,')
- E1<sup>v</sup>-E2<sup>r</sup>: 'Confideratus, Confiderandus.' ('W<sup>3</sup>Hat pleasures can the gaudy World | afford?')
- E2<sup>v</sup>-E3<sup>v</sup>: 'The firft Letter from B. to Mr. E.' ('D<sup>2</sup>Reaming laft Night on Mrs. Farley,')
- E3<sup>v</sup>-E4<sup>v</sup>: 'Mr. E-----s Anfwer.' ('A<sup>2</sup>S crafty Harlots ufe to fhrink,')
- E4<sup>v</sup>-E6<sup>r</sup>: 'The Second Letter from B---- to | Mr. E-----' ('I<sup>2</sup>F I can guefs the Devil choak me,')
- E6<sup>r</sup>-E7<sup>v</sup>: 'Mr. E---s Anfwer.' ('S<sup>2</sup>O foft and Am'roufly [turned 'u'] you write,')
- E7<sup>v</sup>-E8<sup>r</sup>: 'On Mr. E----- H----- upon his | B----- P-----' ('C<sup>3</sup>Ome on ye Criticks! find one fault who dare,')
- E8<sup>r</sup>-E8<sup>v</sup>: 'On the fame Author upon | his B----- P-----' ('A<sup>2</sup>S when a Bully draws his Sword,')
- E8<sup>v</sup>-F1<sup>v</sup>: 'On the fame Author upon his | New Ut-----' ('T<sup>2</sup>Hou dam'd Antipodes to common fenfe,')
- F1<sup>v</sup>-F4<sup>r</sup>: 'The Difappointment.' ('O<sup>2</sup>Ne Day the Am'rous Lifander,')
- F4<sup>v</sup>-F6<sup>r</sup>: 'On a Giniper Tree now cut down | to make Busks.' (VV<sup>2</sup>Hilft happy I triumphant ftood,')
- F6<sup>r</sup>-F7<sup>v</sup>: 'On the Death of Mr. Grenhill [sic.] | the Famous Painter.' ('VV<sup>2</sup>Hat doleful cryes are thefe that fright my | fenfe,')
- F7<sup>v</sup>-F8<sup>r</sup>: 'To all curious Criticks and Ad-mirers of Meeter.' ('H<sup>2</sup>Ave you feen the raging Stormy Main')
- F8<sup>r</sup>-G3<sup>r</sup>: 'Satyr.' ('A VV<sup>2</sup>Hat Timon does old Age begin t'ap-proach,')
- G3<sup>r</sup>-G4<sup>v</sup>: 'A Seffion of the Poets.' ('S<sup>2</sup>Ince the Sons of the Mufes grew num'rous and | loud,')
- G5<sup>r</sup>-G5<sup>v</sup>: 'Upon the Author of a Play | call'd Sodom.' ('T<sup>2</sup>Ell me abandon'd Mifcreant, prithee tell,')
- G6<sup>r</sup>-G6<sup>v</sup>: 'Ephelia to Bajazet.' ('H<sup>2</sup>Ow far are they deceiv'd who hope in vain,')

- G7<sup>r</sup>-G7<sup>v</sup>: 'A very Heroical Epistle in Answer to Ephelia.'  
(<sup>1</sup>Madam, I <sup>12</sup>F you'r deceiv'd, [<sup>1</sup>turned apostrophe] it  
is not by my Cheat,')
- G8<sup>r</sup>-G8<sup>v</sup>: 'On Poet Ninny.' (<sup>1</sup>C<sup>2</sup>Ruht by that juft contempt his  
Follies bring,')
- G8<sup>v</sup>-H1<sup>r</sup>: 'Monfier All-Pride.' (<sup>1</sup>B<sup>2</sup>Urfting with Pride, the  
loath'd Impoftume I fwells,')
- H1<sup>r</sup>-H2<sup>r</sup>: 'Upon Love fondly refus'd for Conscience fake.'  
(<sup>1</sup>N<sup>2</sup>Ature, Creations Law; is judg'd by fenfe,')
- H2<sup>r</sup>-H5<sup>r</sup>: 'A Paftoral Courtship.' (<sup>1</sup>B<sup>2</sup>Ehold thefe Woods, and mark  
my Sweet')
- H5<sup>v</sup>-H8<sup>r</sup>: 'Captain Ramble.' (<sup>1</sup>W<sup>3</sup>Hilft Duns were knocking at my  
Door,')
- on H8<sup>r</sup>: 'On Rome's Pardon.' (<sup>1</sup>I<sup>2</sup>F Rome can pardon Sins, as  
Romans hold,')
- 'FINIS.' (verso blank)

## notes

1. Copy examined: British Library C. 131. b. 1. Microfilm examined: University Microfilms International, STC II (reproduced from the Huntington Library copy).
2. Discrepancies in catchword variations between the British Library and Huntington copies suggest that the latter was printed off earlier in the run. The British Library copy has the following additional catchword variations: E2<sup>r</sup> T [The] F3<sup>r</sup> 10 [10.] H6<sup>r</sup> W [We]. These catchword variations are absent from the Huntington copy, and are almost certainly produced by pieces of type dropping out of the forme in the course of the print-run.
3. Prinz XII; Thorpe pp. 158-159; Vieth A-1685; Wing R1755.
4. The title-page ornament of A-1685 is arranged differently from the '1680' group editions, in the form of a large triangle made up of acorns.
5. The following poems from the '1680' group editions have been omitted from A-1685: 'Say, heaven-born muse, for ony thou canst tell', 'After Death, nothing is, and nothing Death', 'Nothing thou Elder Brother even to Shade', 'In the Fields of Lincoln's Inn', 'Quoth the Dutchess of Cleveland to

Councillor Knight', 'By all Love's soft, yet mighty Pow'rs', 'Now curses on ye all, ye virtuous fools', 'My part is done, and you'll, I hope, excuse', and 'Rat too, rat too, rat too, rat tat too, rat tat too'. In A-1685, the following poems have been added: 'How now, brave swain, why art thou thus cast down', 'Long time Plain Dealing in the haughty town', 'What pleasures can the gaudy world afford', 'Nature, creation's law, is judged by sense' and 'Behold these woods, and mark, my sweet'.

6. Only two other books bearing Thorncome's name are known to have survived: *The Tongue combatants and Profit and Pleasure united*, both published in 1684 (Transcript 1914, III, pp. 219, 229). By 1686, Thorncome had moved his business to Boston, Massachusetts (Dunton 1818, pp. 97-98); I have come across no record of his return to England.



A-1701

POEMS | ON SEVERAL | OCCASIONS. | [broken rule 50, 20 mm.] | By the  
R. H. the E. of R. | [rule 77.5 mm.] | [ornament: woodcut of flower  
26 x 15.5mm. ] | [rule 77.5 mm.] | LONDON, | Printed for A. T. and  
are to be Sold by moft | Bookfellers. 1701.

8°: A-G° [\$4 signed (-A1, A4, B4, D3, E3; C4 signed 'C'[?])] ]

56 leaves, pp. 1 2 3-112 [ =112]

#### catchwords

A3<sup>v</sup> Stum- [Stumbling] A4<sup>r</sup> Per- [Perhaps] [no c.w. A8<sup>r</sup>] B7<sup>v</sup> From  
[3 | From] B8<sup>r</sup> 9 [9 | I'll] D3<sup>r</sup> Then, [Then] D4<sup>r</sup> Song [Song.]  
D5<sup>r</sup> Greci- [GRECIAN] [no c.w. D6<sup>v</sup>] D7<sup>v</sup> VWhen [When] D8<sup>r</sup> The [The]  
E4<sup>v</sup> The [The] [no c.w. E6<sup>r</sup>] E6<sup>v</sup> 13. [13. | Like] E8<sup>v</sup> On [TO]  
F1<sup>r</sup> Tim [Tim.] F2<sup>r</sup> Here [Here's] F3<sup>r</sup> Fretting [Fitting] G4<sup>v</sup> See  
[See,]

#### type

34 lines, 136.5(150.5) x 80 mm. (G3<sup>r</sup>)

Body 80.75. Face 75 x 1.75: 2.75.

Pica.

#### contents

on A1<sup>r</sup>: title (verso blank)  
A2<sup>r</sup>-A3<sup>v</sup>: 'An Epistolar Effay from M. | G. to O.B. upon their  
Mutual Poems.' ('Dear Sir, | I<sup>4</sup> Hear this Town does  
fo abound')  
A3<sup>v</sup>-A7<sup>r</sup>: 'SATYR.' ('W<sup>3</sup>Ere I (who to my coft already am')  
A7<sup>r</sup>-B1<sup>v</sup>: 'A Ramble in St. JAMES's PARK.' ('M<sup>3</sup>Uch Wine had paft  
with grave difcourfe,')  
B1<sup>v</sup>-B5<sup>r</sup>: 'A Letter fancy'd from Artemifa in the Town, to | Cloe  
in the Country.' ('C<sup>3</sup>Loe, by your command in Verfe I  
write,')  
B5<sup>v</sup>-B6<sup>v</sup>: 'The Imperfect Enjoyment.' ('N<sup>2</sup>Aked fhe lay, clafpt in  
my longing Arms,')

- B6<sup>v</sup>-B7<sup>v</sup>: 'To LOVE. | *O! nunquam pro me fatis indigne Cupido.*'  
(<sup>1</sup>O<sup>3</sup>H Love! how cold, and flow to take my part,')
- B7<sup>v</sup>-B8<sup>v</sup>: 'The Maim'd Debauchee.' (<sup>1</sup>A<sup>2</sup>S some brave Admiral, in  
former VVar,')
- B8<sup>v</sup>-C2<sup>v</sup>: 'An Allusion to Horace. | The 10th. Satyr of the 1st.  
Book. | *Nempe incomposito dixi pede, &c.*' (<sup>1</sup>W<sup>3</sup>Ell Sir,  
'tis granted, I said Drydens Rhimes')
- C2<sup>v</sup>-C4<sup>r</sup>: 'In defence of Satyr.' (<sup>1</sup>W<sup>2</sup>Hen Shakespear, Johnson,  
Fletcher, rul'd the | (Stage,')
- C4<sup>r</sup>-C4<sup>v</sup>: 'On the supposed Author of a late Poem in | defence of  
Satyr.' (<sup>1</sup>T<sup>2</sup>O rack and torture thy unmeaning Brain')
- on C5<sup>r</sup>: 'The Answer.' (<sup>1</sup>R<sup>2</sup>Ail on poor feeble Scribbler, speak  
of me')
- C5<sup>r</sup>-C5<sup>v</sup>: 'Upon his leaving his Mistrifs.' (<sup>1</sup>T<sup>2</sup>IS not that I'm  
wary grown')
- C5<sup>v</sup>-C6<sup>r</sup>: 'Upon his drinking a Bowl.' (<sup>1</sup>V<sup>2</sup>Ulcan contrive me such  
a Cup,')
- C6<sup>r</sup>-C6<sup>v</sup>: 'Song.' (<sup>1</sup>A<sup>2</sup>S Cloris full of harmless thoughts')
- on C6<sup>v</sup>: 'Song.' (<sup>1</sup>I<sup>2</sup> Rise at Eleven, I Dine about Two,')
- C6<sup>v</sup>-C7<sup>r</sup>: 'Song.' (<sup>1</sup>L<sup>2</sup>Ove a Woman! y'are an Afs,')
- C7<sup>r</sup>-C7<sup>v</sup>: 'Song to Cloris.' (<sup>1</sup>F<sup>2</sup>Air Cloris in a Pig-Style lay,')
- on C8<sup>r</sup>: 'Song.' (<sup>1</sup>G<sup>2</sup>Ive me leave to rail at you,')
- C8<sup>r</sup>-C8<sup>v</sup>: 'The Answer.' (<sup>1</sup>N<sup>2</sup>Othing adds to your fond fire,')
- C8<sup>v</sup>-D1<sup>r</sup>: 'Plain Dealings Downfall.' (<sup>1</sup>L<sup>2</sup>Ong time Plain dealing  
in the Haughty Town,')
- on D1<sup>r</sup>: 'Song.' (<sup>1</sup>P<sup>2</sup>hillis, be gentler I advise,')
- on D1<sup>v</sup>: 'Song.' (<sup>1</sup>W<sup>2</sup>Hat cruel pains Corinna takes,')
- D1<sup>v</sup>-D2<sup>r</sup>: 'Womans Honour.' (<sup>1</sup>L<sup>2</sup>Ove bad me hope, and I obey'd,')
- D2<sup>r</sup>-D2<sup>v</sup>: 'Song.' (<sup>1</sup>T<sup>2</sup>O this moment a Rebel I throw down my |  
(Arms,')
- D2<sup>v</sup>-D3<sup>r</sup>: 'Song.' (<sup>1</sup>H<sup>2</sup>Ow happy Cloris (were they free)')
- D3<sup>r</sup>-D3<sup>v</sup>: 'Love and Life, a Song.' (<sup>1</sup>A<sup>2</sup>LL my past Life is mine no  
more,')
- on D3<sup>v</sup>: 'The Fall, a Song.' (<sup>1</sup>H<sup>2</sup>Ow blest was the Created  
State')
- D3<sup>v</sup>-D4<sup>r</sup>: 'Song.' (<sup>1</sup>W<sup>2</sup>Hile on those lovely looks I gaze,')
- on D4<sup>r</sup>: 'Song.' (<sup>1</sup>R<sup>2</sup>Oom, room, for a Blade of the Town,')
- on D4<sup>v</sup>: 'Song.' (<sup>1</sup>A<sup>2</sup>Gainst the Charms our Passions have,')

- D4<sup>v</sup>-D5<sup>r</sup>: 'Song.' ('I<sup>2</sup> Cannot change as others do')
- on D5<sup>r</sup>: 'The Mock Song.' ('I<sup>2</sup> Wench as well as others do,')
- on D5<sup>v</sup>: 'GRECIAN KINDNESS. | A Song.' ('T<sup>2</sup>He utmoft Grace the  
Greeks could Show,')
- D5<sup>v</sup>-D6<sup>r</sup>: 'Confideratus, Confiderandus.' ('W<sup>2</sup>Hat pleafures can  
the gaudy VWorld afford?')
- D6<sup>r</sup>-D7<sup>r</sup>: 'The firft Letter from B. to Mr. E.' ('D<sup>2</sup>Reaming laft  
Night on Mrs. Farley,')
- D7<sup>v</sup>-D8<sup>r</sup>: 'Mr. E-----s Anfwer.' ('A<sup>2</sup>S crafty Harlots ufe to  
fhrink')
- D8<sup>v</sup>-E1<sup>v</sup>: 'The Second Letter from B----- to Mr. E-----' ('I<sup>2</sup>F I can  
gues the Devil choak me,')
- E2<sup>r</sup>-E3<sup>r</sup>: 'Mr. E-----s Anfwer.' ('S<sup>2</sup>O foft and Am'roufly you  
write,')
- E3<sup>r</sup>-E3<sup>v</sup>: 'On Mr. E----- H----- upon his B----- P-----' ('C<sup>2</sup>Ome on  
ye Criticks! find one fault who dare,')
- E3<sup>v</sup>-E4<sup>r</sup>: 'On the fame Author upon his B----- P-----' ('A<sup>2</sup>S when  
a Bully draws his Sword,')
- E4<sup>r</sup>-E4<sup>v</sup>: 'On the fame Author upon his | New Ut-----' ('T<sup>2</sup>Hou  
dam'd Antipodes to common fenfe,')
- E5<sup>r</sup>-E7<sup>r</sup>: 'The difappointment.' ('O<sup>2</sup>Ne Day the Am'rous  
Lifander,')
- E7<sup>r</sup>-E8<sup>v</sup>: 'On a Guiniper Tree now cut | down to make Busks.'  
(W<sup>2</sup>Hilft happy I triumphant ftood,')
- on F1<sup>r</sup>: 'To all curious Critics and Ad-mirers of Meeter.'  
(H<sup>2</sup>Ave you not feen the raging Stormy Main')
- F1<sup>r</sup>-F4<sup>r</sup>: 'Satyr' ('A. W<sup>2</sup>Hat Timon, does old Age begin  
t'ap-lroach,')
- F4<sup>r</sup>-F5<sup>v</sup>: 'A Seffion of the Poets.' ('S<sup>2</sup>Ince the Sons of the  
Mufes grew num'rous and | loud,')
- F5<sup>v</sup>-F6<sup>v</sup>: 'Upon the Author of a Play call'd Sodom.' ('T<sup>2</sup>Ell me  
abandon'd Mifcreant, prethee tell,')
- F6<sup>v</sup>-F7<sup>v</sup>: 'Ephelia to Bajazet.' ('H<sup>2</sup>Ow far are they deceiv'd who  
hope in vain,')
- F7<sup>v</sup>-F8<sup>v</sup>: 'A very Heroical Epiftle in | Anfwer to Ephelia.'  
(Madam, | I<sup>2</sup>F you'r deceiv'd, it is not by my Cheat,')
- F8<sup>v</sup>-G1<sup>r</sup>: 'On Poet Ninny.' ('C<sup>2</sup>Ruht by that juft contempt his  
Follies bring')

- G1<sup>r</sup>-G2<sup>r</sup>: 'Upon Love fondly refus'd for | Conscience fake.'  
(<sup>N</sup>ature, Creations Law, is judg'd by sense,')
- G2<sup>r</sup>-G5<sup>r</sup>: 'A pastoral Courtship.' (<sup>B</sup>Ehold these Woods, and mark  
my Sweet')
- G5<sup>r</sup>-G7<sup>v</sup>: 'Captain Ramble.' (<sup>W</sup>hilst Duns were knocking at my  
Door,')
- G7<sup>v</sup>-G8<sup>r</sup>: 'As Concerning Man.' (<sup>T</sup>O what intent or purpose was  
Man made,')
- G8<sup>r</sup>-G8<sup>v</sup>: 'On Rome's Pardon.' (<sup>I</sup>F Rome can pardon Sins, as  
Romans hold,')
- on G8<sup>v</sup>: 'FINIS.'

## notes

1. Copy examined: Bodleian Douce W. 94. This copy is still in its original binding, a plain trade binding of calf spattered with acid, incised rules on the front and back covers.
2. Prinz XV; not in Case; Vieth A-1701; not in ESTC.
3. A-1701 is printed on coarse, cheap paper, with no watermarks; even the chainlines are hardly visible on some sheets.
4. The catchword variation at E8<sup>v</sup> suggests a last-minute alteration to the contents of A-1701. E8<sup>v</sup> carries the end of 'Whilst happy I triumphant stood', and bears the catchword 'On'. It's possible that this was intended to have been picked up by the title of 'What doleful cries are these that fright my sense', 'On the Death of Mr. Greenhill The Famous Painter' --which had followed this poem in A-1685 though it was omitted from A-1701-- rather than the title of the next poem on F1<sup>r</sup>, 'To all curious Criticks and Admirers of Meeter' ('Have you not seen the raging, stormy main').
5. Many of the poems titles in A-1701 are set in the same type as the text, sometimes in italics, e.g. on A7<sup>r</sup>, B1<sup>v</sup>, D<sup>r</sup>, D1<sup>v</sup>, D2<sup>r</sup>, D2<sup>v</sup>, D3<sup>v</sup>, D7<sup>r</sup>.
6. There is evidence of type-shortages in A-1701, particularly on B1<sup>v</sup> and both sides of sheet D, where 'VV' is frequently used for 'W'.

7. The following poems which appeared in A-1685 have been omitted from A-1701: 'How now, brave swain, why art thou thus cast down', 'For standing tares we kind nature thank', 'What doleful cries are these that fright my sense' and 'Bursting with Pride, he loath'd Impostume swells'. Two poems appear in A-1701 for the first time in the A-series, 'The utmost Grace the Greeks could shew' and 'To what intent or purpose was man made'.

A-1713

POEMS | On Several | OCCASIONS. | [rule 68 mm.] | By the R. H. the  
E. of R. | [rule 68.5 mm.] | [ornament: block of four rows of  
fleur-de-lis: 4, 3, 2, 1; 22.5 x 17 mm.] | [rule 68 mm.] | LONDON:  
| Printed for A. B. and are to be Sold by | moft Bookfellers, 1713.

12°: A-G<sup>12</sup> [\$5 signed (-A1, A5, D5)]

84 leaves, pp. 1 2 3-168

#### catchwords

A2<sup>v</sup> Un [Unequally] A5<sup>v</sup> Thus [Thus,] A9<sup>v</sup> *Phyfici-* [Physicians]  
A10<sup>r</sup> Amongft [Amonft] A11<sup>r</sup> Fafhions [Fafhion's] A11<sup>v</sup> Rude, [Rude]  
B1<sup>v</sup> No- [Nothing] B4<sup>r</sup> For, [For] B8<sup>v</sup> Whi e [While] B9<sup>r</sup> This  
[This,] C1<sup>r</sup> Song. [Song] C2<sup>v</sup> Song. [SONG.] C4<sup>v</sup> Song. [SONG.]  
C5<sup>r</sup> *Womans* [Womans] C7<sup>r</sup> What [Whatever] C8<sup>v</sup> SONG [SONG.] C9<sup>r</sup> SONG  
[SONG.] D1<sup>r</sup> Sh [She] D3<sup>r</sup> Mr [Mr.] D4<sup>r</sup> Ano [Another,] D5<sup>r</sup> Thom  
[Thou] D7<sup>r</sup> Refift [Refiftance,] D11<sup>v</sup> Satyr. [SATYR.] E2<sup>v</sup> Half-  
[Halfwit] E4<sup>r</sup> Al- [Alledging] [no c.w. E4<sup>v</sup>] E10<sup>r</sup> On [Al  
E11<sup>r</sup> Strange [Strange,] F4<sup>r</sup> Illi- [Illiterate] G2<sup>r</sup> Un-  
[Ungrateful,] G4<sup>r</sup> TUN- [TUNBRIDGE-WELLS,]

#### type

32 (31) lines, 117(126) x 70 mm. (F11<sup>r</sup>)

Body 73. Face 70 x 1,7: 2.5.

Small pica.

#### contents

on A1<sup>r</sup>: title (verso blank)  
A2<sup>r</sup>-A3<sup>v</sup>: 'An Epiftolary Effay from | M.G. to O.B. upon | their  
Mutual Poems.' ('Dear Sir, | I' Hear this Town does fo  
abound')  
A3<sup>v</sup>-A7<sup>v</sup>: 'SATYR.' ('W<sup>2</sup>Ere I (who to my Coft already am,')  
A7<sup>v</sup>-A10<sup>r</sup>: 'A Ramble in St. James's Park.' ('M<sup>2</sup>Uch Wine had paf  
with grave difourfe,')

- A10<sup>r</sup>-B2<sup>v</sup>: 'A Letter fancied from Artemisa in | the Town, to Cloe  
in the Coun-|try.' ('C<sup>2</sup>Loe, by your command in Verſe I  
write,')
- B2<sup>v</sup>-B3<sup>v</sup>: 'The Imperfect Enjoyment.' ('N<sup>2</sup>Aked ſhe lay, claſpt in  
my longing Arms,')
- B4<sup>r</sup>-B5<sup>r</sup>: 'To LOVE. | O! nunquam pro me fatis indignant Cupido.'  
( 'O<sup>2</sup>H Love! how cold and ſlow to take my part,')
- B5<sup>r</sup>-B6<sup>r</sup>: 'The maim'd Debauchee.' ('A<sup>2</sup>S ſome brave Admiral, in  
former War,')
- B6<sup>r</sup>-B8<sup>r</sup>: 'An Alluſion to Horace | The 10th Satyr of the firſt  
Book. | Nempe incompoſita dixi pede, &c.' ('W<sup>2</sup>Ell Sir,  
'tis granted, I ſaid Drydens Rhimes')
- B8<sup>v</sup>-B10<sup>r</sup>: 'In defence of Satyr.' ('W<sup>2</sup>Hen Shakeſpear, Johnſon,  
Fletcher rul'd | (the Stage,')
- B10<sup>v</sup>-B11<sup>r</sup>: 'On the ſuppoſed Author of a late Poem | in defence of  
Satyr.' ('T<sup>2</sup>O rack and torture thy unmeaning Brain')
- on B11<sup>r</sup>: 'The Anſwer.' ('R<sup>2</sup>Ail on poor feeble Scribbler, ſpeak  
of me')
- on B11<sup>v</sup>: 'Upon his leaving his Miſtreſs.' ('T<sup>2</sup>Is not that I'm  
weary grown')
- B12<sup>r</sup>-B12<sup>v</sup>: 'Upon his drinking a Bowl.' ('V<sup>2</sup>Ulcan contrive me ſuch  
a Cup,')
- B12<sup>v</sup>-C1<sup>r</sup>: 'SONG.' ('A<sup>2</sup>S Cloris full of harmleſs Thoughts')
- C1<sup>r</sup>-C1<sup>v</sup>: 'SONG.' ('I<sup>2</sup> Riſe at Eleven I dine about Two,')
- on C1<sup>v</sup>: 'SONG.' ('L<sup>2</sup>Ove a Woman! y'are an Aſs,')
- C2<sup>r</sup>-C2<sup>v</sup>: 'Song to Cloris.' ('F<sup>2</sup>Air Cloris in a Pig-ſtye lay,')
- on C3<sup>r</sup>: 'SONG.' ('G<sup>2</sup>Ive me leave to rail at you,')
- C3<sup>v</sup>-C4<sup>r</sup>: 'The Anſwer.' ('N<sup>2</sup>Othing adds to your fond fire,')
- C4<sup>r</sup>-C4<sup>v</sup>: 'Plain Dealings Downfal.' ('L<sup>2</sup>Ong time Plain Dealing in  
the haughty | (Town,')
- on C4<sup>v</sup>: 'SONG.' ('P<sup>2</sup>Hillis, be gentler I adviſe,')
- on C5<sup>r</sup>: 'SONG.' ('W<sup>2</sup>Hat cruel Pains Corinna takes,')
- C5<sup>v</sup>-C6<sup>r</sup>: 'Womans Honour.' ('L<sup>2</sup>Ove bade me hope, and I obey'd,')
- C6<sup>r</sup>-C6<sup>v</sup>: 'SONG.' ('T<sup>2</sup>O this Moment a Rebel I throw down my |  
(Arms,')
- C6<sup>v</sup>-C7<sup>r</sup>: 'SONG.' ('H<sup>2</sup>Ow happy Cloris (were they free)')
- C7<sup>r</sup>-C7<sup>v</sup>: 'Love and Life, a Song.' ('A<sup>2</sup>LL my paſt Life is mine no  
more,')

- C7<sup>v</sup>-C8<sup>r</sup>: 'The Fall, a Song.' ('H<sup>2</sup>Ow bleft was the created State')
- C8<sup>r</sup>-C8<sup>v</sup>: 'SONG.' ('W<sup>2</sup>Hile on thofe lovely Looks I gaze,')
- on C8<sup>v</sup>: 'SONG.' ('R<sup>2</sup>Oom, room for a Blade of the Town,')
- on C9<sup>r</sup>: 'SONG.' ('A<sup>2</sup>Gainft the Charms our Paffions have,')
- on C9<sup>v</sup>: 'SONG.' ('I<sup>2</sup> Cannot change as others do,')
- C9<sup>v</sup>-C10<sup>r</sup>: 'The Mock Song.' ('I Wench as well as others do,')
- C10<sup>r</sup>-C10<sup>v</sup>: 'Grecian Kindnefs, a Song.' ('T<sup>2</sup>He utmoft Grace the Greeks could fhew,')
- C10<sup>v</sup>-C11<sup>r</sup>: 'Confideratus, Confiderandus.' ('W<sup>2</sup>Hat Pleafures can the gaudy World afford?')
- C11<sup>r</sup>-C12<sup>v</sup>: 'The firft Letter from B----- to | Mr. E-----.' ('D<sup>2</sup>Reaming laft Night on Mrs. Farly,')
- C12<sup>v</sup>-D1<sup>v</sup>: 'Mr. E----'s Anfwer.' ('A<sup>2</sup>S crafty Harlots us'd to fhrink')
- D1<sup>v</sup>-D3<sup>r</sup>: 'The fecond Letter from B----- to | Mr. E-----.' ('I<sup>2</sup>F I can guefs the Devil choak me,')
- D3<sup>v</sup>-D4<sup>v</sup>: 'Mr. E----'s Anfwer.' ('S<sup>2</sup>O foft and am'rously you write,')
- D5<sup>r</sup>-D5<sup>v</sup>: 'On Mr E---- H---, upon his | B--- P-----.' ('C<sup>2</sup>Ome on ye Criticks! find one Fault who dare,')
- D5<sup>v</sup>-D6<sup>r</sup>: 'On the fame Author upon his | B---- P-----.' ('A<sup>2</sup>S when a Bully draws his Sword,')
- D6<sup>r</sup>-D7<sup>r</sup>: 'On the fame Author upon his | New Ut-----' ('T<sup>2</sup>Hou damn'd Antipodes to common Senfe,')
- D7<sup>r</sup>-D9<sup>v</sup>: 'The Difappointment.' ('O<sup>2</sup>Ne Day the am'rous Lyfander,')
- D9<sup>v</sup>-D11<sup>r</sup>: 'On a Juniper-Tree now cut down | to make Busks.' ('W<sup>2</sup>Hilft happy I triumphant ftood,')
- on D11<sup>r</sup>: 'To all curious Criticks and Admi-lrers of Meeter.' ('H<sup>2</sup>ave you not feen the raging ftormy Main')
- D12<sup>r</sup>-E3<sup>r</sup>: 'SATYR.' ('A. W<sup>2</sup>Hat Timon, does old Age begin t'ap- | (proach,')
- E3<sup>r</sup>-E5<sup>r</sup>: 'A Seffion of the Poets.' ('S<sup>2</sup>Ince the Sons of the Mufes grew num'rous and | (loud,')
- E5<sup>r</sup>-E6<sup>r</sup>: 'Upon the Author of a Play called | Sodom.' ('T<sup>2</sup>Ell me abandon'd Mifcreant, prethee tell,')



- E6<sup>r</sup>-E7<sup>r</sup>: 'Ephelia to Bajazet.' ('H<sup>2</sup>Ow far are they deceiv'd who hope in vain,')
- E7<sup>r</sup>-E8<sup>r</sup>: 'A very Heroical Epistle in answer | to Ephelia.' ('Madam, | I<sup>2</sup>F you'r deceiv'd it is not by my Cheat,')
- E8<sup>r</sup>-E9<sup>r</sup>: 'On Poet Ninny.' ('C<sup>2</sup>Ruht by that just Contempt his Follies bring')
- E9<sup>r</sup>-E10<sup>r</sup>: 'Upon Love fondly refused for Con-|science fake.' ('N<sup>2</sup>Ature, Creation's Law, is judg'd by sense,')
- E10<sup>v</sup>-F1<sup>v</sup>: 'A Pastoral Courtship.' ('B<sup>2</sup>Ehold these Woods, and mark my sweet')
- F1<sup>v</sup>-F4<sup>r</sup>: 'Captain Ramble.' ('W<sup>2</sup>Hilft Duns were knocking at my Door,')
- F4<sup>r</sup>-F4<sup>v</sup>: 'As Concerning Man.' ('T<sup>2</sup>O what intent or purpose was Man made,')
- F4<sup>v</sup>-F5<sup>r</sup>: 'On Rome's Pardon.' ('I<sup>2</sup>F Rome can pardon Sins, as Romans hold,')
- F5<sup>r</sup>-F6<sup>r</sup>: 'Upon Nothing.' ('N<sup>2</sup>Othing, thou Elder Brother even to Shade,')
- F6<sup>v</sup>-F7<sup>v</sup>: 'On the Death of Mr. Greenhill, | the famous Painter.' ('W<sup>2</sup>Hat doleful Cries are these that fright my | sense,')
- F8<sup>r</sup>-G1<sup>v</sup>: 'SATYR. | Aude ailquid brevibus Gyaris aut carcere dignum | Sivis esse aliquis---- Indem fat. | Suppos'd to spoken by a Court Hector. | Pindarique.' ('N<sup>2</sup>Ow Curfes on ye all, ye virtuous Fools,')
- G1<sup>v</sup>-G3<sup>v</sup>: 'The Nature of Women: A Satyr.' ('Y<sup>2</sup>E Sacred Nymphs of Lebethra, be by,')
- on G4<sup>r</sup>: 'On a False Miftrefs.' ('F<sup>2</sup>Arewell, false Woman! know I'll ever be')
- G4<sup>v</sup>-G7<sup>v</sup>: 'TUNBRIDGE-WELLS, | a SATYR.' ('A<sup>2</sup>T Five this Morn, when Phoebus rais'd his Head')
- G7<sup>v</sup>-G8<sup>v</sup>: 'WOMAN's Ufurpation.' ('W<sup>2</sup>Oman was made Man's Sovereignty to | own,')
- G8<sup>v</sup>-G10<sup>r</sup>: 'A Satyr againft Marriage.' ('H<sup>2</sup>Usband, thou dull unpitied Miscreant,')
- G10<sup>r</sup>-G10<sup>v</sup>: 'The Firft SATYR of Juvenal | Imitated. | Semper ego Auditor tantum, &c.' ('M<sup>2</sup>UST I with Patience ever silent sit,')

G11<sup>r</sup>-G12<sup>r</sup>: 'A SATYR. | *Nobilitas fola atque unica virtus eft.*'  
 ('N<sup>2</sup>OT Rome in all her Splendor could com-| (pare,')  
 on G12<sup>v</sup>: 'The Commons Petition to King | Charles II.' ('I<sup>2</sup>N all  
 Humanity we crave,')  
 'The King's Anfwer.' ('Charles at this Time having no  
 Need,')  
 'FINIS.'

## notes

1. Copy examined: British Library C. 131. a. 1. This copy bears the bookplate 'HENRY SPENCER ASHBEE E. LIBRIS 1895': Ashbee, otherwise known as 'Pisanus Fraxi', was the collector and bibliographer of obscene books who left his collection to the British Library. For biographical information on Ashbee and his bibliographical work, see Steven Marcus (1969<sup>4</sup>).
2. Prinz XXIV; not in Case; Vieth A-1713; ESTC t125464.
3. Both Prinz and the British Library catalogue give the publication date of this edition as '1712', but the printing of the last digit of the date on the title-page is smudged; Vieth's reading of '3' rather than '2' seems more likely (see Vieth 1963, p. 10 note 2). Prinz, writing in 1927, and Vieth, writing in 1961, both seem to be unaware of the British Library copy of this edition, and refer only to the V&A copy.
4. Gatherings E-F are made up from different paper from gatherings A-D and G. The watermarks for E-F are different, and the paper is of a rougher, cheaper quality that has aged much more darkly than the other gatherings. There are slight differences in the page-openings between gatherings E-F and the rest of the book: A-D and G have page-openings of 125 mm., E-F have openings of 127 mm.
5. A considerable amount of additional material appears in A-1701. 'What doleful cries are these that fright my sense', omitted from A-1701, has been reinstated; 'Now curses on ye all, ye virtuous fools' and 'Nothing thou Elder Brother even to Shade', absent from both A-1685 and A-1701, are present in A-1713. 8 poems have been introduced from the C-series, from either C-1707 or C-1709: 'Ye sacred nymphs of Lebethra,

be by', 'Farewell, false woman! know I'll ever be', 'Att  
Five this Morne, when Phoebus raised his head', 'Woman was  
made man's sovereignty to own', 'Husband, thou dull,  
unpitied miscreant', 'Must I with patience ever silent sit',  
'Not Rome, in all its splendor, could compare', and 'In all  
humility [humanity] we crave'.

B-1691

[in black and red, within double rules] POEMS. &c. | ON | Several  
Occasions: | WITH | VALENTINIAN. | A | TRAGEDY. | [rule 91 mm.] |  
Written by the | Right Honourable | JOHN | Late EARL of | ROCHESTER.  
| [double rule 91, 89 mm.] | LONDON. | Printed for Jacob Tonfon at  
the Judge's Head in | Chancery-Lane near Fleet-Street, 1691.

special title on B1<sup>r</sup>

[rule 87 mm.] | POEMS, &c. | On | Several Occasions. |  
[rule 87 mm.]

special title on 2A1<sup>r</sup>

VALENTINIAN: | A TRAGEDY. | Acted at the | Theatre-Royal. | [rule  
94 mm.] | Written By | JOHN | Late EARL of | ROCHESTER. | [rule  
93 mm.] | LONDON, | Printed for Jacob Tonfon at the Judge's-Head in  
| Chancery-Lane near Fleet-street, 1691.

advertisement on A1<sup>v</sup>

Advertisment. | [rule 93 mm.] | THE | MAID's TRAGEDY | ALTERED. |  
With some other | PIECES. | [rule 90 mm.] | By EDMUND WALLER, Esq;. |  
[rule 90 mm.] | Not before Printed in the several Editions | of His  
POEMS. | [rule 90 mm.] | Printed for Jacob Tonfon.

8°: A<sup>6</sup> \*<sup>9</sup> B-C<sup>8</sup> D<sup>8</sup>(+/-D3, D7)-E-L<sup>8</sup> 2A<sup>4</sup> 2B-2G<sup>8</sup> [\$4 signed (-A1, A2,  
2A1, 2A3, 2A4; F2 signed 'E2'; 2F4 signed 'Ee4')]

146 leaves, pp. [12] i-xv [1] 1 2 3-154 155-168 369-449 449-462 463  
[ =292]

running titles

(A3<sup>v</sup>-A6<sup>r</sup>) The PREFACE | to the READER.  
(B2<sup>r</sup>-K5<sup>r</sup>) POEMS | On several Occasions.  
(2B1<sup>v</sup>-2G8<sup>r</sup>) The TRAGEDY | of VALENTINIAN.

## catchwords

A4<sup>r</sup> A Mon- [A *Monfieur* M-----] A6<sup>v</sup> POEMS [A | PASTORAL,]  
 \*8<sup>r</sup> POEMS B5<sup>v</sup> Streph. [Strephon.] C3<sup>r</sup> WO- [Womans] C4<sup>r</sup> Grecian  
 [Grecian] D8<sup>r</sup> UPON [Upon] E1<sup>v</sup> UPON [Upon] E6<sup>r</sup> 3. Fly [3. | Flie]  
 E8<sup>r</sup> CON- [Conftancy.] F3<sup>v</sup> Difpatch [Difpatch,] G8<sup>v</sup> Be H4<sup>r</sup> UPON  
 [Upon] H7<sup>r</sup> *Elegia* [ELEGIA] H7<sup>v</sup> *Nos* [The] H8<sup>r</sup> We [Nos] H8<sup>v</sup> *Cum*  
 [We] I1<sup>r</sup> No [Cum] I1<sup>v</sup> Me [No] I2<sup>r</sup> What [Me] I2<sup>v</sup> THE [What]  
 K1<sup>r</sup> EPI- [Epilogue.] K3<sup>r</sup> PRO- [A] K4<sup>r</sup> To [To] L2<sup>r</sup> Expe-  
 [Experiments] L2<sup>v</sup> Wo- [Women] L3<sup>r</sup> be- [because] L7<sup>r</sup> Con-  
 [Conftancy.] [no c.w. on L8<sup>v</sup>] 2A3<sup>r</sup> Prologue [PROLOGVE,]  
 2A4<sup>r</sup> Dram- [Drammatis] 2B8<sup>v</sup> Dull, 2C8<sup>v</sup> How 2D8<sup>v</sup> You 2E8<sup>v</sup> *AEcius*  
 2F8<sup>v</sup> Live 2G7<sup>r</sup> EPI- [Epilogue.]

## type

B-K4:

18 lines, 125(142) × 88 mm. (H1<sup>v</sup>)

Face 90 × 2: 3.

Leaded english.

2B-2G:

33 lines 154(165) × 95 mm. (2C6<sup>v</sup>)

Body 98. Face 90 × 2: 3.5.

English.

## contents

on A1<sup>v</sup>: advertisement (recto blank)on A2<sup>r</sup>: title (verso blank)A3<sup>r</sup>-A6<sup>v</sup>: 'THE | PREFACE | TO THE | READER.'

\*1<sup>r</sup>-\*8<sup>r</sup>: 'A | PASTORAL, | In Imitation of the | GREEK of  
*MOSCHUS*; | Bewailing the | DEATH | Of the EARL of |  
 ROCHESTER.' ('M<sup>2</sup>Ourn all ye Groves, in darker fhades be  
 feen,')

on B1<sup>r</sup>: special title (verso blank)

B2<sup>v</sup>-B5<sup>r</sup>: 'A | DIALOGUE | BETWEEN | Strephon and Daphne.'  
 ('Strephon. | P<sup>2</sup>Rithee now, fiond Fool, give o're;')

B5<sup>v</sup>-B8<sup>r</sup>: [in roman, *italic* and *gothic*] 'A | Pastoral Dialogue |  
 BETWEEN | *A*lexis and Strephon. | [rule] | Written at  
 the Bath, in the Year, 1674.' ('*A*lexis. | T<sup>2</sup>Here fighs  
 not on the Plain')

- B8<sup>v</sup>-C1<sup>v</sup>: 'The Advice.' ('A<sup>2</sup>LL things submit themselves to your Com-mand,')
- C2<sup>r</sup>-C3<sup>r</sup>: 'THE I Discovery.' ('C<sup>2</sup>AELia, that faithful Servant you difown,')
- C3<sup>v</sup>-C4<sup>r</sup>: 'Womans HONOUR. I A SONG.' ('L<sup>2</sup>OVE bid me hope, and I obey'd;')
- on C4<sup>v</sup>: 'Grecian KINDNESS. I A SONG.' ('T<sup>2</sup>HE utmost Grace the Greeks could fhew,')
- C5<sup>r</sup>-C6<sup>r</sup>: 'The MISTRESS. I A SONG.' ('A<sup>2</sup>N Age in her Embraces paft,')
- C6<sup>v</sup>-C7<sup>r</sup>: 'A SONG.' ('A<sup>2</sup>Bsent from thee I languish ftill,')
- C7<sup>v</sup>-C8<sup>r</sup>: 'To Corinna. I A SONG.' ('W<sup>2</sup>Hat Cruel pains Corinna takes,')
- C8<sup>v</sup>-D1<sup>r</sup>: 'A SONG of a young I LADY. I To her Ancient Lover.' ('A<sup>2</sup>Ncient Person, for whom I,')
- D1<sup>v</sup>-D2<sup>r</sup>: 'A SONG.' ('P<sup>2</sup>Hillis be gentler, I advise;')
- D2<sup>v</sup>-D3<sup>v</sup>: 'To a Lady: I IN A I LETTER.' ('S<sup>2</sup>Uch perfect Blifs, fair Cloris, we')
- D4<sup>r</sup>-D4<sup>v</sup>: 'The Fall. I A SONG.' ('H<sup>2</sup>OW blest was the Created State')
- D5<sup>r</sup>-D5<sup>v</sup>: 'LOVE and LIFE. I A SONG.' ('A<sup>2</sup>LL my paft Life is mine no more,')
- D6<sup>r</sup>-D6<sup>v</sup>: 'A SONG.' ('W<sup>2</sup>Hile on those lovely looks I gaze,')
- D6<sup>v</sup>-D7<sup>r</sup>: 'A SONG.' ('L<sup>2</sup>Ove a Woman! you're an Afs,')
- D7<sup>v</sup>-D8<sup>v</sup>: 'A SONG.' ('T<sup>2</sup>O this Moment a Rebel, I throw down I my Arms,')
- E1<sup>r</sup>-E1<sup>v</sup>: 'Upon his Leaving his I MISTRESS.' ('T<sup>2</sup>Is not that I'm weary grown')
- E2<sup>r</sup>-E2<sup>v</sup>: 'Upon drinking in a I BOWL.' ('V<sup>2</sup>Ulcen contrive me such a Cup,')
- E3<sup>r</sup>-E3<sup>v</sup>: 'A SONG.' ('A<sup>2</sup>S Cloris full of harmless thoughts')
- E4<sup>r</sup>-E4<sup>v</sup>: 'A SONG.' ('G<sup>2</sup>Ive me leave to rail at you,')
- E4<sup>v</sup>-E5<sup>v</sup>: 'The ANSWER.' ('N<sup>2</sup>Othing adds to your fond Fire')
- E6<sup>r</sup>-E7<sup>r</sup>: 'A SONG. I To Cloris.' ('F<sup>2</sup>Air Cloris in a Pig-Stye lay,')
- E7<sup>v</sup>-E8<sup>r</sup>: 'Constancy. I A SONG.' ('I<sup>2</sup> Cannot change, as others do,')
- on E8<sup>v</sup>: 'A SONG.' ('M<sup>2</sup>Y dear Miftress has a Heart')

- F1<sup>r</sup>-G1<sup>r</sup>: 'A | LETTER, | From | ARTEMISA | In the Town, | To CLOE  
| In the Country.' ('C<sup>2</sup>LOE, by your command, in Verſe I  
write:')
- G1<sup>v</sup>-G4<sup>v</sup>: 'AN | Epiftolary ESSAY: | From M.G. to O.B. | Upon  
their Mutual Poems.' ('Dear Friend, | I<sup>2</sup> Hear this Town  
does fo abound')
- G5<sup>r</sup>-H2<sup>r</sup>: 'A | SATYR | AGAINST | MANKIND.' ('W<sup>2</sup>Ere I, who to my  
coft already am,')
- H2<sup>v</sup>-H4<sup>r</sup>: 'THE | Maim'd Debauchee.' ('A<sup>2</sup>S ſome brave Admiral in  
former War')
- H4<sup>v</sup>-H6<sup>v</sup>: 'Upon Nothing.' ('N<sup>2</sup>Othing, thou Elder Brother ev'n to  
Shade,')
- on H7<sup>r</sup>: 'Lucretius in his firſt BOOK | has theſe Lines.'  
('O<sup>2</sup>Mnis enim per ſe Divum Natura neceſſe eſt')  
'Thus Tranſlated.' ('T<sup>2</sup>He Gods, by right of Nature,  
muſt poſſeſs')
- on H7<sup>v</sup>, H8<sup>v</sup>, I1<sup>v</sup>, I2<sup>v</sup>: 'ELEGIA ix. | Ovidii Amorum. Lib. 2. | Ad  
Cupidinem.' ('O<sup>2</sup> Nunquam pro me fatis indignate  
Cupido,')
- on H8<sup>r</sup>, I1<sup>r</sup>, I2<sup>r</sup>, I3<sup>r</sup>: 'The Ninth ELEGY. | In the ſecond Book of  
Ovid's | Amours, Tranſlated. | To LOVE.' ('O<sup>2</sup> Love! how  
cold and flow to take my part?')
- on I3<sup>v</sup>: 'The Chorus of the ſecond | Act of Seneca's Troas,  
con-cludes with theſe Lines.' ('P<sup>2</sup>Oft mortem nihil  
eſt, ipſaque mors nihil,')
- I4<sup>r</sup>-I4<sup>v</sup>: 'The latter end of the Chorus | of the ſecond Act of  
Seneca's | Troas tranſlated.' ('A<sup>2</sup>Fter Death nothing  
is, and nothing Death:')
- I5<sup>r</sup>-I5<sup>v</sup>: 'TO HIS | SACRED MAJESTY, | On his Reſtoration. | In  
the Year 1660. | (Written at 12 Years old.)' ('V<sup>2</sup>Irtues  
triumphant Shrine! who do'ſt engage')
- on I6<sup>r</sup>: 'In obit. Seren. Mariae Princip. | Auran.' ('I<sup>2</sup>Mpia  
blaſphemi fileant concilia vulgi:')
- I6<sup>v</sup>-I8<sup>r</sup>: 'TO HER | SACRED MAJESTY, | THE | Queen MOTHER, | On  
the Death of Mary Prin-iceſs of Orange. | (Written at  
12 Years old.)' ('R<sup>2</sup>Eſpite, great Queen, your juſt and  
haſty fears!')

- I8<sup>v</sup>-K1<sup>r</sup>: 'AN | Epilogue.' ('S<sup>2</sup>Ome few, from Wit, have this true Maxim got,')
- K1<sup>v</sup>-K3<sup>r</sup>: 'Epilogue.' ('A<sup>2</sup>S Charms are Nonfenfe, Nonfenfe seems a | (Charm,')
- K3<sup>v</sup>-K5<sup>r</sup>: 'A | PROLOGUE. | Spoken at the Court at *White-Hall* before King *Charles* | the Second, by the Lady | *Elizabeth Howard*.' ('W<sup>2</sup>IT has of late took up a trick t'appear')
- K5<sup>v</sup>-L5<sup>r</sup>: 'TO ALL | Gentlemen, Ladies, and Others: | Whether of | *City, Town, or Country*, | *ALEXANDER BENDO* | WISHETH | *All Health, and Prosperity*.'
- L6<sup>r</sup>-L8<sup>v</sup>: 'THE | TABLE.'
- on 2A1<sup>r</sup>: special title (verso blank)
- 2A2<sup>r</sup>-2A2<sup>v</sup>: 'PROLOGUE, | Spoken by Mrs. *Cook*, the First Day. | Written by Mrs. *Behn*.' ('W<sup>2</sup>ith that affurance we to day adrefs,')
- 2A2<sup>v</sup>-2A3<sup>r</sup>: 'PROLOGUE to *VALENTINIAN*. | Spoken by Mrs. *Cook*, the Second Day.' ('T<sup>2</sup>IS not your *Eafinefs* to give Applause,')
- 2A3<sup>v</sup>-2A4<sup>r</sup>: 'PROLOGUE, Intended for *VALENTINIAN*, | To be spoken by Mrs. *Barrey*.' ('N<sup>2</sup>OW would you have me rail, fwell, and look big,')
- on 2A4<sup>v</sup>: 'Drammatis Personae.'
- 2B1<sup>r</sup>-2G8<sup>v</sup>: text of *Valentinian*
- on 2G8<sup>v</sup>: 'Epilogue. | Written by a Person of Quality.'  
'FINIS.'

## notes

1. Copies examined: British Library 1485. tt. 22; Royal Library, Copenhagen 175<sup>1</sup> 394 8°. Microfilm consulted: University Microfilms International, STC II (reproduced from Huntington Library copy).
2. When first examined, the British Library copy was in its original binding; it has recently been re-bound and laminated. The Royal Library, Copenhagen copy is still in its original binding.
3. Prinz XIII; Vieth B-1691; Wing R1756.



4. According to Anthony á Wood, B-1691 was published in 'the latter end of February 1690' i.e. 1691 (Wood <sup>1813</sup>~~1732~~, II, col. 656).
5. In both copies examined, gatherings A-L and 2E are made up from good-quality paper clearly watermarked with a fleur-de-lis; the paper in gatherings 2A-2D and 2F-2G is an inferior quality paper probably imported from Holland. Because this latter paper has probably been produced in side-by-side two-sheet moulds (see Gaskell 1979, pp. 63-64), the chain-lines run horizontally rather than vertically as would be expected from common octavo imposition.
6. Leaves D3 and D7 have been cancelled in the British Library and Royal Library, Copenhagen, copies. Cancellation has been carried out to alter the texts of 'Love a Woman! y'are an Ass' and 'Such perfect Blisse, faire Cloris, wee'. The Huntington Library owns a copy of B-1691, call number 132762, in which D3 and D7 are uncanceled (see Vieth 1961). The possibility that the cancellantia of D3 and D7 were printed on A7 and A8 is suggested by the fact that gathering A has only 6 leaves, rather than the 8 expected from an octavo imposition; but the cancellantia are absent from the uncanceled Huntington Library copy.
7. The catchwords from H7<sup>v</sup> to I2<sup>v</sup> are not as irregular as they seem: this section prints parallel Latin and English texts of 'O Love! how cold, and slow to take my part!', with the Ovid on the left hand of the opening and the Rochester translation on the right. Catchwords refer to the next page that continues the Latin or English text rather than the next page in the book's sequence.

[within double rules] POEMS, | (&c.) | On Several occasions: | WITH  
| Valentinian; | A | TRAGEDY. | [rule 92 mm.] | WRITTEN | By the  
Right Honourable | JOHN | LATE | Earl of ROCHESTER. | [rule 93 mm.]  
| LONDON: | Printed for Jacob Tonfon, at the Judge's Head, near |  
the Inner-Temple-Gate in Fleetstreet, 1696.

special title on L5<sup>r</sup>

Valentinian: | A | TRAGEDY. | ACTED | At the Theatre-Royal. | [rule  
90 mm.] | Written By | JOHN | LATE | Earl of ROCHESTER. | [rule  
92 mm.] | LONDON: | Printed for Jacob Tonfon, at the Judge's Head,  
near | the Inner-Temple-Gate in Fleetstreet, 1696.

8°: A° 2A° B-R° [\$4 signed (-A1)]

144 leaves, pp. [10] i-xv [7] 1-151 152-160 161-208 177-224  
(misprinting 78 as '79', 79 as '78', 209 as '290') [ =288]

running titles

(A2<sup>v</sup>-A5<sup>r</sup>) The PREFACE | to the READER.  
(B1<sup>v</sup>-K3<sup>r</sup>) POEMS | on severall Occasions.  
(M-R) The Tragedy | of VALENTINIAN. [TRAGEDY. on N6<sup>v</sup>, Q6<sup>v</sup>,  
R2<sup>v</sup>]

catchwords

A2<sup>v</sup> Tran- [Translation] A3<sup>r</sup> A [A] 2A7<sup>r</sup> Con [Constancy] 2A8<sup>v</sup> THE  
[A] B1<sup>r</sup> Stre- [Strephon.] B4<sup>r</sup> Stre- [Strephon.] B4<sup>v</sup> Severe-  
[Severely] B6<sup>r</sup> Stre- [Strephon.] C1<sup>v</sup> WO- [Womans] C2<sup>v</sup> Grecian  
[Grecian] C3<sup>r</sup> THE [The] C4<sup>r</sup> Alas! [7. | Alas!] C5<sup>v</sup> TO [To]  
C8<sup>v</sup> TO [To] D5<sup>r</sup> 3. Fare- [3. | Farewell] E3<sup>r</sup> Which [Hope] E5<sup>v</sup> CON-  
[CONSTANCY.] F2<sup>r</sup> Dispatch [Dispatch,] G8<sup>v</sup> THE H2<sup>r</sup> I'll [9. |  
I'll] H4<sup>r</sup> 12. When [12. | VWhen] H5<sup>r</sup> Lucretius [Lucretius,]  
H5<sup>v</sup> ELE- [ELEGIA] H6<sup>r</sup> Nos [The] H6<sup>v</sup> We [Nos] H7<sup>r</sup> Ut [We]  
H7<sup>v</sup> Divi- [Ut] H8<sup>r</sup> Quod [Divinity] H8<sup>v</sup> Me [Quod] I1<sup>r</sup> The [Me]  
I2<sup>r</sup> The [The] I4<sup>r</sup> In [In] I5<sup>v</sup> Ship- [Shipwreck] I7<sup>v</sup> EPI-  
[EPILOGUE.] K5<sup>v</sup> confe- [consequently] [no c.w. L4<sup>r</sup>] L7<sup>r</sup> PRO-

[PROLOGUE,] L7<sup>v</sup> *No* [Now] L8<sup>r</sup> Drama- [Dramatis] M1<sup>r</sup> VVith [With]  
 M5<sup>r</sup> VVho [Who] N8<sup>v</sup> VVhiftle [Whiftle] O8<sup>v</sup> You P8<sup>v</sup> *AEcius*.  
 Q2<sup>r</sup> Evli [Evil] R2<sup>v</sup> *Pont.* [Font.] R3<sup>r</sup> VVant [Want] R8<sup>r</sup> EPI  
 [Epilogue.]

## type

B-K3<sup>v</sup>:18 lines, 131.5(145) × 93 mm. (F2<sup>v</sup>)

Face 90 × 2: 3.5.

Leaded english.[?]

M-R:

33 lines, 155(159) × 94 mm. (M8<sup>v</sup>)

Body 98. Face 90 × 2: 3.

English.[?]

## contents

on A1<sup>r</sup>: title (verso blank)A2<sup>r</sup>-A5<sup>v</sup>: 'THE | Preface to the Reader.'

A6<sup>r</sup>-2A5<sup>v</sup>: 'A | PASTORAL, | In Imitation of the | GREEK of  
*MOSCHUS*; | Bewailing the DEATH | OF THE | Earl of  
 ROCHESTER.' ('*M<sup>2</sup>Ourn, all ye Groves, in darker Shades  
 be feen,*'')

2A6<sup>r</sup>-2A8<sup>v</sup>: 'THE | TABLE.'

B1<sup>r</sup>-B3<sup>v</sup>: 'A | DIALOGUE | BETWEEN | Strephon and Daphne.'  
 ('*Strephon. | P<sup>2</sup>Rithee now, fond Fool, give o'er;*'')

B4<sup>v</sup>-B6<sup>v</sup>: 'A | Paftoral Dialogue | BETWEEN | ALEXIS and STREPHON.  
 | [rule] | Written at the Bath, in the Year 1674.'  
 (*Alexis. | T<sup>2</sup>Here fighs not on the Plain*'')

B7<sup>r</sup>-B8<sup>r</sup>: 'The Advice.' ('*A<sup>2</sup>LL things fubmit themfelves to your  
 Com- | (mand,*'')

B8<sup>v</sup>-C1<sup>v</sup>: 'The Difcovery.' ('*C<sup>2</sup>Aelia, that fathful Servant you  
 difown,*'')

C2<sup>r</sup>-C2<sup>v</sup>: 'Womans HONOUR. | A SONG.' ('*L<sup>2</sup>OVE bid me hope, and I  
 obey'd;*'')

on C3<sup>r</sup>: 'Grecian KINDNESS. | A SONG.' ('*T<sup>2</sup>HE utmoft Grace the  
 Greeks could fhew,*'')

C3<sup>v</sup>-C4<sup>v</sup>: 'The MISTRESS. | A SONG.' ('*A<sup>2</sup>N Age in her Embraces  
 paft,*'')

- C5<sup>r</sup>-C5<sup>v</sup>: 'A SONG.' ('A<sup>2</sup>B<sup>1</sup>ent from thee I languish till;')
- C6<sup>r</sup>-C6<sup>v</sup>: 'To CORINNA. | A SONG.' ('W<sup>2</sup>Hat cruel Pains *Corinna* takes,')
- C7<sup>r</sup>-C7<sup>v</sup>: 'A SONG | Of a Young LADY. | To Her ancient Lover.' ('A<sup>2</sup>Ncient Per<sup>son</sup>, for whom I')
- C8<sup>r</sup>-C8<sup>v</sup>: 'A SONG.' ('P<sup>2</sup>Hillis, be gentler, I advise;')
- D1<sup>r</sup>-D2<sup>r</sup>: 'To a LADY: | IN A | LETTER.' ('S<sup>2</sup>Uch perfect Bli<sup>s</sup>, fair *Chloris*, we')
- D2<sup>v</sup>-D3<sup>r</sup>: 'The FALL. | A SONG.' ('H<sup>2</sup>OW ble<sup>ft</sup> was the Created State')
- D3<sup>v</sup>-D4<sup>r</sup>: 'LOVE and LIFE. | A SONG.' ('A<sup>2</sup>LL my pa<sup>st</sup> Life is mine no more,')
- D4<sup>v</sup>-D5<sup>r</sup>: 'A SONG.' ('W<sup>2</sup>Hile on those lovely Looks I gaze,')
- D5<sup>r</sup>-D5<sup>v</sup>: 'A SONG.' ('L<sup>2</sup>Ove a Woman! you're an A<sup>s</sup>,')
- D6<sup>r</sup>-D7<sup>r</sup>: 'A SONG.' ('T<sup>2</sup>O this moment a Rebel, I throw down my | Arms,')
- D7<sup>v</sup>-D8<sup>r</sup>: 'Upon his Leaving his | MISTRESS.' ('T<sup>2</sup>Is not that I am weary grown')
- D8<sup>v</sup>-E1<sup>r</sup>: 'Upon Drinking in a | BOWL.' ('V<sup>2</sup>Ulc<sup>an</sup> contrive me such a Cup')
- E1<sup>v</sup>-E2<sup>r</sup>: 'A SONG.' ('A<sup>2</sup>S *Chloris* full of harmle<sup>s</sup> Thoughts')
- E2<sup>v</sup>-E3<sup>r</sup>: 'A SONG.' ('G<sup>2</sup>Ive me leave to rail at you,')
- E3<sup>r</sup>-E4<sup>r</sup>: 'The ANSWER.' ('N<sup>2</sup>Othing adds to your fond Fire')
- E4<sup>v</sup>-E5<sup>v</sup>: 'A SONG | To CLORIS.' ('F<sup>2</sup>Air *Cloris* in a Pig-Sty lay,')
- E6<sup>r</sup>-E6<sup>v</sup>: 'CONSTANCY. | A SONG.' ('I<sup>2</sup> Cannot change, as others do,')
- on E7<sup>r</sup>: 'A SONG' ('M<sup>2</sup>Y dear Mistr<sup>ess</sup> has a Heart')
- E7<sup>v</sup>-F7<sup>v</sup>: 'A | LETTER, | FROM | Artemisa | In the Town, | To Cloe | In the Country.' ('C<sup>2</sup>LOE, by your Command, in Ver<sup>se</sup> I write:')
- F8<sup>r</sup>-G3<sup>r</sup>: 'AN | Epistolar<sup>y</sup> ESSAY | From M.G. to O.B. | Upon their mutual POEMS.' ('Dear Friend, | I<sup>2</sup> Hear this Town does fo<sup>und</sup>')
- G3<sup>v</sup>-G8<sup>v</sup>: 'A | SATYR | AGAINST | MANKIND.' ('W<sup>2</sup>Ere I, who to my co<sup>st</sup> already am,')
- H1<sup>r</sup>-H2<sup>v</sup>: 'THE | Maim'd Debauchee.' ('A<sup>2</sup>S some brave Admiral, in former War')

- H3<sup>r</sup>-H5<sup>r</sup>: 'Upon Nothing.' ('N<sup>2</sup>Othing! thou elder Brother ev'n to Shade,')
- on H5<sup>v</sup>: 'Lucretius, in his first BOOK, I has these Lines.'  
(*'O<sup>2</sup>Mnis enim per se Divum Natura est'*)  
'Thus Translated.' ('T<sup>2</sup>He Gods, by right of Nature, must possesse')
- on H6<sup>r</sup>, H7<sup>r</sup>, H8<sup>r</sup>, I1<sup>r</sup>: 'ELEGIA ix. I *Ovidii Amorum. Lib. 2. I Ad Cupidinem.*' (*'O<sup>2</sup> Nunquam pro me fatis indigne Cupido,'*)
- on H6<sup>v</sup>, H7<sup>v</sup>, H8<sup>v</sup>, I1<sup>v</sup>: 'The Ninth ELEGY, I *In the Second Book of Ovid's I Amours, Translated. I To LOVE.*' (*'O<sup>2</sup> Love! how cold and flow to take my part?'*)
- on I2<sup>r</sup>: 'The Chorus of the Second Act I of *Seneca's Troas*, concludes I with these Lines:' (*'P<sup>2</sup>Oft mortem nihil est, ipfaque mors nihil,'*)
- I2<sup>v</sup>-I3<sup>r</sup>: 'The latter end of the Chorus of the I *Second Act of Seneca's Troas, I Translated.*' (*'A<sup>2</sup>Fter Death nothing is, and nothing Death;'*)
- I3<sup>v</sup>-I4<sup>r</sup>: 'To His Sacred I MAJESTY, I On His Restoration, I In the Year 1660. I (*Written at 12 Years old.*)' (*'V<sup>2</sup>Ertues triumphant Shrine! who do't engage'*)
- on I4<sup>v</sup>: 'In Obit. Seren. *MARIAE I Princip. Auran.*' (*'I<sup>2</sup>Mpia blasphemii fileant concilia vulgi:'*)
- I5<sup>r</sup>-I6<sup>v</sup>: 'To Her Sacred I MAJESTY, I THE I Queen-MOTHER, I On the Death of I *MARY Princess of Orange. I (Written at 12 Years old.)*' (*'R<sup>2</sup>Efpite, Great Queen, your just and hafty I Fears!'*)
- I7<sup>r</sup>-I7<sup>v</sup>: 'AN I EPILOGUE.' (*'S<sup>2</sup>Ome few, from Wit, have this true Maxim got,')*
- I8<sup>r</sup>-K1<sup>v</sup>: 'EPILOGUE.' (*'A<sup>2</sup>S Charms are Nonfense, Nonfense seems a I (Charm,'*)
- K2<sup>r</sup>-K3<sup>v</sup>: 'A I PROLOGUE I Spoken at the Court at *White-Hall, I BEFORE I K. Charles II. I By the Lady Elizabeth Howard.*' (*'W<sup>2</sup>IT has of late took up a trick t'appear'*)
- K4<sup>r</sup>-L4<sup>r</sup>: 'To all Gentlemen, Ladies, and Others, I Whether of City, Town, or Country, I *ALEXANDER BENDO I Wifheth all Health and Prosperity.*' (L4<sup>v</sup> blank)
- on L5<sup>r</sup>: special title (verso blank)

- L6<sup>v</sup>-L6<sup>v</sup>: 'PROLOGUE. | Spoken by Mrs. Cook, the First Day. |  
[rule] | Written by Mrs. BEHN.' ('*W<sup>2</sup>ith that affurance  
we to day addrefs,*')  
L6<sup>v</sup>-L7<sup>r</sup>: 'PROLOGUE to VALENTINIAN. | Spoken by Mrs. Cook, the  
Second Day.' ('*T<sup>2</sup>IS not your Eafinefs to give  
Applaufe,*')  
L7<sup>v</sup>-L8<sup>r</sup>: 'PROLOGUE, | Intended for VALENTINIAN, | To be Spoken  
by Mrs. BARREY.' ('*N<sup>2</sup>OW would you have me rail, fwell,  
and look big,*')  
on L8<sup>v</sup>: 'Dramatis Perſonae.'  
M-R: text of Valentinian  
on R8<sup>v</sup>: 'Epilogue. Written by a Perſon of Quality.' ('*T<sup>2</sup>IS well  
the Scene is laid remote from hence,*')  
'FINIS.'

## notes

1. Copies examined: British Library 79. a. 30.; V&A Dyce 8282  
8°. Microfilm consulted: University Microfilms International  
STC II (pp. 1-222 reproduced from Harvard University Library  
copy, 212-224 from Huntington Library copy).
2. The V&A copy is still in its original binding, and has an  
engraved frontispiece portrait of Rochester.
3. Prinz XIV; Vieth B-1696; Wing R1757.
4. The text of Valentinian is much less separate in B-1696 than  
in B-1691: its first gathering is shared with 'Alexander  
Bendo's Bill', and the play continues the signing sequence  
of the rest of the book.
5. The '\*' signature of B-1691, containing the Oldham elegy to  
Rochester, has been replaced in B-1696 by a second lower-  
case 'a' signature.
6. Although B-1691's errors in pagination have been corrected  
in B-1696 --the sequence no longer jumps from page 168 to  
369-- new pagination errors have been introduced at the  
beginning of gathering D, with the sequence returning to 177  
after page 208.

B-1705

[within double rules] | POEMS | *On Several Occasions:* | WITH |  
Valentinian; | A | TRAGEDY. | [rule 85 mm.] | Written by the Right  
Honourable | JOHN, late Earl of Rochester. | [rule 85 mm.] |  
LONDON, | Printed for Jacob Tonfon, within Grays-Inn | Gate next  
Grays-Inn Lane. 1705.

special title on L4<sup>r</sup>

Valentinian: | A | TRAGEDY. | Acted at the | THEATRE-ROYAL. | [rule  
94 mm.] | Written by | JOHN, | Late Earl of Rochester. | [double  
rule 94 mm.] | LONDON: | Printed for Jacob Tonfon, within Grays-Inn  
Gate | next Grays-Inn Lane. 1705.

8°: A<sup>o</sup> 2A<sup>o</sup> B-R<sup>o</sup> [\$4 signed (-A1, 2A3, F3, G4. L4)]

144 leaves, pp. [10] i-xvi [6] 1-149 150-160 161-208 177-223 224  
(misprinting 48 as '32') [ =288]

running titles

(A2<sup>v</sup>-A5<sup>r</sup>)     *The PREFACE | to the READER.*

(A6<sup>v</sup>-2A5<sup>r</sup>)    A Pastoral on the Death | of the Earl of Rochester.

(B1<sup>v</sup>-K3<sup>r</sup>)     *POEMS | on several Occasions.*

(M1<sup>v</sup>-R8<sup>r</sup>)     *The TRAGEDY | of VALENTINIAN. [VALENTINIAN on M2<sup>r</sup>, N8<sup>r</sup>,  
O3<sup>r</sup>, P8<sup>r</sup>, Q6<sup>r</sup>, R5<sup>r</sup>]*

catchwords

A4<sup>v</sup> Com- [Compass.]    [no c.w. A6<sup>v</sup>, A7<sup>v</sup>]    [no c.w. 2A1<sup>v</sup>, 2A3<sup>r</sup>]  
B1<sup>r</sup> Stre- [Strephon.]    B4<sup>r</sup> Stre- [Strephon.]    C4<sup>r</sup> Alas! [7. Alas!]  
D8<sup>v</sup> 4. Let    E5<sup>v</sup> CON- [CONSTANCY.]    [no c.w. F3<sup>r</sup>]    F6<sup>r</sup> Health-  
[Healthful]    [no c.w. G4<sup>r</sup>]    G8<sup>v</sup> Tran- [Transported]    H5<sup>r</sup> ELE-  
[ELEGIA]    H5<sup>v</sup> Nos [The]    H6<sup>r</sup> We [Nos]    H6<sup>v</sup> Ut [We]    H7<sup>r</sup> Divi- [Ut]  
H7<sup>v</sup> Quòd [Divinity]    H8<sup>r</sup> Me [Quòd]    H8<sup>v</sup> The [Me]    I1<sup>v</sup> Reg- [The]  
I2<sup>r</sup> For [Regnum]    I2<sup>v</sup> To [For]    I5<sup>v</sup> Ship- [Shipwreck]    I7<sup>v</sup> EPI-  
[EPILOGUE.]    K4<sup>r</sup> Ima- [Imaginations]    K8<sup>r</sup> per- [persuading]  
K8<sup>v</sup> con- [convinc'd]    L1<sup>r</sup> Pro- [Profession]    L1<sup>v</sup> Coun-  
[Countenance]    [no c.w. L3<sup>r</sup>]    L5<sup>v</sup> Pro- [Prologue]    L6<sup>v</sup> PRO-

[PROLOGUE,] L8<sup>r</sup> Dra- [Dramatis] M2<sup>r</sup> AE- [AEcius.] N8<sup>v</sup> How  
 O8<sup>r</sup> Lucin. [Luc.] P1<sup>v</sup> Chyl. [Chy.] P4<sup>r</sup> She ['She] P8<sup>v</sup> AEcius:  
 [AEcius.] [no c.w. Q4<sup>v</sup>, Q7<sup>v</sup>] Q8<sup>v</sup> Live [Live,] R2<sup>v</sup> A- [Againft]  
 R5<sup>v</sup> Re- [Revenge] [no c.w. R6<sup>r</sup>] R8<sup>r</sup> EPI- [EPILOGUE;]

## type

B1<sup>r</sup>-L3<sup>r</sup>:

18 lines, 139(158.5) × 97 mm. (B7<sup>v</sup>)

Face 90 × 2: 3.5.

Leaded english

L5<sup>r</sup>-R8<sup>v</sup>:

33 lines, 154((163) × 89 mm. (O8<sup>v</sup>)

Body 93.5. Face 90 × 2: 3.

English.

## contents

on A1<sup>r</sup>: title (verso blank)

A2<sup>r</sup>-A5<sup>v</sup>: 'THE | PREFACE | TO THE | READER.'

A6<sup>r</sup>-2A5<sup>v</sup>: 'A | PASTORAL, | In Imitation of the | GREEK of  
*MOSCHUS*; | Bewailing the DEATH | OF THE | Earl of  
*ROCHESTER*.' ('M<sup>2</sup>Ourn, all ye Groves, in darker shades  
 be feen;')

2A6<sup>r</sup>-2A8<sup>r</sup>: 'THE | TABLE.' (2A8<sup>v</sup> blank)

B1<sup>r</sup>-B3<sup>v</sup>: 'A | DIALOGUE | BETWEEN | *Strephon* and *Daphne*.'  
 ('*Strephon*. | P<sup>2</sup>Rithee now, fond Fool, give o'er;')

B4<sup>r</sup>-B6<sup>v</sup>: 'A | Paftoral Dialogue | BETWEEN | *ALEXIS* and *STREPHON*.  
 | [rule] | Written at the Bath, in the Year 1674.'  
 ('*Alexis*. | T<sup>2</sup>HERE fighs not on the Plain')

B7<sup>r</sup>-B8<sup>r</sup>: 'The *ADVICE*.' ('A<sup>2</sup>LL Things submit themselves to your  
 Com-mand,')

B8<sup>v</sup>-C1<sup>v</sup>: '*The Difcovery*.' ('C<sup>2</sup>AElia, that faithful Servant you  
 difown,')

C2<sup>r</sup>-C2<sup>v</sup>: 'Woman's Honour. | A *SONG*.' ('L<sup>2</sup>OVE bid me hope, and I  
 obey'd;')

on C3<sup>r</sup>: '*Grecian Kindnefs*. | A *SONG*.' ('T<sup>2</sup>HE utmoft Grace the  
*Greeks* could fhew,')

C3<sup>r</sup>-C4<sup>v</sup>: 'The *MISTRESS*. | A *SONG*.' ('A<sup>2</sup>N Age, in her Embraces  
 paft,')



- C5<sup>r</sup>-C5<sup>v</sup>: 'A SONG.' ('A<sup>2</sup>B<sup>1</sup>ent from thee I languish ftill;')
- C6<sup>r</sup>-C6<sup>v</sup>: 'To *CORINNA*. | A SONG.' ('W<sup>2</sup>HAT cruel Pains *Corinna* takes,')
- C7<sup>r</sup>-C7<sup>v</sup>: 'A SONG | Of a Young LADY, | To Her Ancient Lover.' ('A<sup>2</sup>Ncient Perfon, for whom I')
- C8<sup>r</sup>-C8<sup>v</sup>: 'A SONG.' ('P<sup>2</sup>Hillis, be gentler, I advife;')
- D1<sup>r</sup>-D2<sup>r</sup>: 'To a LADY, | IN A | LETTER.' ('S<sup>2</sup>UCH perfect Bliſs, Fair *Chloris*, we')
- D2<sup>v</sup>-D3<sup>r</sup>: 'The FALL. | A SONG.' ('H<sup>2</sup>OW bleſs'd was the Created State')
- D3<sup>v</sup>-D4<sup>r</sup>: 'LOVE and LIFE. | A SONG.' ('A<sup>2</sup>LL my paſt Life is mine no more,')
- D4<sup>v</sup>-D5<sup>r</sup>: 'A SONG.' ('W<sup>2</sup>HILE on thoſe lovely Looks I gaze,')
- on D5<sup>v</sup>: 'A SONG.' ('L<sup>2</sup>OVE a Woman! you're an Afs,')
- D6<sup>r</sup>-D7<sup>r</sup>: 'A | SONG.' ('T<sup>2</sup>O this Moment a Rebel, I throw down my | [Arms,')
- D7<sup>v</sup>-D8<sup>r</sup>: 'Upon his Leaving his | MISTRESS.' ('T<sup>2</sup>IS not that I am weary grown')
- D8<sup>v</sup>-E1<sup>r</sup>: 'UPON | Drinking in a BOWL.' ('V<sup>2</sup>ULcan, contrive me ſuch a Cup')
- E1<sup>v</sup>-E2<sup>r</sup>: 'A SONG.' ('A<sup>2</sup>S *Chloris* full of harmleſs Thoughts')
- E2<sup>v</sup>-E3<sup>r</sup>: 'A SONG.' ('G<sup>2</sup>IVE me leave to rail at you,')
- E3<sup>r</sup>-E4<sup>r</sup>: 'The ANSWER.' ('N<sup>2</sup>Othing adds to your fond Fire')
- E4<sup>v</sup>-E5<sup>v</sup>: 'A SONG, | To *CHLORIS*.' ('F<sup>2</sup>AIR *Chloris* in a Pig-Sty lay,')
- E6<sup>r</sup>-E6<sup>v</sup>: 'CONSTANCY. | A SONG.' ('I<sup>2</sup> Cannot change, as others do,')
- on E7<sup>r</sup>: 'A SONG.' ('M<sup>2</sup>Y dear Miſtreſs has a Heart')
- E7<sup>v</sup>-F7<sup>r</sup>: 'A | LETTER | FROM | *Artemiſa in the Town*, | TO | *Cloe in the Country*.' ('C<sup>2</sup>LOE, by your Command, in Verſe I write:')
- F7<sup>v</sup>-G2<sup>v</sup>: 'AN | Epiſtolary ESSAY, | From *M.G.* to *O.B.* | Upon their mutual POEMS.' ('Dear Friend, | I<sup>2</sup> Hear this Town does ſo abound')
- G3<sup>r</sup>-G8<sup>r</sup>: 'A | SATYR | AGAINST | MANKIND.' ('W<sup>2</sup>ERE I, who to my Coſt already am')
- G8<sup>v</sup>-H2<sup>r</sup>: 'THE | *Maim'd Debauchee*.' ('A<sup>2</sup>S ſome brave *Admiral*, in former War')

- H2<sup>v</sup>-H4<sup>v</sup>: 'Upon Nothing.' ('N<sup>2</sup>Othing! thou Elder Brother ev'n to Shade,')
- on H5<sup>r</sup>: 'Lucretius, in his Firſt BOOK, I has theſe Lines.'  
('O<sup>2</sup>Mnis enim per ſe Divum Natura neceſſe eſt')  
'Thus Tranſlated.' ('T<sup>2</sup>HE Gods, by Right of Nature, muſt poſſeſs')
- on H5<sup>v</sup>, H6<sup>v</sup>, H7<sup>v</sup>, H8<sup>v</sup>: 'ELEGIA IX. I Ovidii Amorum. Lib. 2. I Ad Cupidinem.' ('O<sup>2</sup> Nunquam pro me fatiſ indigne Cupido,')
- on H6<sup>r</sup>, H7<sup>r</sup>, H8<sup>r</sup>, I1<sup>r</sup>: 'The Ninth ELEGY, I IN THE I Second Book of Ovid's Amours, I TRANSLATED. I To LOVE.' ('O<sup>2</sup> Love! how cold and flow to take my Part?')
- on I1<sup>v</sup>, I2<sup>v</sup>: 'THE I CHORUS of the Second Act I OF I SENECA's TROAS, I Concludes with theſe Lines.' ('P<sup>2</sup>OST mortem nihil eſt, ipſaque mors nihil,')
- on I2<sup>r</sup>, I3<sup>r</sup>: 'The latter End of the I CHORUS of the Second Act I OF I Seneca's Troas, Tranſlated.' ('A<sup>2</sup>Pter Death nothing is, and nothing Death;')
- I3<sup>v</sup>-I4<sup>r</sup>: 'To His Sacred I MAJESTY, I On His Reſtoration, I In the Year 1660. I (Written at Twelve Years old.)'  
('V<sup>2</sup>irtue's Triumphant Shrine! who do'ſt engage')
- on I4<sup>v</sup>: 'In Obit. Seren. MARIAE I Princip. Auran.' ('I<sup>2</sup>Mpia blaſphemi fileant concilia vulgi:')
- I5<sup>r</sup>-I6<sup>v</sup>: 'To Her Sacred I MAJESTY, I THE I Queen-MOTHER, I On the Death of I MARY, Princeſs of Orange. I (Written at Twelve Years old.)' ('R<sup>2</sup>Eſpite, Great Queen, your juſt and haſty Fears!')
- I7<sup>r</sup>-I7<sup>v</sup>: 'AN I EPILOGUE.' ('S<sup>2</sup>Ome few, from Wit, have this true Maxim got,')
- I8<sup>r</sup>-K1<sup>v</sup>: 'EPILOGUE.' ('A<sup>2</sup>S Charms are Nonſenſe, Nonſenſe ſeems a I [Charm,')
- K2<sup>r</sup>-K3<sup>v</sup>: 'A I PROLOGUE, I Spoken at the I Court at White-Hall, I BEFORE I King CHARLES II. I By the Lady Elizabeth Howard.' ('W<sup>2</sup>IT has of late took up a Trick t'appear')
- K4<sup>r</sup>-L3<sup>r</sup>: 'To all Gentlemen, Ladies, and Others, I Whether of City, Town, or Country, I ALEXANDER BENDO I Wiſheth all Health and Proſperity.' (L3<sup>v</sup> blank)
- on L4<sup>r</sup>: ſpecial title (verso blank)

- L5<sup>r</sup>-L5<sup>v</sup>: 'PROLOGUE, | Spoken by Mrs. *Cook*, the Firſt Day. |  
[rule] | Written by Mrs. *BEHN*.' ('*W<sup>2</sup>ITH that Affurance*  
*we to Day Addrefs,*' )
- L6<sup>r</sup>-L6<sup>v</sup>: 'Prologue to *Valentinian*. | Spoken by Mrs. *Cook*, the  
Second Day.' ('*T<sup>2</sup>IS not your Eaſineſs to give*  
*Applauſe,*' )
- L7<sup>r</sup>-L8<sup>r</sup>: 'PROLOGUE, | Intended for *Valentinian*, | To be Spoken  
by Mrs. *BARREY*.' ('*N<sup>2</sup>OW would you have me rail, ſwell,*  
*and look | [big,*' )
- on L8<sup>v</sup>: 'Dramatis Perſonae.'
- M1<sup>r</sup>-R8<sup>r</sup>: text of *Valentinian*
- on R8<sup>v</sup>: 'EPILOGUE; | Written by a Perſon of Quality.' ('*T<sup>2</sup>IS*  
*well the Scene is laid remote from hence,*' )
- 'FINIS.'

## notes

1. Copies examined: British Library 11657 1. 48; Glasgow University Library sp. col. 2571; Royal Library, Copenhagen, 175<sup>v</sup> 394.
2. The British Library copy is imperfect, lacking leaves A1, A2 and A3. Both the Glasgow University Library and the Royal Library, Copenhagen, copies are still in their original bindings. The former copy is bound in calf incised with rules, a centre panel and corner stamps; the latter copy has an elaborate tooled binding, and is inscribed 'Thomas Deens 1757' on the inside of the front and back covers.
3. Prinz XVII; Vieth B-1705; ESTC t095235.
4. B-1705 continues the error in pagination-sequence initiated by B-1696, whereby the page-number reverts to 177 after page 208.

B-1710-P

[within double rules] POEMS | ON | Several Occasions: | WITH |  
Valentinian; | A | TRAGEDY. | *To which is added,* | ADVICE to a  
PAINTER. | [rule 81 mm.] | Written by the Right Honourable | JOHN,  
late Earl of *Rochester*. | [rule 80.5 mm.] | LONDON: | Printed by H.  
Hills, and Sold by the Book-|sellers of London and *Westminster*,  
1710.

special title on F3<sup>r</sup>

Valentinian: | A | TRAGEDY. | Acted at the | THEATRE-ROYAL. | [rule  
88 mm.] | Written by | JOHN, late Earl of *Rochester*. | [double rule  
89, 90 mm.] | LONDON: | Printed by H. Hills, in the Year 1709.

half-title on B1<sup>r</sup>

[ornament: row of 14 pieces, all crowned; left to right: harp,  
rose, rose, harp, rose, thistle, fleur-de-lis, rose, thistle,  
thistle, fleur-de-lis, rose, harp, rose.] | POEMS | ON | Several  
Occasions. | [rule 90 mm.]

section title on M2<sup>r</sup>

[double rule 89, 88 mm.] | ADVICE | TO A | PAINTER, &c. | [rule  
87 mm.]

8<sup>o</sup>: A-L<sup>o</sup> M<sup>4</sup> [\$4 signed (-A1, F3, G3, M3, M4; C2 signed 'B2')]

92 leaves, pp. i ii iiij-xiv [2] 1-67 68-76 77-167 168 [ =184]

catchwords

A2<sup>r</sup> Nei- [Neither] A8<sup>v</sup> Po- [POEMS] B1<sup>v</sup> Stre- [Strephon.]  
B3<sup>r</sup> Stre- [Strephon.] B4<sup>v</sup> Wo- [Woman's] B6<sup>r</sup> A [A] B7<sup>v</sup> To [To]  
C2<sup>v</sup> Cupid. [Cupid] C4<sup>v</sup> CON- [CONSTANCY.] C5<sup>r</sup> Melt- [Melting] D2<sup>v</sup>  
Stum- [Stumbling] D6<sup>v</sup> Lucre- [Lucretius,] D7<sup>r</sup> ELE- [ELEGIA] D7<sup>v</sup>  
Ut [The] D8<sup>r</sup> Divi- [Ut] D8<sup>v</sup> The [Divinity] E1<sup>v</sup> To [The] [no  
c.w. E2<sup>v</sup>] E6<sup>v</sup> Suppi- [Suspensions,] F2<sup>r</sup> Va- [Valentinian:] F5<sup>r</sup>  
PRO- [PROLOGUE,] F6<sup>r</sup> Dra- [Dramatis] F8<sup>r</sup> Im- [Impressions] G2<sup>r</sup>  
Lu- [Lucina.] G5<sup>r</sup> AEcius [AEcius.] G7<sup>r</sup> VVould [Would] H1<sup>r</sup> Soul-

[Soul-frighted] H3<sup>r</sup> *Proe.* [Proc.] H5<sup>r</sup> *Mar-* [*Marcellinal*] H6<sup>v</sup>  
 Wrapt [VVrapt] I8<sup>v</sup> Why K2<sup>r</sup> De- [Deſerves] K5<sup>v</sup> Scene [SCENE] K7<sup>r</sup>  
*Letter* [Letter.] [no c.w. K8<sup>r</sup>] L1<sup>r</sup> *AEcius!* [*AEcius.*] M1<sup>r</sup> EPI-  
 [EPILOGUE;] M1<sup>v</sup> AD- [ADVICE] [no c.w. M4<sup>r</sup>]

## type

37 lines, 151(160) × 92 mm. (D2<sup>r</sup>)

Body 86. Face 80 × 1.7: 3.

Pica.

## contents

- on A1<sup>r</sup>: title (verso blank)
- A2<sup>r</sup>-A4<sup>r</sup>: 'THE | PREFACE | TO THE | READER.'
- A4<sup>v</sup>-A7<sup>v</sup>: 'A | PASTORAL | In Imitation of the | GREEK of *MOSCHUS*;  
 | Bewailing the | DEATH of the Earl of *Rocheſter*.'  
 ('M<sup>2</sup>Ourn all ye Groves, in darker Shades be feen;')
- A8<sup>r</sup>-A8<sup>v</sup>: 'The TABLE.'
- on B1<sup>r</sup>: section title
- B1<sup>r</sup>-B2<sup>r</sup>: 'A Dialogue between Strephon and Daphne.' ('Strephon. |  
 P<sup>4</sup>Rithee now, fond Fool, give o'er;')
- B2<sup>v</sup>-B3<sup>v</sup>: 'A Paſtoral DIALOGUE between | Alexis and Strephon. |  
 [rule] | Written at the Bath, in the Year 1674.'  
 ('Alexis. | T<sup>2</sup>Here fighs not on the Plain')
- B3<sup>v</sup>-B4<sup>r</sup>: 'The ADVICE.' ('A<sup>2</sup>LL Things ſubmit themſelves to your  
 Command,')
- on B4<sup>v</sup>: 'The DISCOVERY.' ('C<sup>2</sup>AELia, that faithful Servant you  
 diſown,')
- on B5<sup>r</sup>: 'Woman's Honour. | A SONG.' ('L<sup>2</sup>OVE bid me hope, and I  
 obey'd;')
- on B5<sup>v</sup>: 'Grecian Kindneſs. | A SONG.' ('T<sup>2</sup>HE utmoſt Grace the  
 Greeks could ſhew,')
- B5<sup>v</sup>-B6<sup>r</sup>: The MISTRESS. | A SONG.' ('A<sup>2</sup>N Age in her Embraces  
 paſt,')
- on B6<sup>v</sup>: 'A SONG.' ('A<sup>2</sup>Bſent from thee I languiſh ſtill;')
- B6<sup>v</sup>-B7<sup>r</sup>: 'To CORINNA. | A SONG.' ('W<sup>2</sup>Hat cruel Pains *Corinna*  
 takes,')
- B7<sup>r</sup>-B7<sup>v</sup>: 'A SONG of a Young LADY, | To Her Ancient Lover.'  
 ('A<sup>2</sup>Ncient Perſon, for whom I')

- on B7<sup>v</sup>: 'A SONG.' ('P<sup>2</sup>Hillis, be gentler, I advife;')
- on B8<sup>r</sup>: 'To a Lady, in a Letter.' ('S<sup>2</sup>Uch perfect Bliſs, Fair Chloris, we')
- on B8<sup>v</sup>: 'The FALL. | A SONG.' ('H<sup>2</sup>OW bleſs'd was the Created State')
- B8<sup>v</sup>-C1<sup>r</sup>: 'LOVE and LIFE. | A SONG.' ('A<sup>2</sup>LL my paſt Life is mine no more;')
- on C1<sup>r</sup>: 'A SONG.' ('W<sup>2</sup>Hile on thoſe lovely Looks I gaze,')
- on C1<sup>v</sup>: 'A SONG.' ('L<sup>2</sup>Ove a Woman! you're an Aſs,')
- C1<sup>v</sup>-C2<sup>r</sup>: 'A SONG.' ('T<sup>2</sup>O this Moment a Rebel, I throw down my Arms,')
- C2<sup>r</sup>-C2<sup>v</sup>: 'Upon his Leaving his MISTRESS.' ('T<sup>2</sup>IS not that I am weary grown')
- C2<sup>v</sup>-C3<sup>r</sup>: 'Upon Drinking in a Bowl.' ('V<sup>2</sup>Ulcan, contrive me ſuch a Cup')
- on C3<sup>r</sup>: 'A SONG.' ('A<sup>2</sup>S Chloris full of harmleſs Thoughts')
- on C3<sup>v</sup>: 'A SONG.' ('G<sup>2</sup>Ive me leave to rail at you,')
- C3<sup>v</sup>-C4<sup>r</sup>: 'The ANSWER.' ('N<sup>2</sup>Othing adds to your fond Fire')
- C4<sup>r</sup>-C4<sup>v</sup>: 'A SONG, to CHLORIS.' ('F<sup>2</sup>Air Chloris in a Pig-Sty lay,')
- on C5<sup>r</sup>: 'CONSTANCY. | A SONG.' ('I<sup>2</sup> Cannot change, as others do,')
- C5<sup>r</sup>-C5<sup>v</sup>: 'A SONG.' ('M<sup>2</sup>Y dear Miſtreſs has a Heart')
- C5<sup>v</sup>-D1<sup>r</sup>: 'A LETTER from Artemiſa in the | Town, to Cloe in the Country.' ('C<sup>2</sup>LOE, by your Command, in Verſe I write:')
- D1<sup>r</sup>-D2<sup>v</sup>: 'AN | Epiſtolary ESSAY, from M.G. to O.B. | Upon their Mutual POEMS.' ('Dear Friend, | I<sup>2</sup> Hear this Town does fo abound')
- D2<sup>v</sup>-D5<sup>r</sup>: 'A | SATYR againſt MANKIND.' ('W<sup>2</sup>Ere I, who to my Coſt already am')
- D5<sup>r</sup>-D5<sup>v</sup>: 'The Maim'd Debauchee.' ('A<sup>2</sup>S ſome brave Admiral, in former War')
- D6<sup>r</sup>-D6<sup>v</sup>: 'Upon Nothing.' ('N<sup>2</sup>Othing! thou Elder Brother ev'n to Shade,')
- on D7<sup>r</sup>: 'Lucretius, in his Firſt BOOK, | has theſe Lines.'  
(O<sup>2</sup>mnis enim per ſe Divum Natura neceſſe eſt')  
'Thus Tranſlated.' ('T<sup>2</sup>HE Gods, by Right of Nature, muſt poſſeſs')

- on D7<sup>v</sup>, D8<sup>v</sup>: 'ELEGIA IX. | *Ovidii Amorum. Lib. 2. | Ad Cupidinem.*'  
('O<sup>2</sup> *Nunquam pro me fatis indigne Cupido,*' )
- on D8<sup>r</sup>, E1<sup>r</sup>: 'The Ninth ELEGY, | IN THE | *Second Book of Ovid's*  
*Amours, Tranſlated. | To LOVE.*' ('O<sup>2</sup> Love! how cold and  
flow to take my Part?')
- on E1<sup>v</sup>: 'THE | CHORUS of the Second Act | OF | *SENECA's TROAS,*  
| Concludes with theſe Lines.' ('P<sup>2</sup>*OST mortem nihil*  
*eft, ipſaque mors nihil,*' )
- on E2<sup>r</sup>: 'The latter End of the | *CHORUS of the Second Act | OF*  
| *Seneca's Troas, Tranſlated.*' ('A<sup>2</sup>*Fter Death nothing*  
*is, and nothing Death;*' )
- on E2<sup>v</sup>: 'To His Sacred MAJESTY, | on His Reſtoration, in the  
Year 1660. | (*Written at Twelve Years old.*)'  
('V<sup>2</sup>*irtue's Triumphant Shrine! who do'ſt engage*' )  
'In Obit. *Seren. Mariae. Princip. Auran.*' ('I<sup>2</sup>*Mpia*  
*blaſphemi fileant concilia vulgi:*' )
- E3<sup>r</sup>-E3<sup>v</sup>: 'To Her Sacred MAJESTY, | the QUEEN-MOTHER, on the |  
Death of *MARY, Princeſs of Orange.* | (*Written at Twelve*  
*Years old.*)' ('R<sup>2</sup>*Eſpite, Great Queen, your juſt and*  
*haſty Fears!*' )
- E3<sup>v</sup>-E4<sup>r</sup>: 'An EPILOGUE.' ('S<sup>2</sup>*Ome few, from Wit, have this true*  
*Maxim got,*' )
- E4<sup>r</sup>-E4<sup>v</sup>: 'EPILOGUE.' ('A<sup>2</sup>*S Charms are Nonſenſe, Nonſenſe ſeems a*  
*Charm,*' )
- E5<sup>r</sup>-E5<sup>v</sup>: 'A | PROLOGUE, | Spoken at the Court at *White-Hall,*  
before | King *CHARLES II.* | *By the Lady Elizabeth*  
*Howard.*' ('W<sup>2</sup>*IT has of late took up a Trick t'appear*' )
- E6<sup>r</sup>-F2<sup>r</sup>: 'To all Gentlemen, Ladies, and Others, | *Whether of*  
*City, Town, or Country,* | *ALEXANDER BENDO | Wiſheth all*  
*Health and Prosperity.*' (F2<sup>v</sup> blank)
- on F3<sup>r</sup>: special title (verso blank)
- F4<sup>r</sup>-F4<sup>v</sup>: 'PROLOGUE, | Spoken by *Mrs Cook, the Firſt Day.* |  
[rule] | *Written by Mrs. BEHN.*' ('W<sup>2</sup>*ITH that Affurance*  
*we to Day Addreſs,*' )
- F4<sup>v</sup>-F5<sup>r</sup>: 'PROLOGUE to *Valentinian.* | Spoken by *Mrs. Cook, the*  
*Second Day.*' ('T<sup>2</sup>*IS not your Eaſineſs to give*  
*Applauſe,*' )

- F5<sup>v</sup>-F6<sup>r</sup>: 'PROLOGUE, | Intended for *Valentinian*, | To be Spoken by Mrs. *BARREY*.' ('N<sup>2</sup>OW would you have me rail, fwell, and look big.')
- on F6<sup>v</sup>: 'Dramatis Perſonae.'
- F7<sup>r</sup>-M1<sup>r</sup>: text of *Valentinian*
- on M1<sup>v</sup>: 'EPILOGUE. | Written by a Perſon of Quality.' ('T<sup>2</sup>IS well the Scene is laid remote from hence,')
- on M2<sup>r</sup>: section title
- M2<sup>r</sup>-M3<sup>v</sup>: text of *Advice to a Painter* ('S<sup>2</sup>Pread a large Canvas, Painter, to contain')
- on M4<sup>r</sup>: 'To the KING.' ('G<sup>2</sup>Reat *CHARLES*, who full of Mercy | would'ft Command')
- 'FINIS.'
- on M4<sup>v</sup>: advertisement: 'A Catalogue of *POEMS*, &c. Printed and Sold by | *Henry Hills*, in *Black-fryars*, near the Water-fide.'

## notes

1. Copies examined: British Library 992. b. 20; V&A Forster 7012.
2. The V&A copy is in its original binding, bound up with over a dozen Henry Hills publications of the years 1709-1710, including *The History of Insipids*, ascribed here to Rochester, and '*The Kit-Cats, A Poem*. To which is added *The Picture; In Imitation of Anacreon's Bathillus*; alſo *The Coquet Beauty. By the Right Honourable the Marquis of Normanby*.'. The latter text is listed among the books advertised on M4<sup>v</sup> of B-1710-P. Gathering A of the V&A copy is printed on a different kind of paper from the rest of the book; this is not the case in the British Library copy.
3. Prinz XXII; Vieth B-1710-P; ESTC t095236.
4. The printer of B-1710-P was Henry Hills junior. His father, Henry Hills senior, had been official printer to the Parliamentary Army and to Cromwell during the Interregnum; the Bibles he printed in the late 1650s are described by J.G. Muddiman as 'the most erroneous ever known' --in one, the word 'not' was omitted from the seventh comamandment (Muddiman 1932). The Puritan past of Henry Hills senior did



not prevent him from converting to Catholicism in 1684, after which he became printer to James II; because of this connection with James, in 1688 the London mob 'destroyed Mr. Henry Hill's Printing House, spoil'd his Formes, Letters, &c, and burnt 2 or 300 reams of paper, printed and unprinted' (Muddiman 1932). Henry Hills junior was notorious as a pirate: Plomer notes that 'a large number of these pirated duodecimos appeared in 1709 and 1710' (Plomer 1922, p. 155). At the beginning of his career, however, he had worked with Robert Stephens as a Messenger of the Press for the Stationers' Company. In 1688 he had been instrumental in the prosecution of Joseph Streater, Benjamin Crayle and Francis Leach for selling 'obscene and lascivious bookes', namely *The School of Venus*, *Tullia & Octava* and *Rochester's Poems*. Hills had bought copies of the books from several London booksellers; his expense-account for their purchase survives in the archives of the Stationers' Company, and is reproduced in Foxon (1965, plate I; see also pp. 10-11). Thorpe considered the possibility that Hills may have printed one or more of the '1680' group editions: 'he regularly produced poor work on cheap paper, and he was apparently at loose ends in London in 1680 after having recently returned from his unsuccessful venture in India; however, he cannot be indicted on such evidence as his printing of *The History of Insipids* (1709), even though its type is similar to the Antwerp editions and uses the same ornament on the title page that had occurred in the Huntington and Folger editions' (Thorpe 1950, p. xxvi). Thorpe's suspicions are substantiated to some extent by the 1698 King's Bench prosecution of someone identified as 'Hill' for 'printing some obscene poems of my lord *Rochester's* tending to the corruption of youth' (Strange 1755, II, p. 790). Whether this was Henry Hills junior remains uncertain --though I have come across no evidence of any other Hill or Hills working in the London book-trades at this time. Because Hill 'went abroad, and was outlawed', the case proceeded no further; but it was used as a precedent in the 1728 prosecution of Edmund Curll for obscenity.

5. Though Hills prints almost exactly the same material in the same order as Tonson's previous B-series editions, this material occupies only 11½ octavo gatherings in B-1710-P as opposed to the 18 octavo gatherings of B-1696 and B-1705. This has resulted in the poems being more compressed in Hills' piracy than in Tonson's editions: Tonson's policy of beginning every new poem on a new page, for example, has been abandoned in B-1710-P. This compression of material is no doubt motivated by a desire to reduce the paper-costs of the edition --Hills was infamous for the cheap quality of his piracies.

[in black and red] THE | WORKS | OF | JOHN | EARL of ROCHESTER. |  
Containing | POEMS. | On SEVERAL OCCASIONS: | His Lordship's | LETTERS  
| to Mr. Savil and Mrs \* \* | WITH | VALENTINIAN. | A TRAGEDY. |  
[rule 56 mm.] | *Never before Publish'd together.* | [rule 58 mm.] |  
LONDON: Printed for JACOB TONSON. | at Shakepear's Head over-againft  
Katherine-lfreet in the Strand. MDCCXIV.

special title on I4<sup>r</sup>

VALENTINIAN: | A | TRAGEDY | As 'tis alter'd by the late | EARL of  
*Rochester*, | And Acted at the | THEATRE-ROYAL. | [double rule 56,  
57 mm.] | LONDON: | Printed in the YEAR MDCCXIII.

12°: A-O<sup>12</sup> [\$5 signed (-A1, A2, I4)]

168 leaves, pp. [22] 313-314 1 2-107 108 109-117 118 119-151 152  
153-174 175-195 196-311 312 (misprinting 173 as '137') [ =336]

#### running titles

(A3<sup>v</sup>-A6<sup>r</sup>) The PREFACE | to the READER.  
(A7<sup>v</sup>-A11<sup>r</sup>) A Paſtoral on the Death | of the Earl of Rochester.  
(B1<sup>v</sup>-F6<sup>r</sup>) Poems on ſeveral Occaſions. | Poems on ſeveral  
Occaſions. [Occaſions. C11<sup>r</sup>, D8<sup>r</sup>]  
(F12<sup>v</sup>-H4<sup>r</sup>) Familiar Letters. | Familiar Letters.  
[Love-Letters. H3<sup>r</sup>]  
(H5<sup>v</sup>-I3<sup>r</sup>) Love-Letters. | Love-Letters.  
(K2<sup>v</sup>-O12<sup>r</sup>) VALENTINIAN. | VALENTINIAN.

#### catchwords

A3<sup>r</sup> Para- [Paraphras'd] A4<sup>r</sup> A Mon- [A Monſieur] A11<sup>v</sup> A Dialogue  
[THE TABLE.] [no c.w. B1<sup>r</sup>-B12<sup>r</sup>] B12<sup>v</sup> III. Her [no c.w. C1<sup>r</sup>-C12<sup>r</sup>]  
C12<sup>v</sup> Yet [no c.w. D1<sup>r</sup>-D11<sup>r</sup>] D12<sup>v</sup> Tot [THE] [no c.w. E1<sup>r</sup>-E11<sup>r</sup>]  
E12<sup>v</sup> Find [no c.w. F1<sup>r</sup>-F6<sup>r</sup>] F9<sup>r</sup> Privi- [Privilege] [no c.w. F11<sup>r</sup>,  
F12<sup>r</sup>, G1<sup>r</sup>, G1<sup>v</sup>, G2<sup>v</sup>, G5<sup>v</sup>] G6<sup>r</sup> con- [contrary,] [no c.w. G6<sup>v</sup>] G7<sup>r</sup> TO  
[To] G7<sup>v</sup> Man- [Mankind.] [no c.w. G8<sup>v</sup>, G9<sup>r</sup>, G10<sup>r</sup>, G11<sup>r</sup>] G11<sup>v</sup> Se-  
[Second-hand] [no c.w. G12<sup>r</sup>] H1<sup>r</sup> di- [divert] [no c.w. H3<sup>v</sup>]

H4<sup>r</sup> Love- [Love-Letters] H6<sup>v</sup> Lying- [Lying-in] H7<sup>r</sup> Ma- [MADAM,]  
 H7<sup>v</sup> Ma- [MADAM,] H8<sup>v</sup> Ma- [MADAM,] H9<sup>r</sup> Ma- [MADAM,] H10<sup>r</sup> un- [under]  
 H11<sup>r</sup> Omif- [Omiffion] H11<sup>v</sup> Af- [Afternoon,] I2<sup>v</sup> com- [compence]  
 I3<sup>r</sup> Per- [Perform,] I3<sup>v</sup> vA [VALENTINIAN:] I6<sup>r</sup> Wo- [Women,]  
 I9<sup>v</sup> PRO- [PROLOGUE,] I10<sup>v</sup> PRO- [PROLOGUE] I11<sup>v</sup> PRO- [PROLOGUE,]  
 K1<sup>r</sup> Dra- [Dramatis] K1<sup>v</sup> Valen- [Valentinian.] K8<sup>v</sup> VAL-  
 [VALENTINIAN.] K9<sup>r</sup> AECIUS [AECIUS.] [no c.w. K10<sup>r</sup>] K11<sup>v</sup> CHY-  
 [CHYLAX.] K12<sup>r</sup> CHY- [CHYLAX] L1<sup>r</sup> PRO- [PROCULUS.] L1<sup>v</sup> CHY-  
 [CHYLAX.] L3<sup>v</sup> AR- [ARDELIA.] L4<sup>v</sup> Pity [Pity,] [no c.w. L6<sup>v</sup>]  
 L7<sup>r</sup> CHY- [CHYLAX.] L7<sup>v</sup> MAXI- [MAXIMUS.] L8<sup>v</sup> PRO- [PROCULUS.]  
 L11<sup>v</sup> CLAU- [CLAUDIA.] L12<sup>r</sup> Grin- [Grinning] M3<sup>v</sup> Next [Next,]  
 M8<sup>v</sup> LU- [LUCINA.] M9<sup>r</sup> PHOR- [PHORBA.] M9<sup>r</sup> BAL- [BALBUS.]  
 M12<sup>r</sup> PRO- [PROCULUS.] [no c.w. N2<sup>v</sup>] N3<sup>v</sup> LU- [LUCINA.] N5<sup>r</sup> MAXI-  
 [MAXIMUS.] N6<sup>r</sup> MAXI [MAXIMUS.] N7<sup>v</sup> MAX- [MAXIMUS.] [no c.w. N9<sup>r</sup>]  
 N9<sup>v</sup> CHY- [CHYLAX.] N10<sup>v</sup> LY- [LYCINIUS.] N11<sup>v</sup> Ca- [Cashier'd,]  
 N12<sup>r</sup> Pro- [Proclaim'd] O1<sup>v</sup> PHI- [PHIDIUS.] O3<sup>r</sup> PHI- [PHIDIUS.]  
 O4<sup>r</sup> AECI- [AECIUS.] O4<sup>v</sup> PON- [PONTIUS.] O8<sup>r</sup> LY- [LYCIAS.] O9<sup>v</sup> VA-  
 [VALENTINIAN.] O10<sup>v</sup> There- [Therefore] O12<sup>r</sup> EPI- [EPILOGUE,]

## type

B-F6<sup>r</sup>:28 lines, 98(106) × 59.5 mm. (D2<sup>r</sup>)

Face 46 × 1.2: 1.7.

Leaded brevier or nonpareil [?].

F6<sup>v</sup>-I3<sup>v</sup>:31 lines, 100(107) × 59 mm. (G5<sup>r</sup>)

Body 64.2. Face 60 × 1.2: 2.

Long primer [?].

K2<sup>r</sup>-O:32 lines, 95.5(101.5) × 58.7 mm. (L2<sup>v</sup>)

Body 59.2. Face 50 × 1: 1.5.

Brevier [?].

## contents

on A1<sup>v</sup>: portrait (recto blank)on A2<sup>r</sup>: title (verso blank)

A3<sup>r</sup>-A6<sup>r</sup>: 'THE | PREFACE | TO THE | READER. | [rule] | By Mr.  
 RYMER.'

- A6<sup>v</sup>-A11<sup>v</sup>: 'A | PASTORAL, | In Imitation of the | GREEK OF  
MOSCHUS; | Bewailing the Death of the | Earl of  
ROCHESTER. | [rule] | By Mr. OLDHAM.' ('M<sup>2</sup>Ourn, all ye  
Groves, in darker Shades be feen;')
- A12<sup>r</sup>-A12<sup>v</sup>: 'THE | TABLE.'
- B1<sup>r</sup>-B2<sup>v</sup>: 'A | DIALOGUE | BETWEEN | *Strephon* and *Daphne*.'  
('STREPHON. | P<sup>5</sup>[fact.]Rithee now, fond Fool, give  
o'er;')
- B3<sup>r</sup>-B4<sup>v</sup>: 'A Paſtoral DIALOGUE | BETWEEN | *ALEXIS* and *STREPHON*. |  
[rule] | Written at the Bath, in the Year 1674.'  
('ALEXIS. | T<sup>2</sup>HERE fighs not on the Plain')
- B4<sup>v</sup>-B5<sup>r</sup>: 'The ADVICE.' ('A<sup>2</sup>LL Things ſubmit themſelves to your  
Com-mand,')
- B5<sup>v</sup>-B6<sup>r</sup>: 'The DISCOVERY.' ('C<sup>2</sup>AElia, that faithful Servant you  
diſown,')
- B6<sup>r</sup>-B6<sup>v</sup>: 'WOMAN'S HONOUR. | A SONG.' ('L<sup>2</sup>OVE bid me hope and I  
obey'd;')
- on B7<sup>r</sup>: 'GRECIAN KINDNESS. | A SONG.' ('T<sup>2</sup>HE utmoſt Grace the  
Greeks could ſhew,')
- B7<sup>r</sup>-B8<sup>r</sup>: 'The MISTRESS. | A SONG.' ('A<sup>2</sup>N Age, in her Embraces  
paſt,')
- B8<sup>r</sup>-B8<sup>v</sup>: 'A SONG.' ('A<sup>2</sup>B<sup>SENT</sup> from thee I languish ſtill;')
- B8<sup>v</sup>-B9<sup>r</sup>: 'To CORINNA. | A SONG.' ('W<sup>2</sup>HAT cruel Pains *Corinna*  
takes,')
- B9<sup>r</sup>-B9<sup>v</sup>: 'A SONG | Of a Young LADY. | To her Ancient Lover.'  
('A<sup>2</sup>N<sup>CI</sup>ENT Perſon, for whom I')
- B9<sup>v</sup>-B10<sup>r</sup>: 'A SONG.' ('P<sup>2</sup>Hillis, be gentler, I adviſe;')
- B10<sup>r</sup>-B10<sup>v</sup>: 'TO A | LADY, in a LETTER.' ('S<sup>2</sup>UCH perfect Blifs, Fair  
*Chloris*, we')
- on B11<sup>r</sup>: 'The FALL. | A SONG.' ('H<sup>2</sup>OW bleſs'd was the Created  
State')
- on B11<sup>v</sup>: 'LOVE and LIFE. | A SONG.' ('A<sup>2</sup>LL my paſt Life is mine  
no more,')
- on B12<sup>r</sup>: 'A SONG.' ('W<sup>2</sup>HILE on thoſe lovely Looks I gaze,')
- B12<sup>r</sup>-B12<sup>v</sup>: 'A SONG.' ('L<sup>2</sup>OVE a Woman! you're an Afs,')
- B12<sup>v</sup>-C1<sup>r</sup>: 'A SONG.' ('T<sup>2</sup>O this Moment a Rebel, I throw down my  
Arms,')

- C1<sup>v</sup>-C2<sup>r</sup>: 'Upon his Leaving his | MISTRESS.' ('T<sup>2</sup>IS not that I  
am weary grown')
- C2<sup>r</sup>-C2<sup>v</sup>: 'UPON | Drinking in a Bowl.' ('V<sup>2</sup>Ulcen, contrive me fuch  
a Cup,')
- C2<sup>v</sup>-C3<sup>r</sup>: 'A SONG.' ('A<sup>2</sup>S Chloris full of harmlefs Thoughts')
- C3<sup>r</sup>-C3<sup>v</sup>: 'A SONG.' ('G<sup>2</sup>IVE me leave to rail at you,')
- C3<sup>v</sup>-C4<sup>r</sup>: 'The ANSWER.' ('N<sup>2</sup>Othing adds to your fond Fire')
- C4<sup>v</sup>-C5<sup>r</sup>: 'A SONG. | To CHLORIS.' ('F<sup>2</sup>AIR Chloris in a Pig-Sty  
lay,')
- on C5<sup>v</sup>: 'CONSTANCY. | A SONG.' ('I<sup>2</sup> Cannot change, as others  
do,')
- on C6<sup>r</sup>: 'A SONG.' ('M<sup>2</sup>Y dear Miftrefs has a Heart')
- C6<sup>v</sup>-C11<sup>v</sup>: 'A | LETTER | FROM | Artemifa in the Town, | To Cloe in  
the Country.' ('C<sup>2</sup>LOE, by your Command, in Verfe I  
write:')
- C11<sup>v</sup>-D1<sup>v</sup>: 'AN | Epiftolary ESSAY, | From M.G. to O.B. | Upon  
their mutual POEMS.' ('Dear Friend, | I<sup>2</sup> Hear this Town  
does fo abound')
- D1<sup>v</sup>-D4<sup>v</sup>: 'A | SATYR | AGAINST | MANKIND.' ('W<sup>2</sup>Ere I, who to my  
Coft already am')
- D5<sup>r</sup>-D5<sup>v</sup>: 'POSTSCRIPT.' ('A<sup>2</sup>LL this with Indignation have I  
hurl'd')
- D6<sup>r</sup>-D9<sup>r</sup>: 'AN | ANSWER | TO THE | SATYR againft MANKIND. | [rule] |  
By the Reverend Mr. Griffith.' ('W<sup>2</sup>Ere I to chufe what  
Sort of Corps I'd wear,')
- D9<sup>v</sup>-D10<sup>v</sup>: 'THE | Maim'd Debauchee.' ('A<sup>2</sup>S fome brave Admiral, in  
former War')
- D10<sup>v</sup>-D11<sup>v</sup>: 'Upon NOTHING.' ('N<sup>2</sup>Othing! thou Elder Brother ev'n to  
Shade,')
- on D12<sup>r</sup>: 'Lucretius, in his Firft BOOK, | has thefe Lines.'  
(*'O<sup>2</sup>Mnis enim per fe Divum Natura neceffe eft'*)  
'Thus Tranflated.' ('T<sup>2</sup>HE Gods, by Right of Nature,  
muft poffefs')
- on D12<sup>v</sup>, E1<sup>v</sup>, E2<sup>v</sup>: 'ELEGIA IX. | Ovidii Amorum. Lib. 2. | Ad  
Cupidinem.' ('O<sup>2</sup> Nunquam pro me fatis indignate  
Cupido,')
- on E1<sup>r</sup>, E2<sup>r</sup>, E3<sup>r</sup>: 'THE | Ninth ELEGY, | IN THE | Second Book of

- Ovid's *Amours*, | TRANSLATED. | *To LOVE.* ('O<sup>2</sup> Love! how cold and flow to take my Part?')
- on E3<sup>v</sup>: 'THE | CHORUS of the Second Act | OF | *SENECA's TROAS*, | Concludes with thefe Lines.' ('P<sup>2</sup>OST mortem nihil eft, ipfaque mors nihil,')
- on E4<sup>r</sup>: 'The latter End of the | CHORUS of the Second Act | OF | Seneca's *Troas*, *Tranflated.* ('A<sup>2</sup>Fter Death nothing is, and nothing Death;')
- E4<sup>v</sup>-E5<sup>r</sup>: 'To His Sacred | MAJESTY, | On his Reftoration, | In the YEAR 1660. | (*Written at Twelve Years old.*)' ('V<sup>2</sup>Irtue's Triumphant Shrine! who do'ft engage')
- on E5<sup>r</sup>: 'In Obit. Seren. *MARIAE* | Princip. *Auran.* ('I<sup>2</sup>Mpia blaſphemi fileant concilia vulgi:')
- E5<sup>v</sup>-E6<sup>v</sup>: 'To Her Sacred | MAJESTY, | THE | Queen-MOTHER, | On the Death of | MARY, *Princefs* of Orange. | (*Written at Twelve Years old.*)' ('R<sup>2</sup>Eſpite, Great Queen, your juſt and haſty Fears!')
- on E7<sup>r</sup>: 'AN | EPILOGUE.' ('S<sup>2</sup>Ome few, from Wit, have this true Maxim got,')
- on E7<sup>v</sup>, E8<sup>v</sup>, E9<sup>v</sup>, E10<sup>v</sup>, E11<sup>v</sup>: 'Q. HORATII FLACCI | LIB. I. SAT. X.' ('N<sup>2</sup>Empe incompoſito dixi pede currere verſus')
- on E8<sup>r</sup>, E9<sup>r</sup>, E10<sup>r</sup>, E11<sup>r</sup>, E12<sup>r</sup>: 'AN ALLUSION to | *The 10th. Satyr of the 1ft Book of Horace.* ('W<sup>2</sup>Ell Sir, 'tis granted, I ſaid Dryden's Rhimes')
- E12<sup>v</sup>-F2<sup>v</sup>: 'The following VERSES were | written by Sir Car. Scrope, on | his being reflected upon at the | latter End of the foregoing Copy. | *In Defence of SATYR.* ('W<sup>2</sup>Hen Shakeſpear, Johnſon, Fletcher, rul'd the | Stage,')
- F2<sup>v</sup>-F3<sup>r</sup>: 'On the ſuppos'd Author of a late | *Poem in Defence of SATYR.* ('T<sup>2</sup>O rack and torture thy unmeaning Brain,')
- F3<sup>v</sup>-F4<sup>v</sup>: 'EPILOGUE.' ('A<sup>2</sup>S Charms are Nonſenſe, Nonſenſe ſeems a | [Charm,')
- F5<sup>r</sup>-F6<sup>r</sup>: 'A | PROLOGUE, | Spoken at the | Court at WHITE-HALL, | BEFORE | KING CHARLES II. | By the Lady Elizabeth Howard.' ('W<sup>2</sup>IT has of late took up a Trick t'appear')
- F6<sup>v</sup>-F11<sup>r</sup>: 'To all Gentlemen, Ladies, and Others, | *Whether of City, Town, or Country*, | ALEXANDER BENDO | *Wiſheth all Health and Proſperity.*'

- F11<sup>v</sup>-H4<sup>r</sup>: '[ornament] | Familiar Letters. | [rule 58 mm.] | To the Honourable | *HENRY SAVILE.*'
- H4<sup>v</sup>-I3<sup>v</sup>: '[ornament] | Love-Letters. | [rule 58mm.] | To Mrs. --'
- on I4<sup>r</sup>: special title (verso blank)
- I5<sup>r</sup>-I9<sup>v</sup>: 'THE | PREFACE.'
- I10<sup>r</sup>-I10<sup>v</sup>: 'PROLOGUE, | Spoken by Mrs. *Cook*, the Firft Day. | [rule] | Written by Mrs. *BEHN.*' ('*W<sup>2</sup>ITH that Affurance we to Day Addrefs,*'')
- I11<sup>r</sup>-I11<sup>v</sup>: 'PROLOGUE | TO | *VALENTINIAN.* | Spoken by Mrs *COOK*, the Second Day' ('*T<sup>2</sup>IS not your Eafinefs to give Applaufe,*'')
- I12<sup>r</sup>-K1<sup>r</sup>: 'PROLOGUE, | Intended for *Valentinian*, | To be {spoken by Mrs. *BARREY.*' ('*N<sup>2</sup>OW would you have me rail, fwell, and | look big,*'')
- on K1<sup>v</sup>: 'Dramatis Perfonae.'
- K2<sup>r</sup>-O12<sup>r</sup>: text of *Valentinian*
- on O12<sup>v</sup>: 'EPILOGUE, | Written by a Perfon of Quality.' ('*T<sup>2</sup>IS well the Scene is laid remote from hence,*'')
- 'FINIS.'

## notes

1. Copy examined: B.L. 11632. a. 43.
2. The contents 'Table' seems to have been misplaced in this copy: page-numbers and catchwords indicate that it should have been bound at the end of the book, after *Valentinian*, rather than between the prefatory matter and the poems. Moreover, a 'FINIS' appears at the end of the 'Table'.
3. Prinz XXVI; Vieth B-1714; ESTC t09538.
4. B-1714 is very different from previous B-series editions. The format has changed from octavo to duodecimo, and it is much smaller in size, with an average page size of 101-107 x 59mm compared with B-1705's average page size of 158-163 x 89-97mm. There is considerably more decoration in B-1714 than in previous B-series editions, in the form of woodblock ornaments at the beginning of each item in the book. The material included in the book has been considerably expanded with the addition of 'Familiar Letters', (Rochester's



correspondance with Savile), 'Love-Letters' (his correspondance with Mrs. Barry) and Wolseley's 'Preface' to *Valentinian*. The Savile and Barry letters had first been published by Sam Briscoe in 1685; Wolseley's 'Preface' had appeared in editions of *Valentinian* published by Timothy Goodwin, but not in Tonson's B-series printings of the play. Both Briscoe and Goodwin had frequently collaborated with Tonson in publishing ventures in the two decades previous to this edition. The layout of *Valentinian* is also different in B-1714 from previous Tonson printings: speakers names are printed in full above each speech, rather than abbreviated and placed at the beginning of the first line of the speech. These alterations to the appearance and contents of the B-series can be seen as an attempt on Tonson's part to adapt the late seventeenth-century printing-style of previous editions to a more up-to-date early eighteenth-century style of presentation. Additionally, these changes could be seen as Tonson's response to the competition presented by Curll's rival C-series, and in particular to the much-expanded C-1714 edition.

5. It is probably B-1714 that is referred to in the accounts that survive in the notebook of the early eighteenth-century booksellers Thomas Bennet and Henry Clements (Hodgson and Blagden 1953, p. 175). These records show that, on the 15th. of November 1716, the Wholesaling Conger agreed to purchase 600 copies of the edition from Tonson, with Bennet and Clements receiving 40 of these copies. The minimum trade price, below which Conger members agreed not to sell the book to other booksellers, was set at 1s. 6d.; the price at which Conger members could buy the book from each other was 1s. 2d.; and the price used to calculate values for exchange --where booksellers would swap books among themselves instead of buying them-- was 2s. 6d (see Hodgson and Blagden 1953, p. 71). By 1714 Tonson was the dominant member of the Conger. The notebook of Bennet and Clements also contains an entry for the following year which indicates that the Conger bought an unknown quantity of Curll's rival edition, C-1714,

of which Bennet and Clements purchased 30 copies (Hodgson and Blagden 1953, p. 175).

6. There is a discrepancy in the publication dates given by the main title-page of the book, 1714, and the title-page of *Valentinian*, 1713. This is similar to the discrepancy in the publication dates given in B-1710-P, where *Valentinian* is dated 1709 and the main title-page 1710.
7. For the section 'Poems on Several Occasions' (B1<sup>r</sup>-F6<sup>r</sup>), catchwords are only used on the last leaf of each gathering.
8. Tonson seems to have somehow acquired the frontispiece plate from Curll: the portrait of Rochester in B-1714 is by M. van der Gucht, and seems to be the same engraving that had appeared in all the earlier C-series editions.

B-1718-P

THE | WORKS | OF THE | RIGHT HONOURABLE | JOHN Earl of *Rochester*. |  
Consisting of SATIRES, SONGS, TRANSLATIONS, | AND OTHER | Occasional  
POEMS. | [ornament: olive branches [?] on either side of a column  
surmounted by a face (within sunburst); pair of horns crossing  
column. 20.5 x 39 mm.] | LONDON: | Printed for the Bookfellers of  
London and | Westminster. 1718. Price 1s.

8° in 4s: A<sup>4</sup>(A1+χ1.2) B-M<sup>4</sup> [\$2 signed (-A1; L2 signed 'L3')] ]

50 leaves, pp. [6] 3-95 [ =100]

#### running titles

(a2<sup>v</sup>-M4<sup>r</sup>)     The WORKS of the | Earl of ROCHESTER.

#### catchwords

χ<sup>r</sup> A Let- [A Letter]     [no c.w. χ2<sup>v</sup>]     B1<sup>v</sup> Tunbridge- [Tunbridge-  
WELLS:]     B4<sup>v</sup> I pray [I pray,]     C4<sup>v</sup> A SA- [A | SATIRE]     D1<sup>r</sup> Hedge-  
[Hedge-Sparrow-like,]     D2<sup>v</sup> A LET- [A | LETTER]     E4<sup>v</sup> AN [An]  
H3<sup>r</sup> Womans [Woman's]     H4<sup>v</sup> THE [The]     I2<sup>v</sup> TO [To]     I4<sup>v</sup> TO [To]     [no  
c.w. K4<sup>r</sup>]     L4<sup>r</sup> A SONG [A SONG.]     M3<sup>r</sup> CON- [CONSTANCY.]

#### type

26 lines, 137.5(150) x 86.5 mm. (F1<sup>v</sup>)

Face 90 x 2: 3.

Leaded english.

#### contents

on A1<sup>r</sup>:     title (verso blank)  
χ1<sup>r</sup>-χ2<sup>v</sup>:     'THE | CONTENTS.'  
A2<sup>r</sup>-B1<sup>v</sup>:     'A | SATIRE | AGAINST | MANKIND.' ('W<sup>4</sup>[fact.]ERE I, who  
to my Coft already | am,')  
B2<sup>r</sup>-C2<sup>r</sup>:     'Tunbridge- WELLS: | A | SATIRE.' ('A<sup>2</sup>T Five this Morn,  
when Phoebus rais'd his Head')

- C2<sup>r</sup>-C4<sup>v</sup>: 'HORACE's | *Nempe incompofito dixi pede*, &c. | IMITATED.' ('W<sup>2</sup>ELL, Sir, 'tis granted, I faid Dryden's | Rhimes')
- D1<sup>r</sup>-D2<sup>v</sup>: 'A | SATIRE | AGAINST | MARRIAGE.' ('H<sup>2</sup>Usband, thou dull unpitied Miſcreant,')
- D3<sup>r</sup>-E4<sup>v</sup>: 'A | LETTER | FROM | *Artemiſa* in the Town, | TO | *CLOE* in the Country.' ('C<sup>2</sup>Loe, by your Command, in Verſe I write:')
- F1<sup>r</sup>-F3<sup>r</sup>: 'An EPISTOLARY | ESSAY .From *M.G.* to *O.B.* | Upon their mutual POEMS.' ('Dear Friend, | I<sup>2</sup> Hear this Town does fo abound')
- F3<sup>v</sup>-G1<sup>r</sup>: 'THE | *Maim'd Debauchee*.' ('A<sup>2</sup>S ſome brave Admiral in former War')
- G1<sup>r</sup>-G3<sup>r</sup>: 'Upon *NOTHING*.' ('N<sup>2</sup>*Othing!* thou elder Brother ev'n to Shade,')
- G3<sup>r</sup>-G4<sup>r</sup>: 'The ADVICE.' ('A<sup>2</sup>LL Things ſubmit themſelves to your | Command,')
- G4<sup>v</sup>-H1<sup>r</sup>: 'The DISCOVERY.' ('C<sup>2</sup>*AElia*, that faithful Servant you diſown,')
- H1<sup>v</sup>-H3<sup>r</sup>: 'THE NINTH | ELEGY, | In the Second Book of *Ovid's* | Amours, tranſlated. | To *LOVE*.' ('O<sup>2</sup> Love! how cold and flow to take my | part?')
- H3<sup>v</sup>-H4<sup>r</sup>: '*Woman's HONOUR*. | A SONG.' ('L<sup>2</sup>*OVE* bid me hope, and I obey'd;')
- on H4<sup>v</sup>: '*Grecian KINDNESS*. | A SONG.' ('T<sup>2</sup>HE utmoſt Grace the Greeks could ſhew,')
- I1<sup>r</sup>-I2<sup>r</sup>: 'The MISTRESS. | A SONG.' ('A<sup>2</sup>N Age in her Embraces paſt,')
- I2<sup>r</sup>-I2<sup>v</sup>: 'A SONG.' ('A<sup>2</sup>Bſent from thee I languish ſtill;')
- I3<sup>r</sup>-I3<sup>v</sup>: 'To *CORINNA*. | A SONG.' ('W<sup>2</sup>HAT cruel pains *Corinna* takes,')
- I4<sup>r</sup>-I4<sup>v</sup>: 'A young Lady to her ancient Lover. | A SONG.' ('A<sup>2</sup>Ncient Perſon, for whom I')
- K1<sup>r</sup>-K2<sup>r</sup>: 'To a LADY: | IN A | LETTER. | A SONG.' ('S<sup>2</sup>Uch perfect Bliſs, fair *Chloris*, we')
- K2<sup>r</sup>-K2<sup>v</sup>: 'The FALL. | A SONG.' ('H<sup>2</sup>OW bleſt was the Created State')

- K3<sup>v</sup>-K3<sup>r</sup>: 'LOVE and LIFE. | A SONG.' ('A<sup>2</sup>LL my past Life is mine  
no more,')
- K3<sup>v</sup>-K4<sup>r</sup>: 'A SONG.' ('W<sup>2</sup>Hile on thofe lovely Looks I gaze,')
- on K4<sup>r</sup>: 'A SONG.' ('L<sup>2</sup>Ove a Woman! you're an Afs,) [lacks last  
stanza]
- K4<sup>v</sup>-L1<sup>v</sup>: 'A SONG.' ('T<sup>2</sup>O this moment a Rebel, I throw down my |  
Arms,')
- L1<sup>v</sup>-L2<sup>r</sup>: 'Upon his leaving his | MISTRESS.' ('T<sup>2</sup>Is not that I  
am weary grown')
- L2<sup>v</sup>-L3<sup>r</sup>: 'Upon drinking in a | BOWL.' ('V<sup>2</sup>Ulcā contrive me fuch  
a Cup')
- L3<sup>v</sup>-L4<sup>r</sup>: 'A SONG.' ('A<sup>2</sup>S Chloris full of harmlefs Thoughts')
- on L4<sup>v</sup>: 'A SONG.' ('G<sup>2</sup>Ive me leave to rail at you,')
- M1<sup>r</sup>-M1<sup>v</sup>: 'The ANSWER.' ('N<sup>2</sup>Othing adds to your fond Fire')
- M2<sup>r</sup>-M3<sup>r</sup>: 'A SONG.' ('F<sup>2</sup>Air Chloris in a Pig-Sty lay,')
- on M3<sup>v</sup>: 'CONSTANCY. | A SONG.' ('I<sup>2</sup> Cannot change, as others  
do,')
- on M4<sup>r</sup>: 'A SONG.' ('M<sup>2</sup>Y dear Miftrejs has a Heart')
- 'FINIS.' (verso blank)

## notes

1. Copy examined: Bodleian G. Pamph. 370 (6).
2. Prinz XXVIII; Vieth B-1718-P; ESTC t095241.
3. This piracy is different in several respects from other piracies of Rochester editions. It is not a slavish reprinting of the same material as previous B-series editions. B-1718-P omits Rymer's preface, Oldham's elegy to Rochester and the text and commendatory poems of *Valentinian*. The sequence in which the poems are printed has been re-ordered: numbering the B-series poems 1-39 (based on B-1691's order, and taking 'Prithee now, fond Fool, give o're' as No. 1), the following sequence for the poems in B-1718-P is evident:  
28, 26, 27, 29, 30, 3, 4, 32, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25.  
Thus B-1718-P prints gatherings C-E of B-1691 in almost the same order (with the exception of 'Phillis, be gentler I advice'), but omits most of the poems appearing on

gatherings F-K of that edition. It should be noted that the re-ordering of the poems is most extensive at the beginning of the book: this is possibly intended to deceive the unwary book-buyer that B-1718-P is an entirely different collection of Rochester poems from the Tonson collection. Typographically, B-1718-P does not present evidence of compression of material that is a feature of other piracies: the lines of text are leaded, larger type is employed for poem-titles, and Tonson's policy of beginning each poem on a new page is followed --the printers of this piracy seem to have chosen to save paper-costs by omitting material rather than by squeezing the same amount of material onto fewer sheets.

4. Two poems have been taken from the C-series and inserted into this B-series piracy: *Tunbridge Wells* ('At Five this Morn, when Phoebus rais'd his Head') and *A Satire against Marriage* ('Husband, thou dull, unpitied miscreant'). A third poem, 'Well Sir, 'tis granted, I said Dryden's Rhimes', could have been taken from either a C-series edition or from B-1714, where it appears for the first time in the B-series. These three new poems are printed at the beginning of B-1718-P, between the first and second poems in the sequence given in note 3 above.

5. B-1718-P follows previous B-series editions in omitting the last stanzas of 'Love a Woman! y'are an Ass' and 'Such Perfect Blisse faire Chloris wee', but departs from previous B-series practice by including the last stanza of 'Fair Cloris in a Piggsty lay'. In B-1718-P, the last stanza of 'Fair Cloris' is printed as follows:

Frighted fhe wakes, and waking fighs,  
Nature thus kindly eas'd,  
In Dreams rais'd by her murm'ring Pigs,  
And her own Th---b between her L----gs,  
She's innocently pleas'd.

The substitution of 'fighs' for 'friggs' in the first line of the stanza follows Thorncome's alteration to the text at this point; the use of dash-deletion for the vowels of 'thumb' and 'legs' is an innovation introduced by B-1718-P. Variants indicate that the printers of B-1718-P derived

their text for the poem from A-1685 or a later A-series reprint rather than from one of the '1680' group editions.

6. On some leaves of the book, the headline is set much lower than in the matching headline on the other side of the opening; this is the case on both the recto and the verso of the irregular leaf. Leaves C1, D1, D4, E1, E4, G1, G4, I1, I4, L1, L4, M2, M3 show this irregularity.
7. Where catchwords refer to numbered stanzas on the next page, only the stanza number is given in the catchword, without the first word of the next stanza.

[within double rules] THE | Miscellaneous Works | OF THE | Right  
Honourable | THE LATE |

ROCHESTER

EARLS of                      And

ROSCOMMON.

| [rule 85 mm.] | WITH | The Memoirs of the Life and Character | of  
the late Earl of *Rochester*, in a Letter to | the Dutcheſs of  
*Mazarine*. | By Monſ. *S<sup>t</sup>. Evremont*. | [rule 83 mm.] | To which is  
added, | A curious Collection of Original Poems | and Tranſlations  
by |

The Earl of <i>Dorſet</i> ,	Mr. <i>Otway</i> ,
The Lord <i>S</i> -----rs,	Mr. <i>Prior</i> ,
The Lord <i>H</i> -----x,	Mr. <i>Walfh</i> ,
The Lord <i>G</i> -----lle,	Mr. <i>Smith</i> .
Sir <i>Roger L'Eſtrange</i> ,	Mr. <i>Rowe</i> , &c.

| [rule 86 mm.] | *London* Printed: And ſold by *B. Bragge*, at the  
*Raven* | in *Pater-Noſter-Row*, againſt *Ivy-Lane*. 1707.

special title on \*2A1<sup>r</sup>

[rule 81 mm.] | THE POETICAL | WORKS | OF | The Right Honourable |  
THE | EARL of *ROSCOMMON*. | [rule 78 mm.] | With a Collection of  
Miscellaneous POEMS | by the Moſt Eminent Hands. | *Never before*  
*Printed*. | [rule 82 mm.]

section title on 2B1<sup>r</sup>

[double rule 82, 81 mm.] | *Miscellaneous WORKS*: | Written by the  
Right Honourable, | *JOHN* Late EARL | OF | *ROCHESTER*. | [rule  
82 mm.] | *Printed from the Original M.S.* | [rule 80 mm.]

section title on G3<sup>v</sup>

[double rule 83.5, 84 mm.] | POEMS, | Chiefly Relating to STATE |  
AFFAIRS: | [rule 84 mm.] | *Written by his Lordſhip, immediately*  
*after the* | *Reſtauration*. | [rule 84 mm.]



section title on 2C3<sup>v</sup>

[double rule 86 mm.] | *Mifcellany POEMS.* | By fveral Hands. |  
[rule 84 mm.]

demy 8°: π<sup>2</sup> a-b° 2B° C-I° K<sup>4</sup>

\*2A° \*2B-\*2C<sup>4</sup> 2A° \*2B°

2C-2F° 2G°(+/-2G6) 2H-2K° 2L<sup>4</sup> [\$4 signed (-π1, π2, 2B4, K3, K4,  
\*2A1, \*2B3, \*2B4, \*2C3, \*2C4, 2L2-2L4; 2E3 signed 'Ec3')]

186 leaves, pp. [36] 1-134 (misprinting 91 as '61', 126 as '125',  
127 as '126') [2] 1 2 3-32 i ii 1-161 (misprinting 13 as '23', 88  
as '89', 89 as '88', 124 as '224', 126 as '108'; 88 and 89 numbered  
in the wrong corners) [5] [=372]

## running titles

(a1<sup>v</sup>-b8<sup>r</sup>)            *The Life of the | Earl of Rochester.*  
(2B1<sup>v</sup>-C8<sup>r</sup>)            *By the E. of ROCHESTER. | Mifcellaneous WORKS,*  
                          *[VWorks, C1<sup>r</sup>; no RT 2B3<sup>r</sup>]*  
(D1<sup>v</sup>-K3<sup>r</sup>)            *Mifcellaneous WORKS, | By the E. of ROCHESTER.*  
                          *[VWORKS D2<sup>v</sup>, E3<sup>v</sup>, F2<sup>v</sup>, G2<sup>v</sup>, H2<sup>v</sup>,*  
                          *I2<sup>v</sup>; VWORK, K2<sup>v</sup>; Millasfceneous F5<sup>v</sup>]*  
(\*2A2<sup>v</sup>-\*2C4<sup>r</sup>)        *POEMS by the Earl of Ro|common. | POEMS by the*  
                          *Earl of Ro|common. [Earl \*2A2<sup>v</sup>]*  
(2A4<sup>v</sup>-2C3<sup>r</sup>)            *The ART of POETRY, | By the Earl of Ro|common.*  
                          *[Ro|common, 2A6<sup>r</sup>, \*2B7<sup>r</sup>; Ro|comon. \*2B2<sup>r</sup>]*  
(2C3<sup>v</sup>-2L2<sup>r</sup>)            *Mifcellany POEMS, | By fveral Hands.*  
                          *[By fveral Hands. | Mifcellany POEMS, 2F5<sup>v</sup>-2F6<sup>r</sup>;*  
                          *POEMS, 2K1<sup>v</sup>-2L1<sup>v</sup>]*

## catchwords

a8<sup>v</sup> ano- [ther]    b2<sup>r</sup> fperian [perian]    b3<sup>r</sup> accom- [accomplish] [no  
c.w. b8<sup>v</sup>]    2B1<sup>v</sup> VWho|e [Who|e]    2B2<sup>v</sup> On [ON]    2B5<sup>r</sup> On [On]  
2B6<sup>r</sup> To [III. | To]    C1<sup>r</sup> Horace's [Horace's]    C2<sup>r</sup> SHAKE- [SHAKESPEAR]  
C2<sup>v</sup> SHAD- [SHADWELL's]    C5<sup>r</sup> A PANE- [A Panegyrick]    C8<sup>v</sup> My [IV. | My]  
D1<sup>r</sup> If [IX. | If]    D1<sup>v</sup> Di|- [XIV. | Di|olve]    D5<sup>r</sup> "It [It]  
D6<sup>v</sup> With [VVith]    D7<sup>r</sup> Faith ['Faith]    E8<sup>v</sup> Cu|tom,    F4<sup>r</sup> To [TO]  
F5<sup>v</sup> I can- [I cannot]    F7<sup>v</sup> When [VWhen]    G4<sup>v</sup> Make [Makes]  
G5<sup>r</sup> IX. A Par- [IX. | A Parliament]    G5<sup>v</sup> Mali. [Malitious]    G6<sup>r</sup> Had

[XIV. | Had] G7<sup>r</sup> Moft [Some] G7<sup>v</sup> New [XXII. | New] H1<sup>r</sup> If [II. | If] H1<sup>v</sup> The [THE] H3<sup>r</sup> Who'd [VWho'd] H7<sup>r</sup> II. His [II. | Her] H7<sup>v</sup> IV. *Mon--* [IV. | *Monmouth*] H8<sup>r</sup> Eclipped [Eclipf'd] 13<sup>r</sup> ROCH- [ROCHESTER's] K1<sup>v</sup> C----is [C--is] K2<sup>v</sup> C----d [C--d] K4<sup>v</sup> The WORKS of the E. of Roscomon. [THE POETICAL | WORKS | OF | The Right Honourable | THE EARL of ROSCOMMON.] \*2A7<sup>v</sup> But [XI. | But] \*2A8<sup>r</sup> On [ON] \*2B4<sup>v</sup> The \*2C4<sup>v</sup> The Preface. [THE | PREFACE.] [no cw 2A1<sup>v</sup>] 2A3<sup>v</sup> HORACE. [HORACE] \*2B8<sup>v</sup> What 2C3<sup>r</sup> *Mefcellany* [Miscellany] 2C4<sup>r</sup> *Rooke* [III. | Rooke] 2D8<sup>v</sup> If [It] 2E6<sup>r</sup> Ungrate- [Ungratefully] 2E6<sup>v</sup> Vertue, [Virtue] 2E8<sup>r</sup> Prepo- [Prepoft'rous] 2E8<sup>v</sup> Both [Bold] 2F8<sup>v</sup> Then [Then,] 2G1<sup>v</sup> Ye [The] 2G3<sup>v</sup> The [So] 2G5<sup>v</sup> On [Upon] 2G6<sup>r</sup> Horaec [Horace,] 2G6<sup>v</sup> Upon [To] 2G7<sup>r</sup> II. Love [II. | Love] 2H3<sup>v</sup> *For* [The] 2H4<sup>r</sup> II. Re- [II. | Return,] 2H7<sup>v</sup> *Caefar*, [Caefar] 2H8<sup>r</sup> But [\*But] 2H8<sup>v</sup> The [A] 2I3<sup>v</sup> VI. Melting [IV. | Melting] 2I5<sup>v</sup> Horace, [HORACE,] 2I8<sup>v</sup> *Dryden's* [DRYDEN'S] 2K2<sup>r</sup> Thou'lt [Thoul't] 2K3<sup>r</sup> *Mon-* [Monmouth's] 2K7<sup>r</sup> *VVife* [Wife,] [no cw 2L2<sup>r</sup>] 2L2<sup>v</sup> *A De-* [D. | *A Defcription*]

## type

a-b:

25 lines, 144.5(158) × 86 mm. (b4<sup>r</sup>).

Body 116. Face 110 × 2: 3.5.

Great primer.

A-2L:

18 lines, 141(157) × 84.5 mm. (K2<sup>r</sup>).

Face 90 × 2: 3.

Leaded english.

## contents

on π1<sup>v</sup>: portrait (recto blank)on π2<sup>r</sup>: title (verso blank)

a1<sup>r</sup>-b8<sup>v</sup>: 'THE | MEMOIRS | OF THE | LIFE | OF | John Wilmot,  
Earl of *Rochester*. | WRITTEN | By Monsieur S<sup>r</sup>.  
*Evremont*, | in a Letter to her Grace the Dutcheſs | of  
*Mazarine*. | [rule] | *Translated from the Original*  
*Manuſcript*'

- 2B1<sup>r</sup>-2B2<sup>v</sup>: 'An Addition to the Satyr againſt I Man.' (A<sup>2</sup>LL this  
with Indignation have I hurl'd')
- 2B3<sup>r</sup>-2B4<sup>v</sup>: 'ON THE I CHARMS of I HIDDEN TREASURE. I A I PARADOX.'  
(T<sup>2</sup>Hou mighty Princeſs lovely Queen of ----')
- 2B4<sup>v</sup>-2B5<sup>r</sup>: 'SONG.' ('A<sup>2</sup>T the fight of my Phillis from every part')
- 2B5<sup>v</sup>-2B6<sup>r</sup>: 'On the WOMEN about Town.' ('T<sup>2</sup>OO long the Wife Commons  
have been I (in Debate,')
- 2B6<sup>r</sup>-2B6<sup>v</sup>: 'SONG.' ('R<sup>2</sup>OOM, Room for a Blade of the Town,')
- 2B6<sup>v</sup>-2B7<sup>r</sup>: 'An Anfwer to the Defence of Satyr I Written by Sir C.  
Scroop.' ('T<sup>2</sup>O Rack and Torture thy unmeaning I  
(Brain')
- 2B8<sup>r</sup>-C1<sup>r</sup>: 'The Imperfect ENJOYMENT.' ('F<sup>2</sup>Ruition, was the  
Queſtion in Debate')
- C1<sup>v</sup>-C5<sup>r</sup>: 'Horace's 10th Satyr of the Firſt I Book Imitated. I  
[rule] I Nempe incompoſito Dixi Pede, &c.' ('W<sup>2</sup>ELL Sir,  
'tis granted I ſaid DRYDEN's I (Rhymes')
- C5<sup>v</sup>-C7<sup>v</sup>: 'A Panegyrick on NELLY.' ('O<sup>2</sup>F a great Heroin, I mean  
to tell')
- C8<sup>r</sup>-C8<sup>v</sup>: 'On a Falſe Miſtreſs.' ('F<sup>2</sup>Arewell falſe Woman know  
I'll ever be')
- C8<sup>v</sup>-D2<sup>r</sup>: 'To His MISTRESS.' ('W<sup>2</sup>Hy do'ſt thou ſhade thy lovely  
face? I (O why')
- D2<sup>r</sup>-D7<sup>v</sup>: 'Tunbridge Wells, I A SATYR.' ('A<sup>2</sup>T five this Morn,  
when Phoebus rais'd I hi Head,')
- D7<sup>v</sup>-E1<sup>r</sup>: 'To a LADY who Accuſ'd him of I Inconſtancy.' ('Madam,  
I I<sup>2</sup>F you're Deceiv'd, 'tis not by my Cheat,')
- E1<sup>r</sup>-E2<sup>v</sup>: 'WOMANS Ufurpation.' ('W<sup>2</sup>Oman was made Man's  
Sovereignty to I Own,')
- E3<sup>r</sup>-E6<sup>v</sup>: 'THE I Nature of WOMEN. I A I SATYR.' ('Y<sup>2</sup>E ſacred  
Nymphs of Lebethra be by')
- E6<sup>v</sup>-E7<sup>r</sup>: 'The Commons Petition, I TO I KING CHARLES II.' ('I<sup>2</sup>N  
all Humanity, we crave,')
- E7<sup>r</sup>-E7<sup>v</sup>: 'Anacreontic.' ('T<sup>2</sup>HE Heavens carouſe each Day a Cup,')
- on E7<sup>v</sup>: 'THE I INCOURAGEMENT.' ('T<sup>2</sup>IS the Arabian Bird alone')
- E8<sup>r</sup>-F4<sup>r</sup>: 'The Perfect I ENJOYMENT.' ('S<sup>2</sup>Ince now my Silvia is as  
kind as fair,')

- on F4<sup>r</sup>: 'Having before inferted his Lordship's Anfwer to the |  
following Letter, fveral Gentlemen defir'd us to add |  
the Letter it felf.'
- F4<sup>v</sup>-F6<sup>r</sup>: 'TO THE | Right Honourable, the Earl of | ROCHESTER.'  
(<sup>H</sup>OW far are they deceiv'd, who hope | (in Vain')
- F6<sup>r</sup>-F7<sup>r</sup>: 'PROLOGUE.' (<sup>G</sup>Entle Reproofs have long been try'd in  
| (Vain,')
- F7<sup>r</sup>-F8<sup>r</sup>: 'On the Author of a Play call'd | SODOM.' (<sup>T</sup>ELL me,  
abandon'd Mifcreant, prithee | (tell')
- F8<sup>r</sup>-G2<sup>v</sup>: 'A Satyr againft Marriage.' (<sup>H</sup>usband, thou Dull  
unpitied Mifcreant,')
- G2<sup>v</sup>-G3<sup>r</sup>: 'To all Curious CRITICKS, | And Admirers of | MEETRE.'  
(<sup>H</sup>Ave you feen the Raging, ftormy main,')
- G3<sup>v</sup>-H1<sup>r</sup>: 'THE | RESTAURATION, | OR THE | HISTORY of Infipids; |  
A LAMPOON.' (<sup>C</sup>haft, Pious, Prudent, C---- the  
Second')
- H1<sup>r</sup>-H1<sup>v</sup>: 'On ROME'S Pardons.' (<sup>I</sup>F Rome can pardon Sins, as  
Romans hold')
- H2<sup>r</sup>-H2<sup>v</sup>: 'THE | DISPUTE.' (<sup>B</sup>etwixt Father Patrick and his  
Highnefs of | (Late,')
- H2<sup>v</sup>-H3<sup>v</sup>: 'A SATYR. | *Semper Ego Auditor Tantum, &c.*' (<sup>M</sup>UST I  
with Patience ever filent fit,')
- H3<sup>v</sup>-H5<sup>v</sup>: 'A SATYR. | *Nobilitas fola atque unica virtus eft.*'  
(<sup>N</sup>OT Rome in all her fplendor, could | (compare,')
- H5<sup>v</sup>-H7<sup>r</sup>: 'THE | Royal ANGLER.' (<sup>M</sup>ethinks I fee our mighty  
Monarch ftand.')
- H7<sup>r</sup>-H8<sup>v</sup>: 'LAIS SENIOR.' (<sup>L</sup>ET Ancients boaft no more,')
- H8<sup>v</sup>-I2<sup>r</sup>: 'Portfmouth's Looking-Glafs.' (<sup>M</sup>ethinks I fee you  
newly rifen,')
- I2<sup>v</sup>-I3<sup>r</sup>: 'A | SATYR | ON | King CHARLES the Second, | for which  
he was Banifh'd, the | Court and afterwards fet up a |  
Mountebank-Stage on Tower-Hill.' (<sup>I</sup>N the Ifle of  
Great Britain long fince fa- | (mous known,')
- I3<sup>v</sup>-K1<sup>r</sup>: 'ROCHESTER'S Farewell.' (<sup>F</sup>ill'd with the noyſom Folly  
of the Age')
- K1<sup>v</sup>-K3<sup>v</sup>: 'A | SATYR. | Which the King took out of his | Pocket.'  
(<sup>P</sup>Referv'd by wonder in the Oak C--s')
- on K3<sup>v</sup>: 'The End of the E. of ROCHESTER'S | WORKS.'

- K4<sup>r</sup>-K4<sup>v</sup>: 'AN | ALPHABETICAL-TABLE, | To the E. of *Rochester's*  
*WORKS.*'
- \*2A1<sup>r</sup>-2C3<sup>r</sup>: Roscommon's 'WORKS'
- 2C3<sup>v</sup>-2L2<sup>r</sup>: 'Miscellany *POEMS.* | By several Hands.' including the  
following poems attributed to Rochester:
- on 215<sup>r</sup>: 'My Lord Rochester attempting to Kiss the  
Dutchess of | Cleveland, [turned 'n'] as she  
was stepping out of her Chariot at |  
White-Hall-Gate, she threw | him on his Back,  
and before | he Rose, he spoke the follow-  
ing Lines.' ('B<sup>2</sup>y Heavens 'twas bravely  
done,')
- on 215<sup>r</sup>: 'Poised on White-Hall-Gate. | By the fame.'  
('H<sup>2</sup>Here lives a Great and Mighty Monarch,')
- on 215<sup>v</sup>: 'The Virgin's Desire. | By the fame.' ('A<sup>2</sup>  
Knight delights in Deeds of Arms.')
- 2L2<sup>v</sup>-2L4<sup>v</sup>: 'AN | ALPHABETICAL-TABLE, | TO THE | Earl of  
Roscommon's Works, | AND THE | Collection of Miscellany  
*POEMS.*'
- on 2L4<sup>v</sup>: advertisement: 'All fold by B. Bragg, at the Raven in  
*Paternoster-Row.*'

## notes

1. Copy examined: British Library C. 124. c. 9. This copy has been very thoroughly re-bound: each leaf has been laminated (sealed between sheets of transparent paper) and glued onto new stubs.
2. Added in manuscript on the title-page of this copy, completing the abbreviations of some of the names: 'ome' over the dash of 'The Lord S-----rs', 'alifa' added over the dash of 'The Lord H-----x', 'renvi' added over the dash of 'The Lord G-----lle'. A different hand has added, in pencil and pen M.S., the word 'Holes' at the end of the first line of 'Thou mighty Princess lovely Queen of ----' on 2B3<sup>r</sup>. On K1<sup>v</sup> a hand has inserted 'O!' between 'Oak' and 'C--s'.
3. Prinz XVIII; Case 242; Vieth C-1707-a; ESTC t095468. This copy may represent a variant state from the copies described

by Case and Prinz: their title-page transcriptions have a comma after 'Smith', whereas this copy has a full stop. Prinz has '*Clevelnad*(sic!))' in the contents description of 'By Heavens 'twas bravely done' (2I<sup>r</sup>); this copy has 'Cleveland' with a turned 'n'. Case's copy belonged to 'Williams, London', Prinz examined copies in the V&A and in the South African Library, Cape Town.

4. For the relationship between this issue and Curll's later issue of the same year, see C-1707-b note 3. The collation formula of C-1707-a really needs to be read in conjunction with that of C-1707-b.
5. For some of Benjamin Bragge's other activities, including sensational trial-reporting, see Michael Harris's account of crime-reporting in the late seventeenth and early eighteenth centuries: 'Crime and the law kept afloat a number of fairly low-key individuals whose miscellaneous output usually included some form of periodical in which these topics were given considerable emphasis. Langley Curtis and Benjamin Bragge, for example, were involved with both the Old Bailey serials...' (Harris 1982, p. 5).
6. The advertisement on 2L4<sup>v</sup> lists the following books: 'The Miscellaneous WORKS of... GEORGE late Duke of Buckingham (10s)', 'The Jilted Bridegroom price 10s', 'The Secret History of the Calves-Head Club; the sixth edition (price 2s 6d)', 'Memoirs of Robert Dudley E of Leicester, with a Preface by Dr. Drake', 'The Life and *Memoirs* of Cardinal Woolsey'. See C-1707-b note 5.
7. The 'MEMOIRS OF THE LIFE OF John Wilmot, Earl of Rochester' provides an interesting comment on the 'obscenity' of Rochester's poems: 'His loofer Songs, and Pieces, too obfcene for the Ladies Eyes, have their peculiar Beauties, and are indeed too dangerous to perufe; for what would have render'd them naufeous, if they had been writ by a Genius lefs powerful, in him alarms the Fancy, and roufes the Blood more than all the Medicaments of Cleopatra' (b6<sup>v</sup>-b7<sup>r</sup>). Daniel Defoe's 1718 condemnation of Rochester's poetry bears some resemblance to this argument (Weekly Journal 1718, April 5th.). On the subject of 'the Ladies Eyes', see the

provenance of the B.L. copy of Curll's issue of the same year (C-1707-b note 1) and also the preface to Tonson's 1691 edition (quoted in C-1718-2 note 6).

8. 'St. Evremont' seems to be doing some advertising for Edmund Curll on the same page as the comment quoted above: 'There are two books in *Latin* that seem to be wrote with my Lord's [i.e. Rochester's] Spirit, the Fragment of *Petronius*, and *Murcius* a Modern, where the Beauty of the Expression, and the Strength of the Spirit and Fancy, have given a fort of Merit to Lewdnefs, which no other Writers could ever obtain.' Curll advertises 'a New and Correct edition of *Titii Petronii Arbitri... Pret.* 2s. Or in English, with Cuts, Price 6s.' in his Rochester edition of 1709 (see C-1709 note 8).
9. Engraved portrait of Rochester on pl<sup>v</sup>, a bust in an oval frame 95 x 75 mm.; below it a coat of arms flanked by the inscription: 'The R<sup>t</sup>. Hon<sup>ble</sup>. John Earle of Rochester Baron Wilmot of Adderbury in England, & Viscount of Athlone in Ireland. Borne Ap: 1648. Died 26 of July 1680.' (The leaf has been cropped too closely to allow measurement of the plate size.)
10. The cancellans of 2G6 has, on the recto, 'Upon Segnorina Francisca Mar-<sup>l</sup>guarits's Singing. | By the Lord H-----x.' ('Hail! tuneful pair, say, by what wondrous charms'), and on the verso, 'Horace, *Lib. I. Ode. 15. Imitated.*' ('When faithless Paris through the yielding sea'). I can see no reason for cancellation, other than some hitch in the printing process. The Halifax poem has the names 'Greber', 'S-----l', and 'N-----m'; perhaps cancellation was motivated by considerations of possible libel action?
11. Bragge prints only 'An Addition to the Satyr againft Man' (2B1<sup>r</sup>-2B2<sup>v</sup>), not the main text of the poem. Vieth speculates that this may be due to anxieties over copyright (Vieth 1963, p. 13): Tonson had published the main text of the poem in 1691, 1696 and 1705. It may be significant that there was an (unsuccessful) attempt to introduce copyright legislation in 1707 (see C-1707-b note 3).

C-1707-b

[within double rules] THE | WORKS | OF THE | Right Honourable the  
Late Earls of | ROCHESTER | AND | ROSCOMMON. | WITH | A COLLECTION of  
Original POEMS, | TRANSLATIONS, IMITATIONS, &C. by | the moſt Eminent  
Hands. | [rule 81 mm.] | To which is prefix'd, | MEMOIRS of the Earl  
of ROCHESTER's LIFE, | by Monſieur St. Evremont. In a Letter to | the  
Dutcheſs of Mazerine. | [rule 81 mm.] | The SECOND EDITION. |  
LONDON: | Printed for EDMUND CURLL, at the Peacock with-out  
Temple-Bar. 1707.

section title on \*2A1<sup>r</sup> as C-1707-a

section title on A2<sup>r</sup>

[double rule 86 mm.] | The WORKS of the Right Ho-nourable John,  
late Earl of | Rochefter. | [rule 86 mm.]

section title on G3<sup>v</sup> as C-1707-a

section title on 2C3<sup>v</sup> as C-1707-a

demy 8<sup>o</sup>:  $\pi^2 A^o(A1 + a^o b^o; -A8)$

2B<sup>o</sup>(-2B1) C-I<sup>o</sup> K<sup>4</sup> \*2A<sup>o</sup> \*2B-\*2C<sup>4</sup> 2A<sup>o</sup>

<sup>2</sup>2B<sup>o</sup> 2C-2F<sup>o</sup> 2G<sup>o</sup>(+/\_2G6) 2H-2K<sup>o</sup> 2L<sup>4</sup>

[\$4 signed (- $\pi$ 1,  $\pi$ 2, A3, A4, 2B4, K3, K4, \*2A1, \*2B3, \*2B4, \*2C3,  
\*2C4, 2L2-2L4; 2E3 signed 'Ec3')]

192 leaves, pp. [38] 1-12 3-134 (misprinting 91 as '61', 126 as  
'125', 127 as '126') [2] 1 2 3-32 1 11 1-161 (misprinting 13 as  
'23', 88 as '89', 89 as '88', 124 as '224' 126 as '108'; 88 and 89  
numbered in the wrong corners) [5] [ =384]

running titles as C-1707-a but also:

(A2<sup>v</sup>-A7<sup>v</sup>) Miscellaneous WORKS, | By the E. of ROCHESTER.



catchwords as C-1707-a but also:

A1<sup>v</sup> Memoirs [THE | MEMOIRS] A3<sup>v</sup> Plea- [Pleaſure] A4<sup>r</sup> Com-  
[Comparing]

type as C-1707-a but also:

A:

18 lines, 141(157.5) × 87 mm. (A5<sup>r</sup>).

Face 90 × 2: 3.

Leaded english.

contents as C-1707-a but also:

A1<sup>r</sup>-A1<sup>v</sup>: 'TO THE | READER,'

A2<sup>r</sup>-2B2<sup>v</sup>: 'A SATYR againſt MAN. Imitated | from Monſieur Bolieu.  
| (Never before Printed entire.)' ('W<sup>2</sup>Ere I (who to my  
Coſt already am')

#### notes

1. Copy examined: British Library C. 123. c. 2. On π2<sup>v</sup> of this copy (the verso of the title-page) is the inscription 'Sarah Taylor 1719'.
2. Not in Prinz; not in Case; Vieth C-1707-b; ESTC t094652.
3. C-1707-b is a reissue of the sheets of C-1707-a, with the addition of one extra sheet (A) to accomodate new material. Curll has replaced Bragge's title-page with his own (less elaborately-printed) title-page, which claims that this is 'The SECOND EDITION'. The new sheet A contains a very short preface 'TO THE READER' on the first leaf, and the main text of the Satyr ('Were I (who to my Cost already am') on the remaining six leaves; the last leaf seems to have been cut away in order to fit the new gathering into the binding of the book. Sheets a and b from Bragge's issue (containing the 'MEMOIRS') have been folded inside the new gathering, between the preface and the Satyr, and Curll has excised the first leaf of Bragge's sheet 2B, which contained a section title to Rochester's 'Miscellaneous WORKS' and the title and first two pages of the 'Addition to the Satyr againſt Man'. These two pages of the 'Addition' are now printed on leaf 7 of Curll's new sheet A, continuous with the main text of the

poem. The two parts of the poem, printed several months apart, thus read sequentially as an integrated text, and the transition from inserted material back to the original sheet is effected smoothly. Curll, unlike Bragge, evidently wasn't afraid to risk the wrath of Tonson's jealousy over his copy right to the *Satyr* (see C-1707-a note 11). Around this time Curll and Tonson were in dispute over the edition of *Prior* that Curll had pirated in January 1707 (see Straus 1927, pp. 25-26, and Lynch 1971, pp. 79-81): Curll's publication of the 'Satyr' could well be a flourish in his skirmish with Tonson. Curll's decision to print the full text of the poem may also have been influenced by the failure of current attempts to establish copyright legislation, although the precise timing of the two C-1707 issues is unknown.

4. In the previous note I have attempted to reconstruct the process of insertion of Curll's additional material in terms of cancellation. But to excavate the crucial stage of binding-in the new material with Bragge's sheets requires examination of a copy of this issue in its original binding --the method of stitching and folding the sheets cannot be deduced from the B.L. copy, which has been re-bound.
5. The same engraved plate of Rochester's portrait is used as frontispiece in both C-1707 issues.
6. Bragge's advertisement (see C-1707-a note 6) is retained in this issue, in the same position, 2L4<sup>v</sup>.
7. Although the type used in A seems to be the same as that used in the original sheets (leaded english), the size of the page opening in the new sheet is slightly wider, 87 mm. rather than the 84.5 mm. opening of the rest of the book.
8. The turned 'n' in 'Cleveland' on 2I<sup>r</sup>, which seems to distinguish the B.L. copy of C-1707-a as a variant state from Prinz's and Case's copies (see C-1707-a note 3), is also present in the B.L. copy of this issue.

[within double rules] THE | WORKS | OF THE | Right Honourable | The  
 EARLS of | ROCHESTER, | AND | ROSCOMMON. | WITH SOME | Memoirs of  
 the Earl of ROCHESTER's | Life, by Monsieur St. EVREMONT: In a |  
 Letter to the Dutcheſs of MAZARINE. | [rule 75 mm.] | THE THIRD  
 EDITION. | [rule 76 mm.] | To which is added, | A Collection of  
 Miſcellany POEMS. | By the moſt Eminent Hands. | [rule 76 mm.] |  
 LONDON: | Printed for E. CURLL, at the Peacock | without Temple-Bar,  
 1709.

special title on <sup>2</sup>A1<sup>r</sup>

[within double rules] MISCELLANEOUS | WORKS | BY | The Right  
 Honourable | THE | Earl of ROSCOMMON. | [rule 75 mm.] | [ornament:  
 three rows of fleur-de-lis: 3, 2, 1. 21 x 17 mm.] | [double rule  
 76, 75 mm.] | LONDON: | Printed in the Year MDCCIX.

half title on A1<sup>r</sup>

[woodcut ornament 34 x 87 mm.] | The WORKS of the | Right  
 Honourable JOHN, | late Earl of Rochefter. | [rule 87 mm.]

half title on <sup>2</sup>A2<sup>r</sup>

[woodcut ornament 34 x 87 mm.] | MISCELLANEOUS WORKS | By the Right  
 Honourable | The Earl of ROSCOMMON. | [rule 84 mm.]

8°:  $\pi^2$  a-c<sup>8</sup> A-L<sup>8</sup> <sup>2</sup>A-K<sup>8</sup>

<sup>2</sup>L<sup>8</sup>(<sup>2</sup>L7 + M<sup>8</sup>) N<sup>2</sup> [\$4 signed (- $\pi$ 1,  $\pi$ 2,

<sup>2</sup>A1, N2)]

212 leaves, pp. [36] 1 2-15 [1] 1 2-173 (misprinting 116 as '161')  
 [3] 1-3 4-190 (misprinting 132 as '232') [6] [=424]

running titles

(a1<sup>v</sup>-b8<sup>r</sup>) The Life of the | Earl of Rochester. [Rochefter. a3<sup>r</sup>,  
 b3<sup>r</sup>]

(A1<sup>v</sup>-L7<sup>r</sup>) Miſcellaneous WORKS, | by the E. of ROCHESTER. [WORKS,  
 C2<sup>v</sup>, D2<sup>v</sup>, E2<sup>v</sup>, F2<sup>v</sup>, G2<sup>v</sup>, H2<sup>v</sup>, I1<sup>v</sup>, K1<sup>v</sup>, L1<sup>v</sup>]

- (<sup>2</sup>A2<sup>v</sup>-<sup>2</sup>C5<sup>v</sup>) *Mifcellaneous WORKS*, | *by the E. of ROSCOMMON.*  
 [ *WOKRS*, <sup>2</sup>A7<sup>v</sup>, <sup>2</sup>B7<sup>v</sup> ]
- (<sup>2</sup>C5<sup>v</sup>-M8<sup>r</sup>) *Mifcellaneous WORKS*, | *by the E. of ROSCOMMON, &c.*  
 [ *WOKRS*, <sup>2</sup>C7<sup>v</sup>, <sup>2</sup>D7<sup>v</sup>,  
<sup>2</sup>E7<sup>v</sup>, <sup>2</sup>F7<sup>v</sup>, <sup>2</sup>G8<sup>v</sup>,  
<sup>2</sup>H8<sup>v</sup>; *Mifcellaneous* <sup>2</sup>I6<sup>v</sup>;  
*WORKS*, <sup>2</sup>K2<sup>v</sup>, <sup>2</sup>L2<sup>v</sup>, M5<sup>v</sup>, M8<sup>v</sup> ]
- (<sup>2</sup>I1<sup>v</sup>-<sup>2</sup>I6<sup>r</sup>) *BAUCIS and PHILEMON*, | *BURLESQU'o.*
- (<sup>2</sup>L4<sup>v</sup>-<sup>2</sup>L7<sup>r</sup>) *To the QUEEN*, | *On the Death of the PRINCE.*
- (M1<sup>v</sup>-M4<sup>r</sup>) *Mrs. Harris's Petition.* | *Mrs. Harris's Petition.*

## catchwords

a1<sup>r</sup> Co- [Copies] a1<sup>v</sup> ME- [MEMOIRS] a7<sup>v</sup> Repe- [Repetition,]  
 b2<sup>r</sup> with- [withstanding] b8<sup>v</sup> THE [To] c<sup>v</sup> Wif- [Wifdom,]  
 c4<sup>r</sup> Symp- [Symptoms,] c5<sup>r</sup> wa- [warily] c5<sup>v</sup> Me- [Medicines]  
 [no c.w. c8<sup>r</sup>, c8<sup>v</sup>] A2<sup>r</sup> Plea- [Pleasure] A3<sup>r</sup> Com- [Comparing]  
 A3<sup>v</sup> Our. [Our] A7<sup>v</sup> Ho- [Horace's] A8<sup>v</sup> SHAKE-  
 [SHAKESPEARE] B8<sup>v</sup> WO- [WOMAN's] C3<sup>r</sup> Mar- [Marriage!]  
 C4<sup>v</sup> Im- [Impudent,] C5<sup>v</sup> Rane- [Ranelaugh] D3<sup>r</sup> Stop- [Stopping]  
 D4<sup>r</sup> Yet [Yet,] D4<sup>v</sup> TUN- [TUNBRIDGE-WELLS,] D7<sup>r</sup> was [Was] E1<sup>v</sup> Per-  
 [Perswaded] E4<sup>r</sup> III. Melt- [III. | Melting] F3<sup>v</sup> In- [Indulgently]  
 G7<sup>v</sup> XII. Dif- [XII. | Display] G8<sup>r</sup> To [TO] H1<sup>r</sup> What- [Whate'er]  
 H4<sup>v</sup> Ana- [Anacreontick.] H5<sup>v</sup> PRO- [PROLOGUE.] H7<sup>v</sup> Dif- [Disgrace]  
 I3<sup>r</sup> IX. A Par- [IX. | A Parliament] L3<sup>v</sup> Ma- [Malicious]  
 K4<sup>v</sup> Portf- [Portsmouth's] K5<sup>r</sup> In- [Indeed] K6<sup>r</sup> Con- [Contrive]  
 K7<sup>v</sup> Dif [Disabling] [no c.w. L8<sup>v</sup>, <sup>2</sup>A1<sup>v</sup>] <sup>2</sup>B1<sup>r</sup> A [A]  
<sup>2</sup>B4<sup>r</sup> Ma- [Majestick] <sup>2</sup>B5<sup>v</sup> IV. Na- [IV. | Nature]  
<sup>2</sup>B6<sup>v</sup> XII. Sur- [XII. | Surrounded] <sup>2</sup>B7<sup>v</sup> HO- [HORACE,]  
<sup>2</sup>C3<sup>r</sup> AN [An] <sup>2</sup>C5<sup>v</sup> In- [Inspir'd]  
<sup>2</sup>C8<sup>r</sup> M-----e [M-----e\*]  
<sup>2</sup>D8<sup>v</sup> But <sup>2</sup>E3<sup>r</sup> Ma- [Madam]  
<sup>2</sup>E7<sup>r</sup> HO- [HORACE,] [no c.w. <sup>2</sup>F2<sup>v</sup>]  
<sup>2</sup>F3<sup>r</sup> HO- [HORACE,] <sup>2</sup>F3<sup>v</sup> II. Re- [II. | Return]  
<sup>2</sup>G1<sup>r</sup> Con- [Contentment] <sup>2</sup>G7<sup>r</sup> Upon [UPON]  
<sup>2</sup>H2<sup>r</sup> And [And,] <sup>2</sup>H4<sup>v</sup> Some- [Somewhere]  
<sup>2</sup>H6<sup>r</sup> Stri- [Striving] <sup>2</sup>H6<sup>v</sup> Quibbles [Quibbles,]  
<sup>2</sup>I8<sup>v</sup> As <sup>2</sup>K3<sup>r</sup> Yet [II. | Yet]  
<sup>2</sup>K6<sup>r</sup> PRO- [PROLOGUE] <sup>2</sup>L6<sup>v</sup> Britan- [Britannia's]

2L7<sup>v</sup> THE [To] M6<sup>v</sup> Cu [Cupid's]

[no c.w. M8<sup>v</sup>] N1<sup>r</sup> Pro- [Prologue] [no c.w. N1<sup>v</sup>]

### type

a-b:

25(24) lines, 148.5(159.5) × 88 mm. (b4<sup>r</sup>).

Body 117. Face 110 × 2.5: 4.

Great primer.

A-N:

18 lines, 142(160) × 90 mm. (L6<sup>r</sup>).

Face 90 × 2: 3.

Leaded english.

### contents

on π1<sup>r</sup>: title (verso blank)

π2<sup>r</sup>-π2<sup>v</sup>: 'THE | PREFACE.'

a1<sup>r</sup>-b8<sup>v</sup>: 'MEMOIRS | OF THE | LIFE | Of the Right Honourable |  
JOHN, | Late Earl of *Rochester*. | [rule] | WRITTEN BY |  
Monſieur St. *EVREMONT*, | in a Letter to her Grace the  
Dutcheſs | of *Mazarine*.'

on b8<sup>v</sup>: advertisement for *Titi Petronii Arbitri* (see note 8).

c1<sup>r</sup>-c8<sup>r</sup>: 'To all Gentlemen, Ladies and | others, whether of  
City, Town or | Country, *ALEXANDER BENDO* | wiſheth all  
Health and Proſperity.'

c8<sup>v</sup> blank

A1<sup>r</sup>-A7<sup>v</sup>: 'A SATYR againſt *MAN*: | Imitated from Monſieur  
Boileau.' ('W<sup>4</sup>[init. 22 × 23.5]ERE I (who to my Coſt  
already am')

A8<sup>r</sup>-B3<sup>v</sup>: 'Horace's 10th Satyr of the Firſt Book | Imitated. |  
[rule] | *Nempe incompofito dixi pede &c.*' ('W<sup>2</sup>ELL, Sir,  
'tis granted I ſaid *DRYDEN*'s | (Rhimes')

B4<sup>r</sup>-B8<sup>r</sup>: 'THE | Nature of *WOMEN*: | A | SATYR.' ('Y<sup>2</sup>E Sacred  
Nymphs of *Lebethra*, be by,')

B8<sup>r</sup>-B8<sup>v</sup>: 'On a Falſe Miſtreſs.' ('F<sup>2</sup>Arewell, falſe Woman! know  
I'll ever be')

C1<sup>r</sup>-C2<sup>v</sup>: 'WOMAN's Uſurpation.' ('W<sup>2</sup>Oman was made *Man*'s  
Sovereignty to | (own,')

- C2<sup>r</sup>-C5<sup>r</sup>: 'A Satyr againſt Marriage.' ('H<sup>2</sup>Uſband, thou dull unpitied Miſcreant,')
- C5<sup>r</sup>-C6<sup>r</sup>: 'The Firſt SATYR of Juvenal Imitated. | Semper ego Auditor tantum, &c.' ('M<sup>2</sup>UST I with Patience ever filent fit,')
- C6<sup>v</sup>-C8<sup>v</sup>: 'A SATYR. | Nobilitas ſola atque unica virtus eſt.' ('N<sup>2</sup>OT Rome in all her Splendor could com-| (pare,')
- D1<sup>r</sup>-D2<sup>r</sup>: 'A | SATYR | ON | King CHARLES the Second, for | which he was Banish'd the Court, and | afterwards ſet up a Mountebank-Stage | on Tower-Hill.' ('I<sup>2</sup>N the Iſle of Great Britain, long ſince famous | (known,')
- D2<sup>r</sup>-D4<sup>v</sup>: 'A | SATYR | Which the King took out of his Pocket.' ('P<sup>2</sup>Reſerv'd by Wonder in the Oak O Charles!')
- D5<sup>r</sup>-E3<sup>r</sup>: 'TUNBRIDGE-WELLS, | A | SATYR.' ('A<sup>2</sup>T Five this Morn, when Phoebus rais'd his | (Head')
- E3<sup>r</sup>-E3<sup>v</sup>: 'SONG.' ('A<sup>2</sup>T the Sight of my Phillis, from every Part')
- E4<sup>r</sup>-E4<sup>v</sup>: 'SONG.' ('M<sup>2</sup>Y Dear Miſtreſs has a Heart,')
- E5<sup>r</sup>-E5<sup>v</sup>: 'SONG.' ('R<sup>2</sup>OOM, Room, for a Blade of the Town,')
- on E6<sup>r</sup>: 'Spoken Extempore to a Country | Clerk, after having heard him ſing | Pſalms.' ('S<sup>2</sup>Ternhold and Hopkins had great Qualms,')
- 'The King's EPITAPH.' ('H<sup>2</sup>Ere lies a Great and Mighty King,')
- on E6<sup>v</sup>: 'Spoken Extempore, upon receiving | a Fall at Whitehall Gate, by | attempting to kiſs the Dutcheſs of | Cleveland as ſhe was ſtepping | out of her Chariot.' ('B<sup>2</sup>Y Heavens! 'twas bravely done!')
- E6<sup>v</sup>-E7<sup>r</sup>: 'A Deſcription of a Maidenhead.' ('H<sup>2</sup>Ave you not in a Chimney ſeen,')
- on E7<sup>r</sup>: 'The Virgin's Deſire.' ('A<sup>2</sup> Knight delights in Deeds of Arms,')
- E7<sup>v</sup>-F4<sup>r</sup>: 'THE | Perfect Enjoyment.' ('S<sup>2</sup>Ince now my Sylvia is as kind as fair,')
- F4<sup>r</sup>-F5<sup>v</sup>: 'THE | Imperfect Enjoyment.' ('F<sup>2</sup>Ruination was the Queſtion in Debate,')

- F6<sup>r</sup>-F7<sup>v</sup>: 'ON THE | CHARMS | OF | *Hidden Treafure*: | A | PARADOX.' ('T<sup>2</sup>Hou mighty Princefs, lovely Queen of H--')
- F7<sup>v</sup>-F8<sup>r</sup>: 'On the WOMEN about Town.' ('T<sup>2</sup>OO long the Wife Commons have been | (in Debate,')
- F8<sup>v</sup>-G1<sup>v</sup>: 'An anfwer to the Defence of Satyr, | written by Sir C. Scroop.' ('T<sup>2</sup>O rack and torture thy unmeaning | Brain,')
- G1<sup>v</sup>-G4<sup>r</sup>: 'A Panegyrick on Nelly.' ('O<sup>2</sup>F a great Heroin I mean to tell,')
- G4<sup>v</sup>-G5<sup>r</sup>: 'On the Lord Chancellor ----' ('P<sup>2</sup>Ride, Luft, Ambition, and the Peoples | (Hate,')
- G5<sup>v</sup>-G6<sup>r</sup>: 'A | DREAM.' ('T<sup>2</sup>Was when the Sable Mantle of the Night,')
- G6<sup>v</sup>-G8<sup>r</sup>: 'To his | MISTRESS.' ('W<sup>2</sup>Hy doft thou fhade thy lovely Face? | O why')
- G8<sup>v</sup>-H2<sup>r</sup>: 'TO A | LADY, | Who accus'd him of Inconfancy.' ('Madam, | I<sup>2</sup>F you're deceiv'd, it is not by my Cheat,')
- H2<sup>v</sup>-H4<sup>r</sup>: 'A | LETTER | From the Lady K. S.----- -- | To the Right Honourable the | Earl of Rochester. | Which occafion'd that Preceding.' ('H<sup>2</sup>OW far are they deceiv'd who hope in | (vain,')
- on H4<sup>v</sup>: 'THE | COMMONS PETITION | TO | King Charles II.' ('I<sup>2</sup>N all Humanity we crave,')
- H5<sup>v</sup>-H5<sup>v</sup>: 'Anacreontick.' ('T<sup>2</sup>HE Heavens caroufe each Day a Cup,')
- on H5<sup>v</sup>: 'THE | Encouragement.' ('T<sup>2</sup>Is the Arabian Bird alone')
- H6<sup>r</sup>-H7<sup>r</sup>: 'PROLOGUE.' (G<sup>2</sup>Entle Reproof's have long been try'd in | (vain,')
- H7<sup>v</sup>-H8<sup>v</sup>: 'On the Author of a Play, call'd | SODOM.' ('T<sup>2</sup>Ell me, abandon'd Mifcreant, prithee tell,')
- H8<sup>v</sup>-I1<sup>r</sup>: 'To all Curious | CRITICKS and ADMIRERS | OF | METRE.' ('H<sup>2</sup>Ave you feen the raging ftormy Main,')
- I1<sup>v</sup>-I7<sup>r</sup>: 'THE | RESTAURATION, | OR THE | *Hiftory of Infipids*: | A | LAMPOON.' ('C<sup>2</sup>Haft, Pious, Prudent, Charles the Second,')

- I7<sup>v</sup>-I8<sup>v</sup>: 'THE | Young Statesman: | A | SATYR.' ('C<sup>2</sup>Larendon had Law and Senſe')
- K1<sup>r</sup>-K1<sup>v</sup>: 'On ROME's Pardons' ('I<sup>2</sup>F Rome can pardon Sins, as Romans hold,')
- K2<sup>r</sup>-K3<sup>r</sup>: 'THE | DISPUTE.' ('B<sup>2</sup>Etwixt Father Patrick and his Highneſs, of | late')
- K3<sup>r</sup>-K4<sup>v</sup>: 'THE | Royal ANGLER.' ('M<sup>2</sup>Ethinks, I ſee our mighty Monarch ſtand,')
- K5<sup>r</sup>-K7<sup>r</sup>: 'Portſmouth's Looking-glaſs.' ('M<sup>2</sup>Ethinks I ſee you newly riſen')
- K7<sup>r</sup>-K8<sup>v</sup>: 'LAIS SENIOR. | A Pindarique.' ('L<sup>2</sup>ET Ancients boaſt no more,')
- K8<sup>v</sup>-L7<sup>r</sup>: 'ROCHESTER's Farewel.' ('T<sup>2</sup>Ir'd with the noyſom Folly of the Age,')
- L7<sup>v</sup>-L8<sup>v</sup>: 'THE | CONTENTS | OF THE | Earl of Rocheſter's WORKS.'
- on L8<sup>v</sup>: 'FINIS.'
- on <sup>2</sup>A1<sup>r</sup>: ſpecial title (verſo blank)
- <sup>2</sup>A2<sup>r</sup>-M8<sup>v</sup>: Roſcommon's 'MISCELLANEOUS WORKS'
- <sup>2</sup>L8<sup>r</sup>-N1<sup>v</sup>: 'THE | CONTENTS | OF THE | Earl of Roſcommon's Works, &c.'
- on N1<sup>v</sup>: 'FINIS.'
- N2<sup>r</sup>-N2<sup>v</sup>: advertisement: 'BOOKS printed for, and fold by | E. Curll at the Peacock without | Temple-bar.'

## notes

1. Copies examined: British Library 11611. i. 20; British Library C. 123. c. 4.
2. B.L. C. 123. c. 4 has the ſame engraved portrait of Rocheſter (taken from the ſame plate) as the two iſſues of 1707 (ſee C-1707-a note 9). Here, however, it has been printed on a ſeparate piece of paper (of a different quality) from gathering π.
3. A lot of ſtrange off-ſetting has taken place in B.L. C. 123. c. 4, the ink of the print of one page having been picked up by the previous page. That the off-ſetting is page-to-page diſcounts the poſſibility that it took place



while the sheets were drying on the racks (see note 12).  
B.L. C. 123. c. 4 has been re-bound.

4. B.L. 11611. i. 20 is still in its original binding, a very plain trade binding with gilded tooling only for the title on the spine. In this copy 'Alexander Bendo's Bill', gathering c, has been bound at the back of the book, after gathering N. In B.L. C. 123. c. 4. it is bound between b and A, which makes sense in terms of the sequence of the signature-series (see note 13). Binding the 'Bill' at the back of the book has the consequence of positioning the text beyond the boundaries of authorship of both Rochester and Roscommon --placing it at the other end of the book from the Rochester section and after the '*FINIS*' of the Roscommon section. Neither the text or the title name Rochester, nor is there any running-title for identification in this gathering (but see note 7).
5. Prinz XIX; Case 242(c); Vieth C-1709; ESTC t095392. Case's title-page transcription has '*Rochester's* | Life', but both B.L. copies have Rochester's name in swash capitals.
6. Curll advertised the publication of this edition in a series of notices in *The Post Boy* in March and April 1709. The first of these appeared between the 12th. and the 15th. of March (*Post Boy* 1709, No. 2158): 'THE Works of the Right Honourable the Earl of Rocheſter and Roſcommon, with Memoirs of the Earl of Rocheſter's Life. Written by Monſ. St. Evremont. In this Third Edition are ſeveral poems by the E. of Rocheſter; an Ode on St. Cecilia's Day, by the E. of Roſcommon, and many other Pieces, never before printed; with a Collection of Miſcellany-Poems, conſiſting of Tranſlations and Imitations, from the Classic Authors, by the moſt eminent Hands, viz. the late Earl of Dorſet, Mr. Otway, Mr. Rowe, Mr. Walſh, Mr. E. Smith, and Mr. Joſ. Trapp, of Oxon, &c. and the Metamorphoſis of Baucis and Philemon, burleſqu'd from the Eighth Book of Ovid, by the Author of the Tale of a Tub. Printed for E. Curll, at the Peacock without Temple-Bar, 8vo. Price 5s....' The next issue of *The Post Boy* on March 15th.-17th. (*Post Boy* 1709, No. 2159) contained the following advertisement: 'Whereas it was advertiz'd in laſt

Tuesdays Post-Boy, that the Works of the Right Honourable the late Earls of Rochester and Roscommon would be publish'd on Monday next, we are oblig'd to defer Publication thereof for a Week longer, by reason of several Papers sent yesterday, containing a Perfect Copy of my Lord Rochester's Mountebank Speech, (that which is already printed, being from so imperfect a Copy, that besides several words that alter the Sense, one large and entire Paragraph is omitted.) Two Songs, and an Ode on Solitude, by the Earl of Roscommon, never yet printed. Those Gentlemen that have any papers by them of the Earl of Rochester's, or Roscommon's, if they please to send them so soon as possible, they shall have so many of the Books neatly bound as is proportionable to what they communicate; or any other Gratification of the undertaker E. Curll, at the Peacock without Temple-Bar...' (Post Boy 1709, No. 2159). Finally, between March 24th. and 26th., Curll ran the advert of March 12-15 under the heading 'This day is publish'd' (Post Boy 1709, No. 2163); he advertised the book again between the 5th. and 9th. of April (Post Boy 1709, No. 2169). Note that Curll's vigorous advertising campaigns were singled out by Defoe in his 1718 attack on Curll: 'How can our Stamp Office take 12 pence a piece for the Advertifement of his infamous Books, publishing the continual Encrease of lewd abominable Pieces of Bawdry, such as none can read even in Miniature (for such an Advertifement is to a Book.)' (Weekly Journal 1718, April 5th.).

7. From 'THE PREFACE', n2<sup>r</sup>: *'This Third Edition has been carefully corrected from some Faults that had escap'd in the former, and put into a more Exact Method under proper Heads: And as to the Additions, they have been communicated by such Hands, as would not injure the Memories of the Authors by the least Imposition; but what is added, will be found to be equal to the rest, by comparing them together. Since the finishing of this Work, there has been transmitted to us, a perfect Copy of my Lord Rochester's Mountebank Bill, under the feigned name of Alexander Bendo.'* There then follow the same snide remarks about Tonson's 'so imperfect' text of the

'Bill' that Curll had made in his advert of March 15-17 (see note 6). These remarks, along with Curll's cavalier attitude to Tonson's rights to the copy of the '*SATYR againft MAN*' in his previous issue, are no doubt part of the ongoing skirmish between Curll and Tonson over the publication of *Prior's Poems on Several Occasions* (see C-1707-b note 3). But note that the series of adverts in *The Post Boy* include notices for 'Nundinge Sturbrigienjes, &c. Typis J. Tonson. pret 6d.', which 'may be had' at Curll's shop.

8. Advertised on b8v, at the bottom of the last page of the 'MEMOIRS': 'There is now printed, in a neat Pocket-Volume, a New and Correct Edition of *Titi Petronii Arbitri (Equitis Romani) Satyricon: Cum fragmentis Albae Grace recuperatis, Anno 1688 Impensis E. Curll, ad insignae Pavonis extra Temple-Bar. Pret. 2s. Or in English, with Cuts, Price 6s.*' See C-1707-a note 8.
9. C-1709 is presumably the edition advertised in Curll's 1710 'CATALOGUE OF POEMS, PLAYS and NOVELS' A1r: 'The Works of *Rochester, Roscommon and Dorset*. Adorned with Cuts. Pr. 5 s' (see Straus 1927, p. 260). The reference to 'Cuts' in the plural, however, is quite baffling. Engraved illustrations did not enter the C-series until 1714: up to then only the single plate of Rochester's portrait had been published in these editions.
10. It may be this edition, rather than an edition of the '1680' group, that is referred to in the 1709 reprint of Robert Parsons' 'A Sermon Preached At the Funeral of the R<sup>t</sup> Honourable John Earl of Rochester': 'All the *Lewd* and *profane* Poems and *libels* of the late Lord Rochester [have] been (...in defiance of *Religion, Government, and common decency*) Publish'd to the World; and (for the easier and surer propagation of vice) Printed in Penny Books and cry'd about the streets of this *Honourable City*' (quoted in Gray 1939, p. 186). Such a view of the editions' outrage of '*Religion, Government and common decency*' may be connected to the prosecution of C-1709-P later that year (see note 11).

11. Within months of the publication of this edition a group of publishers had pirated Curll's book and had been prosecuted for obscenity before the King's Bench (see C-1709-P note 4).
12. In the collation formula I have followed Case's argument that gathering M has been inserted inside gathering L, between leaves L7 and L8. The clearest evidence for this interpretation is in the catchword sequence: L7<sup>v</sup>'s catchword 'THE' is picked up by the heading on L8<sup>r</sup>, 'THE | CONTENTS', not by the title on M1<sup>r</sup> which begins with 'To'. Gathering M contains 'The Humble Petition of *Frances Harris*', 'A Modern Latin ODE Attempted in *ENGLISH*', '*Cupid's Contrivance*' and Roscommon's 'ODE upon *SOLITUDE*'. The last three poems are all mentioned in Curll's advert of March 15-17 1709 (see note 6) as among the material added to the book at the very last minute. The off-setting in copy B.L. C. 123. c. 4 may provide additional evidence that gathering M was worked-off after the rest of the book had been printed. The catchword of C7<sup>v</sup>, 'THE', has off-set onto the bottom of L8<sup>r</sup>, not onto the bottom of the next page as it is bound, M1<sup>r</sup>. This suggests that the off-setting happened before gathering M was inserted (see note 3).
13. The catchword sequence b-A supports Curll's claims that 'Alexander Bendo's Bill' was a last-minute addition (see note 7). The last catchword of gathering b, containing the 'Memoirs', is picked up by the first page of the main collection of Rochester's poems, A1<sup>r</sup>, not by the first page of gathering c (containing 'Alexander Bendo's Bill'), which is next in sequence to gathering b as the book is bound (but see note 4).

[within (broken) double rules] THE | WORKS | OF THE | Right  
Honourable | The EARLs of | ROCHESTER, | AND | ROSCOMMON. | WITH  
[raised 'I'] SOME | Memoirs of the Earl of ROCHESTER's | Life, by  
Monsieur St. EVREMONT: In a | Letter to the Dutcheſs of MAZARINE. |  
[rule 83 mm.] | The THIRD EDITION. Part I. | [rule 83.5 mm.] | To  
which is added, | A Collection of Micellany POEMS. | By the moſt  
Eminent Hands. | [rule (broken in five places) 83.5 mm.] | LONDON,  
Printed: and Sold by the Bookſellers | of London and Weſtminſter,  
1709.

section title on A7<sup>r</sup>

*The Works of the Right Honourable John, late Earl of Rocheſter.*

section title on B1<sup>r</sup>

[double rule 87, 86 mm.] | The WORKS of the Right Honou-|rable John,  
late Earl of Rocheſter. | [rule (broken and tilted up at left side)  
92 mm.] | The SECOND PART. | [rule 85.5]

section title on C1<sup>r</sup>

[(uneven) double rule 99, 98 mm.] | THE | WORKS of the Right  
Honourable John, | late Earl of Rocheſter. | [rule 97 mm.] | The  
Third Part. | [rule 94 mm.]

section title on D1<sup>r</sup>

[(uneven) double rule approx. 97, 97 mm.] | The WORKS of the Right  
Honou-|rable John, late Earl of Rocheſter. | [rule 98 mm.] | The  
FOURTH PART. | [rule 94 mm.]

8°: A-D° [\$4 signed (-A1, B3, C4, D3, D4)]

32 leaves, pp. 1 2-16 1-16 1-16 1-16 [=64]

catchwords

A4<sup>r</sup> her [her,]    A5<sup>v</sup> Befides [Befides,]    [c.w. illegible A8<sup>v</sup>]  
B2<sup>r</sup> A [In]    B2<sup>v</sup> Delude [Deludes,]    [no c.w. B6<sup>v</sup>]    B7<sup>r</sup> Bu [But]

C6<sup>v</sup> XIII. [XIII: | Thou] C7<sup>r</sup> Me: [Methinks] [c.w. illegibly smudged C8<sup>r</sup>] [no c.w. C8<sup>v</sup>] D1<sup>v</sup> IV. Ne [IV. | Never] D3<sup>r</sup> XXVI. [XXVI. | Such] [c.w. illegibly smudged D6<sup>r</sup>]

## type

A1<sup>v</sup> - A5<sup>v</sup> line 25, A7, B1 -B7, C1 -D7<sup>v</sup> line 29:

52 lines, 172(181.5) × 98 mm. (B4<sup>r</sup>)

Body 61.5. Face 60 × 1.5: 2.25.

A5<sup>v</sup> line 30 - A6<sup>v</sup>, A8, B8:

66 lines, 174.5(183) × 99 mm. (A8<sup>r</sup>)

Body 51. Face 50 × 1.25: 1.75.

Brevier [?]

D7<sup>v</sup> line 30 - D8:

42 lines, 175(183) × 99 mm. (D8<sup>r</sup>)

Body 83.5. Face 80 × 2: 3.25.

Pica.

## contents

on A1<sup>r</sup>: title

on A1<sup>v</sup>: 'The PREFACE.'

A1<sup>v</sup>-A5<sup>v</sup>: 'MEMOIRS of the LIFE of the Right Honourable John, late Earl of Rochester. | Written by St. Evremont, | in a Letter to her Grace the Dutcheſs of Mazarine'

A5<sup>v</sup>-A6<sup>v</sup>: 'To all Gentlemen, Ladies, and others, whether of City, Town, or | Country, Alexander Bendo wiſheth all Health and Proſperity.'

A7<sup>r</sup>-A8<sup>v</sup>: 'A Satyr againſt Man: | Imitated from Monſieur Boileau.' ('W<sup>2</sup>Ere I (who to my Coſt already am)')

on A8<sup>v</sup>: 'The End of the Firſt Part.'

B1<sup>r</sup>-B2<sup>r</sup>: 'Horace's [turned apoſtrophe] 10th Satyr of the Firſt Book Imitated. | Nempe incompoſito dixi pede, &c.' ('W<sup>2</sup>Ell, Sir, 'tis granted I ſaid Dryden's Rhimes')

B2<sup>r</sup>-B3<sup>v</sup>: 'The Nature of WOMEN: A Satyr.' ('Y<sup>2</sup>E Sacred Nymphs of Lebethra, be by,')

on B3<sup>v</sup>: 'On a Falſe Miſtreſs.' ('F<sup>2</sup>Arewell, falſe Woman! know I'll ever be')

B3<sup>v</sup>-B4<sup>r</sup>: WOMAN's [turned apoſtrophe] Uſurpation.' ('W<sup>2</sup>Oman was made Man's Sovereignty to own,')

- B4<sup>r</sup>-B5<sup>r</sup>: 'A Satyr againft Marriage.' ('H<sup>2</sup>usband, thou dull unpitied Miſcreant,')
- B5<sup>r</sup>-B5<sup>v</sup>: 'The Firſt SATYR of Juvenal Imitated. | Semper ego Auditor tantum, &c.' ('M<sup>2</sup>UST I with Patience ever filent fit,')
- B5<sup>v</sup>-B6<sup>r</sup>: 'A SATYR. | Nobilitas ſola atque unica virtus eſt.' ('N<sup>2</sup>Ot Rome in all her Splendor could compare,')
- B6<sup>r</sup>-B6<sup>v</sup>: 'A Satyr on King Charles the Second, for which he was Banish'd | the Court, and afterwards fet up a Mountebank-Stage on | Tower-Hill.' ('I<sup>2</sup>N the Iſle of Great Britain, long ſince famous known,')
- B6<sup>v</sup>-B7<sup>r</sup>: 'A Satyr which the King took out of his Pocket.' ('P<sup>2</sup>Reſerv'd by Wonder in an Oak, O Charles!')
- B7<sup>r</sup>-B8<sup>v</sup>: 'Tunbridge-Wells, A SATYR.' ('A<sup>2</sup>T Five this Morn, when Poebus rais'd his Head')
- on B8<sup>v</sup>: 'The End of the Second Part.'
- on C1<sup>r</sup>: 'The Virgin's Deſire.' ('A<sup>2</sup> Knight delights in Deeds of Arms,')
- C1<sup>r</sup>-C2<sup>v</sup>: 'The Perfect Enjoyment.' ('S<sup>2</sup>Ince now my Sylvia is as kind as fair,')
- on C2<sup>v</sup>: 'SONG.' ('A<sup>2</sup>T the Sight of my Phillis, from every Part')
- C2<sup>v</sup>-C3<sup>r</sup>: 'SONG.' ('M<sup>2</sup>Y Dear Miſtreſs has a Heart,')
- on C3<sup>r</sup>: 'SONG.' ('R<sup>2</sup>OOM, Room, for a Blade of the Town,')
- 'Spoken Extempore to a Country Clerk, after having | heard him ſing Pſalms.' ('S<sup>2</sup>Ternhold and Hopkins had great Qualms,')
- 'The King's EPITAPH.' ('H<sup>2</sup>Ere lies a Great and Mighty King,')
- on C3<sup>v</sup>: 'Spoken Extempore, upon receiving a Fall at White-hall Gate, by attempting to kiſs the Dutcheſs of | Cleveland as ſhe was ſtepping out of her Chariot.' ('B<sup>2</sup>Y Heavens! 'twas bravely done!')
- 'A Deſcription of a Maidenhead.' ('H<sup>2</sup>Ave you not in a Chimney ſeen,')
- C3<sup>v</sup>-C4<sup>r</sup>: 'The | Imperfect Enjoyment.' ('F<sup>2</sup>Ruination was the Queſtion in Debate,')

- C4<sup>r</sup>-C4<sup>v</sup>: 'On the Charms of Hidden Treafure: a Paradox.' ('T<sup>2</sup>Hou mighty Princefs, lovely Queen of H----')
- on C4<sup>v</sup>: 'On the WOMEN about Town.' ('T<sup>2</sup>Oo long the Wife Commons have been in Debate,')
- C4<sup>v</sup>-C5<sup>r</sup>: 'An anfwer to the Defence of Satyr, written by Sir I. C. Scroop.' ('T<sup>2</sup>O rack and torture thy unmeaning Brain,')
- C5<sup>r</sup>-C5<sup>v</sup>: 'A Panegyrick on NELLY.' ('O<sup>2</sup>F a great Heroin I mean to tell,')
- on C6<sup>r</sup>: 'On the Lord Chancellor-----' ('P<sup>2</sup>Ride, Luft, Ambition, and the Peoples Hate,')
- 'A I DREAM.' ('T<sup>2</sup>Was when the Sable Mantle of the Night,')
- C6<sup>v</sup>-C7<sup>r</sup>: 'To his MISTRESS.' ('W<sup>2</sup>Hy doft thou fhade thy lovely Face? O why')
- C7<sup>r</sup>-C7<sup>v</sup>: 'To a LADY, who accus'd him of Inconfancy.' ('Madam, I<sup>2</sup>F you're deceiv'd, it is not by my Cheat,')
- C7<sup>v</sup>-C8<sup>r</sup>: 'A Letter From the Lady K. S.----- To the Right Honou-<sup>r</sup>able the Earl of Rochester. Which occafion'd that I Proceeding.' ('H<sup>2</sup>OW far are they deceiv'd who hope in vain,')
- on C8<sup>r</sup>: 'The Commons Petition to King Charles II.' ('I<sup>2</sup>N all Humanity we crave,')
- C8<sup>r</sup>-C8<sup>v</sup>: 'Anacreontick.' ('T<sup>2</sup>He Heavens caroufe each Day a Cup,')
- on C8<sup>v</sup>: 'The Encouragement.' ('T<sup>2</sup>Is the Arabian Bird alone')
- 'On the Author of a Play, call'd [turned apostrophe] SODOM.' ('T<sup>2</sup>Ell me, abandon'd Mifcreant, prithee tell,')
- 'The End of the Third Part.'
- on D1<sup>r</sup>: 'To all Curious Criticks and Admirers of Metre.' ('H<sup>2</sup>Ave you feen the raging ftormy Main,')
- D1<sup>r</sup>-D1<sup>v</sup>: 'PROLOGUE.' (G<sup>2</sup>Entle Reproofs have long been try'd in vain,')
- D1<sup>v</sup>-D3<sup>v</sup>: 'THE RESTAURATION, or the Hiftory of Infipids: I A LAMPOON.' ('C<sup>2</sup>haft, Pious, Prudent, Charles the Second,')
- D3<sup>v</sup>-D4<sup>r</sup>: 'The Young Statefman: A Satyr.' ('C<sup>2</sup>Larendon had Law and Senfe,')



- on D4<sup>r</sup>: 'On ROME's Pardons' ('I<sup>2</sup>F Rome can pardon Sins, as Romans hold,')
- D4<sup>r</sup>-D4<sup>v</sup>: 'The DISPUTE.' ('B<sup>2</sup>Etwixt Father Patrick and his Highnefs, of late')
- D4<sup>v</sup>-D5<sup>r</sup>: 'The Royal ANGLER.' ('M<sup>2</sup>Ethinks, I fee our mighty Monarch fstand,')
- D5<sup>r</sup>-D5<sup>v</sup>: 'Portfmouth's Looking-glafs.' ('M<sup>2</sup>Ethinks I fee you newly rifen')
- D5<sup>v</sup>-D6<sup>r</sup>: 'LAIS SENIOR. A Pindarique.' ('L<sup>2</sup>ET Ancients boaft no more,')
- D6<sup>r</sup>-D8<sup>v</sup>: 'ROCHESTERS Farewel.' ('T<sup>2</sup>Ir'd [turned apostrophel with the noyfoin Folly of the Age,')
- on D8<sup>v</sup>: 'The End of the Fourth Part.'

## notes

1. Copy examined: Royal Library, Copenhagen, 1751-394. This copy has been re-bound. The paper of this copy is very coarse, without watermarks, and there are no original endpapers.
2. Several of the catchwords in this copy have been smudged in inking-up the type, B3<sup>r</sup>, B7<sup>r</sup>, C8<sup>r</sup> and D6<sup>r</sup>. Some of these smudged pieces of type also seem to have moved: the 'r' of 'Our' on B3<sup>r</sup> is half-raised above the line, and the 't' of 'But' on B7<sup>r</sup> has dropped out. On B2<sup>r</sup> there is a hole in the paper where the catchword should be, with the type-mark just visible round the edge of the hole.
3. Prinz XX; not in Case; Vieth C-1709-P; not in ESTC.
4. In July 1709 Thomas Harrison, Anne Croom and Anne Smith were tried before the Queen's Bench for publishing this edition, 'a profane, lascivious and pernicious lampoon'. According to the court record (Public Record Office K.B. 28/32/9), the prosecution quoted from four parts of the book. The record transcribes the following couplet by Dryden quoted in the 'Life' (A2<sup>r</sup>):  
 Whether inspir'd by fome Diviner Luft,  
 His Father got him with a greater Guft.  
 Two quotations from *A satyr against marriage* ('Husband, thou dull, unpitied miscreant') are given, lines 21-26 (B4<sup>v</sup>),  
 Marriage! O Hell and Furies, name it not,

Hence, hence, ye holy Cheats, a Plot a Plot!  
*Marriage!* 'Tis but a Licenc'd Way to Sin,  
 A Noofe to catch Religious Woodcocks in:  
 Or the Nick-Name of Love's malicious Fiend,  
 Begot in Hell to perſecute Mankind,

and lines 77-80 (on B5'),

With Whores thou can'ſt but venure; what thou loſt;  
 May be redeem'd again with Care and Coſt;  
 But a Damnd Wife, by inevitable Fate,  
 Deſtroys Soul, Body, Credit, and Eſtate.

Two quotations from *To His MISTRESS* ('Why do'st thou ſhade  
 thy lovely face? O why') are given in the trial record, both  
 from C6': lines 10-12,

My Light thou art, without thy Glorious Sight  
 My Eyes are darkned with eternal Night,  
 My Love, thou art my Way, my Life, my Light,

and lines 28-30,

My Path is loſt; my wand'ring Steps do ſtray,  
 I cannot go, nor ſafely ſtay;  
 Whom ſhould I ſeek, but Thee, my Path, my Way?

And *A Dream* (C6') is quoted in full:

'Twas when the Sable Mantle of the Night,  
 O'erlaid the Day, and check'd the Night;  
 'Twas when the Raven and the Owl begins  
 To make Men's Conſcience tremble for their Sins;  
 I then, methought, went armed to my Dear,  
 Ready to pay her what I had promis'd her.  
 I went, and found her proſtrate on her Bed  
 Only her Smock covering her Maidenhead;  
 I took it up, ſweet Linnen, by your Favour,  
 But O! how my moiſt Fingers then did favour.  
 I look'd, and ſaw the Blind Boy's happy Cloyſter,  
 Arch'd on both Sides, lie gaping like an Oyſter;  
 I had a Tool before me, which I put  
 Up to the Quick, and then this Oyſter ſhut;  
 It ſhut, and clung ſo faſt at ev'ry Stroak,  
 The Liquor came, but yet it would not ope;  
 But Oh! it would have made a Dead Man ſkip,  
 To ſee it Wag, and Mump its under Lip:  
 Then fainting, dreamt I was in Pain;  
 I felt my Belly wet, and ſlept again.

The quotations as they are transcribed in the trial-record  
 are very accurate, omitting only one word and closely  
 following the punctuation of the printed text. This suggests  
 that the record was compiled with reference to an evidence-  
 copy of the book. All the quotations come from the beginning

of the book, and appear in roughly the same position on each page, the middle of the page in each case. A skimming action is suggested by this selection, perhaps offering some help towards establishing the status of the quotation in this trials --evidence of obscenity or mere identification of the book? But of course, the question remains, *who* was flicking through the pages, the prosecution at the actual trial or the clerk recording it? Following the ruling of the Read case of 1707 that the temporal courts were not empowered to try cases of obscenity, the prosecution of this edition was adjourned 'sine die'.

5. This edition is a pirate reprint of Curll's edition which had appeared in April 1709 (see C-1709 note 6). It seems unlikely that Curll was behind C-1709-P in some hidden capacity, with Harrison, Croome and Smith as front-men fall-guys for legal action, because the book is so different from Curll's previous and later editions. Indeed the quality of press-work is so low that it makes Curll's productions seem luxury editions by comparison. To cut down paper-costs, the same quantity of text that occupied fourteen octavo gatherings of Curll's 1709 edition have been compressed into four octavo gatherings: the poems have been squeezed together and printed in very small types (see note 9). This compression has also necessitated considerable rearrangement in the order of the poems in gathering C, a rearrangement that is not followed by any of Curll's later editions.
6. Each of the four gatherings is presented as a different part, each part opened by a section-title (printed in the same type as the text of the poems) and closed by a line announcing '*The End of the [nth.] Part*' at the bottom of the last verso. Although the title page (identical in layout to C-1709 except for the imprint) announces a Rochester and Roscommon collection, only the Rochester poems are included in this copy. But there is no 'FINIS' at the end of the last gathering, only the usual end-of-part announcement. Nor is there any contents list, which was usually printed at the end of the book. Further parts containing Roscommon's poems and the 'Miscellany' anthology may have been planned but

never printed, due to the King's Bench prosecution that must have followed after publication of these gatherings; or the Roscommon parts may simply be missing from this (unique) copy. Note, however, that all the quotations in the prosecution are from the Rochester parts included in this copy. The division of the Rochester poems into four parts continues into Bradford's piracy C-1711-P, but Curll's expanded edition of 1714 imposes a quite different part-division.

7. The section titles on B1<sup>r</sup> and D1<sup>r</sup> have the same layout but are different settings of type: they are not the same skeleton form altered and re-used. Section-title C1<sup>r</sup> has a different layout.
8. Page numbers throughout the book are placed in the centre of the headline, within brackets, as in the A-series and in the 'Bendo's Bill' section of previous C-series editions; this arrangement continues in C-1711-P. There are no running-titles, another casualty of corner-cutting to keep down production-costs.
9. Three types have been used in this book. Most of the book (54 pages) is set in a type I cannot identify from Gaskell's table of text-types in the hand-press period (1979, p. 15), its apparent body-size of 61.5 mm. falling between Plantin's lowest (late 16th. century) measurement for long primer and Smith's highest limit for brevier. One leaf of each of the first three gatherings is set in a smaller type which may be a brevier, though its body-size of 51 mm. is smaller than Plantin's brevier, and like all other types the standard sizes of brevier grew larger between the late 16th. and mid-18th. centuries. The last leaf of the fourth gathering is set in a much larger type, a pica of body-size 83 mm. Each type has a slightly different height of page-opening: the unidentified 61.5 mm. type has a page-opening of 172 mm., the 'brevier' has a larger opening of 174.5 mm., and the pica is slightly larger again at 175 mm. Given the wide variation in the number of lines per page with each type (unidentified, 52; 'brevier', 66; pica, 42), these changes in type are undoubtedly connected to the publishers' need to

compress as much text onto as little paper as possible. The wide page-openings also allow many lines of text that were broken in C-1709 (with the last few words dropped onto the line below) to be continuous in this edition. The wider measure also saved both space (and thus paper) and time taken in typesetting. Throughout the book the lines of type are very closely set, with no leading and no spaces between poems (only frequently broken rules), and the page-openings leave very narrow margins within the cut dimensions of this copy. Section titles and poems titles are all set in the same types as the text, saving the extra space that would have been taken up by the larger type commonly used for titles but also suggesting that the compositor only had these three cases of type from which to work. Changes of type bear no relation to the text and occur sometimes in the middle of a poem (for example halfway through the *Satyr* at A8<sup>v</sup>), sometimes in the middle of a page (at line 30 on A5<sup>v</sup> and line 30 on D7<sup>v</sup>). The pattern of type-use in the book is as follows:

A1 <sup>v</sup> - A5 <sup>v</sup> l. 25:	unidentified 61.5 mm.
A5 <sup>v</sup> l. 30 - A6 <sup>v</sup>	'brevier'
A7 <sup>r</sup> - A7 <sup>v</sup> :	unidentified 61.5 mm.
A8 <sup>r</sup> - A8 <sup>v</sup> :	'brevier'
B1 <sup>r</sup> - B7 <sup>v</sup> :	unidentified 61.5 mm.
B8 <sup>r</sup> - B8 <sup>v</sup> :	'brevier'
C1 <sup>r</sup> - D7 <sup>v</sup> l. 29:	unidentified 61.5 mm.
D7 <sup>v</sup> l.30 - D8 <sup>v</sup> :	pica

Certainly the overall picture is one of a compositor or overseer who has drastically underestimated the amount of paper required for the text of the book when casting-off --under pressure from Harrison, Croome and Smith to keep paper-costs low in order to minimise their capital investment in the project, he possibly promised them a four-gathering octavo format into which he could not easily compress the text. The difficulties imposed by the four-gathering limit seem to have become more apparent as work on the book progressed, with the result that the last sections of text to be set are the most compressed: the letterpress

of 'Alexander Bendo's Bill' (A5<sup>v</sup>-A6<sup>v</sup>), for example, is the most tightly set in the smallest type. The compositor or overseer also seems to have underestimated the quantity of type required for the book. Shortages of roman in the unidentified type almost certainly necessitated the use of italic for the poems (C2<sup>v</sup>-C3<sup>r</sup>) 'At the sight of my Phyllis, from every part', 'My dear Mistris has a heart' and 'Room, room for a blade of the town', and the use of large type (pica) only in the last leaf of gathering D could be due to shortages in the smaller types that make up the rest of the book. The obvious ineptitude in estimating paper and type suggests that the publishers were not only severely constrained by insufficient capital for the book's production, but could not even afford to employ a compositor competent in the fundamental skill of casting-off copy. Adding the legal fees attendant on fighting a King's Bench prosecution, the loss of earnings through probable imprisonment before trial and the loss of their investment from probable confiscation of copies, this project must have been a disastrous one for Harrison, Smith and Croome.

10. Turned apostrophes are frequently used for possessives, for example 'Horace`s' (B1<sup>r</sup>). Examples of this turned apostrophe are also to be found in the first-lines of B3<sup>v</sup>, C8<sup>v</sup> and D8<sup>v</sup>. Another peculiar form of possessive apostrophe is angled in the more usual direction but takes the shape of a linear triangular slash rather than the conventional curled apostrophe.
11. All of Curll's annotations have been dropped in this edition, presumably to save space.

C-1711-P

THE | VVORKS | of the Right Honourable the Earls of | ROCHESTER |  
AND | ROSCOMMON | WITH SOME | Memoirs of the Earl of ROCHESTER's |  
Life by Monſieur St. EVREMONT: | In a Letter to the Dutcheſs of  
MAZA-RINE. | [broken rule 11, 11, 9, 10, 9, 9, 11, 5.5 mm.] |  
Part I. | [broken rule 11, 11, 10, 11, 10, 1, 11, 9 mm.] | To which  
is Added, | A Collection of Micellany POEMS. | By the moſt Eminent  
Hands. | [broken rule 9, 9, 9, 9, 9, 12, 9, 12 mm.] | London,  
Printed by J. Bradford, in Fetter-Lane, 1711.

section title on C2<sup>r</sup>

*The Works of the Right Honourable John, late Earl of | Rochester.*

8° in 4s: A<sup>4</sup> B<sup>4</sup> C<sup>4</sup> [B1 signed]

12 leaves, pp. 1 2-24 [ =24]

#### catchwords

A1<sup>v</sup> maing [making] A2<sup>r</sup> ou [our] A4<sup>v</sup> quali- [qualifying]

B3<sup>v</sup> in- [incomparable] [no c.w. B4<sup>v</sup>] [no c.w. C1<sup>v</sup>] C2<sup>v</sup> Compa-  
[comparing]

#### type

A1<sup>v</sup> - B2<sup>v</sup> line 23, B4<sup>r</sup> line 18 - C4<sup>r</sup> line 3:

40 lines, 132(140) × 84 mm. (A3<sup>r</sup>)

Body 67. Face 60 × 1.5: 2.

Long primer.

B2<sup>v</sup> line 24 - B4<sup>r</sup> line 16, C4<sup>r</sup> line 4 - C4<sup>v</sup>:

36 lines, 132(140) × 84 mm. (B3<sup>v</sup>)

Body 73.5. Face 70 × 1.75: 2.5.

Small pica.

#### contents

on A1<sup>r</sup>: title

on A1<sup>v</sup>: 'The PREFACE'

- A1<sup>v</sup>-B4<sup>r</sup>: 'MEMOIRS of the LIFE of the Right Honourable John, late Earle of Rochester | Written by St. Evremont, in a Letter to her Grace the Dutchesse of Mazarine.'
- B4<sup>r</sup>-C1<sup>v</sup>: 'To all Gentlemen, Ladies, and others, whether of City, Town, or | Country, Alexander Bendo wifheth all Health and Prosperity.'
- C2<sup>r</sup>-C4<sup>v</sup>: 'A Satyr against Man: Imitated from Monsieur Boileau: (Were I (who to my Cost already am)')  
on C4<sup>v</sup>: 'FINIS.'

## notes

1. Copy examined: British Library 12314. aaa. 1. (2).
2. This copy has been bound (in a nineteenth-century binding) with various pamphlets and other books in a fat volume labelled on the spine 'TRACTS 1703-1717' (B.L. 12314. aaa. 1. 1-12). The name 'John Oliver' is written in M.S. on the first fly-leaf of this volume, on paper that does not match the paper of the first book; on the recto of the second fly-leaf, in a different hand, is written:  
'Pamphlets | Contain'd in this Volume | A Discours of drinking healths | in answer to [illegible] | Some of Rochester's Poems...'
3. This (unique) copy would appear to be incomplete, missing more than three-quarters of the book: only the 'Memoirs', 'Alexander Bendo's Bill' and the Satyr ('Were I (who to my cost already am)') are contained in this copy. And yet there is a 'FINIS' at the end of the Satyr, on the last leaf of the book as it is represented in this copy. The title-page announces this fragment as 'Part I'; perhaps each of the parts had a separate title-page and 'FINIS' corresponding to the section-titles and end-of-part announcements of C-1709-P. (The first part of C-1709-P ended in the same place as C-1711-P's 'FINIS'.) Prinz, however, notes that 'Parts II-IV of this edition are nowhere recorded; it is uncertain, therefore, whether they ever appeared' (Prinz, p. 360). And from the evidence of Bradford's publishing interests, which were almost exclusively directed towards religious



controversy, the *Satyr* would be the Rochester poem most likely to attract his attention. This peculiar piracy may well be another product of the hagiographic tradition of Rochesteriana that lasted well into the 19th. century, long after editions of his work ceased to appear, and was concerned more with 'Saint Rochester, Libertine and Martyr' than it was with his poetry.

4. Prinz XXIII; Vieth C-1711-P; ESTC t052810. Microfilm: Woodbridge, CT, Research Publications Inc, 1983, 'The Eighteenth Century'.
5. This edition has been set from a copy of C-1709-P rather than from C-1709, 'as is shown by the division into several parts and the misprint "Micellany"' (Prinz 1927, p. 360). The same method of page-numbering is used, numbers within brackets in the centre of the headline (see C-1709-P note 8).
6. This edition is in a peculiar format. The vertical chainlines and the estimated dimensions of the uncut leaf suggest an octavo format, but there are only four leaves per gathering. Two methods of production seem possible: either the book was produced by half-sheet imposition using work and turn (see Gaskell 1979, fig. 53 and p. 106), or two half-sheets of octavo were worked together, with the addition of a third half-sheet which had been worked with a later part of the book (not represented in this copy) or with part of another book entirely (see Gaskell 1979, fig. 52 and p. 106). Only one leaf (B1) is signed.
7. The compositor has been unusually fastidious in punctuating the catchwords: in other editions, omission of punctuation is the most common cause of catchword irregularities.
8. Something strange has happened in the setting of the catchword on A2'. It should be 'our', but only the 'o' and possibly the first vertical member of the 'u' are visible; moreover, there doesn't even seem to have been room for the 'r' within the page-opening.
9. In the prose prefatory matter (the 'Memoirs' and 'Alexander Bendo's Bill') many of the words at the end of the line have been hyphenated. This could either be the result of laziness

been hyphenated. This could either be the result of laziness on the part of a compositor who couldn't be bothered justifying the lines properly, or evidence of the time-saving corner-cutting of a rushed job.

10. Two types have been used to set the book. Most of this fragment (18 pages) is set in long primer, but 5 pages are set in small pica. Choice of type is unrelated to the text, although in the prefatory matter some of the changes in type occur at paragraph breaks. The pattern of type-use in the book is as follows:

A1 <sup>v</sup> - B2 <sup>v</sup> l. 23:	long primer
B2 <sup>v</sup> l. 24 - B4 <sup>r</sup> l. 16:	small pica
B4 <sup>r</sup> l. 18 - C4 <sup>r</sup> l. 3:	long primer
C4 <sup>r</sup> l. 4 - C4 <sup>v</sup> :	small pica

The pages of poetry (C2<sup>r</sup>-C4<sup>v</sup>) have a slightly larger page-opening height (136 mm.) than the pages of prose (132 mm.); the width of the page-opening remains constant. In the passages set in small pica many of the descenders haven't printed --either because of careless inking-up of the type or through inadequate or perhaps uneven pressure on the platen. The short 'Preface' (A1<sup>v</sup>) is set entirely in italic. Problems arising from compression of the text into too small an area of paper, similar to those that dogged C-1709-P, are evident in the prefatory matter of this edition: the three pieces are squeezed together without spaces between them, separated only by broken rules.

C-1718-1

[within double rules] THE | WORKS | Of the EARLS of | ROCHESTER, |  
ROSCOMON, | DORSET, &c. | [rule 63 mm.] | In TWO VOLUMES. |  
[rule 62.5 mm.] | Adorn'd with CUTS. | [rule 62.5 mm.] | [ornament:  
2 rows of 4 pieces, 11.5 x 25 mm.] | [rule 63 mm.] | LONDON: |  
Printed in the Year M.DCC.XVIII. | Price 5s.

section title on D1<sup>r</sup>

[ornament: 2 rows of 12 pieces] | THE | WORKS | OF THE | Earl of  
ROCHESTER.

crown 12°: A-K<sup>12</sup> [\$6 signed (-A1)]

120 leaves, pp. [2] 1-lxx 1 2 3-168 [ =240]

running titles

(A2<sup>v</sup>-B1<sup>r</sup>)     *The LIFE of the | Earl of ROCHESTER.*  
                 [LIEE A6<sup>v</sup>; *The LIFE of A7<sup>v</sup>*]  
  
(B1<sup>v</sup>-B9<sup>r</sup>)     *Characters of the | Earl of ROCHESTER.*  
  
(B9<sup>v</sup>-C2<sup>r</sup>)     *Alexander Bendo's Speech. | Alexander Bendo's Speech.*  
                 [*Speech B10<sup>v</sup>, B12<sup>r</sup>*]  
  
(C3<sup>v</sup>-C7<sup>r</sup>)     *A fhort Character of | King CHARLES II.*  
  
(C7<sup>v</sup>-C12<sup>r</sup>)    *POEMS on the Death of | the Earl of ROCHESTER.*  
  
(D1<sup>v</sup>-K11<sup>r</sup>)    *The WORKS of | the Earl of ROCHESTER.*  
                 [ROCHESTER D4<sup>r</sup>, E4<sup>r</sup>, F4<sup>r</sup>, G4<sup>r</sup>,  
                 H3<sup>r</sup>, I3<sup>r</sup>, K4<sup>r</sup>]

catchwords

A3<sup>r</sup> Ditch- [Ditchley]     A5<sup>r</sup> Pur- [Purfuit]     A7<sup>r</sup> Na- [Nature,]  
A9<sup>v</sup> How- [However,]     A12<sup>r</sup> Tra- [Tragedies,]     B4<sup>v</sup> A CHA- [A |  
CHARACTER]     B8<sup>r</sup> Ta- [Talent]     C2<sup>v</sup> A [     The]     C7<sup>r</sup> A PAS- [A |  
PASTORAL]     C11<sup>r</sup> Seraphic [Seraphic]     D5<sup>r</sup> HORACE'S [H<sup>ORACE</sup>'S]     D5<sup>v</sup> Tho'  
[Which]     E1<sup>r</sup> Tun- [Tunbridge-Wells,]     E11<sup>v</sup> VII. [VIII.]     F4<sup>v</sup> PRO-  
[PROLOGUE.]     F5<sup>v</sup> An [In]     F7<sup>v</sup> An [The]     G7<sup>r</sup> That, [That]  
  
H6<sup>r</sup> ACRO- [ACROSTICK.]     H7<sup>r</sup> ANA- [ANACREONTIC.]  
  
I9<sup>v</sup> APOLLO'S [APOLLO'S]     I10<sup>v</sup> WOMAN'S [WOMAN'S]

## volume signatures

Vol. I. on B1<sup>r</sup>, C1<sup>r</sup>, D1<sup>r</sup>, E1<sup>r</sup>, F1<sup>r</sup>,  
G1<sup>r</sup>, H1<sup>r</sup>, I1<sup>r</sup>, K1<sup>r</sup>

## type

A2<sup>r</sup>-C7<sup>r</sup>:

32 lines, 134(144) x 72 mm. (A5<sup>r</sup>).

Body 83. Face 80 x 1.75: 2.75.

Pica.

C7<sup>v</sup>-K:

30 lines, 127(132) x 72 mm. (K11<sup>r</sup>).

Face 55 x 1.5: 2.

Leaded brevier.

## contents

on A1<sup>r</sup>: title (verso blank)

A2<sup>r</sup>-B1<sup>r</sup>: 'SOME | MEMOIRS | OF THE | LIFE | OF | JOHN Earl of  
Rocheſter. | rule | *In a Letter to the Dutcheſs of*  
*Maza-lrine, by M. de St. Evremond.'*

B1<sup>v</sup>-B4<sup>v</sup>: 'A | CHARACTER | OF THE | Earl of ROCHESTER. | [rule] |  
*By Mr. WOLSELY.'*

B5<sup>r</sup>-B6<sup>r</sup>: 'A | CHARACTER | OF THE | Earl of ROCHESTER. | [rule] |  
*\*By Anthony à Wood.'*

B6<sup>v</sup>-B7<sup>r</sup>: 'A | CHARACTER | OF THE | EARL of ROCHESTER. | [rule] |  
*By the Reverend Mr. PARSONS.\*'*

B7<sup>v</sup>-B9<sup>r</sup>: 'A | CHARACTER | OF THE | Earl of ROCHESTER. | [rule] |  
*By Dr. BURNET.\*'*

B9<sup>v</sup>-C2<sup>v</sup>: 'To all Gentlemen, Ladies, and others, | whether of  
City, Town, or Country, | ALEXANDER BENDO wiſheth all |  
Health and Proſperity.'

C3<sup>r</sup>-C7<sup>r</sup>: 'The Scene of his Lordſhip's Life, and all his Pieces,  
| being written in the Reign of King CHARLES the |  
*ſecond, we thought it would neither be improper, nor |*  
*unacceptable to the Publick, to infer the Character of*  
*| that Prince, as it is excellently drawn by the late*  
*Duke | of Buckingham. | [rule] | A SHORT | CHARACTER |*  
*OF | King CHARLES II.'*

- C7<sup>v</sup>-C8<sup>r</sup>: 'A | PASTORAL | ON THE | DEATH | OF THE | Earl of  
ROCHESTER. | [rule] | By Mr. FLATMAN.' ('A<sup>2</sup>S on his  
Death-bed gapping STREPHON lay,')
- C8<sup>v</sup>-C10<sup>v</sup>: 'ON THE | DEATH | Of the late | Earl of ROCHESTER. |  
[rule] | By Mrs. BEHN.' ('M<sup>2</sup>Ourn, mourn, ye Mufes all,  
your Lojs de-l (plore,')
- C11<sup>r</sup>-C12<sup>v</sup>: 'ON THE | DEATH | OF THE | Earl of ROCHESTER. | [rule] |  
By an unknown Hand.' ('W<sup>2</sup>HAT Words, what Senfe, what  
Night-Piece | (can exprefs')
- D1<sup>r</sup>-D5<sup>r</sup>: 'A SATIRE againft MAN.' ('W<sup>2</sup>ERE I (who, to my Coft,  
already am')
- D5<sup>v</sup>-D7<sup>v</sup>: 'HORACE's Tenth SATIRE of the | firft Book,  
imitated. | [rule] | Nempe incomposito dixi pede  
currere verfus | Lucili. -----' ('W<sup>2</sup>ELL, Sir, 'tis  
granted, I faid DRYDEN's Rhimes')
- D8<sup>r</sup>-D8<sup>v</sup>: 'The firft SATIRE of JUVENAL, imitated. | [rule] |  
Semper ego Auditor tantum?-----' ('M<sup>2</sup>UST I with  
Patience ever filent fit,')
- D9<sup>r</sup>-D10<sup>r</sup>: 'A SATIRE upon the TIMES. | [rule] | Nobilitas folä  
atque unica virtus eft.' ('N<sup>2</sup>OT Rome, in all her  
Splendor, could compare')
- D10<sup>v</sup>-D12<sup>r</sup>: 'A SATIRE which the KING took out | of his Pocket.'  
(P<sup>2</sup>Referv'd by Wonder in an Oak, Great Charles!')
- D12<sup>v</sup>-E1<sup>r</sup>: 'A SATIRE on the KING, for which | he was banifh'd the  
Court, and after-wards fet up in Tower-ftreet, for |  
an Italian Mountebank.' ('I<sup>2</sup>N the Ifle of Great  
Britain, long fince famous known')
- E1<sup>v</sup>-E4<sup>v</sup>: 'Tunbridge-Wells, a SATIRE.' ('A<sup>2</sup>T five this Morn, when  
Phoebus rais'd his Head')
- on E5<sup>r</sup>: 'To all curious CRITICKS, and | Admirers of METRE'  
(H<sup>2</sup>AVE you not feen the raging ftormy Main')
- E5<sup>v</sup>-E8<sup>r</sup>: 'The happy NIGHT.†' ('S<sup>2</sup>Ince now my SILVIA is as kind as  
fair,')
- E8<sup>v</sup>-E9<sup>r</sup>: 'The Imperfect ENJOYMENT.' ('F<sup>2</sup>Ruition was the Queftion  
in Debate,')
- E9<sup>v</sup>-E10<sup>v</sup>: 'A SATIRE againft MARRIAGE.' ('H<sup>2</sup>Usband, thou dull  
unpity'd Mifcreant,')

- E11<sup>r</sup>-F2<sup>v</sup>: 'The RESTAURATION; or, The Histo-ry of Infipids, A  
LAMPON.' ('C<sup>2</sup>Haft, pious, prudent, Charles the  
second,')
- F3<sup>r</sup>-F3<sup>v</sup>: 'The YOUNG STATESMEN. | A SATIRE.'  
( 'C<sup>2</sup>LARENDON had Law and Senfe,')
- F4<sup>r</sup>-F4<sup>v</sup>: 'On the Lord Chancellor H-----.' ('P<sup>2</sup>Ride, Luft,  
Ambition, and the Peoples Hate,')
- F5<sup>r</sup>-F5<sup>v</sup>: 'PROLOGUE. | Against the Disturbers of the Prr.'  
( 'G<sup>2</sup>Entle Reproofs have long been try'd in Vain,')
- F6<sup>r</sup>-F7<sup>v</sup>: 'In Defence of SATIRE. | By Sir CAR. SCROOPE.' ('W<sup>2</sup>Hen  
SHAKESPEAR, JOHNSON, FLETCHER, | rul'd the Stage,')
- F8<sup>r</sup>-F8<sup>v</sup>: 'The Earl of ROCHESTER'S Answer | to the Defence of  
Satire, written by | Sir C. SCROOP.' ('T<sup>2</sup>O rack and  
torture thy unmeaning Brain,')
- F9<sup>r</sup>-F10<sup>v</sup>: 'A Panegyrick upon NELLY.' ('O<sup>2</sup>F a great Heroin I mean  
to tell,')
- F11<sup>r</sup>-F11<sup>v</sup>: 'The Royal ANGLER.' ('M<sup>2</sup>Ethinks I see our mighty Monarch  
stand,')
- F12<sup>r</sup>-G1<sup>r</sup>: 'PORTSMOUTH'S Looking-Glafs.' ('M<sup>2</sup>Ethinks I see you newly  
rifen')
- G1<sup>v</sup>-G2<sup>r</sup>: 'LAIS JUNIOR. A Pindarick.' ('L<sup>2</sup>ET Antients  
boast no more')
- G2<sup>v</sup>-G3<sup>v</sup>: 'Upon NOTHING.' ('N<sup>2</sup>Othing, thou elder Brother ev'n to  
Shade,')
- G4<sup>r</sup>-G6<sup>v</sup>: 'A RAMBLE in St. JAMES'S  
PARK.' ('M<sup>2</sup>Uch Wine had past, with grave Discourfe,')
- G7<sup>r</sup>-G9<sup>v</sup>: 'BATH Intrigues. | [rule] | The Argument. | How  
Tall-boy, K-- P--, S-- P-- did contend | For Bridegroom  
D--, Friend did fight with Friend; | But Man of God,  
by Lay Men called Parfon, | Contriv'd, by Turns, how  
each might rub her A--e on.' ('S<sup>2</sup>AY, Heav'n-born Muse,  
for only thou can'ft tell,')
- G10<sup>r</sup>-G10<sup>v</sup>: 'On the CHARMS of HIDDEN  
TREASURE. | A PARADOX.' ('T<sup>2</sup>Hou mighty Princefs, lovely  
Queen of Holes,')
- on G11<sup>r</sup>: 'On the WOMEN about Town.' ('T<sup>2</sup>OO long the wife Commons  
have been in Debate')
- on G11<sup>v</sup>: 'A DREAM.' ('T<sup>2</sup>Was when the fable Mantle of the Night')

- G12<sup>r</sup>-H1<sup>r</sup>: 'To his MISTRESS.' ('W<sup>2</sup>HY doſt thou ſhade thy lovely Face? O why')
- H1<sup>v</sup>-H2<sup>r</sup>: 'To theſe AUTHOR of a Play call'd SOODOM.' ('T<sup>2</sup>ELL me, abandon'd Miſcreant, priſhee tell')
- H2<sup>v</sup>-H3<sup>r</sup>: 'The DISPUTE.' ('B<sup>2</sup>Etwiſt Father Patrick and his Highneſs, of late')
- on H3<sup>v</sup>: 'On Rome's Pardons.' ('I<sup>2</sup>F Rome can pardon Sins, as Papiſts hold,')
- on H4<sup>r</sup>: 'On a Falſe MISTRESS.' ('F<sup>2</sup>Arewel, falſe Woman! know I'll ever be')
- on H4<sup>v</sup>: 'SONG.' ('A<sup>2</sup>T the Sight of my PHILLIS, from ev'ry Part')
- on H5<sup>r</sup>: 'SONG.' ('M<sup>2</sup>Y dear Miſtreſs had a Heart')
- on H5<sup>v</sup>: 'SONG.' ('R<sup>2</sup>OOM, Room for a Blade of the Town,')
- on H6<sup>r</sup>: 'Spoken Extempore to a Country Clerk, after I having heard him ſing PSALMS.' ('S<sup>2</sup>Terhold and Hopkins had great Qualms')
- 'Spoken Extempore, upon receiving a Fall at I Whitehall-Gate, by attempting to kiſs the I Dutcheſs of CLEVELAND as ſhe was ſtepping I out of her Chariot.'
- ('B<sup>2</sup>Y Heavens! 'twas bravely done,')
- on H6<sup>v</sup>: 'ACROSTICK.' ('A<sup>2</sup> Knight delights in hardy Deeds of Arms;')
- 'The ENCOURAGEMENT.' ('T<sup>2</sup>IS the Arabian Bird alone')
- on H7<sup>r</sup>: 'The COMMONS PETITION to King I CHARLES II.'
- ('I<sup>2</sup>N all Humanity we crave')
- 'The KING'S EPITAPH.' ('H<sup>2</sup>Ere lies our Sovereign Lord the King,')
- on H7<sup>v</sup>: 'ANACREONTICK.' ('T<sup>2</sup>HE Heavens carouſe each Day a Cup,')
- on H8<sup>r</sup>: 'SONG.' ('I<sup>2</sup>Nſulting Beauty, you miſpend')
- on H8<sup>v</sup>: 'Written under NELLY's Picture.' ('S<sup>2</sup>HE was ſo exquisite a Whore,')
- 'The WISH.' ('O<sup>2</sup>H! that I now cou'd by ſome Chymic Art,')
- on H9<sup>r</sup>: 'ET CAETERA. A SONG.' ('I<sup>2</sup>N a dark, ſilent, ſhady Grove,')
- H9<sup>v</sup>-H10<sup>v</sup>: 'The DISAPPOINTMENT.' ('N<sup>2</sup>Aked ſhe lay, claſp'd in my longing Arms,')
- H11<sup>r</sup>-I1<sup>v</sup>: 'The INSENSIBLE.' ('O<sup>2</sup>NE Day the AMOROUS LISANDER,')

- I2<sup>r</sup>-I3<sup>v</sup>: 'On a Juniper-Tree, cut down to make | BUSKS.' ('W<sup>2</sup>Hilft happy I, triumphant ftood,')
- I4<sup>r</sup>-I7<sup>r</sup>: 'The REHEARSAL. A SATIRE.' ('A. W<sup>2</sup>Hat, Timon, does old Age begin t'approach,')
- I7<sup>v</sup>-I9<sup>r</sup>: 'A Seffion of the POETS.' ('S<sup>2</sup>Ince the Sons of the Mufes grew num'rous and loud,')
- on I9<sup>v</sup>: 'A LYRICK Poem, in Imitation of | CORNELIUS GALLUS.' ('M<sup>2</sup>Y Goddefs LYDIA, Heav'nly Fair!')
- on I10<sup>r</sup>: 'APOLLO'S Grief, for having kill'd | HYACINTH by Accident. | In Imitation of OVID.' ('S<sup>2</sup>Weet HYACINTH, my Life, my Joy,')
- on I10<sup>v</sup>: 'SONG.' ('W<sup>2</sup>Here is he gone, whom I adore?')
- I11<sup>r</sup>-I11<sup>v</sup>: 'WOMAN'S Ufurpation.' ('W<sup>2</sup>Oman was made Man's Sov'reignty to own,')
- on I12<sup>r</sup>: 'The DEBAUCHEE.' ('I<sup>2</sup> Rife at Eleven, I dine about Two,')
- 'The MAIDENHEAD.' ('H<sup>2</sup>AVE you not in a Chimney feen')
- I12<sup>r</sup>-K1<sup>v</sup>: 'An Epiftle from EPHELIA to | BAJAZET.' ('H<sup>2</sup>OW far are they deceiv'd, who hope in vain')
- K1<sup>v</sup>-K2<sup>v</sup>: 'A very Heroical Epiftle in Anfwer to | EPHELIA.' ('MADAM, | I<sup>2</sup>F you're deceiv'd, it is not by my Cheat,')
- K3<sup>r</sup>-K4<sup>r</sup>: 'An Epiftle from B. to Mr. E.' ('D<sup>2</sup>Reaming laft Night on Mrs. Farley,')
- K4<sup>r</sup>-K5<sup>r</sup>: 'Mr. E-----'s Anfwer.' ('A<sup>2</sup>S crafty Harlots ufe to fhrink')
- K5<sup>v</sup>-K7<sup>r</sup>: 'The fecond Epiftle from B. to Mr. E.' ('I<sup>2</sup>F I can guefs, the Devil choak me,')
- K7<sup>r</sup>-K8<sup>v</sup>: 'Mr. E-----'s Anfwer.' ('S<sup>2</sup>O foft and am'roufly you write,')
- K9<sup>r</sup>-K12<sup>v</sup>: 'ROCHESTER'S Farewell.' ('T<sup>2</sup>IR'D with the noifome Follies of the Age,')
- on K12<sup>v</sup>: 'END of the Firft Volume.'

## plates

## 1. before A1:

engraved portrait in rectangular frame 121 x 75 mm.

'JOHN Earl of ROCHESTER | M. V. <sup>dr</sup> Gucht fcul:'



2. B9/B10 (turnover B3/B4):  
engraved illustration of Rochester as Dr. Bendo.  
'P. LaVergne In. (*In the Life*, page XL) *M. V.<sup>er</sup> Gucht*  
*fc.*'
3. C12/D1 (turnover D12/E1):  
engraved illustration to 'Satyr against Man'.  
'P. LaVergne In. pag. 1. *M. V.<sup>er</sup> Gucht fcul.*'
4. E1/E2 (turnover E11/E12):  
engraved illustration to 'Tunbridge-Wells'.  
'P. La Vergne. Inv. (pag: 26.) *MV.<sup>er</sup> Gucht fc.*'
5. H9/H10 (turnover H3/H4):  
engraved illustration to 'The Disappointment'.  
'P. La Vergne In. pag. 114. *M. V.<sup>er</sup> Gucht fc.*'

## notes

1. Copy examined: British Library C. 131. b. 2.
2. Prinz XXVII; not in Case; Vieth C-1718-1; ESTC t094657.
3. 'According to Walpole (*Cat. of Royal and Noble Authors*, etc., Ed. 1806, vol.III, p. 238, footnote 5) this edition was brought out by E. Curll' (Prinz 1927, p.364). Straus quotes Thoms' comment on this edition: 'In 1718 was published an edition of the Poems of... Rochester and... Roscommon... which does not bear Curll's name on the title-page [though] he had clearly an interest in it, for a note, p. viii., vol ii, refers to Mr. Pomfret's Poems printed by E. Curll' (Straus 1927, pp. 253-254). See C-1718-2 note 8.
4. This edition was advertised in 'A Catalogue of BOOKS; all printed for E. Curll at the Dial and Bible againſt St. Dunſtan's Church in Fleet ſtreet', the first entry under the heading 'POETRY': 'THE whole Works of the Earls of Rochefter, Roſcommon, Dorſet, &c. adorn'd with Cuts in 2 Volumes. Price 5 s.' This catalogue is undated, but the B.L. copy of it is bound at the back of 'Curlicism Display'd', which is dated by May 31st. 1718.
5. Among the additional material that seems to have first appeared in C-1714-1 (see Prinz XXV) and is included in this edition is a series of 'Characters' of Rochester, biographical extracts culled from other peoples' books. The

titles of these 'Characters' are annotated with references to the sources from which they are derived. On B5<sup>r</sup> the '\*' refers to '\*See Atheniae Oxonienses, Fol. Vol. 2. Pag. 489, 490.'; the asterisk on B6<sup>v</sup> refers to the note 'See the Sermon preach'd at his Lordship's Funeral, pag. 6, 7, 8, 26.'; on B7<sup>v</sup> the asterisk refers to '\*See, Some Passages of the Life and Death of John Earl of Rochester, pag. 6, 7, 8, 14, 25, 26, 27, 28, 159'.

6. A certain amount of annotation has crept into the collection of Rochester's poems, possibly added during the expansion of the series in C-1714. A note on the attribution of 'The happy Night' appears at the bottom of B5<sup>v</sup>: '†The Duke of Buckingham has lately been pleas'd to own this Poem. This attribution to Buckingham has not provoked relocation of the poem out of the Rochester volume into the 'MISCELLANY POEMS' section of volume 2; the annotation does not appear in C-1721-a-1. The title of 'To thet AUTHOR of a Play call'd Sodom' (H1<sup>v</sup>) is annotated '† One Fifth, a wretched Scribler'. And a line from 'The Second Epistle from B to Mr. E.', 'For should you talk of Tamburlain\*' (K6<sup>r</sup>), has the note '\*Tamburlain the Great; or, The Scythian Shepherd. A Tragedy. Written 1593, by Christopher Marloe; an Author cotemporary [sic] with Shakepear'. This note appears in C-1721-a-1. Volume 2 is more heavily annotated (see C-1718-2 note 8).
7. A coat of arms appears above the title of 'Alexander Bendo's Bill' on B9<sup>v</sup>, a lion and unicorn holding England's coat of arms with the motto 'SEMPER EADEM'.
8. It is interesting, given Defoe's obsession with sodomy in his 1718 attack on Curll and on Rochester's poems (Mist's Weekly Journal or Saturday's Post April 5th. 1718), that the poem 'Sweet Hyacinth, my life, my joy' should include the lines (I10<sup>r</sup>):

The fatal Lofs, thus fad APOLLO mourn'd,  
Of the fair Boy, for whom fo much he burn'd.

According to Prinz (1927, p. 362) this poem had been printed in C-1714.

9. There are volume signatures on the recto of the first leaf of each gathering except A. This pattern of volume signatures continues through volume 2 (see C-1718-2 note 9).
10. The catchword on I6<sup>r</sup> has not been properly inked in this copy, so that the type has not printed although the mark of the letterpress on the damp paper is clearly there.
11. This edition is full of ornaments, usually one above each title and one at the end of each poem.

[within double rules] POEMS | ON | SEVERAL OCCASIONS, | By the EARL of |  
ROSCOMON, &c. | WITH | Some MEMOIRS of his LIFE. | [rule 63 mm.] |  
VOLUME II. | [rule 62 mm.] | [ornament: 4 rows of pieces 1, 3, 5,  
3, 1] | [rule 62 mm.] | LONDON: | Printed in the Year M.DCC.XVIII.

section title on B5<sup>r</sup>

[row of 11 pieces (crowns)] | POEMS | BY THE | Earl of DORSET. |  
[row of 11 pieces (crowns)]

section title on D2<sup>r</sup>

[ornament 15 x 69 mm.] MISCELLANY | POEMS | By fveral Hands.

section title on G4<sup>r</sup>

[row of 27 pieces] | THE | FEMALE REIGN; | AN | ODE, | Alluding to  
| Horace, Book 4. Ode 14. | Quae Cura Patrum, quaeve Quiritium, &c.  
| [rule 72 mm.] | With a LETTER to a Gentleman in the | UNIVERSITY.  
| [row of 29 pieces]

section title on H1<sup>r</sup>

[row of 15 pieces] | AN | ESSAY | ON | POETRY, | By his GRACE |  
JOHN, | Duke of Buckinghamshire, &c. | [row of 15 pieces]

crown 12°: A-K<sup>12</sup> [\$6 signed (-A1, B4, I5)]

120 leaves, pp. i ii iii-x 1-21 22-24 25-223 [7] [=240]

running titles

- (A2<sup>v</sup>-A5<sup>r</sup>)     The LIFE of the | Earl of ROSCOMON.  
(A6<sup>v</sup>-B4<sup>r</sup>)     POEMS by the | Earl of ROSCOMON.  
                 [POEMS A7<sup>v</sup>; ROSCOMON A8<sup>r</sup>;  
                 POEMS A8<sup>v</sup>; the Earl of ROSCOMON. A9<sup>r</sup>]  
(B7<sup>v</sup>-D1<sup>r</sup>)     POEMS by the | Earl of DORSET.  
                 [POEMS B8<sup>v</sup>; POEMS C1<sup>v</sup>]  
(D2<sup>v</sup>-I5<sup>r</sup>)     Miscellany POEMS. | Miscellany POEMS.  
(I6<sup>v</sup>-K9<sup>r</sup>)     The Cabinet of LOVE. | The Cabinet of LOVE.

## catchwords

A3<sup>r</sup> Educa- [Education,] A6<sup>v</sup> *The* [THE] A9<sup>r</sup> *TOM* [Tom]  
 A10<sup>r</sup> Song. [SONG,] [no c.w. B4<sup>r</sup>-B5<sup>v</sup>] C9<sup>r</sup> KNOT- [KNOTTING.]  
 C10<sup>r</sup> A [A] C11<sup>v</sup> Song, [SONG,] C12<sup>r</sup> III. Then [III. | Then,] [no  
 c.w. D1<sup>v</sup>] D8<sup>v</sup> Fainting, [III. | Fainting,] D11<sup>r</sup> Now [Now,] E12<sup>v</sup> In  
 F3<sup>r</sup> *Erle* [Erle] F4<sup>v</sup> SUSAN- [SUSANNAH] G5<sup>r</sup> *recom-* [recommended]  
 [no c.w. H1<sup>r</sup>] H10<sup>v</sup> HORACE [HORACE,] H11<sup>r</sup> II. Return [ II. |  
 Return,] [no c.w. I5<sup>v</sup>]

## volume signatures

Vol. II. on B1<sup>r</sup>, C1<sup>r</sup>, D1<sup>r</sup>, E1<sup>r</sup>, F1<sup>r</sup>,  
 G1<sup>r</sup>, I1<sup>r</sup>, K1<sup>r</sup>

## type

30 (29) lines, 126(131) × 71 mm. (C1<sup>r</sup>).

Face 55 × 1.5: 2.

Leaded brevier.

## contents

on A2<sup>r</sup>: title (verso blank)  
 A2<sup>r</sup>-A5<sup>r</sup>: '[ornament 11 × 65 mm.] SOME | MEMOIRS | OF THE | LIFE  
 and WRITINGS | OF THE | Earl of ROSCOMON.'  
 on A5<sup>v</sup>: '*His Lordship's Genuine Works are | as follow, viz*'  
 A6<sup>r</sup>-B4<sup>r</sup>: 'POEMS | BY THE | Earl of Roscomon.'  
 B6<sup>r</sup>-B6<sup>v</sup>: 'Mr. DRYDEN'S | CHARACTER | OF THE | Earl of Dorset's |  
 POEMS.\*'  
 B7<sup>r</sup>-D1<sup>v</sup>: 'POEMS | BY THE | Earl of DORSET.'  
 D2<sup>r</sup>-I5<sup>v</sup>: '*MISCELLANY | POEMS | By fveral Hands.*'  
 on I5<sup>v</sup>: '*FINIS.*'  
 on I6<sup>r</sup>: section title to *The Cabinet of Love* [see note 1]  
 I6<sup>v</sup>-I7<sup>v</sup>: '*The Discovery.*' ('T<sup>o</sup> Silvia's Room I (un)suspected)  
 ftole,') [see note 1]  
 I8<sup>r</sup>-I11<sup>r</sup>: '*DILDOIDES. | [rule] | By Mr. BUTLER, Author of*  
*Hudibras. | [rule] | Occasion'd by the Burning a*  
*Hogshead of thofe | Commodities at Stocks-Market, in*  
*the Year | 1672, purfuant to an Act of Parliament |*  
*then made for the prohibiting of French | Goods.*'  
 ('S<sup>uch</sup> a fad Tale prepare to hear,')

- I11<sup>v</sup>-K6<sup>r</sup>: 'The DELIGHTS of | VENUS. | [rule] | *Tranflated from*  
*MEURSIUS.*' ('W<sup>2</sup>HEN Nature once, like Nile, the -----  
*o'erflows,*' )
- K6<sup>v</sup>-K7<sup>v</sup>: 'Lord ROCHESTER | Againſt his | WHORE-PIPE' ('W<sup>2</sup>AS ever  
 Mortal Man like me,')  
 on K8<sup>r</sup>: 'THE | Mock SONG.' ('I<sup>2</sup> Love as well as others do;')
- K8<sup>v</sup>-K9<sup>r</sup>: 'AN | INTERLUDE. | [rule] | Actus I. Scena I. | *The*  
*Scene, A Bed-Chamber. | Enter Tarfander and Swivanthe.*'  
 ('Tarf. F<sup>2</sup>OR ſtanding ---- we kind Nature thank,')
- K9<sup>v</sup>-K10<sup>v</sup>: 'THE | CONTENTS | OF THE | Earl of ROCHESTER's | WORKS.'
- K11<sup>v</sup>-K12<sup>v</sup>: 'THE | CONTENTS | OF THE | Second Volume.'
- on K12<sup>v</sup>: 'FINIS.'

## plates

1. before A1:  
 frontispiece engraved portrait 128 x 77 mm. signed 'M. V. <sup>dr</sup>  
*Gucht Scul.*' and inscribed:  
 'For pointed Satire, I would BUCKHURST chufe;  
 The beſt good Man, with the worſt-naturd Muſe.'
2. I5/I6:  
 fold-out illustration 81 x 172 mm. entitled 'THE DISCOVERY.'  
 with directions below: 'Vol II. Cabinet of Love. pag. 2.'

## notes

1. Copy examined: British Library C. 131. b. 2. The B.L. copy lacks two leaves, I6 and I7, which contain the section title to 'The Cabinet of Love' and *The Difcovery* (see C-1721-a-2 note 9). The existence of these leaves in an 'ideal copy' is confirmed by the poem being listed in the table of contents (K12<sup>v</sup>), and by the remains of a stub still attached to the upper threads of the binding in the middle of gathering I. The fold-out paper with the plate illustrating 'The Difcovery' was clearly turned-over around these missing leaves.
2. Prinz XXVII; not in Case; Vieth C-1718-2; ESTC t094657. Prinz notes only one unnumbered page after p. 223, but in the B.L. copy there are 7 unnumbered pages (K9<sup>v</sup>-K12<sup>v</sup>).

Prinz's copies (Kassel and Warmbrunn) may have lacked these tables of contents.

3. Compared to the 'Roscommon' and 'Miscellaneous Poems' sections of the last C-series edition examined, C-1709, an enormous amount of new material has been added to this volume. Most of these new poems were probably introduced in C-1714-2, when the collection was expanded into a two-volume edition.
4. The spelling of Roscommon's name has stabilised in C-1718-2, in which it is consistently spelled with one 'm'.
5. 'DRYDEN'S SATIRE to his MUSE Written by the Lord Somers' includes the following lines:  

*Adriel to please, call Rochester a Fool,  
Sidley a Capuchin, and Dorset dull.*
6. Compare Curll's use of the word 'cabinet' in the title of the 'obscene appendix', 'The Cabinet of Love', with the assurances in the preface to Tonson's 1691 edition regarding the propriety of the texts: '*For this matter the Publisher assures us, he has been diligent out of Measure, and has taken exceeding Care that every Block of Offence shou'd be removed. So that this Book is a Collection of such Pieces only, as may be received in a vertuous Court, and not unbecome the Cabinet of the Severeft Matron*' (A6<sup>v</sup>). For a very different sort of 'cabinet', see Jacques Duval, *Traité des hermaphrodits* (1612): 'The maid who in full health had rejoiced in her maidenhead, when agitated by the efforts of her cabinet being unlocked, will exhibit some disdain for meats and is even caught unawares by nausea and vomitings' (quoted in Darmon 1985, p. 150).
7. There is a 'FINIS' at the end of the 'Miscellany Poems' section, on I5<sup>v</sup>. Is this to suggest that 'The Cabinet of Love' is an extra section added to the book? Structurally 'The Cabinet of Love' simply continues gathering I; it is not until the editions of 1721 that it becomes an entirely separate gathering. Although Prinz's note that 'The Cabinet of Love' occupies 24 pages at the end of C-1714-2 edition may indicate that it was separate in that edition, Prinz gives the format as 'small 8vo' (only a 12° format would

produce a separate gathering of 24 pages). Another 'FINIS' appears at the end of 'THE CONTENTS OF THE Second Volume', on K12<sup>v</sup>.

8. This volume is more heavily-annotated than volume 1 (see C-1718-1 notes 5 & 6). Among these new annotations are the following note on the title of 'Mr. DRYDEN's CHARACTER OF THE Earl of DORSET's POEMS' (B6<sup>v</sup>), '*See his Discourse concerning the Original and Progreſs of Satire. Addreſſ'd to the Earl of Dorſet. In 8vo. Written in the Year 1692', Pag. 4, 5', and the note (on A4<sup>v</sup>) '†See Mr. Pomfret's Poems, printed for E. Curll', which Thoms uses as evidence that Curll was responsible for the publication of this edition.*
9. There are volume signatures on the recto of the first leaf of each gathering except A and H. This continues the pattern of volume 1 (see C-1718-1 note 9).
10. Some of the verso sides of the Roscommon running-titles, 'POEMS by the' (A6<sup>v</sup>-B4<sup>r</sup>) were used again as part of the skeleton formes for the next section of poems by Dorset. Only the recto sides of the running-titles were changed for the new sequence (B7<sup>v</sup>-D1<sup>r</sup>), to accomodate the name of the 'Earl of DORSET'. The italic small capitals 'S' (A7<sup>v</sup>, B8<sup>v</sup>) and 'O' (A8<sup>v</sup>, C1<sup>v</sup>) recur in both running-title sequences.
11. Different catchword conventions from volume 1 are followed by the compositor in this volume. Here both stanza-number and the first word are given in the catchword; in volume 1 only the stanza-number is given (see C-1721-a-1 note 9).
12. There is an ornament above most of the poem-titles in this volume, as in volume 1 (see C-1718-1 note 11).
13. 'Two poems from Chaucer Modernized' were included in a complaint in 1725 to the Secretary of State concerning Curll's publications (Straus 1927, p. 100; Public Record Office SP 35/58/101). Could these have been 'THE MILLER's TALE, FROM CHAUCER, Inſcrib'd to N. ROWE, Eſq; By Mr. COBB' (D9<sup>v</sup>-E11<sup>r</sup>) and 'Erle Roberts MICE. A TALE. in Imitation of CHAUCER. By Mr PRIOR.' (F3<sup>v</sup>-F4<sup>v</sup>)? Curll had published this version of 'The Miller's Tale' as a separate edition in 1712 (Straus p. 220; ESTC t019970). This edition also included 'Two Imitations of Chaucer... By Matthew Prior, Eſq.' and



'Susannah & the 2 Elders'; the latter poem appears next in the sequence of C-1718-2 after the two Chaucer poems. Defoe targeted Chaucer as well as Rochester in his attack on Curll of the same year (see C-1707-a note 7 and C-1718-1 note 6).

C-1721-a-1

[within double rules] THE | WORKS | Of the EARLS of | ROCHESTER,  
ROSCOMMON, | DORSET, | The DUKE of | DEVONSHIRE, &c. | [rule  
62 mm.] | In Two VOLUMES. | [rule 62.5 mm.] | Adorn'd with CUTS. |  
[rule 62 mm.] | [ornament: 2 rows of four pieces 11.5 x 25 mm.] |  
[rule 62 mm.] | LONDON, | Printed in the Year MDCCXXI.

section title on D1<sup>r</sup>

[ornament 11.5 x 69 mm.] | THE | WORKS | OF THE | Earl of ROCHESTER.

12<sup>o</sup>: A-K<sup>12</sup> [\$5 signed (-A1, B2; +D6, E6, F6, K6)]

120 leaves, pp. [2] i-lxx (misprinting xxxvi as 'xxx') 1-168  
[ =240]

running titles

(A2<sup>v</sup>-B1<sup>r</sup>) The LIFE of the | Earl of ROCHESTER.

[LIFE A11<sup>v</sup>, A12<sup>v</sup>]

(B1<sup>v</sup>-B9<sup>r</sup>) Characters of the | Earl of ROCHESTER.

(B9<sup>v</sup>-C2<sup>r</sup>) Alexander Bendo's Speech. | Alexander Bendo's Speech.

(C3<sup>v</sup>-C7<sup>r</sup>) A fhort Character of | King CHARLES II.

(C7<sup>v</sup>-C12<sup>r</sup>) POEMS on the Death of | The Earl of ROCHESTER.

(D1<sup>v</sup>-K12<sup>r</sup>) The WORKS of | The Earl of ROCHESTER.

[WORKS D11<sup>v</sup>, E4<sup>v</sup>, F4<sup>v</sup>]

catchwords

A12<sup>v</sup> wrote B1<sup>v</sup> Gentle- [Gentleneys,] B4<sup>v</sup> A CHAR- [A | CHARACTER]  
B5<sup>r</sup> Qua- [Quality.] C7<sup>r</sup> A PAS- [A | PASTORAL] [c.w. illegible  
D8<sup>v</sup>] D11<sup>r</sup> C----- [C-----d] E1<sup>r</sup> Tun [Tunbridge-Wells,] F3<sup>r</sup> IV.  
[VI.] F4<sup>v</sup> PRO- [PROLOGUE.] F6<sup>r</sup> Here [Here] G12<sup>v</sup> XIII. H5<sup>r</sup> SONG  
[SONG.] H6<sup>r</sup> ACRO- [ACROSTICK.] H7<sup>r</sup> ANA- [ANACREONTIC.]  
I9<sup>v</sup> APOL [APOLLO'S] K2<sup>v</sup> A [An]

volume signatures

VOL I. on B1<sup>r</sup>, C1<sup>r</sup>, E1<sup>r</sup>, F1<sup>r</sup>, G1<sup>r</sup>, H1<sup>r</sup>, I1<sup>r</sup>

VOL. I. on D1<sup>r</sup>, K1<sup>r</sup>

## type

A2<sup>r</sup>-C7<sup>r</sup>:32 lines, 132(142) × 71 mm. (A12<sup>r</sup>).

Body 83. Face 80 × 1.75: 2.75.

Pica.

C7<sup>v</sup>-K:30(29) lines, 123.5(133.5) × 72 mm. (K12<sup>r</sup>).

Face 55 × 1.25: 2.

Leaded brevier.

## contents

on A1<sup>r</sup>: title (verso blank)A2<sup>r</sup>-B1<sup>r</sup>: 'SOME | MEMOIRS | OF THE | LIFE | OF | JOHN Earl of  
*Rochester.* | [rule] | *In a Letter to the Dutcheys of*  
*Maza-lrine, by M. de St. Evremond.'*B1<sup>v</sup>-B4<sup>v</sup>: 'A | CHARACTER | OF THE | Earl of ROCHESTER. | [rule] |  
By Mr. *WOLSELY.* \*'B5<sup>r</sup>-B6<sup>r</sup>: 'A | CHARACTER | OF THE | Earl of ROCHESTER. | [rule] |  
by Anthony a Wood. II'B6<sup>v</sup>-B7<sup>r</sup>: 'A | CHARACTER | OF THE | Earl of *Rochester.* | [rule] |  
*By the Reverend Mr. PARSONS.* \*'B7<sup>v</sup>-B9<sup>r</sup>: 'A | CHARACTER | OF THE | Earl of *Rochester.* | [rule] |  
*By Dr. BURNET.* \*'B9<sup>v</sup>-C2<sup>v</sup>: 'To all Gentlemen, Ladies, and others, | whether of  
City, Town, or Country, | *ALEXANDER BENDO* wifheth all |  
Health and Proſperity.'C3<sup>r</sup>-C7<sup>r</sup>: '*The Scene of his Lordſhip's Life, and All his Pieces,*  
| *being written in the Reign of King CHARLES the* |  
Second, we thought it would neither be improper, nor |  
unacceptable to the Public, to infert the Character of  
| that Prince, as it is excellently drawn by the  
*Marquis of* | *Normanby, now Duke of Buckinghamshire.* |  
[rule] | A SHORT | CHARACTER | OF | King *Charles II.*'C7<sup>v</sup>-C8<sup>r</sup>: 'A | PASTORAL | ON THE | DEATH | OF THE | Earl of  
ROCHESTER. | [rule] | *By Mr. FLATHAN.*' ('A<sup>s</sup> on his  
Death-bed gapping STREPHON lay,')

- C8<sup>v</sup>-C10<sup>v</sup>: 'ON THE | DEATH | Of the | Earl of *Rochester*. | [rule] | By Mrs. BEHN.' ('M<sup>2</sup>Ourn, mourn, ye Mufes All, your Lojs de-|plore,')
- C11<sup>r</sup>-C12<sup>v</sup>: 'ON THE | DEATH | OF THE | Earl of *Rochester*. | [rule] | By an *Unknown Hand*.' ('W<sup>2</sup>HAT Words, what Senfe, what Night-piece | (can exprefs')
- D1<sup>r</sup>-D5<sup>r</sup>: 'A SATIRE againft MAN.' ('W<sup>2</sup>ERE I (who to my Coft, already am')
- D5<sup>v</sup>-D7<sup>v</sup>: 'HORACE'S Tenth SATIRE of the | Firft Book, Imitated. | *Nempe incomposito dixi pede currere versus* | Lucili. -----' ('W<sup>2</sup>ELL, Sir, 'tis granted, I faid DRYDEN'S Rhimes')
- D8<sup>r</sup>-D8<sup>v</sup>: 'The Firft SATIRE of Juvenal, Imitated. | [rule] | *Semper ego Auditor tantum?*-----' ('M<sup>2</sup>UST I with Patience ever filent fit,')
- D9<sup>r</sup>-D10<sup>r</sup>: 'A SATIRE upon the *Times*. | [rule] | *Nobilitas sola atque unica virtus eft.*' ('N<sup>2</sup>OT Rome, in all her Splendor, could compare')
- D10<sup>v</sup>-D12<sup>r</sup>: 'A SATIRE which the *King* took out | of his Pocket.' ('P<sup>2</sup>Referv'd by Wonder in an Oak, Great Charles!')
- D12<sup>v</sup>-E1<sup>r</sup>: 'A SATIRE on the *King*, for which | he was banifh'd the Court, and after-wards fet up in Tower-Street, for | an Italian Mountebank.' ('I<sup>2</sup>N the Ifle of Great Britain, long fince famous known,')
- E1<sup>v</sup>-E4<sup>v</sup>: 'Tunbridge-Wells, a SATIRE.' ('A<sup>2</sup>T Five this Morn, when *Phoebus* rais'd his Head')
- on E5<sup>r</sup>: 'To all curious CRITICKS, and | Admirers of METRE.' ('H<sup>2</sup>AVE you not feen the raging ftormy Main')
- E5<sup>v</sup>-E8<sup>r</sup>: 'The Happy NIGHT.' ('S<sup>2</sup>Ince now my *Silvia* is as kind as fair,')
- E8<sup>v</sup>-E9<sup>r</sup>: 'The Imperfect ENJOYMENT.' ('F<sup>2</sup>Ruition was the Queftion in Debate,')
- E9<sup>v</sup>-E10<sup>v</sup>: 'A SATIRE againft MARRIAGE.' ('H<sup>2</sup>Usband, thou dull unpity'd Mifcreant,')
- E11<sup>r</sup>-F2<sup>v</sup>: 'The RESTAURATION; or, The | Hiftory of Infipids, A LAMPOON.' ('C<sup>2</sup>Haft'e, Pious, Prudent, Charles the Second,')

- F3<sup>r</sup>-F3<sup>v</sup>: 'The YOUNG STATESMEN. | A SATIRE.'  
(<sup>C2</sup>LARENDON had Law, and Senſe,')
- F4<sup>r</sup>-F4<sup>v</sup>: 'On the Lord Chancellor H-----.' (<sup>P2</sup>Ride, Luft, Ambition, and the Peoples Hate,')
- F5<sup>r</sup>-F5<sup>v</sup>: 'PROLOGUE. | Againſt the Diſturbers of the Pirr.'  
(<sup>G2</sup>Entle Reproofs have Long been try'd in vain,')
- F6<sup>r</sup>-F7<sup>v</sup>: 'In Defence of SATIRE. | By Sir CAR SCROOPE.'  
(<sup>W2</sup>Hen Shakeſpear, Johnſon, Fletcher, rul'd the Stage,')
- F8<sup>r</sup>-F8<sup>v</sup>: 'The Earl of ROCHESTER's Anſwer | to the Defence of Satire, written by | Sir CAR SCROOPE.' (<sup>T2</sup>O rack and torture thy unmeaning Brain,')
- F9<sup>r</sup>-F10<sup>v</sup>: 'A Panegyrick upon NELLY.' (<sup>O2</sup>F a great Heroin I mean to tell,')
- F11<sup>r</sup>-F11<sup>v</sup>: 'The Royal ANGLER.' (<sup>M2</sup>Ethinks I ſee our mighty Monarch ſtand,')
- F12<sup>r</sup>-G1<sup>r</sup>: 'PORTSMOUTH's Looking-Glaſs.' (<sup>M2</sup>Ethinks I ſee you newly Riſen')
- G1<sup>v</sup>-G2<sup>r</sup>: 'LAIS JUNIOR. A Pindarick.' (<sup>L2</sup>ET Antients boaſt no more')
- G2<sup>v</sup>-G3<sup>v</sup>: 'Upon NOTHING.' (<sup>N2</sup>Othing, thou elder Brother ev'n to Shade,')
- G4<sup>r</sup>-G6<sup>v</sup>: 'A RAMBLE in St. JAMES'S PARK.'  
(<sup>M2</sup>Uch Wine had paſt, with grave Diſcourſe,')
- G7<sup>r</sup>-G9<sup>v</sup>: 'BATH Intrigues. | [rule] | The Argument. | How Tall-Boy, K-- P--, S-- P-- did contend | For Bridegroom D-----, Friend did Fight with Friend; | But Man of God, by Lay-men called Parſon, | Contriv'd, by Turns, how each might rub her A--e on.' (<sup>S2</sup>AY, Heav'n-born Muſe, for only thou can'ſt tell,')
- G10<sup>r</sup>-G10<sup>v</sup>: 'On the Charms of Hidden Treafure. | A PARADOX.' (<sup>T2</sup>HOU mighty Princeſs, lovely Queen of Holes,')
- on G11<sup>r</sup>: 'On the WOMEN about Town.' (<sup>T2</sup>OO long the wife Commons have been in Debate')
- on G11<sup>v</sup>: 'A DREAM.' (<sup>T2</sup>Was when the fable Mantle of the Night')
- G12<sup>r</sup>-H1<sup>r</sup>: 'To his MIſTREſS.' (<sup>W2</sup>HY doſt thou ſhade thy lovely Face? O why')

- H1<sup>v</sup>-H2<sup>r</sup>: 'To the †Author of a Play call'd Sodom.' ('T<sup>2</sup>ELL me, abandon'd Miſcreant, prithee tell')
- H2<sup>v</sup>-H3<sup>r</sup>: 'The DISPUTE.' ('B<sup>2</sup>Etwiſt Father Patrick and his Highneſs, of late,')
- on H3<sup>v</sup>: 'On Rome's Pardons.' ('I<sup>2</sup>F Rome can pardon Sins, as Papiſts hold,')
- on H4<sup>r</sup>: 'On a Falſe Miſtreſs.' (F<sup>2</sup>Arewel, falſe Woman! know I'll ever be')
- on H4<sup>v</sup>: 'SONG.' ('A<sup>2</sup>T the Sight of my Phillis, from every Part')
- on H5<sup>r</sup>: 'SONG.' ('M<sup>2</sup>Y dear Miſtreſs had a Heart')
- on H5<sup>v</sup>: 'SONG.' ('R<sup>2</sup>OOM, Room for a Blade of the Town,')
- on H6<sup>r</sup>: 'Spoken Extempore to a County Clerk, after † having heard him ſing PſALMS.' ('S<sup>2</sup>Ternhold and Hopkins had great Qualms')
- 'Spoken Extempore, upon receiving a Fall at † Whitehall-Gate, by attempting to kiſs the † Dutcheſs of CLEVELAND as ſhe was ſtepping † out of her Chariot.' ('B<sup>2</sup>Y Heavens! 'twas bravely done,')
- on H6<sup>v</sup>: 'ACROSTICK.' ('A<sup>2</sup> Knight delights in hardy Deeds of Arms;')
- 'The ENCOURAGEMENT.' ('T<sup>2</sup>IS the Arabian Bird alone')
- on H7<sup>r</sup>: 'The COMMONS PETITION to King † CHARLES II.' ('I<sup>2</sup>N all Humanity we crave')
- 'The King's EPITAPH.' ('H<sup>2</sup>ERE lies our Sov'reign Lord the King,')
- on H7<sup>v</sup>: 'ANACREONTIC. ('T<sup>2</sup>HE Heavens carouſe each Day a Cup,')
- on H8<sup>r</sup>: 'SONG.' ('I<sup>2</sup>Nſulting Beauty, you miſpend')
- on H8<sup>v</sup>: 'Written under NELLY's Picture.' ('S<sup>2</sup>HE was ſo exquisite a Whore,')
- 'The WISH.' ('O<sup>2</sup>H! that I now cou'd, by ſome Chymic Art,')
- on H9<sup>r</sup>: 'Et CAETERA. A Song.' ('I<sup>2</sup>N a dark, ſilent, ſhady Grove,')
- H9<sup>v</sup>-H10<sup>v</sup>: 'The DISAPPOINTMENT.' ('N<sup>2</sup>Aked ſhe lay, claſp'd in my longing Arms,')
- H11<sup>r</sup>-I1<sup>v</sup>: 'The INSENSIBLE.' ('O<sup>2</sup>NE Day the am'rous LISANDER,')

- I2<sup>r</sup>-I3<sup>v</sup>: 'On a Juniper-Tree cut down to make 1 BUSKS.' ('W<sup>2</sup>Hilft happy I, triumphant stood,')
- I4<sup>r</sup>-I7<sup>r</sup>: 'The REHEARSAL. A SATIRE.'  
( 'A. W<sup>2</sup>Hat, Timon, does old Age begin t'approach,')
- I7<sup>v</sup>-I9<sup>r</sup>: 'A Seffion of the Poets.' ('S<sup>2</sup>Ince the Sons of the Mufes grew num'rous and loud,')
- on I9<sup>v</sup>: 'A LYRICK Poem in Imitation of 1 CORNELIUS GALLUS.' ('M<sup>2</sup>Y Goddefs LYDIA, heav'nly Fair!')
- on I10<sup>r</sup>: 'APOLLO's Grief, for having kill'd 1 HYACINTH by Accident. 1 In Imitation of Ovid.' ('S<sup>2</sup>Weet HYACINTH, my Life, my Joy,')
- on I10<sup>v</sup>: 'SONG.' ('W<sup>2</sup>Here is he gone, whom I adore?')
- I11<sup>r</sup>-I11<sup>v</sup>: 'WOMAN's Ufurpation.' ('W<sup>2</sup>OMAN was made MAN's Sov'reignty to own,')
- on I12<sup>r</sup>: 'The DEBAUCHEE.' ('I<sup>2</sup> Rife at Eleven, I dine about Two,')
- 'The MAIDENHEAD.' ('H<sup>2</sup>AVE you not in a Chimney feen')
- I12<sup>v</sup>-K1<sup>v</sup>: 'An Epiftle from EPHELIA to Ba-1 JAZET, complaining of his Incon-1 ftancy.' ('H<sup>2</sup>OW far are they deceiv'd, that hope in vain')
- K1<sup>v</sup>-K2<sup>v</sup>: 'A very Heroical Epiftle in Anfwer to 1 EPHELIA.' ('MADAM, 1 I<sup>2</sup>F you're deceiv'd, it is not by my Cheat,')
- K3<sup>r</sup>-K4<sup>r</sup>: 'An Epiftle from B. to Mr. E.' ('D<sup>2</sup>Reaming laft Night on Mrs Farley,')
- K4<sup>r</sup>-K5<sup>r</sup>: 'Mr. E-----'s Anfwer.' ('A<sup>2</sup>S crafty Harlots ufe to fhrink')
- K5<sup>v</sup>-K7<sup>r</sup>: 'The fecond Epiftle from B. to Mr. E.' ('I<sup>2</sup>F I can guefs, the Devil choak me,')
- K7<sup>r</sup>-K8<sup>v</sup>: 'Mr. E-----'s Anfwer.' ('S<sup>2</sup>O foft and am'roufly you write,')
- K9<sup>r</sup>-K12<sup>v</sup>: 'ROCHESTER's Farewell.' ('T<sup>2</sup>IR'D with the noifome Follies of the Age,')
- on K12<sup>v</sup>: 'The End of the Firft Volume.'

## plates

1. before A1 (turnover A12/B1):  
engraved portrait in a rectangular frame 130 x 77 mm.  
signed 'Clark Sculp.'  
'JOHN Earl of ROCHESTER.'

2. B9/B10 (turnover B3/B4):  
engraved illustration to Bendo's Bill 136 x 84 mm.  
' (In the Life page XL.) J. Clark Sculp.'
3. C12/D1 (turnover D12/E1):  
engraved illustration to 'Satyr against Man'.  
' (pag. 1) J. Clark Sculp.'
4. E1/E2 (turnover E10/E11):  
engraved illustration to 'Tunbridge-Wells' 136 x 82 mm.  
' (pag. 26.) J. Clark. Sculp.'
5. H9/H10 (turnover H3/H4):  
engraved illustration to 'The Disappointment'  
' (pag. 144.) J. Clark Sculp.'

## notes

1. Copy examined: British Library C. 123. c. 3.
2. Prinz XXX; not in Case; Vieth C-1721-a-1; ESTC t095241.
3. According to Vieth (p. 14) two 'closely similar but entirely separate editions' appeared in 1721; in his 'Checklist of Early Editions' he designates them 'C-1721-a' and 'C-1721-b' (Vieth 1963, p. 505). From the limited information he provides, only the second volume has differences that allow the two 'editions' to be distinguished from one another (see C-1721-a-2 note 3). On the basis of this distinction, the B.L. copy would seem to belong to Vieth's 'C-1721-a' edition, although such a conclusion assumes that the two volumes are paired together correctly. Vieth has not examined the B.L. copy, but his only copy of the 'C-1721-b' edition is that held by the Bodleian, which is described in much more detail by Case (323(1)(a)). As far as the first volume is concerned, the B.L. copy corresponds very closely to Case's description: title-page transcription, collation formula, pagination and even additional signatures and locations of plates (see note 13) match exactly. The only difference between Case's description and the B.L. copy is that the latter lacks a signature on B2 (Case usually does note signature absences).
4. An advertisement for 'The Works of the Earls of Rochefter, Roscommon, Dorset, Duke of Devon &c. Adorned with Cuts,



Pr. 5s' appears second under the heading 'POETRY' in 'A CATALOGUE OF BOOKS Printed for, and Sold by E. CURLL at the Dial and Bible over againſt Catherine-ſtreet in the Strand'. This catalogue is dated 'ca. 1720' by the compilers of the British Library General Catalogue. Given that the second volume of this 1721 edition is dated 1720 (see C-1721-a-2 note 3), this advertisement may well refer to this edition. Mention of the Rochester and Roscommon volumes is absent from 'POETRY lately Publifh'd by E. CURLL', dated 'c. 1720' in the British Library General Catalogue), but several years later they are advertised in 'A CATALOGUE OF *BOOKS* printed for H. CURLL, over-againſt *Catharine-Street* in the *Strand*'. This catalogue was issued 'either in the autumn of 1726 or the spring of 1727' according to Straus (1927, p. 281), a period when Edmund Curll's son Henry had control over the business while his father was in prison.

5. All the short biographical extracts on Rochester that appeared in the 1718 edition (see C-1718-1 note 5) are published here. The annotations declaring the sources of these extracts are repeated in this edition, with an additional note on the source for 'A CHARACTER OF THE Earl of ROCHESTER By Mr. WOLSLEY\*' (B1v),: '\*See, The Preface to Valentinian. A Tragedy.'. This refers to Wolsely's preface that appeared with the play when it was first published by Timothy Goodwin in 1685. When Jacob Tonson included the play in his edition of Rochester's poems (see B-1691) he dropped Wolsely's preface; Tonson did not include the preface in his editions until the expanded edition of 1714 (see B-1714 note 2).
6. The annotation on the title of the poem '*To the †Author of a Play call'd Sodom*' (H1v) is different from the note that appeared at this point in the previous edition (see C-1718-1 note 6): '† *One Fiſhbourn, a wretched Scribbler*'. The C-1718-1 annotation had ascribed *Sodom* to '*One Fiſh*'.
7. A different coat of arms from the one in the 1718 edition (see C-1718-1 note 7) is printed above the title of Alexander Bendo's Bill on B9v, as well as a different motto: 'DIEU ET MON DROIT'.

8. The volume signatures in this volume continue the pattern of C-1718-1 and C-1718-2: they are to be found on the recto of the first leaf of each gathering except A (see C-1718-1 note 9). This pattern is not continued in the second volume of this edition (see C-1721-a-2 note 13).
9. Judging from the evidence of catchword conventions, there seems to have been a different compositor working on sheet E from the one working on sheet C. The compositor of C includes both the first stanza-number and the first word of the next page in the catchword, whereas in sheet E only the stanza-number is noted. A similar disparity is evident between the catchword convention of volume 1 and that of volume 2 in the 1718 edition (see C-1718-2 note 11). But these two conventions may well have emerged from different apprenticeship training: such a parallel difference across two editions is certainly not enough to identify the recurrence of individual compositors in both editions.
10. C-1718-1 and C-1721-a-1 are typographically very similar. From the evidence of type body-size, the preliminary material of both editions is set in pica, and the main collection of poems is in brevier. Apart from differences imposed by some changes in the layout of the material, the typesetting of equivalent pages in the two editions frequently shows strong similarities --K6r, for example, is identical in both editions. This is not to suggest that the same sheets have been used, or even that the two editions have been set from the same cases of type; but the closeness with which C-1721-a-1 follows the previous edition makes it highly likely that it was set from a copy of C-1718-1.

C-1721-a-2

[within double rules] POEMS | ON | SEVERAL OCCASIONS, | By the EARLS of  
| ROSCOMMON, | AND | DORSET, | AND | The DUKES of | Devonfhire,  
Buckinghamfhire, &c. | [rule 62 mm.] | VOLUME II. | [rule 62 mm.] |  
[ornament: 2 rows of 4 pieces 11.5 x 19.5] | [rule 61.5 mm.] |  
LONDON: | Printed in the Year MDCCXX.

section title on B3<sup>r</sup>

[row of 12 pieces] | POEMS | BY THE | Earl of DORSET. | [row of 12  
pieces]

section title on G3<sup>r</sup>

[row of 20 pieces] | THE | FEMALE REIGN; | AN | ODE, | Alluding  
to | Horace, Book 4. Ode. 14. | Quae Cura Patrum, quaeve  
Quiritium, &c. | [rule 72 mm.] | With a LETTER to a Gentleman in the  
| UNIVERSITY. | [row of 20 pieces]

section title on G12<sup>r</sup>

[row of 12 pieces] | AN | ESSAY | ON | POETRY, | By his GRACE |  
JOHN, | Duke of Buckinghamfhire, &c. | [row of 12 pieces]

section title on K1<sup>r</sup>

[row of 12 pieces] | THE | CABINET | OF | LOVE. | [rule 70.5 mm.] |  
----- O paffae Genialia praelia Matres, | Virgineam intactae Zonam  
difcingite Sponfae, | Intrepidoque afflate animos, jam nuda Mariti  
| Membra Cupidineam fervent intrare Palaestram. | Quillet. Callip.  
Lib. 2. | [row of 12 pieces]

12<sup>o</sup>: A-K<sup>12</sup> [\$5 signed (-A1, D4, G5)]

120 leaves, pp. i ii iii-x 1-18 19 20 21-137 (numbering 77 in the  
wrong corner) 138 139-200 (misprinting 188 as '88') [6] 217-240  
[ =240]

## running titles

- (A2<sup>v</sup>-A5<sup>r</sup>) *The LIFE of the | Earl of RosCOMMON.*  
[RosCOMMON A3<sup>r</sup>]
- (A6<sup>v</sup>-B2<sup>r</sup>) *PoEMS by the | Earl of RosCOMMON.*  
[*Earl of Dorset.* A12<sup>r</sup>; *Earl of RosCOMMON.* A12<sup>v</sup>; no RT B1<sup>r</sup>]
- (B6<sup>v</sup>-C12<sup>r</sup>) *PoEMS by the | Earl of Dorset.*  
[no RT B7<sup>r</sup>; *PoEMS on the B11<sup>r</sup>*; *oEMS C9<sup>r</sup>*]
- (D1<sup>v</sup>-I9<sup>r</sup>) *Mifcellany PoEMS. | Mifcellany PoEMS.*  
[*PoEMS,* E1<sup>r</sup>; *PoEMS F6<sup>r</sup>, H6<sup>r</sup>*;  
no RT G2<sup>v</sup>]
- (K1<sup>v</sup>-K12<sup>r</sup>) *The Cabinet of Love. | The Cabinet of Love.*

## catchwords

A3<sup>r</sup> Educa- [Education,] A6<sup>v</sup> *The* [THE] A9<sup>r</sup> *TOM* [Tom]  
 A10<sup>r</sup> SONG. [SONG,] [no c.w. B2<sup>v</sup>-B3<sup>v</sup>] C7<sup>v</sup> KNOT- [KNOTTING.]  
 C8<sup>v</sup> A [A] C10<sup>r</sup> SONG. [SONG,] C10<sup>v</sup> III. Then [III. | Then,]  
 C12<sup>r</sup> MISCEL- [MISCELLANY] D7<sup>r</sup> Fainting, [III. | Fainting,]  
 D9<sup>v</sup> Now [Now,] E6<sup>v</sup> *Since* [Since,]  
 F3<sup>r</sup> SUSAN- [SUSANNAH] F6<sup>r</sup> SONG. [SONG] G4<sup>r</sup> recom- [recommended]  
 [no c.w. G12<sup>v</sup>] H1<sup>r</sup> Which [Which,] H7<sup>v</sup> HORACE [HORACE.]  
 H9<sup>v</sup> HORACE [HORACE,] H10<sup>r</sup> II. Re- [II. | Return,] I7<sup>v</sup> THE [The]  
 [no c.w. I12<sup>v</sup>] K1<sup>r</sup> *The* [THE] K2<sup>v</sup> DIL- [DILDOIDES.]  
 K4<sup>v</sup> *Pria-* [Priapus] K5<sup>r</sup> But [Idolatry]

## volume signatures

VOL. II. on B1<sup>r</sup>, E1<sup>r</sup>, H1<sup>r</sup>

## type

30 lines, 124(134) × 72mm. (I9<sup>r</sup>).

Face 55 × 1.25: 2.

Leaded brevier.

## contents

- on A1<sup>r</sup>: title (verso blank).
- A2<sup>r</sup>-A5<sup>r</sup>: 'SOME | MEMOIRS | OF THE | LIFE and WRITINGS | OF THE |  
Earl of ROSCOMMON. | In a Letter to a FRIEND.'
- on A5<sup>v</sup>: 'His Lordship's Genuine Works are | as follow, viz.'

- A6<sup>r</sup>-B2<sup>v</sup>: '[ornament 16 x 69 mm.] | POEMS | BY THE | Earl of Roscommon.'
- on B3<sup>r</sup>: section title to Dorset's 'Poems' (verso blank)
- B4<sup>r</sup>-B5<sup>r</sup>: 'Mr. DRYDEN'S | CHARACTER | OF THE | Earl of DORSET'S | POEMS.\*'
- B5<sup>v</sup>-C12<sup>r</sup>: 'POEMS | BY THE | Earl of DORSET.'
- C12<sup>v</sup>-I9<sup>v</sup>: '[ornament 22 x 69 mm.] | MISCELLANY | POEMS | By several Hands.' including the following poems:
- I5<sup>r</sup>-I6<sup>r</sup>: 'Lord ROCHESTER | AGAINST HIS | WHORE-PIPE.'  
(<sup>W</sup>AS ever Mortal Man like me,')
- on I6<sup>v</sup>: 'THE | Mock | SONG.' (<sup>I</sup> Love as well as others do;')
- I7<sup>r</sup>-I7<sup>v</sup>: 'AN | INTERLUDE. | [rule] | Actus I Scena I.  
| The Scene, A Bed-Chamber. | Enter Tarfander and Swivanthe.' (<sup>T</sup>arf. <sup>F</sup>OR <sup>f</sup>tanding ---- we kind Nature thank,')
- I10<sup>r</sup>-I11<sup>r</sup>: 'THE | CONTENTS | OF THE | Earl of ROCHESTER'S | WORKS.'
- I11<sup>v</sup>-I12<sup>v</sup>: 'THE | CONTENTS | OF THE | *Second Volume*.'
- on I12<sup>v</sup>: '*FINIS*.'
- on K1<sup>r</sup>: section title to 'The Cabinet of Love'
- K1<sup>v</sup>-K2<sup>v</sup>: 'THE | DISCOVERY.' (<sup>T</sup>O Sylvia's Room I (un)suspected <sup>f</sup>tole,')
- K3<sup>r</sup>-K6<sup>r</sup>: 'DILDOIDES. | [rule] | By Mr. Butler, Author of Hudibras. | [rule] | Occasion'd by a Burning a Hogfhead of thofe | Commodities at Stocks-market, in the Year | 1672, purfuant to an Act of Parliament | then made for the prohibiting of French | Goods.' (<sup>S</sup>UCH a <sup>f</sup>ad Tale prepare to hear,')
- K6<sup>v</sup>-K12<sup>v</sup>: 'The DELIGHTS of | VENUS. | [rule] | Tranflated from MEURSIUS.' (<sup>W</sup>hen Nature once, like Nile, the ---- o'erflows,')
- on K12<sup>v</sup>: '*FINIS*.'

## plates

## 1. before A1 (turnover A12/B1):

engraved portrait 129 x 76 mm. signed '*Clark Scul.*' and inscribed:

*'For pointed Satire, I would BUCKHURST chuse; | The best good Man, with the worst natur'd Muse.'*

## 2. K1/K2 (turnover K11/K12):

fold-out engraved illustration to 'The Discovery' 91 x 164 mm.

*'Vol II. Cabinet of Love. pag. 2.'*

## notes

1. Copy examined: British Library C. 123. c. 3. This copy has two instances of type dropped from headlines: the 'I' of page number 188 and the 'P' of 'POEMS' on C9.
2. Prinz XXX; not in Case; Vieth C-1721-a-2; ESTC t095241.
3. Vieth asserts that the two 1721 editions 'are superficially distinguishable because the title-page of C-1727-a-2 is dated 1720 rather than 1721' (p. 14; see C-1721-a-1 note 3). Following this distinction, the B.L. copy of this volume definitely belongs to the 'C-1721-a' classification. Case's description (323(2)(a)) of the Bodleian copy allows further differences to be noted. There are variants in the layout and punctuation of the title-page: the B.L. copy prints 'AND | The DUKES of...' rather than the Bodleian's 'and the DUKES of...', and a comma follows 'LONDON' in the Bodleian copy where there is as an italic colon in the B.L. copy. Case usually notes signatures, but both the volume signatures that appear on the first leaf of gatherings B, E and H and the signatures missing from D4 and G5 are absent from his description. The attribution of the life of Roscommon to 'G[eorgel] S[lewell]' that Case notes in C-1721-b-2 is absent from C-1721-a-2. The Bodleian copy lacks gathering K, 'The Cabinet of Love' (but see notes 5 and 6). From the evidence of photocopies of the title-pages, the copy in the Royal Library, Copenhagen (175'-394) belongs to the 'C-1721-a' state.

4. Only one poem has been added to the main collections in this volume, at the very end of the 'Miscellany Poems' section I8<sup>r</sup>-I9<sup>v</sup>: 'Give me, great god, said I, a little farm'.
5. Unlike C-1718-2, 'The Cabinet of Love' occupies a separate gathering (K) in C-1721-a-2. Was this volume sometimes sold without the more obscene appendix? This possibility is suggested by the presence of a '*FINIS*' at the end of the table of contents to the volume as well as at the end of 'The Cabinet of Love' (but see C-1718-2 note 7) and the absence of any catchword on the last leaf of the '*MISCELLANY POEMS*' section, I12<sup>v</sup>. The three poems in 'The Cabinet of Love' are not included in the table of contents. Copies of the volume could have been issued lacking gathering K without the book appearing to be incomplete. (The Royal Library, Copenhagen copy of C-1721-a-2 has 'The Cabinet of Love'.)
6. Is the Bodleian copy of C-1721-b-2 typical of that edition in wanting 'The Cabinet of Love'? Is the absence of gathering K another of the differences between the two editions, or do some copies of both editions lack K? Prinz notes that 'some copies of the second volume... are also without the *Cabinet of Love* (e.g. the Paris copy)' (Prinz 1927, p. 367) --but Prinz does not distinguish between the two 1721 editions.
7. Three poems that were in 'The Cabinet of Love' section in C-1718-2 have been moved into the '*MISCELLANY POEMS*' section in C-1721-a-2: 'Was ever mortal man like me', 'I swive as well as others do' and 'For standing torses we kind nature thank' (see note 10).
8. Including the six (unnumbered) pages of contents in the pagination series, 'The Cabinet of Love' should run from page 207 to page 230; instead the section is misnumbered from '217' to '240'. Does this represent some form of disruption in printing?
9. The section title to 'The Cabinet of Love' and the poem 'The Discovery' occupy exactly two leaves, supporting the theory that the B.L. copy of C-1718 is missing two leaves (I6 and

- I7) at the equivalent point in that edition (see C-1718-2 note 1).
10. In the 'CONTENTS OF THE *Second Volume*' the assignment of page-numbers to poems has gone quite awry towards the end. 'For standing torses we kind nature thank' is given page-number '187', but it is printed on p. 191; 'I swive as well as others do' is given page-number '219', but it is on p. 194; and 'For standing torses we kind nature thank' is given page-number '220', but it is on p. 195.
  11. The ornament on the section title to 'The Cabinet of Love' (K1<sup>r</sup>), a row of 12 pieces above and below the letterpress, is also used in the section titles on B3<sup>r</sup> and G12<sup>r</sup>.
  12. There seems to have been considerable confusion in the deployment of skeleton formes between A12<sup>r</sup> and B1<sup>r</sup>, judging by disturbances in the running-titles. The wrong name is used on A12<sup>r</sup>, 'DORSET' where it should be 'ROSCOMMON': presumably a skeleton forme from the section of Dorset's poems was used by mistake in the Roscommon section. The verso of A12 bears a recto headline, 'Earl of ROSCOMMON', where it should be 'POEMS by the', and the next headline (on the recto of B1) is missing entirely.
  13. There are volume signatures on B1<sup>r</sup>, E1<sup>r</sup> and H1<sup>r</sup>. Although they occur in a similar position to those in the first volume of this edition, the recto of the first leaf of the gathering, C-1721-a-1 has volume signatures for every gathering except A (see C-1718-1 note 9, C-1718-2 note 9 and C-1721-a-1 note 8).



C-1721-b-1

[within double rules] THE | WORKS | Of the EARLS of | ROCHESTER,  
ROSCOMMON, | DORSET, | The DUKE of | DEVONSHIRE, &c. | [rule  
63.5 mm.] | In Two VOLUMES. | [rule 63.5 mm.] | Adorn'd with CUTS. |  
[rule 63 mm.] | [ornament: 2 rows of four pieces 11.5 x 24 mm.] |  
[rule 62 mm.] | LONDON, | Printed in the Year MDCCXXI.

section title on D1<sup>r</sup>

[ornament 22 x 74 mm.] | THE | WORKS | OF THE | Earl of ROCHESTER.

12°: A-K<sup>12</sup> [\$5 signed (-A1; +D6, E6, F6, K6)]

120 leaves, pp. [2] i-lxx 1-168 (misprinting 135 as '134') [ =240]

running titles

(A2<sup>v</sup>-B1<sup>r</sup>)     *The LIFE of the | Earl of ROCHESTER.*  
(B1<sup>v</sup>-B9<sup>r</sup>)     *Characters of the | Earl of ROCHESTER.*  
(B9<sup>v</sup>-C2<sup>r</sup>)     *Alexander Bendo's Speech. | Alexander Bendo's Speech.*  
(C3<sup>v</sup>-C7<sup>r</sup>)     *A fhort Character of | King CHARLES II.*  
(C7<sup>v</sup>-C12<sup>r</sup>)    *POEMS on the Death of | The Earl of ROCHESTER.*  
(D1<sup>v</sup>-K12<sup>r</sup>)    *The WORKS of | The Earl of ROCHESTER.*

catchwords

A6<sup>v</sup> them [them,]    B1<sup>v</sup> Gentle [Gentlenejs,]    B2<sup>v</sup> head- [head-}trong]  
B4<sup>v</sup> A CHA- [A | CHARACTER]    C7<sup>r</sup> A PAS- [A | PASTORAL]    C9<sup>r</sup> Bold-  
[Bold]    D11<sup>r</sup> C----- [C-----d,]    E1<sup>r</sup> Tun- [Tunbridge-Wells,]  
E12<sup>v</sup> XVI [XVI.]    F1<sup>r</sup> XX [XX.]    F4<sup>v</sup> PRO- [PROLOGUE.]    G12<sup>v</sup> XIII.  
H4<sup>r</sup> SONG [SONG.]    H6<sup>r</sup> ACRO- [ACROSTICK.]    H7<sup>r</sup> ANA- [ANACREONTIC.]  
I9<sup>v</sup> APOL- [APOLLO'S]    K2<sup>v</sup> A [An]

volume signatures

VOL I.            on B1<sup>r</sup>, C1<sup>r</sup>, E1<sup>r</sup>, G1<sup>r</sup>, H1<sup>r</sup>  
VOL. I.            on D1<sup>r</sup>, F1<sup>r</sup>, I1<sup>r</sup>, K1<sup>r</sup>

## type

A2<sup>r</sup>-C7<sup>r</sup>:32 lines, 131(140) × 73 mm. (A12<sup>r</sup>)

Body 81.5. Face 80 × 1.75: 2.75.

Pica.

C7<sup>v</sup>-K:30(29) lines, 127.5(136.5) × 71 mm. (K12<sup>r</sup>).

Face 55 × 1.25: 2.

Leaded brevier.

## contents

on A1<sup>r</sup>: title (verso blank)A2<sup>r</sup>-B1<sup>r</sup>: 'SOME | MEMOIRS | OF THE | LIFE | OF | JOHN Earl of  
*Rochester.* | [rule] | *In a Letter to the Dutcheſs of*  
*Maza-lrine, by M. de St. Evremond.'*B1<sup>v</sup>-B4<sup>v</sup>: 'A | CHARACTER | OF THE | Earl of ROCHESTER. | [rule] |  
By Mr. WOLSELY.\*'B5<sup>r</sup>-B6<sup>r</sup>: 'A | CHARACTER | OF THE | Earl of ROCHESTER. | [rule] |  
By Anthony à Wood. †'B6<sup>v</sup>-B7<sup>r</sup>: 'A | CHARACTER | OF THE | Earl of *Rochester.* | [rule] |  
*By the Reverend Mr. PARSONS.\*'*B7<sup>v</sup>-B9<sup>r</sup>: 'A | CHARACTER | OF THE | Earl of *Rochester.* | [rule] |  
*By Dr. BURNET.\*'*B9<sup>v</sup>-C2<sup>v</sup>: 'To all Gentlemen, Ladies, and others, | whether of  
City, Town, or Country, | ALEXANDER BENDO wiſheth all |  
Health and Proſperity.'C3<sup>r</sup>-C7<sup>r</sup>: 'The Scene of his Lordſhip's Life, and all his Pieces,  
| being written in the Reign of King CHARLES the |  
Second, we thought it would neither be improper, nor |  
unacceptable to the Publick, to infer the Character of  
| that Prince, as it is excellently drawn by the  
Marquis of | Normanby, now Duke of Buckinghamſhire. |  
[rule] | A SHORT | CHARACTER | OF | King Charles II.'C7<sup>v</sup>-C8<sup>r</sup>: 'A | PASTORAL | ON THE | DEATH | OF THE | Earl of  
ROCHESTER. | [rule] | By Mr. FLATHAN.' ('A<sup>2</sup>S on his  
Death-bed gaſping STREPHON lay,')

- C8<sup>v</sup>-C10<sup>v</sup>: 'ON THE | DEATH | Of the | Earl of *Rochester*. | [rule] | By Mrs. BEHN.' ('M<sup>2</sup>Ourn, mourn, ye Mufes All, your Lofs deplore,')
- C11<sup>r</sup>-C12<sup>v</sup>: 'ON THE | DEATH | OF THE | Earl of *Rochester*. | [rule] | By an Unknown Hand.' ('W<sup>2</sup>HAT Words, what Senfe, what Night-piece can | (exprefs')
- D1<sup>r</sup>-D5<sup>r</sup>: 'A SATIRE againft MAN.' ('W<sup>2</sup>ERE I (who to my Coft, already am')
- D5<sup>v</sup>-D7<sup>v</sup>: 'HORACE's Tenth SATIRE of the | Firft Book, Imitated. | [rule] | *Nempe incomposito dixi pede currere verfus* | Lucili. -----' ('W<sup>2</sup>ELL, Sir, 'tis granted, I faid Dryden's Rhimes')
- D8<sup>r</sup>-D8<sup>v</sup>: 'The Firft SATIRE of Juvenal, Imitated. | [rule] | *Semper ego Auditor tantum?*-----' ('M<sup>2</sup>UST I with Patience ever filent fit,')
- D9<sup>r</sup>-D10<sup>r</sup>: 'A SATIRE upon the TIMES. | [rule] | *Nobilitas fola atque unica virtus eft.*' ('N<sup>2</sup>OT Rome, in all her Splendor, could compare')
- D10<sup>v</sup>-D12<sup>r</sup>: 'A SATIRE which the KING took | out of his Pocket.' ('P<sup>2</sup>Referv'd by Wonder in an Oak, Great Charles!')
- D12<sup>v</sup>-E1<sup>r</sup>: 'A SATIRE on the KING, for which | he was banifh'd the Court, and after-wards fet up in Tower-Street, for | an Italian Mountebank.' ('I<sup>2</sup>N the Ifle of Great Britain, long fince famous known,')
- E1<sup>v</sup>-E4<sup>v</sup>: 'Tunbridge-Wells, a SATIRE.' ('A<sup>2</sup>T Five this Morn, when Phoebus rais'd his Head')
- on E5<sup>r</sup>: 'To all curious CRITICKS, and | Admirers of METRE.' ('H<sup>2</sup>AVE you not feen the raging ftormy Main')
- E5<sup>v</sup>-E8<sup>r</sup>: 'The Happy NIGHT.' ('S<sup>2</sup>Ince now my *Silvia* is as kind as fair,')
- E8<sup>v</sup>-E9<sup>r</sup>: 'The Imperfect ENJOYMENT.' ('F<sup>2</sup>Ruition was the Queftion in Debate,')
- E9<sup>v</sup>-E10<sup>v</sup>: 'A SATIRE againft MARRIAGE.' ('H<sup>2</sup>Usband, thou dull unpity'd Mifcreant,')
- E11<sup>r</sup>-F2<sup>v</sup>: 'The RESTAURATION; or, The | Hiftory of Infipids, A LAMPOON.' ('C<sup>2</sup>Haft, Pious, Prudent, Charles the Second,')
- F3<sup>r</sup>-F3<sup>v</sup>: 'The YOUNG STATESMEN. | A SATIRE.' ('C<sup>2</sup>LARENDON had Law, and Senfe,')

- F4<sup>r</sup>-F4<sup>v</sup>: 'On the Lord Chancellor H-----.' ('P<sup>2</sup>Ride, Luft, Ambition, and the Peoples Hate,')
- F5<sup>r</sup>-F5<sup>v</sup>: 'PROLOGUE. | *Against the Disturbers of the PIT.*' ('G<sup>2</sup>Entle Reproofs have Long been try'd in vain,')
- F6<sup>r</sup>-F7<sup>v</sup>: 'In Defence of SATIRE. | By Sir CAR SCROOPE.' ('W<sup>2</sup>Hen Shakefpear, Johnfon, Fletcher, rul'd the Stage,')
- F8<sup>r</sup>-F8<sup>v</sup>: 'The Earl of ROCHESTER'S Anfwer | to the Defence of Satire, written by | Sir CAR SCROOPE.' ('T<sup>2</sup>O rack and torture thy unmeaning Brain,')
- F9<sup>r</sup>-F10<sup>v</sup>: 'A Panegyrick upon NELLY.' ('O<sup>2</sup>F a great Heroin I mean to tell,')
- F11<sup>r</sup>-F11<sup>v</sup>: 'The Royal ANGLER.' ('M<sup>2</sup>Ethinks I fee our mighty Monarch ftand,')
- F12<sup>r</sup>-G1<sup>r</sup>: 'PORTSMOUTH'S Looking-Glafs.' ('M<sup>2</sup>Ethinks I fee you newly Riften,')
- G1<sup>v</sup>-G2<sup>r</sup>: 'LAIS JUNIOR. A Pindarick.' ('L<sup>2</sup>ET Antients boaft no more')
- G2<sup>v</sup>-G3<sup>v</sup>: 'Upon NOTHING.' ('N<sup>2</sup>Othing, thou elder Brother ev'n to Shade,')
- G4<sup>r</sup>-G6<sup>v</sup>: 'A Ramble in St. JAMES'S Park.' ('M<sup>2</sup>Uch Wine had paft, with grave Difcourfe,')
- G7<sup>r</sup>-G9<sup>v</sup>: 'BATH Intrigues. | [rule] | The Argument. | How Tall-Boy, K--- P---, S--- P--- did contend | For Bridegroom D---, Friend did Fight with Friend; | But Man of God, by Lay-men called Parfon, | Contriv'd, by Turns, how each might rub her A---e on.' ('S<sup>2</sup>AY, Heav'n-born Mufe, for only thou can'ft tell,')
- G10<sup>r</sup>-G10<sup>v</sup>: 'On the Charms of Hidden Treafure. | A PARADOX.' ('T<sup>2</sup>HOU mighty Princefs, lovely Queen of Holes,')
- on G11<sup>r</sup>: 'On the WOMEN about Town.' ('T<sup>2</sup>OO long the wife Commons have been in Debate')
- on G11<sup>v</sup>: 'A DREAM.' ('T<sup>2</sup>Was when the fable Mantle of the Night')
- G12<sup>r</sup>-H1<sup>r</sup>: 'To his MISTRESS.' ('W<sup>2</sup>HY doft thou fhade thy lovely Face? O why')
- H1<sup>v</sup>-H2<sup>r</sup>: 'To the Author of a Play call'd Sodom.' ('T<sup>2</sup>ELL me, abandon'd Miſcreant, prithee tell')

- H2<sup>v</sup>-H3<sup>r</sup>: 'The DISPUTE.' ('B<sup>2</sup>Etwixt Father Patrick and his Highnefs, of late,')
- on H3<sup>v</sup>: 'On ROME's Pardons.' ('I<sup>2</sup>F Rome can pardon Sins, as Papifts hold,')
- on H4<sup>r</sup>: 'On a Falfe MISTRESS.' (F<sup>2</sup>Arewel, falfe Woman! know I'll ever be')
- on H4<sup>v</sup>: 'SONG.' ('A<sup>2</sup>T the Sight of my Phillis, from every Part')
- on H5<sup>r</sup>: 'SONG.' ('M<sup>2</sup>Y dear Miftrefs had a Heart')
- on H5<sup>v</sup>: 'SONG.' ('R<sup>2</sup>OOM, Room for a Blade of the Town,')
- on H6<sup>r</sup>: 'Spoken Extempore to a Country Clerk, after I having heard him fing PsALMS.' ('S<sup>2</sup>Tternhold and Hopkins had great Qualms')
- 'Spoken Extempore, upon receiving a Fall at I Whitehall-Gate, by attempting to kifs the I Dutchefs of CLEVELAND as fhe was ftepping I out of her Chariot.' ('B<sup>2</sup>Y Heavens! 'twas bravely done,')
- on H6<sup>v</sup>: 'ACROSTICK.' ('A<sup>2</sup> Knight delights in hardy Deeds of Arms;')
- 'The ENCOURAGEMENT.' ('T<sup>2</sup>IS the Arabian Bird alone')
- on H7<sup>r</sup>: 'The COMMONS PETITION to King I CHARLES II.' ('I<sup>2</sup>N all Humanity we crave')
- 'The King's EPITAPH.' ('H<sup>2</sup>ERE lies our Sov'reign Lord the King,')
- on H7<sup>v</sup>: 'ANACREONTIC.' ('T<sup>2</sup>HE Heavens caroufe each Day a Cup,')
- on H8<sup>r</sup>: 'SONG.' ('I<sup>2</sup>Nfulting Beauty, you mifpend')
- on H8<sup>v</sup>: 'Written under NELLY's Picture.' ('S<sup>2</sup>HE was fo exquisite a Whore,')
- 'The WISH.' ('O<sup>2</sup>H! that I now cou'd, by fome Chymic Art,')
- on H9<sup>r</sup>: 'ET CAETERA. A Song.' ('I<sup>2</sup>N a dark, filent, fhady Grove,')
- H9<sup>v</sup>-H10<sup>v</sup>: 'The DISAPPOINTMENT.' ('N<sup>2</sup>Aked fhe lay, clapp'd in my longing Arms,')
- H11<sup>r</sup>-I1<sup>v</sup>: 'The INSENSIBLE.' ('O<sup>2</sup>NE Day the am'rous LISANDER,')
- I2<sup>r</sup>-I3<sup>v</sup>: 'On a Juniper-Tree cut down to make I BUSKS.' ('W<sup>2</sup>Hilft happy I, triumphant ftood,')

- I4<sup>r</sup>-I7<sup>r</sup>: 'The REHEARSAL. A SATIRE.'  
('A. W<sup>2</sup>Hat, Timon, does old Age begin t'approach,')
- I7<sup>v</sup>-I9<sup>r</sup>: 'A Seffion of the POETS.' ('S<sup>2</sup>Ince the Sons of the  
Mufes grew num'rous and loud')
- on I9<sup>v</sup>: 'A LYRICK Poem in Imitation of I CORNELIUS GALLUS.' ('M<sup>2</sup>Y  
Goddefs LYDIA, heav'nly Fair!')
- on I10<sup>r</sup>: 'APOLLO'S Grief, for having kill'd I HYACINTH by Accident.  
I In Imitation of Ovid.' ('S<sup>2</sup>Weet HYACINTH, my Life, my  
Joy,')
- on I10<sup>v</sup>: 'SONG.' ('W<sup>2</sup>Here is he gone, whom I adore?')
- I11<sup>r</sup>-I11<sup>v</sup>: 'WOMAN'S Ufurpation.' ('W<sup>2</sup>OMAN was made  
MAN'S Sov'reignty to own,')
- on I12<sup>r</sup>: 'The DEBAUCHEE.' ('I<sup>2</sup> Rife at Eleven, I dine about Two,')
- 'The MAIDENHEAD.' ('H<sup>2</sup>AVE you not in a Chimney feen')
- I12<sup>v</sup>-K1<sup>v</sup>: 'An Epiftle from EPHELIA to BA-lJAZET,  
complaining of his Incon-lyftancy.' ('H<sup>2</sup>OW far are they  
deceiv'd that hope in vain')
- K1<sup>v</sup>-K2<sup>v</sup>: 'A very Heroical Epiftle in Anfwer to I EPHELIA.'  
('MADAM, I I<sup>2</sup>F you're deceiv'd, it is not by my  
Cheat,')
- K3<sup>r</sup>-K4<sup>r</sup>: 'An Epiftle from B. to Mr. E.' ('D<sup>2</sup>Reaming laft Night  
on Mrs Farley,')
- K4<sup>r</sup>-K5<sup>r</sup>: 'Mr. E-----'s Anfwer.' ('A<sup>2</sup>S crafty Harlots ufe to  
fhrink')
- K5<sup>v</sup>-K7<sup>r</sup>: 'The fecond Epiftle from B. to Mr. E.' ('I<sup>2</sup>F I can  
gues, the Devil choak me,')
- K7<sup>r</sup>-K8<sup>v</sup>: 'Mr. E-----'s Anfwer.' ('S<sup>2</sup>O foft and am'roufly  
you write,')
- K9<sup>r</sup>-K12<sup>v</sup>: 'ROCHESTER'S Farewell.' ('T<sup>2</sup>IR'D with the noifome Follies  
of the Age,')
- on K12<sup>v</sup>: 'The End of the Firft Volume.'

## plates

## 1. before A1:

engraved portrait in a rectangular frame 108 x 71.5 mm.

'JOHN Earl of ROCHESTER.'

2. B9/B10 (turnover B3/B4):  
engraved illustration to 'Alexander Bendo's Bill' 128.5  
× 76 mm.  
'*In the Life* page XL.'
3. C12/D1:  
engraved illustration to the *Satyr* 128 × 76.5 mm.
4. E1/E2 (turnover E11/E12):  
engraved illustration to *Tunbridge Wells* 128.5 ×  
75.5 mm.
5. H9/H10 (turnover H3/H4):  
engraved illustration to *The Imperfect Enjoyment* 128 ×  
76 mm.

## notes

1. Copy examined: Bodleian Douce P 791.
2. Both volumes of this copy of C-1721-b (C-1721-b-1 and C-1721-b-2) are still bound together in their original trade binding, a very simple binding of acid-spattered calf with incised rules on the front and back covers; there are 5 cord-covers on the spine and remnants of gilded compartments between each cord-cover.
3. Prinz XXX; Case 323 (1) (a); Vieth C-1721-b-1; not in ESTC.
4. C-1721-a and C-1721-b print exactly the same material in the same order, but represent two entirely different settings of type (see C-1721-a-1 note 3).
5. C-1721-b-1 uses the same types as C-1721-a-1, pica for prose and leaded brevier for verse. C-1721-b-1 is more sparing in its use of small capitals than C-1721-a-1.
6. The woodblock ornament above the section-title on D1<sup>r</sup> is entirely different in C-1721-b-1 from the ornament at the same position in C-1721-a-1.
7. The running titles in C-1721-a-1 and C-1721-b-1 are for the most part different: C-1721-b-1 has '*LIFE*' A2<sup>v</sup>-B1<sup>r</sup> rather than '*LIFE*', '*POEMS*' rather than '*POEMS*' C7<sup>v</sup>-C12<sup>r</sup>, and '*WORKS*' rather than '*WORKS*' D1<sup>v</sup>-K12<sup>r</sup>.

C-1721-b-2

[within double rules] POEMS | ON | *Several Occasions*, | By the EARLS  
of | ROSCOMMON, | AND | DORSET, | And the DUKES of | *Devonshire*,  
*Buckinghamshire*, &c. | [rule 63 mm.] | VOLUME II. | [rule 63 mm.] |  
[ornament: 2 rows of 4 pieces 11.5 x 24.5] | [rule 63.5 mm.] |  
LONDON, | Printed in the Year MDCCXXI.

section title on B3<sup>r</sup>

[ornament: pair of squirrels facing inwards in centre surrounded by  
foliage] | POEMS | BY THE | Earl of DORSET. | [ornament: pair of  
lions facing inwards in centre surrounded by flowers]

section title on G3<sup>r</sup>

[row of 18 pieces: sunbursts] | THE | FEMALE REIGN; | AN | ODE, |  
Alluding to | *Horace*, Book 4. Ode. 14. | *Quae Cura Patrum, quaeve*  
*Quiritium*, &c. | [rule 71 mm.] | With a LETTER to a Gentleman in the  
| UNIVERSITY. | [row of 18 pieces: sunbursts]

section title on G12<sup>r</sup>

[row of 19 pieces] | AN | ESSAY | ON | POETRY, | By his GRACE |  
JOHN, | Duke of *Buckinghamshire*, &c. | [row of 19 pieces]

12<sup>o</sup>: A-I<sup>12</sup> [\$5 signed (-A1)]

108 leaves, pp. i ii iii-x 1-18 19 20 21-137 138 139-200 [6]  
[ =216]

running titles

(A2<sup>v</sup>-A5<sup>r</sup>)     *The LIFE of the | Earl of ROSCOMMON.*  
(A6<sup>v</sup>-B2<sup>r</sup>)     *POEMS by the | Earl of ROSCOMMON.*  
                  [ROSCOMMON. A10<sup>r</sup>; no RT B1<sup>r</sup>]  
(B6<sup>v</sup>-C12<sup>r</sup>)     *POEMS by the | Earl of DORSET.*  
(D1<sup>v</sup>-I9<sup>r</sup>)     *Mifcellany POEMS. | Mifcellany POEMS.*  
                  [no RT G2<sup>v</sup>]



## catchwords

A3<sup>r</sup> Educa- [Education,] B1<sup>v</sup> IX. For- [IX. | Forget] [no c.w. B3<sup>r</sup>,  
B3<sup>v</sup>, B6<sup>v</sup>] C7<sup>v</sup> KNOT- [KNOTTING.]  
C8<sup>v</sup> A [A] [no c.w. C12<sup>r</sup>] D7<sup>r</sup> Fainting, [III. | Fainting,]  
E4<sup>v</sup> Howe' e [Howe' er] E6<sup>v</sup> Since [Since,]  
F3<sup>r</sup> SUSAN- [SUSANNAH] F5<sup>r</sup> HORACE [HORACE,] F6<sup>r</sup> SONG. [SONG]  
G4<sup>r</sup> recom- [recommended] [no c.w. G12<sup>r</sup>] H7<sup>v</sup> HORACE [HORACE.]  
H10<sup>r</sup> II. Re- [II. | Return,] I4<sup>r</sup> O thou [O thou,]

## volume signatures

VOL. II. on B1<sup>r</sup>, C1<sup>r</sup>, D1<sup>r</sup>, E1<sup>r</sup>, F1<sup>r</sup>, G1<sup>r</sup> H1<sup>r</sup>

## type

30 lines, 127(135) x 72.5mm. (19<sup>r</sup>).

Face 55 x 1.25: 2.

Leaded brevier.

## contents

on A1<sup>r</sup>: title (verso blank).  
A2<sup>r</sup>-A5<sup>r</sup>: 'SOME | MEMOIRS | OF THE | LIFE and WRITINGS | OF THE |  
Earl of ROSCOMMON. | In a Letter to a FRIEND.' (by  
'G.S.')

on A5<sup>v</sup>: 'His Lordship's Genuine Works | are as follow, viz.'

A6<sup>r</sup>-B2<sup>v</sup>: 'POEMS | BY THE | Earl of ROSCOMMON.'

on B3<sup>r</sup>: section title to Dorset's 'Poems' (verso blank)

B4<sup>r</sup>-B5<sup>r</sup>: 'Mr. DRYDEN'S | CHARACTER | OF THE | Earl of DORSET'S |  
POEMS.\*'

B5<sup>v</sup>-C12<sup>r</sup>: 'POEMS | BY THE | Earl of DORSET.'

C12<sup>v</sup>-I9<sup>v</sup>: 'MISCELLANY | POEMS | By fveral Hands.' including the  
following poems:  
I5<sup>r</sup>-I6<sup>r</sup>: 'Lord ROCHESTER | AGAINST HIS | WHORE-PIPE.'  
( 'W<sup>2</sup>AS ever Mortal Man like me, ' )  
on I6<sup>v</sup>: 'THE | Mock SONG.' ( 'I<sup>2</sup> Love as well as  
others do; ' )  
I7<sup>r</sup>-I7<sup>v</sup>: 'AN | INTERLUDE. | [rule] | Actus I Scena I.  
| The SCENE, A Bed-Chamber. | Enter Tarfander  
and Swivanthe.' ( 'Tarf. F<sup>2</sup>OR fstanding ---- we  
kind Nature thank, ' )

I10<sup>r</sup>-I11<sup>r</sup>: 'THE | CONTENTS | OF THE | Earl of ROCHESTER's |  
WORKS.'

I11<sup>v</sup>-I12<sup>v</sup>: 'THE | CONTENTS | OF THE | *Second Volume*.'

on I12<sup>v</sup>: 'FINIS.'

#### plate

1. before A1 (turnover A12/B1):

engraved portrait 99 × 68 mm. inscribed:

*'For pointed Satire, I woud BUCKHURST chuse; | The best  
good Man, w<sup>th</sup> the worst natur'd Muse.'*

#### notes

1. Copy examined: Bodleian Douce P. 791.
2. For details of the binding of this copy, see C-1721-b-1 note 2.
3. Prinz XXX; Case 323 (2) (a); Vieth C-1721-b-2; not in ESTC..
4. The ornaments above the section-titles on B3<sup>r</sup>, G3<sup>r</sup> and G12<sup>r</sup> are different in C-1721-b-2 from those in the same positions in C-1721-a-2.
5. Where C-1721-a-2 has catchword variants at A6<sup>v</sup>,, A9<sup>r</sup>, A10<sup>r</sup>, C10<sup>r</sup>, D9<sup>v</sup>, H1<sup>r</sup>, H10<sup>r</sup> and I7<sup>v</sup>, C-1721-b-2's catchwords are regular at these points; both editions of 1721 share the same catchword irregularities at C8<sup>v</sup>, D7<sup>r</sup>, D9<sup>v</sup>, E6<sup>v</sup>, F6<sup>r</sup>, H7<sup>v</sup>, H11<sup>r</sup>.
6. In the description of the plate before leaf A1, the dimensions given refer to the frame of the portrait (not including the inscription) rather than the size of the plate-mark, which extends vertically beyond the top of the cut leaf and horizontally into the spine of the book.

D-1718

REMAINS | OF THE | Right Honourable | *JOHN*, | Earl of ROCHESTER. |  
BEING | SATYRS, SONGS, and POEMS; | Never before Published. | [rule  
69 mm.] | *From a Manuscript found in a Gentleman's | Library that*  
*was Cotemporary with him.* | [rule 68.5 mm.] | LONDON: | Printed for  
*Tho. Dryar*; and sold by *T. Harbin* in | the *New-Exchange* in the  
*Strand*; *W. Chetwood* | at *Cato's Head* in *Ruffel-Court*, near the  
*Play-Houfe*; and by the Bookfellers of *London* and | *Weftminster*.  
1718. Price 1s. 6d.

half title on A1<sup>r</sup>

REMAINS | OF THE | Right Honourable | *John*, Earl of *Rochefter*.

8°:  $\pi^2(\pm\pi^2)$  A-D<sup>8</sup> E<sup>8</sup>(-E6,7+ $\chi^2$ ) F-G<sup>8</sup> H<sup>2</sup> [\$4 signed (-C2, H2)]

60 leaves, pp. [4] 1-114 [2] [=120]

running titles

(A1<sup>v</sup>-H1<sup>r</sup>) REMAINS *of the* | *Earl of* ROCHESTER.

catchwords

[no c.w.  $\pi^2$ ] A7<sup>v</sup> Con- [Conjult] C1<sup>r</sup> The [V. | The] C4<sup>v</sup> She  
[She,] C5<sup>v</sup> CANTO [A | CANTO.] D3<sup>v</sup> Believe [V. | Believe] E3<sup>r</sup> A  
[A] E8<sup>v</sup> Tho' [V. | Tho] F2<sup>r</sup> SCAN- [SCANDAL] F3<sup>v</sup> W----worth  
[W---w---h] F4<sup>r</sup> Prefer- [Preferment] G8<sup>v</sup> Yet [Yet,] [no  
c.w. H1<sup>v</sup>]

type

16 lines, 100(115) x 70 mm. (C6<sup>v</sup>)

Face 75 x 1.5: 2.5.

Leaded pica.

contents

on  $\pi^1$ : title (verso blank)

$\pi^2$ - $\pi^2$ : 'THE | PREFACE.'

- A1<sup>r</sup>-A1<sup>v</sup>: 'Upon Six Holy Sisters that met at a | Conventicle to alter the Popish Word of Preaching.' ('S<sup>2</sup>IX of the Female Sex, and purest Sect,')
- A1<sup>v</sup>-A2<sup>r</sup>: 'On MARRIAGE.' ('T<sup>2</sup>HE clog of all Pleasure, the Luggage | of Life,')
- A2<sup>r</sup>-A6<sup>v</sup>: 'The Imperfect ENJOYMENT.' ('O<sup>2</sup>NE Day the amorous Lyfander,')
- A6<sup>v</sup>-B1<sup>r</sup>: 'JULIAN.' ('I<sup>2</sup>N Verfe to ease thy Wants I write,')
- B1<sup>r</sup>-B4<sup>r</sup>: 'The LADY's MARCH.' ('S<sup>2</sup> T-----d's Countess led the Van,')
- B4<sup>v</sup>-B5<sup>r</sup>: 'A Letter from the Duke of Monmouth | to the K-----' ('D<sup>2</sup>Iffrac'd, undone, forlorn, made For-tune's Sport,')
- B5<sup>v</sup>-B6<sup>v</sup>: 'A LETTER.' ('Worthy Sir, | T<sup>2</sup>HO' wean'd from all those scandalous | Delights,')
- B6<sup>v</sup>-B8<sup>v</sup>: 'The CHRONICLE.' ('T<sup>2</sup>IS thought tall Richard first possesse')
- B8<sup>v</sup>-C2<sup>v</sup>: 'A BALLAD. | To the Tune of An old Man with a Bed | full of Bones.' ('I<sup>2</sup>N famous Street, near Whetstone's Park,')
- C3<sup>r</sup>-C3<sup>v</sup>: 'The Sham PROPHECIE.' ('I<sup>2</sup>N Sixteen Hundred Seventy Eight,')
- on C3<sup>v</sup>: 'Riddle me, Riddle me.' ('A<sup>2</sup> Load of Guts, wrapt in a Sallow Skin,')
- on C4<sup>r</sup>: 'A Pert Imitation of the Flatterers | of FATE.' ('A<sup>2</sup>LL the world can't afford')
- C4<sup>r</sup>-C5<sup>v</sup>: 'SONG. | To the Tune of Dr. P---- take Exceptions.' ('S<sup>2</sup>T-----d is her Sex's Glory,')
- C6<sup>r</sup>-D3<sup>r</sup>: 'A | CANTO. | The ARGUMENT. | Nan and Frank, two quondam Friends, | In which they'd both their private Ends, | Fell from Love to sudden Wrath, | Much ado is 'twixt 'em both; | Many a Rogue and Whore is call'd, | But O brave Frank, the Bawd is maul'd.' ('O<sup>2</sup>F civil Dudgeon many a Bard')
- D3<sup>r</sup>-D4<sup>r</sup>: 'A BALLAD.' ('O<sup>2</sup>F all Quality Whores, modest Betty | for me,')
- D4<sup>r</sup>-D6<sup>r</sup>: 'A BALLAD.' ('T<sup>2</sup>O hounourable Court there lately came')
- D6<sup>r</sup>-E2<sup>v</sup>: 'COLON.' ('A<sup>2</sup>S Colon drove his Sheep along,')

- E3<sup>v</sup>-E3<sup>v</sup>: 'On Mrs. W-LLIS.' ('A<sup>2</sup>Gainst the Charms our T--rjes have,')
- E3<sup>v</sup>-E5<sup>r</sup>: 'A SONG.' ('F<sup>2</sup>AIR Cloris in a Pigsty lay,')
- E5<sup>r</sup>-E8<sup>r</sup>: 'An ESSAY of SCANDAL.' ('O<sup>2</sup>F all the Plagues with which this World | abounds,')
- E8<sup>r</sup>-F2<sup>r</sup>: 'ABALLAD. | To the Tune of Cave Lilly Man.' ('H<sup>2</sup>AVE you heard of a Lord of noble | Defcent?')
- F2<sup>v</sup>-F5<sup>v</sup>: 'SCANDAL Satyr'd.' ('O<sup>2</sup>F all the Fools thefe fertile Times pro-lduce,')
- F5<sup>v</sup>-G2<sup>v</sup>: 'An Heroick POEM.' ('O<sup>2</sup>F Villains, Rebels, Cuckolds, Pimps, | and Spies,')
- G3<sup>r</sup>-H1<sup>v</sup>: 'Barbara Piramidum Sileat Miracula | Memphis.' ('O<sup>2</sup>F all the Wonders, fince the World | began,')
- on H1<sup>v</sup>: 'FINIS.'
- H2<sup>r</sup>-H2<sup>v</sup>: 'THE | TABLE.'

## notes

1. Copy examined: Bodleian 8° O 21 (2) Linc.
2. This copy is still in its original binding, a cheap paper-board trade binding. It is bound together with *The Impotent Lover* ('Described in Six Elegies of Old Age... With A Satyr on our Modern Letchers; Shewing the Many New Inventions they have to Raise their Lust, viz. Flogging, &c.'), published in the same year.
3. Prinz XXIX; Vieth D-1718; not in ESTC.
4. D-1718 represents an entirely new collection of poems assembled together under Rochester's name. Of all the early editions, only D-1718 and A-1680-HU derive their material exclusively from manuscript sources. David Vieth comes to the conclusion that 'D-1718 derives... from a seventeenth-century manuscript miscellany made up of poems by many different authors' (Vieth 1963, p. 15; see also Harris 1932). Late twentieth-century scholarship has dismissed all but two of the attributions to Rochester claimed by D-1718. 'Against the Charms our Ballox [Tarses] have' and 'Fair Cloris in a Piggsty lay' are the only D-1718 poems included in the editions of Vieth and Walker; for several poems in the collection, internal evidence indicates that they were

written after Rochester's death. As well as printing only manuscript-derived texts, D-1718 is unusual in the extent of unpublished material included in it. Where most of the material in the B- and C-series collections had appeared in print several times before Tonson and Curll produced their editions, most of the poems in D-1718 were published here for the first time. 4 poems had appeared in the *Poems on Affairs of State* anthologies over the previous 20 years; 'Fair Cloris', 'Against the Charms' and 'One day the amorous Lisander' had appeared in A-series editions; one poem had been printed in the anthology *Rump* (Case 128-c) back in 1662. 19 of the 24 poems in D-1718 were reprinted in the only surviving continuation of the D-series, the anonymously-published D-1761, which Vieth describes as 'among the most preposterous frauds in the history of publishing: its 253 pages of closely spaced text include only one poem ['Fair Cloris'] that is genuine' (Vieth 1963, p. 15).

5. William Chetwood seems to have been active 1713-1725, and to have specialised in play-quartos: a search on the online ESTC (February 1986) produced about a hundred citations in which his name appears in the imprint. Chetwood's projects included works by Defoe, Massinger, Southern, D'Urfey, Cowley, Shakespeare, Eliza Haywood, Richard Savage, Mrs. Manley, Richard Steele and Colley Cibber, as well as occasional collaborations with both Tonson (1721 and 1722) and Curll (1719). D-1718 seems to have been Chetwood's only collaboration with Thomas Harbin. A search through the online ESTC (February 1986) produced only 15 imprints bearing Harbin's name --these include a 1719 collaboration with Sarah Popping, the trade publisher niece of Benjamin Bragge who in 1716 had landed Curll in trouble with the House of Lords for breach of privilege. According to Plomer (1922, pp. 141-142), Harbin was active 1693-1737, and sold ink and patent medicines as well as books.

6. D-1718 prints the last stanza of '*Fair Cloris in a Pigfity lay*' as follows:

Frighting fhe wakes, and waking F---,  
Nature thus kindly eas'd,  
In Dreams, mov'd by her murmuring Pigs,  
And her own Thumb between her Legs,  
She's innocent and pleas'd.
7. There are 3 cancels in D-1718.  $\pi 2$ , containing the preface, is a cancel; leaves E6 and E7 have been cancelled, with two new leaves ( $\chi 1$  and  $\chi 2$ ) pasted onto the stub of E7. It is difficult, without the evidence of an uncanceled copy, to guess the motivation for these cancels. Leaves E6 and E7, containing lines 20-78 of *An Essay of Scandal* ('Of all the plagues with which this world abounds'), includes several proper names which are disguised by dash-deletion: Temple, Mrs. Villiers, Mulgrave, Monmouth, Cox and others. It's possible that these names had been printed in full in the uncanceled state of E6-E7, and that fear of prosecution for libel provoked their cancellation and replacement with such dash-deletions as 'T---ple', 'V---rs' and 'M---ve'; but the suppression of their names is so perfunctory, and points so clearly to their identities, that fear of prosecution for libel seems an unlikely motive for going to the expense and effort of cancellation.

**APPENDIX:**

**TEXTS**



- A-1680    *The Imperfect Enjoyment.*  
 A-1685    *The Imperfect Enjoyment.*  
 C-1714    *The DISAPPOINTMENT.*
- 1    A-1680    NAKed fhe lay, clafpt in my longing Arms,  
       A-1685    NAKed fhe lay, clafpt in my longing Arms,  
       C-1714    NAKed fhe lay, clafp'd in my longing Arms,
- 2    A-1680    I fill'd with Love, and fhe all over charms,  
       A-1685    I fill'd with Love, and fhe all over Charms,  
       C-1714    I fill'd with Love, and fhe all over Charms,
- 3    A-1680    Both equally infpir'd with eager fire,  
       A-1685    Both equally infpir'd, with eager fire,  
       C-1714    Both equally infpir'd with eager Fire,
- 4    A-1680    Melting through kindnefs, flaming in defire;  
       A-1685    Melting through kindnefs, flaming in defire;  
       C-1714    Melting through Kindnefs, flaming in Defire;
- 5    A-1680    With *Arms, Legs, Lips*, clofe clinging to embrace,  
       A-1685    With *Arms, Legs, Lips*, clofe clinging to embrace,  
       C-1714    With Arms, Legs, Lips, clofe clinging to embrace,
- 6    A-1680    She clips me to her *Breaft*, and fucks me to her ! *Face*.  
       A-1685    She clips me to her *Breaft*, and fucks me to her ! *Face*.  
       C-1714    She clips me to her *Breaft*, and fucks me to her *Face*.
- 7    A-1680    The nimble *Tongue* (Love's leffer Lightning) plaid  
       A-1685    The nimble *Tongue* (Love's leffer Lightning) plaid  
       C-1714    The nimble *Tongue* (Love's leffer Lightning) plaid
- 8    A-1680    Within my *Mouth*, and to my thoughts convey'd.  
       A-1685    Within my *Mouth*, and to my thoughts convey'd.  
       C-1714    Within my Mouth, and to my Thoughts convey'd

## Appendix

Naked she lay, claspt in my longing Arms

9. A-1680 Swift Orders, that I fhou'd prepare to throw,  
A-1685 Swift Orders, that I fhou'd prepare to throw,  
C-1714 Swift Orders, that I fhou'd prepare to throw
- 10 A-1680 The *All-difsolving Thunderbolt* below.  
A-1685 The All-diffolving *Thunderbolt* below.  
C-1714 The All-diffolving *Thunderbolt* below.
- 11 A-1680 My flutt'ring *Soul*, fprung with the pointed kifs,  
A-1685 My flutt'ring *Soul*, fprung with the pointed Kifs,  
C-1714 My flutt'ring *Soul*, fprung with the pointed *Kifs*,
- 12 A-1680 Hangs hov'ring o're her *Balmy Limbs* of Blifs.  
A-1685 Hangs hov'ring o're her balmy Limbs of blifs.  
C-1714 Hangs hov'ring o'er her balmy *Lips* of *Blifs*:
- 13 A-1680 But whilft her bufie hand, wou'd guide that part,  
A-1685 But whilft her bufie hand wou'd guide that part,  
C-1714 But whilft her bufy *Hand* wou'd guide that Part
- 14 A-1680 Which fhou'd convey my *Soul* up to her *Heart*.  
A-1685 Which fhou'd convey my *Soul* up to her *Heart*.  
C-1714 Which fhou'd convey my *Soul* up to her *Heart*,
- 15 A-1680 In liquid *Raptures*, I diffolve all o're,  
A-1685 In liquid Raptures I diffolve all o're,  
C-1714 In liquid Raptures I diffolve all o'er,
- 16 A-1680 Melt into Sperme, and fpend at ev'ry Pore:  
A-1685 Meling in Love, fuch joys ne'r felt before.  
C-1714 Melt into S-----m, and f---- at ev'ry Pore:
- 17 A-1680 A touch from any part of her had don't,  
A-1685 A touch from any part of her had don't,  
C-1714 A Touch from any Part of her had don't;

## Appendix

Naked she lay, claspt in my longing Arms

- 18 A-1680 Her Hand, her Foot, her very look's a *Cunt*.  
 A-1685 Her *Hand*, her *Foot*, her very looks had charms | upon't.  
 C-1714 Her *Hand*, her *Foot*, her very Look's a -----.
- 19 A-1680 Smiling, she chides in a kind murm'ring *Noife*,  
 A-1685 Smiling, she chids in a kind murm'ring *Noife*,  
 C-1714 Smiling, she chides in a kind murm'ring *Noife*,
- 20 A-1680 And from her *Body* wipes the clammy joys;  
 A-1685 And fights to feel the too hafty joys;  
 C-1714 And from her *Body* wipes the clammy Joys;
- 21 A-1680 When with a Thousand Kiffes, wand'ring o're,  
 A-1685 When with a Thousand Kiffes, wand'ring or'e  
 C-1714 When with a thousand Kiffes, wand'ring o'er
- 22 A-1680 My panting *Breaft*, and is there then no more?  
 A-1685 My panting *Breaft*, and is there then no more?  
 C-1714 My panting *Breaft*, And is there then no more?
- 23 A-1680 She cries. All this to Love, and *Rapture's* due,  
 A-1685 She cries. All this to Love, and *Raptures* due,  
 C-1714 She cries. All this to Love and *Rapture's* due,
- 24 A-1680 Muft we not pay a debt to pleasure too?  
 A-1685 Muft we not pay a debt to pleasure too?  
 C-1714 Muft we not pay a Debt to Pleasure too?
- 25 A-1680 But I the moft forlorn, loft *Man* alive,  
 A-1685 But I the moft forlorne, loft Man alive,  
 C-1714 But I, the moft forlorn, loft Man alive,
- 26 A-1680 To fhew my wight Obedience vainly ftrive,  
 A-1685 To fhew my wight Obedience vainly ftrive,  
 C-1714 To fhew my wifh'd Obedience, vainly ftrive,

# Appendix

Naked she lay, claspt in my longing Arms

- 27 A-1680 I figh alas! and Kifs, but cannot Swive.  
 A-1685 I figh alas! and Kifs, but cannot drive.  
 C-1714 I figh, alas! and kifs, but cannot f-----.
- 28 A-1680 Eager defires, confound my firft intent,  
 A-1685 Eager defires, confound my firft intent,  
 C-1714 Eager Defires confound my firft Intent,
- 29 A-1680 Succeeding fhame, does more fuccefs prevent,  
 A-1685 Succeeding fhame, does more fuccefs prevent,  
 C-1714 Succeeding Shame does more Succefs prevent,
- 30 A-1680 And Rage, at laft, confirms me impotent.  
 A-1685 And Rage, at laft, confirms me impotent.  
 C-1714 And Rage at laft confirms me impotent.
- 31 A-1680 Ev'n her fair Hand, which might bid heat return  
 A-1685 Ev'n her fair Hand, which might bid heat return  
 C-1714 Even her fair Hand, which might bid Heat return
- 32 A-1680 To frozen Age, and make cold *Hermits* burn,  
 A-1685 To frozen Age, and make cold *Hermits* burn,  
 C-1714 To frozen Age, and make cold *Hermits* burn,
- 33 A-1680 Apply'd to my dead *Cinder*, warms no more,  
 A-1685 Apply'd to my dead *Cinder*, warms no more,  
 C-1714 Apply'd to my dead *Cinder*, warms no more
- 34 A-1680 Than Fire to *Ashes*, cou'd paff Flames reftore.  
 A-1685 Than Fire to *Ashes*, cou'd paff Flames reftore.  
 C-1714 Than Fire to *Ashes* cou'd paff Flames reftore:
- 35 A-1680 Trembling, confus'd, defpairing, limber, dry,  
 A-1685 Trembling, confus'd, defpairing, limber, dry,  
 C-1714 Trembling, confus'd, defpairing, limber, dry,

Appendix

Naked she lay, claspt in my longing Arms

- 36 A-1680 A wiſhing, weak, unmoving lump I ly.  
 A-1685 A wiſhing, weak, unmoving lump I ly,  
 C-1714 A wiſhing, weak, unmoving Lump I lie:
- 37 A-1680 This *Dart* of love, whoſe piercing point oft try'd,  
 A-1685 This Dart of Love, whoſe piercing point oft try'd  
 C-1714 This *Dart* of Love, whoſe piercing Point oft try'd
- 38 A-1680 With *Virgin blood*, *Ten thouſand Maids* has dy'd.  
 A-1685 With Virgin Blood, a hundred Maids has dy'd.  
 C-1714 With *Virgin Blood*, *ten thouſand Maids* has dy'd;
- 39 A-1680 Which *Nature* ſtill directed with ſuch Art,  
 A-1685 Which Nature ſtill directed with ſuch Art,  
 C-1714 Which *Nature* ſtill directed with ſuch Art,
- 40 A-1680 That it through ev'ry C---t, reacht ev'ry Heart.  
 A-1685 That it through ev'ry Port, reacht ev'ry Heart.  
 C-1714 That it through ev'ry C--- reach'd ev'ry Heart;
- 41 A-1680 Stiffly reſolv'd, twou'd careleſly invade,  
 A-1685 Stiffly reſolv'd, twou'd careleſly invade,  
 C-1714 Stiffly reſolv'd, 'twou'd careleſly invade
- 42 A-1680 *Woman* or *Boy*, nor ought its fury ſtaid,  
 A-1685 Where it eſſay'd, nor ought its fury ſtaid,  
 C-1714 *Woman* or *Boy*, nor ought its Fury ſtaid,
- 43 A-1680 Where e're it pierc'd, a *Cunt* it found or made.  
 A-1685 Where e're it pierc'd, entrance it found or I made.  
 C-1714 Where e'er it pierc'd, a C--- it found or made:
- 44 A-1680 Now languid lies, in this unhappy hour,  
 A-1685 Now languid lies, in this unhappy hour,  
 C-1714 Now languid lies in this unhappy Hour,

## Appendix

Naked she lay, claspt in my longing Arms

- 45 A-1680 Shrunk up, and Saplefs, like a wither'd *Flow'r*.  
 A-1685 Shrunk up, and Saplefs, like a wither'd *Flow'r*.  
 C-1714 Shrunk up and faplefs, like a wither'd *Flow'r*.
- 46 A-1680 Thou treacherous, bafe, deferter of my flame,  
 A-1685 Thou treacherous, bafe, deferter of my flame,  
 C-1714 Thou treacherous, bafe Deferter of my Flame,
- 47 A-1680 Falfe to my paffion, fatal to my *Fame*;  
 A-1685 Falfe to my paffion, fatal to my *Fame*;  
 C-1714 Falfe to my Paffion, fatal to my *Fame*;
- 48 A-1680 By what miftaken *Magick* doft thou prove,  
 A-1685 By what miftaken *Magick* doft thou prove,  
 C-1714 By what miftaken *Magick* doft thou prove
- 49 A-1680 So true to lewdnefs, fo untrue to Love?  
 A-1685 So true to lewdnefs, fo untrue to Love?  
 C-1714 So true to Lewdnefs, fo untrue to Love?
- 50 A-1680 What *Oyfter*, *Cinder*, *Beggar*, common *Whore*,  
 A-1685 What *Oyfter*, *Cinder*, *Beggar*, common *Whore*,  
 C-1714 What *Oyfter*, *Cinder*, *Beggar*, common *Whore*,
- 51 A-1680 Didft thou e're fail in all thy Life before?  
 A-1685 Didft thou e're fail in all thy Life before?  
 C-1714 Did'ft thou e'er fail in all thy Life before?
- 52 A-1680 When *Vice*, *Difeafe* and *Scandal* lead the way,  
 A-1685 When *Vice*, *Difeafe* and *Scandal* lead the way,  
 C-1714 When *Vice*, *Difeafe*, and *Scandal* lead the Way,
- 53 A-1680 With what officious haft doft thou obey?  
 A-1685 With what officious haft didft thou obey?  
 C-1714 With what officious Haste doft thou obey?

## Appendix

Naked she lay, claspt in my longing Arms

- 54 A-1680 Like a Rude roaring *Hector*, in the *Streets*,  
 A-1685 Like a Rude-roaring *Hector*, in the *Streets*,  
 C-1714 Like a rude roaring *Hector* in the *Streets*,
- 55 A-1680 That Scuffles, Cuffs, and Ruffles all he meets;  
 A-1685 That Scuffles, Cuffs, and Ruffles all he meets;  
 C-1714 That {cuffles, cuffs, and ruffles all he meets;
- 56 A-1680 But if his *King*, or *Country*, claim his Aid,  
 A-1685 But if his King or Country, claim his Aid,  
 C-1714 But if his *King* or *Country* claim his Aid,
- 57 A-1680 The *Rafcal Villain*, {hrinks, and hides his head;  
 A-1685 The *Rafcal Villain*, {hrinks and hides his Head:  
 C-1714 The *Rafcal Villain* {hrinks, and hides his Head:
- 58 A-1680 Ev'n {o thy *Brutal Valor*, is displaid,  
 A-1685 Ev'n {o thy Brutal Valour is difplaid,  
 C-1714 Even {o thy *brutal Valour* is difplay'd,
- 59 A-1680 Breaks ev'ry *Stews*, does each {mall *Whore invade*,  
 A-1685 Breaks ev'ry *Stews*, does each {mall Crack invade,  
 C-1714 Breaks ev'ry *Stews*, does each {mall *Whore invade*;
- 60 A-1680 But if great *Love*, the on{et does command,  
 A-1685 But if great Love, the on{et does command,  
 C-1714 But if great *Love* the On{et does command,
- 61 A-1680 Bafe Recreant, to thy *Prince*, thou dar{t not {tand.  
 A-1685 Bafe Recreant, to thy Prince, thou dar{t not {tand.  
 C-1714 Bafe Recreant, to thy Prince thou dares not {tand.
- 62 A-1680 Wor{t part of me, and henceforth hated mo{t,  
 A-1685 Wor{t part of me, and henceforth hated mo{t,  
 C-1714 Wor{t Part of me, and henceforth hated mo{t,

# Appendix

Naked she lay, claspt in my longing Arms

- 63 A-1680 Through all the *Town*, the common *Fucking Poft*;  
 A-1685 Through all the *Town*, the common rubbing *Poft*;  
 C-1714 Through all the *Town* the common ----- *Poft*,
- 64 A-1680 On whom each *Whore*, relieves her tingling *Cunt*,  
 A-1685 On whom each wretch, relieves her luftful want,  
 C-1714 On whom each *Whore* relieves her tingling -----,
- 65 A-1680 As *Hogs*, on *Goats*, do rub themfelves and grunt.  
 A-1685 As *Hogs*, on *Goats*, do rub themfelves and grunt,  
 C-1714 As *Hogs* on *Gates* do rub themfelves and grunt.
- 66 A-1680 May'ft thou to rav'nous *Shankers*, be a *Prey*,  
 A-1685 May'ft thou to rav'nous *Shankers* be a *Prey*,  
 C-1714 May'ft thou to rav'nous *Shankers* be a *Prey*,
- 67 A-1680 Or in consuming *Weepings* waſte away.  
 A-1685 Or in confuming *Weepings* waſt away.  
 C-1714 Or in confuming *Weepings* waſte away.
- 68 A-1680 May *Stranguries*, and *Stone*, thy *Days* attend,  
 A-1685 May *Stranguries*, and *Stone*, thy *Dayes* attend.  
 C-1714 May *Strangury* and *Stone* thy *Days* attend;
- 69 A-1680 May'ft thou *Piſs*, who didſt reſuſe to ſpend,  
 A-1685 May'ft thou not *Piſs*, who didſt ſo much offend,  
 C-1714 May'ft thou ne'er *piſs*, who did'ſt reſuſe to ſ--,
- 70 A-1680 When all my joys, did on falſe thee depend.  
 A-1685 When all my joyes, did on falſe thee depend.  
 C-1714 When all my Joys did on falſe thee depend.
- 71 A-1680 And may *Ten thouſand* abler *Pricks* agree,  
 A-1685 And may ten thouſand abler *Men* agree,  
 C-1714 And may ten thouſand abler *P--* agree



Appendix

Naked she lay, claspt in my longing Arms

- 72      A-1680      To do the wrong'd *Corinna*, right for thee.  
         A-1685      To do the wrong'd *Corinna* right for thee.  
         C-1714      To do the wrong'd *Corinna* Right for thee.

A-1680     *Song.*

B-1691     A SONG.

- 1     A-1680     L<sup>2</sup>Ove a *Woman!* y'are an Aß,  
      B-1691     L<sup>2</sup>Ove a *Woman !* you're an Afs,
- 2     A-1680     'Tis a moft infipid Paſſion,  
      B-1691     'Tis a moft infipid Paſſion;
- 3     A-1680     To chooſe out for your happineſs!  
      B-1691     To chuſe out for your happineſs,
- 4     A-1680     The idleſt part of *Gods Creation.*  
      B-1691     The fillieſt part of *God's Creation.*
- 5     A-1680     Let the *Porter*, and the *Groome*,  
      B-1691     Let the *Porter*, and the *Groom*,
- 6     A-1680     Things deſign'd for dirty *Slaves*,  
      B-1691     Things deſign'd for dirty *Slaves*;
- 7     A-1680     Drudge in fair *Aurelias Womb*,  
      B-1691     Drudge in fair *Aurelia's Womb*,
- 8     A-1680     To get ſupplies for *Age*, and *Graves.*  
      B-1691     To get *Supplies* for *Age* and *Graves.*
- 9     A-1680     Farewel *Woman*, I intend,  
      B-1691-u     Farewell *Woman*: I intend  
      B-1691-c     Farewell *Woman*, I intend,
- 10    A-1680     Henceforth, ev'ry *Night* to fit,  
      B-1691-u     Henceforth, every night, to fit  
      B-1691-c     Henceforth, every night to fit

Appendix

Love a Woman! y'are an Ass

- 11      A-1680      With my lewd well natur'd *Friend*,  
         B-1691-u    With my lewd well natur'd Friend:  
         B-1691-c    With my lewd well natur'd Friend,
  
- 12      A-1680      Drinking, to engender *Wit*.  
         B-1691-u    Drinking to engender Wit.  
         B-1691-c    Drinking to engender Wit.
  
- 13      A-1680      Then give me *Health, Wealth, Mirth, and Wine*,  
         B-1691-u    Then give me Health, Wealth, and Wine;  
         B-1691-c    [-----deleted-----]
  
- 14      A-1680      And if buſie *Love*, intrenches,  
         B-1691-u    And, if buſie love intrenches,  
         B-1691-c    [-----deleted-----]
  
- 15      A-1680      There's a ſweet ſoft *Page*, of mine,  
         B-1691-u    There's a ſoft young Page of mine,  
         B-1691-c    [-----deleted-----]
  
- 16      A-1680      Does the trick worth *Forty Wenches*.  
         B-1691-u    Does the trick worth forty Wenches.  
         B-1691-c    [-----deleted-----]

A-1680     *Song.*

B-1691     To a Lady: I IN A I LETTER.

1     A-1680     H<sup>2</sup>Ow happy *Cloris* (were they free)  
B-1691     S<sup>2</sup>Uch perfect Blifs, fair *Cloris*, we

2     A-1680     Might our enjoyments prove?  
B-1691     In our Enjoyment prove:

3     A-1680     But you with formal *Jealoufie*,  
B-1691     'Tis Pity restlefs *Jealoufie*

4     A-1680     Are ftill tormenting *Love*.  
B-1691     Should mingle with our *Love*.

5     A-1680     Let us (fince Wit instructs us how)  
B-1691     Let us, fince Wit has taught us how,

6     A-1680     Raiſe Pleaſure to the top,  
B-1691     Raiſe Pleaſure to the Top:

7     A-1680     If *Rival Bottle*, you'll allow,  
B-1691     You *Rival Bottle* muſt allow,

8     A-1680     I'll ſuffer *Rival Fopp*.  
B-1691     I'le ſuffer *Rival Fop*.

9     B-1691-u     Think not in this that I deſign  
B-1691-c     Think not in this that I deſign

10     B-1691-u     A Treafon 'gainſt *Love's Charms*,  
B-1691-c     A Treafon 'gainſt *Love's Charms*,

# Appendix

## How happy Cloris (were they free)

- 11      B-1691-u    When following the God of Wine,  
         B-1691-c    When following the God of Wine
  
- 12      B-1691-u    I leave my *Cloris* Arms.  
         B-1691-c    I leave my *Cloris* Arms.
  
- 13      B-1691-u    Since you have that, for all your haste,  
         B-1691-c    Since you have that, for all your haste,
  
- 14      B-1691-u    At which I'le ne're repine,  
         B-1691-c    At which I'll ne'er repine,
  
- 15      B-1691-u    Will take it's Liquor off as fast,  
         B-1691-c    Its Pleasure can repeat as fast,
  
- 16      B-1691-u    As I can take off mine.  
         B-1691-c    As I the Joys of Wine.
  
- 17      A-1680      There's not a brisk infipid *Spark*,  
         B-1691-u    There's not a bri:k infipid *Spark*,  
         B-1691-c    There's not a brisk infipid *Spark*,
  
- 18      A-1680      That flutters in the *Town*,  
         B-1691-u    That flutters in the *Town*:  
         B-1691-c    That flutters in the *Town*:
  
- 19      A-1680      But with your wanton *Eyes* you mark,  
         B-1691-u    But with your wanton *Eyes* you mark  
         B-1691-c    But with your wanton *Eyes* you mark
  
- 20      A-1680      The *Coxcomb* for your own.  
         B-1691-u    Him out to be your own.  
         B-1691-c    Him out to be your own.

## Appendix

## How happy Cloris (were they free)

- 21      A-1680      You never think it worth your care,  
          B-1691-u   Nor do you think it worth your care  
          B-1691-c   Nor do you think it worth your care
- 22      A-1680      How empty, nor how dull,  
          B-1691-u   How empty, and how dull,  
          B-1691-c   How empty, and how dull,
- 23      A-1680      The *Heads* of your admirers are,  
          B-1691-u   The heads of your Admirers are,  
          B-1691-c   The heads of your Admirers are,
- 24      A-1680      So that their *Cods* be full.  
          B-1691-u   So that their Bags be full.  
          B-1691-c   So that their Veins be full.
- 25      A-1680      All this you freely may confeſs,  
          B-1691-u   All this you freely may confeſs,  
          B-1691-c   All this you freely may confeſs,
- 26      A-1680      Yet we'll not diſagree;  
          B-1691-u   Yet we ne're diſagree:  
          B-1691-c   Yet we ne'er diſagree:
- 27      A-1680      For did you love your pleaſure leſs,  
          B-1691-u   For did you love your Pleaſure leſs,  
          B-1691-c   For did you love your Pleaſure leſs,
- 28      A-1680      You were not fit for me.  
          B-1691-u   You were no Match for me.  
          B-1691-c   You were no Match for me.
- 29      A-1680      While I my Paſſion to purſue,  
          B-1691-u   Whilſt I, my Pleaſure to purſue,  
          B-1691-c   [-----deleted-----]

Appendix

How happy Cloris (were they free)

30      A-1680      Am whole *Nights* taking in,  
         B-1691-u    Whole nights am taking in  
         B-1691-c    [-----deleted-----]

31      A-1680      The lufty *Juice* of *Grapes*, take you  
         B-1691-u    The lufty *Juice* of *Grapes*, take you  
         B-1691-c    [-----deleted-----]

32      A-1680      The lufty *Juice* of *Men*.  
         B-1691-u    The *Juice* of lufty *Men*.  
         B-1691-c    [-----deleted-----]

A-1680     *Song to Cloris.*  
B-1691     A SONG. | To *Cloris*.

- 1     A-1680     F<sup>2</sup>Air *Cloris* in a *Pig-Stye*, lay,  
      B-1691     F<sup>2</sup>Air *Cloris* in a *Pig-Stye* lay,
- 2     A-1680     Her tender *Herd*, lay by her,  
      B-1691     Her tender *Herd* lay by her:
- 3     A-1680     She f<sup>l</sup>ept in murm'ring gruntlings, they  
      B-1691     She f<sup>l</sup>ept, in murmuring gruntlings they,
- 4     A-1680     Complaining of the f<sup>l</sup>corching Day,  
      B-1691     Complaining of the f<sup>l</sup>corching Day,
- 5     A-1680     Her f<sup>l</sup>umbers thus in<sup>l</sup>pire.  
      B-1691     Her f<sup>l</sup>umbers thus in<sup>l</sup>pire.
- 6     A-1680     She dreamt, while f<sup>l</sup>he with careful pains,  
      B-1691     She dreamt, while f<sup>l</sup>he with careful pains,
- 7     A-1680     Her snow Arms employ'd,  
      B-1691     Her Snowy Arms employ'd,
- 8     A-1680     In *Ivory Pailles*, to fill out *Grains*,  
      B-1691     In *Ivory Pails* to fill out *Grains*,
- 9     A-1680     One of her Love-convicted *Swaynes*,  
      B-1691     One of her Love-convicted *Swains*,
- 10    A-1680     Thus hafting to her cry'd.  
      B-1691     Thus hafting to her cry'd.
- 11    A-1680     Fly *Nymph* ! Oh fly ! e're 'tis too late,  
      B-1691     Flie, *Nymph*, oh! flie, e're 'tis too late,



Appendix

Fair Cloris in a Piggsty lay

- |    |        |   |
|----|--------|---|
| 12 | A-1680 | A dear lov'd life to fave,                              |
|    | B-1691 | A dear lov'd life to fave:                              |
| 13 | A-1680 | Refcue your Boſome <i>Pig</i> , from <i>Fate</i> ,      |
|    | B-1691 | Refcue your Boſom <i>Pig</i> from <i>Fate</i> ,         |
| 14 | A-1680 | Who now expires, hung in the Gate,                      |
|    | B-1691 | Who now expires, hung in the Gate                       |
| 15 | A-1680 | That leads to yonder Cave.                              |
|    | B-1691 | That leads to yonder Cave.                              |
| 16 | A-1680 | My ſelf had try'd to ſet him free,                      |
|    | B-1691 | My ſelf had try'd to ſet him free,                      |
| 17 | A-1680 | Rather than brought the <i>Newes</i> ,                  |
|    | B-1691 | Rather than brought the <i>News</i> :                   |
| 18 | A-1680 | But I am ſo abhorr'd by thee,                           |
|    | B-1691 | But I am ſo abhor'd by thee,                            |
| 19 | A-1680 | That ev'n thy <i>Darlings</i> life from me,             |
|    | B-1691 | That ev'n thy <i>Darlings</i> life from me,             |
| 20 | A-1680 | I know thou woud'ſt reſuſe.                             |
|    | B-1691 | I know thou wou'dſt reſuſe.                             |
| 21 | A-1680 | Struck with the <i>News</i> , as quick the flyes,       |
|    | B-1691 | Struck with the <i>News</i> , as quick ſhe flies        |
| 22 | A-1680 | As bluſhes to her <i>Face</i> ;                         |
|    | B-1691 | As bluſhes to her <i>Face</i> :                         |
| 23 | A-1680 | Not the bright <i>Lightning</i> from the <i>Skies</i> , |
|    | B-1691 | Not the bright <i>Lightning</i> from the <i>Skies</i> , |

# Appendix

## Fair Cloris in a Piggsty lay

- |    |        |   |
|----|--------|---|
| 24 | A-1680 | Nor Love, fhot from her brighter Eyes,  |
|    | B-1691 | Nor Love, fhot from her brighter Eyes,  |
| 25 | A-1680 | Move half fo fwift a pace.              |
|    | B-1691 | Move half fo fwift a pace.              |
| 26 | A-1680 | This Plot, it feems the Luftful, Slave, |
|    | B-1691 | This Plot, it feems, the luftful Slave  |
| 27 | A-1680 | Had laid againft her Honor,             |
|    | B-1691 | Had laid againft her Honour:            |
| 28 | A-1680 | Which not one God, took care to fave,   |
|    | B-1691 | Which not one God took care to save,    |
| 29 | A-1680 | For he purfues her to the Cave,         |
|    | B-1691 | For he perfues her to the Cave,         |
| 30 | A-1680 | And throws himfelf upon her.            |
|    | B-1691 | And throws himfelf upon her.            |
| 31 | A-1680 | Now pierced is her Virgin Zone,         |
|    | B-1691 | Now pierced is her Virgin Zone,         |
| 32 | A-1680 | She feels the Foe within it,            |
|    | B-1691 | She feels the Foe within it;            |
| 33 | A-1680 | She hears a broken Am'rous groan,       |
|    | B-1691 | She hears a broken amorous Groan,       |
| 34 | A-1680 | The panting Lovers fainting moan,       |
|    | B-1691 | The panting Lover's fainting moan,      |
| 35 | A-1680 | Juft in the happy Minute.               |
|    | B-1691 | Juft in the happy minute.               |

Appendix

Fair Cloris in a Piggsty lay

- 36      A-1680      Frighted {he wakes, and waking Friggs,  
          B-1691      [-----deleted-----]
- 37      A-1680      Nature thus kindly eas'd,  
          B-1691      [-----deleted-----]
- 38      A-1680      In dreams rais'd by her murm'ring *Piggs*,  
          B-1691      [-----deleted-----]
- 39      A-1680      And her own Thumb between her *Legs*,  
          B-1691      [-----deleted-----]
- 40      A-1680      She innocent and pleas'd.  
          B-1691      [-----deleted-----]

- A-1680-PRb    *A Ramble in St. James's Park.*  
A-1680-BMa    *A Ramble in St. James's Park.*  
A-1685        *A Ramble in St. JAMES's PARK.*  
C-1714        *A RAMBLE in St. JAMES'S PARK.*
- 1    A-1680-PRb    M<sup>2</sup>Uch Wine had paft, with grave Difcourfe,  
A-1680-BMa    M<sup>2</sup>Uch Wine had paft, with grave Difcourfe,  
A-1685        M<sup>2</sup>Uch Wine had paft with grave difcourfe,  
C-1714        M<sup>2</sup>Uch Wine had paft, with grave Difcourfe,
- 2    A-1680-PRb    Of who Fucks who, and who do's worfe;  
A-1680-BMa    Of who Fucks who, and who do's worfe;  
A-1685        Of who kift who, and who does worfe;  
C-1714        Of who ---- who, and who does worfe,
- 3    A-1680-PRb    Such as you ufually do hear  
A-1680-BMa    Such as you ufually do hear  
A-1685        Such as you ufually do hear,  
C-1714        Such as you ufually do hear
- 4    A-1680-PRb    From them that Diet at the *Bear*;  
A-1680-BMa    From them that Diet at the *Bear*;  
A-1685        From them that dyet at the *Beer*;  
C-1714        From them that diet at the *Bear*;
- 5    A-1680-PRb    When I, who ftill take care to fee  
A-1680-BMa    When I, who ftill take care to fee  
A-1685        When I, who ftill take care to fee,  
C-1714        When I, who ftill take Care to fee
- 6    A-1680-PRb    Drunk'nefs reliev'd by Letchery,  
A-1680-BMa    Drunk'nefs reliev'd by *Letchery*,  
A-1685        How fquares were carry'd, and how things agree;  
C-1714        Drunk'nefs relieved by Letchery,

## Appendix

Much wine had past with grave discourse

- |    |            |   |
|----|------------|---|
| 7  | A-1680-PRb | Went out into St. <i>James's</i> Park,            |
|    | A-1680-BMa | Went out into St. <i>James's</i> Park,            |
|    | A-1685     | Went out into St. <i>James's</i> Park,            |
|    | C-1714     | Went out into St. <i>James's</i> Park,            |
| 8  | A-1680-PRb | To cool my Head, and fire my Heart:               |
|    | A-1680-BMa | To cool my Head, and fire my heart;               |
|    | A-1685     | To cool my Head, and fire my Heart:               |
|    | C-1714     | To cool my Head, and fire my Heart;               |
| 9  | A-1680-PRb | But though St. <i>James</i> has th' Honour on't,  |
|    | A-1680-BMa | But though St. <i>James</i> has the Honour on't.  |
|    | A-1685     | But though St. <i>James</i> has the honor on't,   |
|    | C-1714     | But though St. <i>James</i> has the Honour on't,  |
| 10 | A-1680-PRb | 'Tis confecrate to <i>Prick</i> and <i>Cunt</i> . |
|    | A-1680-BMa | 'Tis confecrate to <i>Prick</i> and <i>Cunt</i> . |
|    | A-1685     | 'Tis confecrate to each Gallant,                  |
|    | C-1714     | 'Tis confecrate to ----- and -----.               |
| 11 | A-1680-PRb | There, by a moft Inceftuous Birth,                |
|    | A-1680-BMa | There, by a moft Inceftuous Birth,                |
|    | A-1685     | There by a moft inceftuous Birth;                 |
|    | C-1714     | There, by a moft inceftuous Birth,                |
| 12 | A-1680-PRb | Strange Woods {pring from the teeming Earth:      |
|    | A-1680-BMa | Strange Woods Spring from the teeming Earth:      |
|    | A-1685     | Strange Woods {pring from the teeming Earth.      |
|    | C-1714     | Strange Woods {pring from the teeming Earth;      |
| 13 | A-1680-PRb | For they relate, how heretofore,                  |
|    | A-1680-BMa | For they relate how heretofore,                   |
|    | A-1685     | For they relate how heretofore,                   |
|    | C-1714     | For they relate how heretofore,                   |

# Appendix

## Much wine had past with grave discourse

- 14 A-1680-PRb When ancient *Pict* began to Whore,  
A-1680-BMa When ancient *Pict* began to Whore,  
A-1685 When Antient *Pict*, began to Whore,  
C-1714 When ancient *Pict* began to Whore,
- 15 A-1680-PRb Deluded of his Affignation,  
A-1680-BMa Deluded of his Affignation,  
A-1685 Deluded of his Affignation,  
C-1714 Deluded of his Affignation,
- 16 A-1680-PRb (Jilting it seems was then in fashion.)  
A-1680-BMa (Jilting it seems was then in fashion.)  
A-1685 (Jilting it seems was then in fashion.)  
C-1714 (Jilting, it seems, was then in Fashion)
- 17 A-1680-PRb Poor penfive Lover in this place  
A-1680-BMa Poor penfive Lover in this place  
A-1685 Poor penfive Lover, in this place,  
C-1714 Poor penfive Lover in this Place
- 18 A-1680-PRb Wou'd Frig upon his Mothers Face;  
A-1680-BMa Wou'd Frig upon his Mothers Face;  
A-1685 Would weep upon his Mothers Face:  
C-1714 Wou'd ----- upon his Mother's Face;
- 19 A-1680-PRb Whence Rows of Mandrakes tall did rife,  
A-1680-BMa Whence Rows of Mandrakes tall did rife,  
A-1685 Whence Rows of *Mandrakes* tall did rife,  
C-1714 Whence Rows of Mandrakes tall did rife,
- 20 A-1680-PRb Whofe lewd Tops Fuck'd the very Skies.  
A-1680-BMa Whofe lewd tops Fuck'd the very Skies.  
A-1685 Whofe lofty Tops near reacht the Skies.  
C-1714 Whofe lewd Tops ----- the very Skies.

# Appendix

## Much wine had past with grave discourse

- |    |            |   |
|----|------------|---|
| 21 | A-1680-PRb | Each imitative Branch do's twine          |
|    | A-1680-BMa | Each imitative Branch do's twine          |
|    | A-1685     | Each imitative Branch does twine,         |
|    | C-1714     | Each imitative Branch does twine          |
| 22 | A-1680-PRb | In fome lov'd Fold of <i>Aretine</i> :    |
|    | A-1680-BMa | In fome lov'd Fold of <i>Aretine</i> :    |
|    | A-1685     | In fome lov'd fold of <i>Aretine</i> .    |
|    | C-1714     | In fome lov'd Fold of <i>ARETINE</i> ;    |
| 23 | A-1680-PRb | And nightly now beneath their Shade       |
|    | A-1680-BMa | And nightly now beneath their Shade       |
|    | A-1685     | And Nightly now beneath their fhade,      |
|    | C-1714     | And nightly now beneath their Shade,      |
| 24 | A-1680-PRb | Are Bugg'ries, Rapes, and Incefts made.   |
|    | A-1680-BMa | Are Bugg'ries, Rapes and Incefts made,    |
|    | A-1685     | Are Amorous charming Dittyes made.        |
|    | C-1714     | Are Bugg'ries, Rapes, and Incefts made.   |
| 25 | A-1680-PRb | Unto this All-fin-fheltring Grove,        |
|    | A-1680-BMa | Unto this All-fin-fheltring Grove,        |
|    | A-1685     | Unto this All-love-fheltring Grove,       |
|    | C-1714     | Unto this All-fin-fhelt'ring Grove,       |
| 26 | A-1680-PRb | Whores of the Bulk and the Alcove,        |
|    | A-1680-BMa | VWhores of the Bulk and the Alcove,       |
|    | A-1685     | Lasses of th' Bulks and the Alcove.       |
|    | C-1714     | Whores of the Bulk and the Alcove,        |
| 27 | A-1680-PRb | Great Ladies, Chambermaids, and Drudges,  |
|    | A-1680-BMa | Great Ladies; Chamber Maids and Drudges,  |
|    | A-1685     | Great Ladies Chamber-Maids, and Drudges;  |
|    | C-1714     | Great Ladies, Chamber-maids, and Drudges, |

# Appendix

Much wine had past with grave discourse

- 28 A-1680-PRb The Rag-picker and Heirefs trudges:  
A-1680-BMa The Rag-picker and Heirefs trudges;  
A-1685 The Rag-picker and Heireffe trudges:  
C-1714 The Rag-picker, and Heirefs trudges;
- 29 A-1680-PRb Car-men, Divines, great Lords, and Taylors,  
A-1680-BMa Car-men, Divines, great Lords and *Taylors*,  
A-1685 Carmen, Divines, great Lords and Taylors,  
C-1714 Car-men, Divines, great Lords, and Taylors,
- 30 A-1680-PRb Prentices, Pimps, Poets, and Gaolers,  
A-1680-BMa Prentices Pimps, Poets and Goalers,  
A-1685 Prentices, Pimps, Poets and Gaolers;  
C-1714 'Prentices, Pimps, Poets, and Jaylors,
- 31 A-1680-PRb Foot-boys, fine Fops, do here arive,  
A-1680-BMa Foot-boys, fine Fops, do here arrive,  
A-1685 Foot-men, fine Fops, do here arrive,  
C-1714 Foot-boys, fine Fops, do here arrive,
- 32 A-1680-PRb And here promiscuoufly they fwive.  
A-1680-BMa And here promiscuoufly they Swive.  
A-1685 And here promiscuflly they ftrive.  
C-1714 And here promiscuoufly they -----.
- 33 A-1680-PRb Along thefe hallow'd Walks it was  
A-1680-BMa Along thefe hallow'd Walks it was  
A-1685 Along thefe hollow'd Walks it was,  
C-1714 Along thefe hallowed Walks it was
- 34 A-1680-PRb That I beheld *Corinna* pafs;  
A-1680-BMa That I beheld *Corinna* pafs;  
A-1685 That I beheld *Corinna* pafs;  
C-1714 That I beheld *CORINNA* pafs;



## Appendix

## Much wine had past with grave discourse

- 35 A-1680-PRb Whoever had been by to fee  
 A-1680-BMa Whoever had been by to fee  
 A-1685 Who ever had been by to fee,  
 C-1714 Whoever had been by to fee
- 36 A-1680-PRb The proud Difdain fhe caft on me,  
 A-1680-BMa The proud Difdain fhe caft on me,  
 A-1685 The proud difdain fhe caft on me.  
 C-1714 The proud Difdain fhe caft on me
- 37 A-1680-PRb Though charming Eyes, he wou'd havf wore  
 A-1680-BMa Though Charming Eyes, he wou'd have Swore  
 A-1685 Though charming Eyes, he wou'd have fwore,  
 C-1714 Thro' charming Eyes, he wou'd have fwore
- 38 A-1680-PRb She dropt from Heav'n that very Hour,  
 A-1680-BMa She dropt from Heav'n that very Hour,  
 A-1685 She dropt from Heav'n that very hour;  
 C-1714 She dropt from Heav'n that very Hour,
- 39 A-1680-PRb Forfaking the Divine Aboad  
 A-1680-BMa Forfaking the Divine Aboad  
 A-1685 Forfaking the Divine abode.  
 C-1714 Forfaking the Divine Abode,
- 40 A-1680-PRb In fcorn of fome defpairing God.  
 A-1680-BMa In fcorn of fome defpairing God.  
 A-1685 In fcorn of fome defpairing God.  
 C-1714 In Scorn of fome defpairing God.
- 41 A-1680-PRb But mark what Creatures Women are,  
 A-1680-BMa But mark what Creatures VWomen are,  
 A-1685 But mark what Creatures Women are.  
 C-1714 But mark what Creatures Women are,

## Appendix

Much wine had past with grave discourse

- 42 A-1680-PRb So infinitely vile and fair.  
 A-1680-BMa So infinitely vile and fair.  
 A-1685 So infinitely vile, and fair.  
 C-1714 So infinitely vile and fair.
- 43 A-1680-PRb Three Knights o' th' Elbow and the Slur,  
 A-1680-BMa Three Knights o'th'Elbow and the Slur,  
 A-1685 Three Knights, o' th' Elbow and the flurr,  
 C-1714 Three Knights o' th' Elbow and the Slur,
- 44 A-1680-PRb With wrigling Tails made up to her.  
 A-1680-BMa VWith wrigling Tails made up to her.  
 A-1685 With wrigling Tails, made up to her.  
 C-1714 With wrigling Tails made up to her.
- 45 A-1680-PRb The firft was of your *Whitehall* Blades,  
 A-1680-BMa The firft was of your *Whitehall* Blades,  
 A-1685 The firft was of your upftart Blades,  
 C-1714 The firft was of your *Whitehall* Blades,
- 46 A-1680-PRb Near Kin to th'Mother of the Maids,  
 A-1680-BMa Near Kin to th' Mother of the Maids,  
 A-1685 Near kin to her that rule the Maids,  
 C-1714 Near Kin to th' Mother of the Maids;
- 47 A-1680-PRb Grac'd by whofe Favour, he was able  
 A-1680-BMa Grac'd by whofe Favour, he was able  
 A-1685 Grac'd by whofe favour he was able,  
 C-1714 Grac'd by whofe Favour, he was able
- 48 A-1680-PRb To bring a Friend to th' Waiters Table;  
 A-1680-BMa To bring a Friend to th' VWaiters Table;  
 A-1685 To bring a Friend to th' Waiters Table.  
 C-1714 To bring a Friend to th' Waiters Table,

## Appendix

Much wine had past with grave discourse

- 49 A-1680-PRb Where he had heard Sir *Edward S----*  
 A-1680-BMa VWhere he had heard Sir *Edward S----*  
 A-1685 Where he had heard Sir *Edward S-----*  
 C-1714 Where he had heard Sir *EDWARD SUTTON*
- 50 A-1680-PRb Say how the K----- lov'd *Banfted-Mutton,*  
 A-1680-BMa Say how the K----- lov'd *Banfted Mutton,*  
 A-1685 Say how a Knight lov'd *Banfted Mutton.*  
 C-1714 Say how the King lov'd *Banfted Mutton;*
- 51 A-1680-PRb Since when he'd ne're be brought to eat,  
 A-1680-BMa Since when he'd ne're be brought to eat,  
 A-1685 Since when he'd ne'er be brought to eat,  
 C-1714 Since when, he'd ne'er be brought to eat,
- 52 A-1680-PRb By's good will, any other Meat.  
 A-1680-BMa By's good will, any other Meat.  
 A-1685 By's good will any other Meat.  
 C-1714 By's good Will, any other Meat.
- 53 A-1680-PRb In this, as well as all the reft,  
 A-1680-BMa In this, as well as all the reft,  
 A-1685 In this, as well as all the reft,  
 C-1714 In this, as well as all the reft,
- 54 A-1680-PRb He ventures to do like the Beft:  
 A-1680-BMa He ventures to do like the Beft:  
 A-1685 He ventures to do like the beft.  
 C-1714 He ventures to do like the Beft:
- 55 A-1680-PRb But wanting common Senfe, th'Ingredient  
 A-1680-BMa But wanting common Sence, th'ingredient  
 A-1685 But wanting common fenfe, th' ingredient,  
 C-1714 But wanting common Senfe, th' Ingredient

## Appendix

Much wine had past with grave discourse

- 56 A-1680-PRb In chuſing well not leaſt expedient,  
 A-1680-BMa In chuſing well not leaſt expedient,  
 A-1685 In chooſing well, not leaſt expedient.  
 C-1714 In chuſing well not leaſt expedient,
- 57 A-1680-PRb Converts abortive Imitation  
 A-1680-BMa Converts abortive Imitation  
 A-1685 Converts Abortive imitation.  
 C-1714 Converts abortive Imitation
- 58 A-1680-PRb To univerſal Affectation;  
 A-1680-BMa To univerſal Affectation;  
 A-1685 To Univerſal affectation;  
 C-1714 To univerſal Affectation:
- 59 A-1680-PRb So he not only eats and talks,  
 A-1680-BMa So he not only eats and talks,  
 A-1685 So he not only eats and talks,  
 C-1714 So he not only eats and talks,
- 60 A-1680-PRb But feels and ſmells, ſits down and walks,  
 A-1680-BMa But feels and ſmells, ſits down and walks,  
 A-1685 But feels and ſmells, ſits down and walks.  
 C-1714 But feels and ſmells, ſits down and walks;
- 61 A-1680-PRb Nay looks, and lives, and loves by rote,  
 A-1680-BMa Nay looks, and lives, and loves by rote,  
 A-1685 Nay looks, and lives, and loves by Rote,  
 C-1714 Nay, looks, and lives, and loves by Rote,
- 62 A-1680-PRb In an old tawdry Birth-day Coat.  
 A-1680-BMa In an old tawdry Birth-Day Coat.  
 A-1685 In an old tawdrey Birth-Day-Coat.  
 C-1714 In an old taudry Birth-day Coat.

## Appendix

Much wine had past with grave discourse

- |    |            |   |
|----|------------|---|
| 63 | A-1680-PRb | The fecond was a <i>Grays-Inn</i> Wit,          |
|    | A-1680-BMa | The fecond was a <i>Grays Inn</i> Wit,          |
|    | A-1685     | The fecond was a <i>Grays Inn</i> Wit,          |
|    | C-1714     | The fecond was a <i>Grays-Inn-Wit</i> ,         |
|    |            |   |
| 64 | A-1680-PRb | A great Inhabiter of the Pit,                   |
|    | A-1680-BMa | A great Inhabiter of the Pit,                   |
|    | A-1685     | A great Inhabiter of the Pit;                   |
|    | C-1714     | A great Inhabiter of the Pit,                   |
|    |            |   |
| 65 | A-1680-PRb | Where Critick-like he fits and fquints,         |
|    | A-1680-BMa | Where Critick-like he fits and <i>Squints</i> , |
|    | A-1685     | Where Critick-like, he fits and fquints,        |
|    | C-1714     | Where Critick-like he fits and <i>fquints</i> , |
|    |            |   |
| 66 | A-1680-PRb | Steals Pocket-handkerchiefs and Hints           |
|    | A-1680-BMa | Steals Pocket-handkerchiefs and <i>Hints</i>    |
|    | A-1685     | Steals Pocket-Handkerchiefs, and hints,         |
|    | C-1714     | Steals Pocket-handkerchiefs and <i>Hints</i>    |
|    |            |   |
| 67 | A-1680-PRb | From's Neighbour and the Comedy,                |
|    | A-1680-BMa | From's Neighbour and the Comedy,                |
|    | A-1685     | From's Neighbour, and the Comedy,               |
|    | C-1714     | From's Neighbour and the Comedy,                |
|    |            |   |
| 68 | A-1680-PRb | To court and pay his Landlady.                  |
|    | A-1680-BMa | To Court and pay his Landlady.                  |
|    | A-1685     | To Court and pay his Landlady.                  |
|    | C-1714     | To court and pay his Landlady.                  |
|    |            |   |
| 69 | A-1680-PRb | The third a Ladies eldeft Son,                  |
|    | A-1680-BMa | The third a Ladies Eldeft Son,                  |
|    | A-1685     | The third a Ladies Eldeft Son,                  |
|    | C-1714     | The third a Lady's eldeft Son,                  |

# Appendix

## Much wine had past with grave discourse

- 70 A-1680-PRb Within few Years of Twenty one,  
 A-1680-BMa Within few Years of twenty one,  
 A-1685 Within few years of twenty one;  
 C-1714 Within few Years of twenty one,
- 71 A-1680-PRb Who hopes from his propitious Fate,  
 A-1680-BMa Who hopes from his propitious Fate,  
 A-1685 Who hopes from his propitious Fate,  
 C-1714 Who hopes, from his propitious Fate,
- 72 A-1680-PRb Against he comes to his Estate,  
 A-1680-BMa Against he comes to his Estate,  
 A-1685 Against he comes to his Estate.  
 C-1714 Against he comes to his Estate,
- 73 A-1680-PRb By these two Worthies to be made  
 A-1680-BMa By these two Worthies to be made  
 A-1685 By these two Worthies to be made  
 C-1714 By these two Worthies to be made
- 74 A-1680-PRb A most accomplisht tearing Blade.  
 A-1680-BMa A most accomplisht tearing *Blade*.  
 A-1685 A most accomplisht tearing Blade.  
 C-1714 A most accomplish'd tearing *Blade*.
- 75 A-1680-PRb One in a strain 'twixt Tune and Nonfense  
 A-1680-BMa One in a strain 'twixt *Tune* and *Nonfense*,  
 A-1685 One in a strain 'twixt Tune and Nonfense,  
 C-1714 One in a Strain 'twixt *Tune* and *Nonfense*,
- 76 A-1680-PRb Cries, *Madam, I have lov'd you long since*,  
 A-1680-BMa Cries, *Madam, I have lov'd you long since*,  
 A-1685 Cryes, *Madam, I have lov'd you long since*,  
 C-1714 Cries, *Madam, I have lov'd you long since*,

## Appendix

Much wine had past with grave discourse

- 77 A-1680-PRb *Permit me your fair Hand to kifs.*  
 A-1680-BMa *Permit me your fair Hand to kifs:*  
 A-1685 *Permit me your fair Hand to kifs.*  
 C-1714 *Permit me your fair Hand to kifs,*
- 78 A-1680-PRb *When at her Mouth her Cunt fays Yes.*  
 A-1680-BMa *When at her Mouth her Cunt fays Yes.*  
 A-1685 *When at her Mouth her Heart faves yes.*  
 C-1714 *When at her Mouth her ----- fays Yes.*
- 79 A-1680-PRb *In fhort, without much more ado,*  
 A-1680-BMa *In fhort without much more ado,*  
 A-1685 *In fhort, without much more ado.*  
 C-1714 *In fhort, without much more ado,*
- 80 A-1680-PRb *Joyful and pleas'd, away fhe flew,*  
 A-1680-BMa *Joyful and pleaf'd away fhe flew,*  
 A-1685 *Joyful and pleaf'd, away fhe flew;*  
 C-1714 *Joyful and pleas'd away fhe flew,*
- 81 A-1680-PRb *And with thefe three confounded Affes*  
 A-1680-BMa *And with thefe Three confounded Affes*  
 A-1685 *And with thefe three confounded Affes,*  
 C-1714 *And with thefe three confounded Affes,*
- 82 A-1680-PRb *From Park to Hackney-Coach fhe paffes.*  
 A-1680-BMa *From Park to Hackney-Coach fhe paffes.*  
 A-1685 *From Park to Hackney-Coach fhe paffes.*  
 C-1714 *From Park to Hackney-Coach fhe paffes.*
- 83 A-1680-PRb *So a Proud Bitch do's lead about*  
 A-1680-BMa *So a Proud Bitch do's lead about*  
 A-1685 *So a proud Bitch does lead about,*  
 C-1714 *So a proud Bitch does lead about*

## Appendix

Much wine had past with grave discourse

- 84      A-1680-PRb      Of huble Curs the amorous Rout,  
           A-1680-BMa      Of humble Curs the Amorous Rout,  
           A-1685        Of Humble Currs, the Amorous rout:  
           C-1714        Of humble Curs the amorous Rout,
- 85      A-1680-PRb      Who moſt obſequiouſly do hunt  
           A-1680-BMa      Who moſt obſequiouſly do hunt  
           A-1685        Who moſt obſequiouſly do hunt,  
           C-1714        Who moſt obſequiouſly do hunt
- 86      A-1680-PRb      The fav'ry Scent of Salt-ſwoln Cunt.  
           A-1680-BMa      The fav'ry Scent of Salt-ſwoln Cunt.  
           A-1685        Their Female Trull by her ſtrong ſcent.  
           C-1714        The fav'ry Scent of Salt-ſwoln -----.
- 87      A-1680-PRb      Some Pow'r more patient now relate  
           A-1680-BMa      Some Pow'r more patient now relate  
           A-1685        Some Pow'r more patient now relate;  
           C-1714        Some Pow'r more patient, now relate
- 88      A-1680-PRb      The ſenſe of this ſurprizing Fate.  
           A-1680-BMa      The Sence of this ſurprizing Fate.  
           A-1685        The ſenſe of this ſurprizing Fate.  
           C-1714        The Senſe of this ſurprizing Fate.
- 89      A-1680-PRb      Gods! that a thing admir'd by me  
           A-1680-BMa      Gods! that a thing admir'd by me  
           A-1685        Gods! that a thing admir'd by me,  
           C-1714        Gods! that a Thing admir'd by me
- 90      A-1680-PRb      Shou'd taſte ſo much of Infamy!  
           A-1680-BMa      Shou'd taſte ſo much of Infamy!  
           A-1685        Shou'd taſt ſo much of Infamy.  
           C-1714        Shou'd taſte ſo much of Infamy!



# Appendix

Much wine had past with grave discourse

- 91 A-1680-PRb Had ſhe pickt out, to rub her Arſe on,  
A-1680-BMa Had ſhe pickt out to pub her Arſe on,  
A-1685 Had ſhe pickt out to rub her Arſe on,  
C-1714 Had ſhe pick'd out, to rub her A--e on,
- 92 A-1680-PRb Some ſtiff-Prick'd Clown, or well hung Parſon,  
A-1680-BMa Some ſtiff-Prick'd Clown, or well-hung Parſon,  
A-1685 Some well-hung Clown or Greafy Boafon,  
C-1714 Some luſty Clown, or well-hung Parſon,
- 93 A-1680-PRb Each Job of whoſe Spermatick Sluce  
A-1680-BMa Each Job of whoſe Spermatick Sluce  
A-1685 Each job of whoſe well manag'd Sluce,  
C-1714 Each Job of whoſe spermatick Sluce
- 94 A-1680-PRb Had fill'd her *Cunt* with wholeſom Juice,  
A-1680-BMa Had fill'd her Cunt with wholeſom Juice;  
A-1685 Had fill'd her up with wholſome Juice.  
C-1714 Had fill'd her ----- with wholeſome Juice;
- 95 A-1680-PRb I the Proceeding ſhou'd have praif'd,  
A-1680-BMa I the Proceeding ſhou'd have praif'd,  
A-1685 I the proceeding ſhou'd have prais'd,  
C-1714 I the proceeding ſhou'd have prais'd,
- 96 A-1680-PRb In hope ſhe had quench'd a Fire I rais'd:  
A-1680-BMa In hope ſhe had quench'd a Fire I rais'd:  
A-1685 In hopes ſhe'd quench a Fire I rais'd:  
C-1714 In hope ſhe had quench'd a Fire I rais'd:
- 97 A-1680-PRb Such nat'ral Freedoms are but juſt,  
A-1680-BMa Such nat'ral Freedoms are but juſt,  
A-1685 Such nat'ral freedoms are but juſt,  
C-1714 Such nat'ral Freedoms are but juſt,

# Appendix

Much wine had past with grave discourse

- 98 A-1680-PRb There's something gen'rous in meer Luft:  
 A-1680-BMa There's something gen'rous in meer Luft:  
 A-1685 There's something gen'rous in meer Luft.  
 C-1714 There's something gen'rous in mere Luft:
- 99 A-1680-PRb But to turn damn'd abandon'd *Jade*,  
 A-1680-BMa But to turn damn'd abandon'd *Jade*,  
 A-1685 But to turn damn'd abandon'd *Jade*,  
 C-1714 But to turn damn'd abandon'd *Jade*,
- 100 A-1680-PRb When neither *Head* nor *Tail* persuade;  
 A-1680-BMa When neither Head nor Tail persuade;  
 A-1685 When neither *Head* nor *Tail* persuade;  
 C-1714 When neither Head nor Tail persuade;
- 101 A-1680-PRb To be a *Whore* in Understanding,  
 A-1680-BMa To be a Whore in understanding,  
 A-1685 [ ----- deleted ----- ]  
 C-1714 To be a Whore in Understanding,
- 102 A-1680-PRb A Paffive *Pot* for *Fools* to spend in,  
 A-1680-BMa A Paffive Pot for Fools to *Spend* in;  
 A-1685 [ ----- deleted ----- ]  
 C-1714 A paffive Pot for Fools to ----- in;
- 103 A-1680-PRb The *Devil* play'd booty sure with thee,  
 A-1680-BMa The Devil play'd booty sure with thee;  
 A-1685 The Devil plai'd booty, sure with thee,  
 C-1714 The Devil play'd Booty sure with thee,
- 104 A-1680-PRb To bring a Blot of Infamy.  
 A-1680-BMa To bring a Blot of Infamy.  
 A-1685 To bring a blot of infamy.  
 C-1714 To bring a Blot of Infamy.

## Appendix

Much wine had past with grave discourse

- |     |            |  |
|-----|------------|--|
| 105 | A-1680-PRb | But why was I, of all <i>Mankind</i> , |
|     | A-1680-BMa | But why was I, of all Mankind,         |
|     | A-1685     | But why was I of all <i>Mankind</i> ,  |
|     | C-1714     | But why was I, of all Mankind,         |
| 106 | A-1680-PRb | To fo fevere a Fate design'd?          |
|     | A-1680-BMa | To fo fevere a Fate design'd?          |
|     | A-1685     | To fo fevere a fate design'd?          |
|     | C-1714     | To fo fevere a Fate design'd?          |
| 107 | A-1680-PRb | Ungrateful! why this Treachery         |
|     | A-1680-BMa | Ungrateful! why this Treachery         |
|     | A-1685     | Ungrateful! why this Treachery         |
|     | C-1714     | Ungrateful! why this Treachery         |
| 108 | A-1680-PRb | To humble, fond, believing me,         |
|     | A-1680-BMa | To humble, fond, believing me,         |
|     | A-1685     | To humble fond, believing me?          |
|     | C-1714     | To humble, fond, believing me,         |
| 109 | A-1680-PRb | Who gave you Priv'leges above          |
|     | A-1680-BMa | Who gave you Priv'leges above          |
|     | A-1685     | Who gave you Priviledges above,        |
|     | C-1714     | Who gave you Priv'leges above          |
| 110 | A-1680-PRb | The nice Allowances of Love?           |
|     | A-1680-BMa | The nice Allowances of Love?           |
|     | A-1685     | The nice allowances of Love?           |
|     | C-1714     | The nice Allowances of Love?           |
| 111 | A-1680-PRb | Did ever I refuse to bear              |
|     | A-1680-BMa | Did ever I refuse to bear              |
|     | A-1685     | Did ever I refuse to bear              |
|     | C-1714     | Did ever I refuse to bear              |

## Appendix

## Much wine had past with grave discourse

- 112 A-1680-PRb The meaneft part your Luft cou'd fpare?  
 A-1680-BMa The meaneft part your Luft cou'd fpare?  
 A-1685 The meaneft part your Love cou'd fpare?  
 C-1714 The meaneft Part your Luft cou'd fpare?
- 113 A-1680-PRb When your lewd *Cunt* came fpewing home,  
 A-1680-BMa When your lewd *Cunt* came fpewing home,  
 A-1685 When you lew'd you came char'd home,  
 C-1714 When your lewd ----- -- came fpewing Home,
- 114 A-1680-PRb Drench'd with the Seed of half the *Town*,  
 A-1680-BMa Drench'd with the Seed of half the Town;  
 A-1685 Drencht with the Juice of half the Town.  
 C-1714 Drench'd with the ----- of half the Town,
- 115 A-1680-PRb My Dram of Sperm was fupp'd up after,  
 A-1680-BMa My Dram of Sperm was fupp'd up after,  
 A-1685 My Dram of Love, was fupt up after,  
 C-1714 My Dram of ----- was fupp'd up after,
- 116 A-1680-PRb For the digeftive Surfeit-water.  
 A-1680-BMa For the digeftive Surfeit-Water.  
 A-1685 For the digeftive Surfeit Water.  
 C-1714 For the digeftive *Surfeit-Water*.
- 117 A-1680-PRb Full gorged at another time,  
 A-1680-BMa Full gorged at another time  
 A-1685 Full gordged at another time,  
 C-1714 Full gorged, at another Time,
- 118 A-1680-PRb With a vaft *Meal* of nafty Slime,  
 A-1680-BMa With a vaft Meal of nafty Slime,  
 A-1685 With a vaft *Meal*, not fit to name,  
 C-1714 With a vaft Meal of nafty Slime,

# Appendix

Much wine had past with grave discourse

- 119 A-1680-PRb Which your devouring *Cunt* had drawn  
 A-1680-BMa Which your devouring *Cunt* had drawn  
 A-1685 Which your devouring *Tail* had drawn  
 C-1714 Which your devouring ----- had drawn
- 120 A-1680-PRb From *Porters Backs*, and *Footmens Brawn*,  
 A-1680-BMa From *Porters Backs* and *Foot-mens Brawn*,  
 A-1685 From *Porters Backs*, and *Foot-mens Brawn*.  
 C-1714 From *Porters-Backs* and *Foot-mens Brawn*,
- 121 A-1680-PRb I was content to ferve you up  
 A-1680-BMa I was content to ferve you up  
 A-1685 I was content to ferve you up,  
 C-1714 I was content to ferve you up
- 122 A-1680-PRb My *Ballock* full, for your *Grace-Cup*;  
 A-1680-BMa My *Ballock* full, for your *Grace Cup*;  
 A-1685 My little *Mite*, for your *Grace Cup*;  
 C-1714 My ----- full for your *Grace-Cup*;
- 123 A-1680-PRb Nor ever thought it an *Abufe*,  
 A-1680-BMa Nor ever thought it an *Abufe*,  
 A-1685 Nor ever thought it an *abufe*,  
 C-1714 Nor ever thought it an *Abufe*,
- 124 A-1680-PRb While you had *Pleasure* for *Excuse*.  
 A-1680-BMa While you had *Pleasure* for *Excuse*.  
 A-1685 While you had *pleasure* for *Excuse*.  
 C-1714 While you had *Pleasure* for *Excuse*.
- 125 A-1680-PRb You that cou'd make my *Heart* away  
 A-1680-BMa You that cou'd make my *Heart* away  
 A-1685 You that cou'd make my *Heart* away,  
 C-1714 You that cou'd make my *Heart* away

## Appendix

Much wine had past with grave discourse

- 126 A-1680-PRb For Noiſe and Colours, and betray  
 A-1680-BMa For Noiſe and Colours, and betray  
 A-1685 For Noiſe and Colours, and betray,  
 C-1714 For Noiſe and Colours, and betray
- 127 A-1680-PRb The Secrets of my tender Hours  
 A-1680-BMa The Secrets of my tender Hours  
 A-1685 The Secrets of my tender hours,  
 C-1714 The Secrets of my tender Hours
- 128 A-1680-PRb To ſuch *Knight-Errant Paramours*;  
 A-1680-BMa To ſuch *Knight Errant Paramours*;  
 A-1685 To ſuch *Knight Errant Paramours*;  
 C-1714 To ſuch *Knight-Errant Paramours*;
- 129 A-1680-PRb When leaning on your Faithleſs Breaſt,  
 A-1680-BMa When leaning on your Faithleſs Breaſt,  
 A-1685 When leaning on your Faithleſs Breaſt,  
 C-1714 When leaning on your faithleſs Breaſt,
- 130 A-1680-PRb Wrapt in Security and Reſt,  
 A-1680-BMa Wrapt in Security and Reſt,  
 A-1685 Wrapt in ſecurity, and reſt.  
 C-1714 Wrapt in Security and Reſt,
- 131 A-1680-PRb Soft Kindneſs all my Powers did move,  
 A-1680-BMa Soft Kindneſs all my Powers did move,  
 A-1685 Soft kindneſs all my pow'rs did move,  
 C-1714 Soft Kindneſs all my Powers did move,
- 132 A-1680-PRb And Reaſon lay diſſolv'd in Love.  
 A-1680-BMa And Reaſon lay diſſolv'd in Love.  
 A-1685 And reaſon lay diſſolv'd in Love.  
 C-1714 And Reaſon lay diſſolv'd in Love.

## Appendix

Much wine had past with grave discourse

- 133 A-1680-PRb May ftinking Vapor choak your Womb,  
 A-1680-BMa May ftinking Vapor choak your Womb,  
 A-1685 May ftinking Vapour choak your Womb,  
 C-1714 May ftinking Vapour choak your Womb,
- 134 A-1680-PRb Such as the Men you doat upon;  
 A-1680-BMa Such as the Men you doat upon;  
 A-1685 Such as the Men you dote upon;  
 C-1714 Such as the Men you doat upon;
- 135 A-1680-PRb May your depraved Appetite,  
 A-1680-BMa May your deprav'd Appetite,  
 A-1685 May your deprav'd Appetite,  
 C-1714 May your depraved Appetite,
- 136 A-1680-PRb That cou'd in whiffling Fools delight,  
 A-1680-BMa That cou'd in whiffling Fools delight,  
 A-1685 That cou'd in whiffling Fools delight,  
 C-1714 That cou'd in whiffling Fools delight,
- 137 A-1680-PRb Beget fuch Frenzies in your Mind,  
 A-1680-BMa Beget fuch Frenzies in your Mind,  
 A-1685 Beget fuch Frenzies in your mind,  
 C-1714 Beget fuch Frenzies in your Mind,
- 138 A-1680-PRb You may go mad for the North-wind,  
 A-1680-BMa You may go mad for the North-Wind,  
 A-1685 You may go mad for the North-wind.  
 C-1714 You may go mad for the North-wind,
- 139 A-1680-PRb And fixing all your Hopes upon't,  
 A-1680-BMa And fixing all your Hopes upon't,  
 A-1685 And fixing all your hopes on it,  
 C-1714 And fixing all your Hopes upon't,

## Appendix

Much wine had past with grave discourse

- 140 A-1680-PRb To have him Blufte in your *Cunt*,  
 A-1680-BMa To have him Blufte in your *Cunt*,  
 A-1685 To have him Blufte in your *Pitt*.  
 C-1714 To have him blufte in your -----,
- 141 A-1680-PRb Turn up your longing Arfe to th' Air,  
 A-1680-BMa Turn up your longing Arfe to the Air,  
 A-1685 Turn up your longing *Tail* to th' Air,  
 C-1714 Turn up your longing A--e to the Air,
- 142 A-1680-PRb And perifh in a wild Defpair.  
 A-1680-BMa And perifh in a wild Defpair.  
 A-1685 And perifh in a wild defpair.  
 C-1714 And perifh in a wild Defpair.
- 143 A-1680-PRb But *Cowards* fhall forget to rant,  
 A-1680-BMa But *Cowards* fhall forget to rant,  
 A-1685 But *Cowards* fhall forget to Rant,  
 C-1714 But *Cowards* fhall forget to rant,
- 144 A-1680-PRb *School-boys* to Frigg, Old *Whores* to Paint,  
 A-1680-BMa *School-Boys* to Frigg, Old *Whores* to Paint,  
 A-1685 *School-Boys* to Play, and *Whores* to Paint:  
 C-1714 *School-Boys* to -----, old *Whores* to paint;
- 145 A-1680-PRb The *Jefuits Fraternity*  
 A-1680-BMa The *Jefuits Fraternity*  
 A-1685 The *Jefuits Fraternity*,  
 C-1714 The *Jefuits Fraternity*
- 146 A-1680-PRb Shall leave the ufe of *Buggery*,  
 A-1680-BMa Shall leave the ufe of *Buggery*,  
 A-1685 Shall leave the ufe of *Cruelty*.  
 C-1714 Shall leave the Ufe of *Buggery*;



Appendix

Much wine had past with grave discourse

- 147 A-1680-PRb *Crab-Lowfe*, inspir'd with Grace Divine,  
 A-1680-BMa *Crab-Lowfe*, inspir'd with Grace Divine,  
 A-1685 Low things, inspir'd with Grace Divine,  
 C-1714 *Crab-loufe*, inspir'd with Grace divine,
- 148 A-1680-PRb From Earthy *Cod*, to *Heav'n* shall climb;  
 A-1680-BMa From Earthy *Cod*, to *Heav'n* shall climb;  
 A-1685 From Earthly Ball, to *Heav'n* shall climb;  
 C-1714 From earthy *Cod*, to *Heav'n* shall climb;
- 149 A-1680-PRb *Phyficians* shall believe in *Jefus*,  
 A-1680-BMa *Phyficians* shall believe in *Jefus*,  
 A-1685 *Phyficians*, shall for nothing ease us,  
 C-1714 *Phyficians* shall believe in *Jefus*,
- 150 A-1680-PRb And Difobedience cease to please us;  
 A-1680-BMa And Difobedience cease to please us;  
 A-1685 And difobedience cease to please us.  
 C-1714 And Difobedience cease to please us,
- 151 A-1680-PRb E're I defist with all my Power  
 A-1680-BMa E're I defist with all my Power  
 A-1685 E're I defist with all my Pow'r,  
 C-1714 Ere I defist with all my Power
- 152 A-1680-PRb To plague this *Woman*, and undo her.  
 A-1680-BMa To plague this *Woman*, and undo her.  
 A-1685 To plague this *Woman* and undo her.  
 C-1714 To plague this *Woman*, and undo her.
- 153 A-1680-PRb But my Revenge will best be tim'd  
 A-1680-BMa But my Revenge will best be tim'd  
 A-1685 But my revenge will best be tim'd,  
 C-1714 But my Revenge will best be tim'd

# Appendix

## Much wine had past with grave discourse

- 154 A-1680-PRb When fhe is *Marry'd*, that is, Lym'd;  
 A-1680-BMa When fhe is *Marry'd*, that is, Lym'd;  
 A-1685 When fhe is *Marry'd* that is lym'd;  
 C-1714 When fhe is *marry'd*, that is, lin'd;
- 155 A-1680-PRb In that moft lamentable State,  
 A-1680-BMa In that moft lamentable State,  
 A-1685 In that moft lamentable State,  
 C-1714 In that moft lamentable State,
- 156 A-1680-PRb I'll make her feel my Scorn and Hate;  
 A-1680-BMa I'll make her feel my Scorn and Hate;  
 A-1685 I'll make her feel my fcorn, and hate;  
 C-1714 I'll make her feel my Scorn and Hate;
- 157 A-1680-PRb Pelt her with Scandals, Truth or Lies,  
 A-1680-BMa Pelt her with Scandals, Truth or Lies,  
 A-1685 Pelt her with Scandals, Truth, or Lies,  
 C-1714 Pelt her with Scandals, Truth, or Lies,
- 158 A-1680-PRb And her poor *Curr* with Jealoufies,  
 A-1680-BMa And her poor *Curr* with Jealoufies,  
 A-1685 And her poor *Curr* with jealoufies.  
 C-1714 And her poor *Cur* with Jealoufies,
- 159 A-1680-PRb Till I have torn him from her *Breech*,  
 A-1680-BMa Till I have torn him from her *Breech*,  
 A-1685 Till I have torn him from her *Breech*,  
 C-1714 'Till I have torn him from her *Breech*,
- 160 A-1680-PRb While fhe whines like a *Dog-drawn Bitch*,  
 A-1680-BMa While fhe whines like a *Dog-drawn Bitch*,  
 A-1685 Whilft fhe do's whine for what's paft Reach  
 C-1714 While fhe whines like a *Dog-drawn Bitch* ,

# Appendix

## Much wine had past with grave discourse

- 161 A-1680-PRb Loath'd and depriv'd, kick'd out of *Town*,  
 A-1680-BMa Loath'd and depriv'd, kickt out of *Town*,  
 A-1685 Loath'd, and depriv'd, kickt out of *Town*,  
 C-1714 Loath'd and depriv'd, kick'd out of *Town*.
- 162 A-1680-PRb Into *fome* dirty Hole alone,  
 A-1680-BMa Into *fome* dirty Hole alone,  
 A-1685 Into *fome* dirty hole alone,  
 C-1714 Into *fome* dirty Hole alone,
- 163 A-1680-PRb To Chew the *Cud* of Miſery,  
 A-1680-BMa To chew the *Cud* of Miſery,  
 A-1685 To Chew the *Cud* of miſery,  
 C-1714 To chew the *Cud* of Miſery,
- 164 A-1680-PRb And know *fhe* owes it all to me.  
 A-1680-BMa And know *fhe* owes it all to me.  
 A-1685 And know *fhe* ows it all to me.  
 C-1714 And know *fhe* owes it all to me.
- 165 A-1680-PRb *And may no Woman better thrive,*  
 A-1680-BMa *And may no Woman better thrive,*  
 A-1685 *And may no Woman better thrive,*  
 C-1714 *And may no Woman better thrive,*
- 166 A-1680-PRb *Who dares Prophane the Cunt I Swive.*  
 A-1680-BMa *Who dares prophane the Cunt I Swive.*  
 A-1685 *Who dares prophane the thing I love.*  
 C-1714 *Who dares prophane the ----- I -----*

## LIST OF WORKS CONSULTED

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The following list includes works consulted in the course of this project. Works cited are marked with the symbol '¶'. Book titles are in **bold**, article titles in *italics*. The year in parentheses following the author indicates the year of publication of the edition consulted. Year of first publication is provided in square brackets after the title. This convention is also employed for translations, indicating first publication in the original language; translators are specified after this date. Where pertinent, the number of volumes of a work is provided, followed by the years over which the volumes appeared.

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