

Brotherton Collection MS Lt.q.11 “Collection of English Verse ca. 1600-1700.”

Boyda Johnstone, Summer 2009.

- A xeroxed catalogue at the beginning of this collection details the provenance of at least some of these texts with the Newdigate Papers at WRCO (A352=former shelfmark at WRCO (CR 136 A 352)). I found this out the hard way, after frantically trying to locate this elusive A352 at the WRCO and finally coming up with a microfilm which simply catalogues the items at the Brotherton. My catalogue will integrate the already-detailed catalogue from the University of Leeds Verse Database (BCMSV) with my own observations/transcriptions/occasional corrections. **The catalogue as provided by BCMSV is included in bold**, and the blue numbering system provides a hyperlink to the actual online catalogue (see [http://brs.leeds.ac.uk/cgi-bin/brs\\_engine?SUBMIT\\_BUTTON=Submit%2BQuery&\\*ID=1&\\*DB=BCMV&MS=LT%20ADJ1%20Q%20ADJ1%2011](http://brs.leeds.ac.uk/cgi-bin/brs_engine?SUBMIT_BUTTON=Submit%2BQuery&*ID=1&*DB=BCMV&MS=LT%20ADJ1%20Q%20ADJ1%2011)). It is notable that much of this collection satirizes deposed Catholic leaders and staunchly supports the Commonwealth.
- Ψ = photo[s] taken

The collection is numbered according to item, with internal foliation.

1. **FIRST LINES: Tyrd with the noisome follies of the age And weary of my part I quit the stage AUTHOR: Anonymous TITLE: Rochesters farewell DATE: 1680 ? CONTENT: Outspoken satire on named courtiers and society ladies, put into the mouth of the dying John Wilmot, Earl of Rochester. Incomplete; possibly completed by BCMSV 1770 (different hand). MS: Lt q 11 RECORD-NUMBER: 1762 Ψ**

Tyrd w<sup>th</sup> y<sup>e</sup> noisome follies of y<sup>e</sup> age  
 And weary of my part I quit y<sup>e</sup> stage  
 for who in life's dull farie a p[ar]t would ^[beare]  
 [R]Where rogues where bauds all y<sup>e</sup> head act<sup>rs</sup> are  
 Long I w<sup>th</sup> charitable malice strove—  
 Lashing y<sup>e</sup>. Co<sup>l</sup>. thefe vermine fef remove  
 But thriving Vice und<sup>r</sup> y<sup>e</sup> rod still grew  
 As aged teachers whipt y<sup>r</sup> lust renew  
 W<sup>t</sup> the my life hath infuse[---]full been  
 For who can this Augean stable clean”...

“When thou lets't Plimoth go twas such a jost  
 As w<sup>n</sup> his brother made y<sup>e</sup> fame request  
 Had Richmond but got leave as well as he  
 The jost had been compl<sup>t</sup>. & worthy thee  
 Well since he must heel to Jangier advance

It is resolvd but first lets have a dance  
 First at her highnelse ball he must app[ear?]  
 And in a parting country Dance learn there  
 W<sup>th</sup> Drum & Life to ake a Jig of war.”...(1v-2r)

“Yes this is he y<sup>t</sup> dull unthinking he  
 Who must forsooth o<sup>r</sup> future monarch be  
 This Fool by fools Armstrong & Vernon Led  
 Dreams y<sup>t</sup> a crown will drop upon his head” (2v)

“But w<sup>n</sup> degrees of Villany we name  
 How can we chuse but think on Buckingham  
 He who thro all of y<sup>m</sup>. hath boldly ran—  
 Left ne’re a law unbroke by God or Man  
 His Treasurd fins of supererogation  
 Swell to a sum enough to damn a nation  
 But he must here perforce be let alone  
 His acts require a Volume of y.<sup>r</sup> own  
 Where rankd in dreadfull ord<sup>r</sup> shall appear  
 all his exploits from Shrewsbury to Le Mar” (3r)

- seems like this last section, beginning on 3r, could be a later addition to the poem – different quality of paper/writing. In a cursive hand.

Can’t quite make out watermark on page 1 - doesn’t look familiar.

2. (this item could be part of the last one – a short fragment) **FIRST LINES: The people too by this will see that you More then the adored Commons house can doe AUTHOR: Anonymous DATE: 1679 CONTENT: Fragment, imperfect from loss of preceding leaf, praising Charles II for over-ruling his advisors on the occasion of the prorogation and dissolution of Parliament MS: Lt q 11 RECORD-NUMBER: 1763**

[full transcription:]

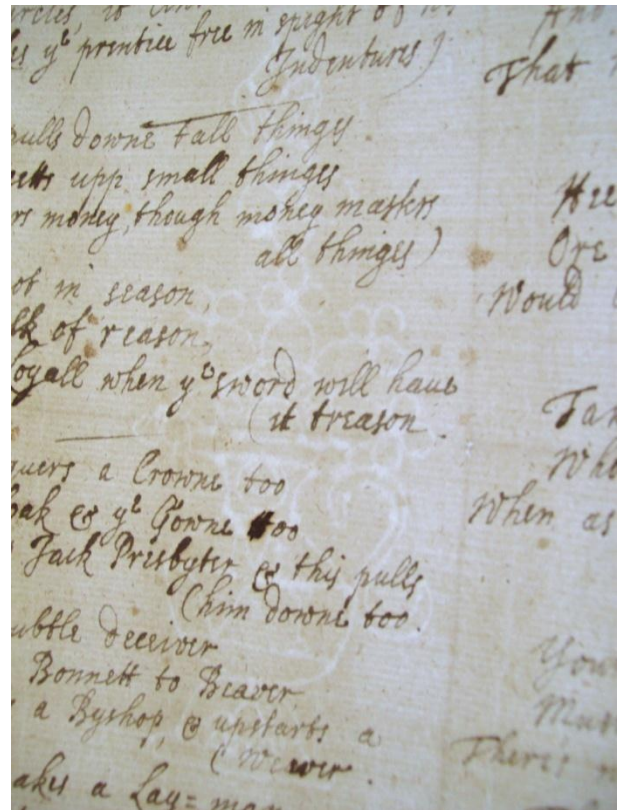
“The People too by this will see that yo<sup>u</sup>  
 More then ^[the] Adored Com~~mon~~s house can doe  
 Not onely govern but protect ‘em too  
 Long may yo<sup>u</sup> live Great S<sup>r</sup> yo<sup>r</sup> Realms defence  
 Be free from Insolent impertinence  
 Still doe such gallant things as plainly tell  
 None of o<sup>r</sup> flatterers love vs half soe well.” No signature or date.

3. **5. FIRST LINES:** Wee your majestys poor slaves Merry beggars witty knaves  
**AUTHOR:** Anonymous **TITLE:** The poets address to King James ["1687, The poets  
 addresse to King James 2nd" (f.2v)] **DATE:** 1687 (title) **CONTENT:** Satirical address to  
 James II occasioned by the Declaration of Indulgence, in which poets express their thanks  
 and urge all other loyal subjects to fall in with the King's wishes **MS:** Lt q 11 **RECORD-**  
**NUMBER:** 1764

"But wee ^[sincerely] in our Sense  
 Do reckon it a Poetick Licence  
 ffor which twd ^[it would surely] be a Crime  
 Not to p<sup>r</sup>sent our thanks in Rhime"

4. **6. FIRST LINES:** Lay by your pleading Law lyes  
 a bleeding **AUTHOR:** Jordan, Thomas **TITLE:**  
 The sword **DATE:** 1661 (published) **CONTENT:**  
 On the power of the sword, or force of weapons  
 generally, in deciding the affairs of the nation,  
 political and ecclesiastical; a satire against the  
 times **MS:** Lt q 11 **RECORD-NUMBER:** 1765

- hand looks like J. Rolleston's – see comparison notes in notebook. No signature, so I'm not sure who Thomas Jordan is. A quick google search reveals that this poem is published as a "Cavalier Ballad."
- one-handed pot watermark with what looks like "M/VI" and a fleur-de-lis  
 "Lay by your pleading  
 Law Lyes a bleeding  
 Burn all your studies down, throw away y<sup>r</sup> reading"
- 



5. **7. FIRST LINES:** Jockey jockey whether away A word or to I preathee stay **AUTHOR:**  
 Anonymous **DATE:** 16-- ? **CONTENT:** Lightheartedly sardonic address to a Scotsman,  
 asserting that England has been the cause of his fine clothing and transformation into  
 gentleman. In imitated Scottish dialect. **MS:** Lt q 11 **RECORD-NUMBER:** 1766

- this watermark is also a one-handed pot with "M/IV," but it has a crescent moon on top.

6. **8. FIRST LINES:** When to just lots fraternall jarrs did yield Then Jove alone possess the  
 starry feild **AUTHOR:** Anonymous **DATE:** 16-- ? **CONTENT:** Address to a monarch,  
 possibly a king of England, celebrating his control of his empire and victory over his chief

enemy, said to be the sea. Translated from a preceding Latin poem. MS: Lt q 11 RECORD-NUMBER: 1767

- same watermark as item 12, without the AI. Unknown hand.

“When to Just Lots Fraternall Jarrs did yield  
Then Jove alone pofsest the Starry Field  
The Flouds, Claimd Neptune, at whom Watry Sway  
The Brethren laughd, & drove that God away.”

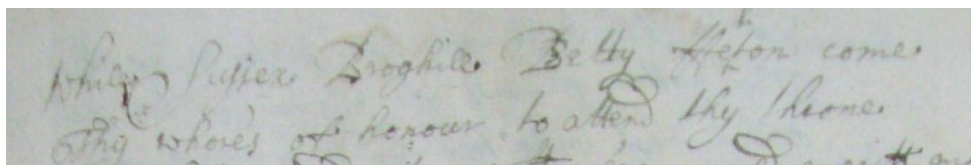
8. **9. FIRST LINES:** Methinks I see you newly risen From the embroydered bed and pissing  
**AUTHOR:** Anonymous **TITLE:** The lookinglasse [i.e. looking glass] **DATE:** 1680  
**CONTENT:** Satire on Louise de Keroualle, Duchess of Portsmouth, accusing her of influencing Charles II and others in matters of state affairs MS: Lt q 11 RECORD-NUMBER: 1768

- no watermark, cursive hand
- “Methinks I see you newly rifen  
From y<sup>e</sup> embroyderd bed & pifsing  
W<sup>th</sup> shidyed Men & much grimace  
P<sup>f</sup>ent y<sup>r</sup> self before y<sup>e</sup> Glafse-“

9. **10. FIRST LINES:** Who can on this picture look And not with wonder streight be strook  
**AUTHOR:** Anonymous **TITLE:** The picture **DATE:** 1680 ? **CONTENT:** Outspoken attack on Louise de Keroualle, Duchess of Portsmouth, for her bad influence on Charles II and the state of England MS: Lt q 11 RECORD-NUMBER: 1769

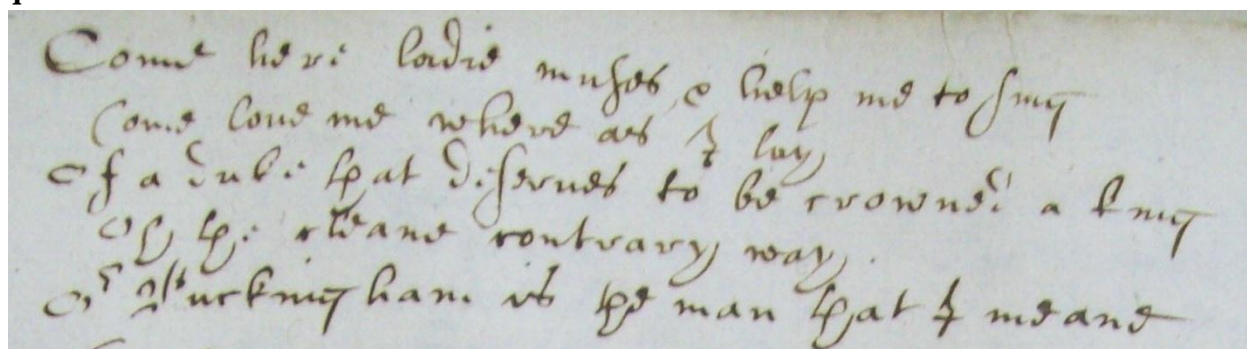
- same quire/hand as last entry. A scathing criticism  
“...Lowly born & meanly bred  
The Courtiers Scorn y<sup>e</sup> cuntrye dread,  
For half whitehall makers her y<sup>r</sup> sport  
And the other half makes all y<sup>e</sup> Co<sup>[r?]</sup>—  
Mammoths ruine Yorks advance—  
Foe to Engl<sup>d</sup> Spie to France  
Falfe & foolifh proud & bold  
Ugly as you see & old—  
In a word her might Grace---  
Is whore in all things but her face”

10. **11. FIRST LINES:** While Sussex Broghill Betty Felton come Thy whores of honour to attend thy throne **AUTHOR:** Anonymous **DATE:** 1680 ? **CONTENT:** Outspoken satire on named courtiers and society ladies, put into the mouth of the dying John Wilmot, Earl of Rochester. Imperfect, either owing to loss of preceding leaf, or because it continues the unfinished BCMSV 1762 (different hand) MS: Lt q 11 RECORD-NUMBER: 1770



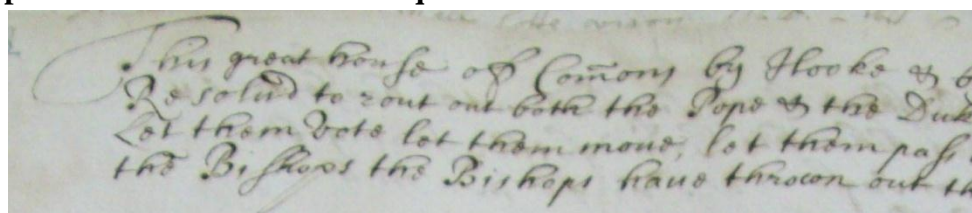
- hand: vaguely like Osborne, maybe.

11. **12. FIRST LINES:** Come here ladie muses and help me to sing Come love me where as I lay  
**AUTHOR:** Anonymous **DATE:** 1627 ? **CONTENT:** Satire attacking George Villiers, 1st Duke of Buckingham, for his conduct of state affairs, and by implication Charles I **MS:** Lt q 11 **RECORD-NUMBER:** 1771



- watermark: hard to make out, but I think it is the same as that in Item 1 (Rochester's Farewell). A decorated rectangle, like a frame, with letters – perhaps “O M”?
- actually, looks more like pillars and grapes, but not the same as Lichfield p-and-g.

12. **13. FIRST LINES:** This great House of Commons by hooke and by crooke Resolv'd to rout out both the Pope and the Duke **AUTHOR:** Anonymous **TITLE:** A ballad, 1680, The bishops the bishops have thrown out the Bill (f.2v) **DATE:** 1680 (title) **CONTENT:** Satirical ballad against the bishops in the House of Lords who ensured the defeat of the Bill designed to exclude the Duke of York (the future James II) from the succession, after it had passed the Commons **MS:** Lt q 11 **RECORD-NUMBER:** 1772



- This is perhaps the closest match to the Osborne hand that I've found thusfar. Unsigned and anonymous, with a shield watermark containing a large fleur-de-lis, bearing a crown, with the letters “AI” underneath.
- Found an *almost* identical watermark in Gravell Watermark Archive, SLD.015.1 – crown at top is only slightly different, and doesn't contain the letters (as it doesn't contain the letters later in these papers). This record only indicates that it was used between 1625-50 (which is earlier



than this ballad), and that it comes from Folger Skspr Library X.d. 2 (62). Also SLD.035.1, which is *associated with the Arbury Newdigates*: from a “Newdigate newsletter,” which was used for intelligence purposes?? I guess this newsletter is mostly associated with later Newdigates, but seems to begin with RI.

“A Ballad 1680/ The Bishops the Bp<sup>s</sup> have thrown out the Bill.” (fol. 2v)

“This great houfe of Commons by Hooke & by  
Crooke  
Resolud to rout out both the Pope & the Duke  
Let them vote let them moue, let them pafs what  
they will  
the Bishops the Bishops haue thrown out the  
Bill.

There way Harbert Winington Hamden & Burth  
Did verily thinke to Establish the Church  
But now they doo find it is all past their skill  
ffor the Bishops &

S<sup>r</sup> William endeauour’d as much as he could,  
To show that the Bill, was for the Duks good  
ffor to difinheritt the man we could Kill  
But the Bishops &.

Ph: Wharton that stood by S<sup>r</sup> Nicholas Cary  
To confront as he thought the Plenetary  
Little thought when he rudely had Bawld out his  
fill  
That the Bishops &.

There is little reason that dull six & Twenty  
Should oppose the whole nomine contra dicente  
And what ere the bring forth in its Infancy Kill  
Whilst the Bishops &

The wife Carll of Shafsbury Monmoth & Gray  
Lord Essex, Lord Howard, Lords &.  
Though they had drawn in the Lord Privy Seall  
The Bishops &.

Old Rowly was there to sollicit the Cause

Against his own life the Church & his Laws  
That he might haue saued against his own will  
ffor the Bishops &.

His Highness for fear to Scotland is gone  
The Covenant to take, & be Crowned at Scone  
Now he may return when euer he will  
ffor the Bishops &.

Had he Known this before or some of his Gange  
he had Sau’d his Gunneys to S<sup>r</sup> John Whitwhang  
And might at S<sup>t</sup> James haue Ploted his fill  
Since the Bishops &.

(fol. 1v)  
Had not Bishops been Suffer’d in the house  
^[for] to sitt  
he had been like his Grandfather Jeamy bes—  
But he is as safe as a Theife in a mill  
ffor the Bishops &.

Now the best of Expedients the Lords can  
propose  
our Church to Preferue & ruine our ffoes  
Is not to let Lawn Sleeues our Parliam<sup>t</sup> fill  
But to throw out the Bishops that throw out the  
bill.

Dolbin [Dowin?] Loues sodoing [sodamy?] for  
fear of a Clap  
Sancraft loues Popery in hopes of a Cap  
They will neuer be quiett till they come to  
Tower Hill  
Being the Cheif of the Bishops that threw out the  
bill.”



13. **14. FIRST LINES:** Haile happy -- thou art strangely great What is the cause thy vertue or thy fate **AUTHOR:** Hall, Henry, the elder, or Bold, Michael, or Howe, John Grubham **TITLE:** A panegerick [1696, A satyr of the present times etc. (verso)]. **DATE:** 1696 or 1697 **CONTENT:** Satirical panegyric on William III, accusing him of bringing oppression and poverty to England and her people **MS:** Lt q 11 **RECORD-NUMBER:** 1773

**15. Item 15. (Uncatalogued?)ΨΨ**

“At the Royal Co[fl]e house, at Chearing Crofs, are these goods to be sould in small Cottis. vpon. [ff--]: 20<sup>th</sup> 1649.

1<sup>st</sup> One whole peire of the Dutches of Cleavelands honestly willow green at a Crown ayd [line overtop]: to advance 2000 gunnys each Gidding

2 Twenty four ells of nell Gwynns virginity in 3 parts, 1<sup>st</sup> Bawdy, the other black: full g[oo?line overtop] broad, and little better: at 3000 granny [damaged] advance [...]

3 ffourteen tds: 3 q<sup>r</sup>ters of my [I] Shaftsbury's loyalty the first of y<sup>e</sup> old Kings Coullour, the r<sup>s</sup> of orrange Tawny, y<sup>e</sup> 3<sup>r</sup> praise God bare bones, the 4<sup>th</sup> y<sup>e</sup> protestors, the 5<sup>th</sup> the present King: at 30000 guinnys w Advance it penny each bidding

4 severall kideing loats of the blew scotish fidelity: lac'd with the Covenant and lyn'd with popry, made by the D: of Lauderdale's own Taylor, to be turn'd either [--d] out vpon occasion, at is apeire scotch to advance a halfe penny each bidding

5<sup>th</sup> Two peires of super fine Alamode, both belonging to his Grace D: of Buckingham, at present pawn'd in Lumbarde sheet w<sup>th</sup> his Diamond hilt sword: which the ffrench King gaue him, to Advance as both sides will afford:

6 Mall Davis and Jenny --and about a Dozen [y]<sup>r</sup> of Cast Jades as good as ever Legges was lay'd over Rideing they got a trick wthrow their Rider, bought of their own ffather, at 3000<sup>t</sup> apeire but now are to be sould for less then halfe the money

7 A very fine Cabal Cage with 5 or 6 Cannary bireds in it, all of Different notes which make the better Comfort

8 An Hundred and 15 bastard Boyes and Girles besides those in the paniers, at 2000 guinny's apeire: to advance: aguinny each bidding

9 Two boxes of super fine Paradoxes, the one to suppos Popry by [....] the Protestants Intrest [....]

10 Two Rich Jewells of Rich drawn Essence, the 1<sup>st</sup> of y<sup>e</sup> I Garraway and meers, their Love to their Country: and secondly y<sup>e</sup> Earle of Anglys's Love to Prefbetry, both valued to their worth and proportionably to Advance+”

11 An hundred & 50: Refyn'd PostPond Bills, amounting to 2 milions 445: which are to be honestly paid when the Devils blind at 15 apound to advance a groat each bidding.

12 A new fet of Ireish shores, the halt a litle on the neare legg before brought ouer by my Lord Barkley, back'd by Babb May valued at 3 groats and a half to dvance a great each bidding

- 13 The old solemn League & Covenant at Breda, and that of y<sup>e</sup> 24<sup>th</sup> of march 1641; and of pay the Bankers at may day: all valued at agroat, to advance a farthing each bidding
- 14 Three God natur'd Plene Prlentiaries that were never guilty of that Horrid fin of Majort or Conjurat for [.....] the ffrench and the world that wee are a well meaning people and have no plotts or designs, all value at 5 grrots
- 15 Two dozen of ffrench wenches, the one halfe, to dance naked before
- 16 Two new Accurate Mapps [...]new Queen [...] D. Shaftsburys own hand [...]
- 17 Two speakers of the house of Commons: the one a ffool the other a Knave....
- 18 Two Dozen of ffrench writts, for so many as sit in y<sup>e</sup> Parlim<sup>t</sup> among which is m<sup>r</sup> Blackwell, for wendover, and m<sup>r</sup> Everton for wickham...

Advertisem<sup>t</sup>:

where as there are in this Kingdom, [no] thousand and odd Popill .....Comanded to depart this Kingdom, in ----Dayes time: Now thfe are to Certifie, that if any man vnder the hands of Credible wittnesse can prove that any Are gon, shall haue 500 reward.

ffinis

**15. FIRST LINES:** I loved thee once I will love no more Thine bee the greife as is the blame  
**AUTHOR:** Ayton, Sir Robert **DATE:** 1660 (published) **CONTENT:** Reflective love poem, taking leave of a beloved who has left him for another. Answered by the succeeding  
**BCMSV 1775. MS: Lt q 11 RECORD-NUMBER: 1774**

- no watermark, not Osborne hand
- 

**16. FIRST LINES:** Thou that lovedst once now lovest no more For feare to shew more love then braine **AUTHOR:** Ayton, Sir Robert **DATE:** 1660 ? **CONTENT:** Reflective love poem answering the preceding BCMSV 1774, the remorseful woman complaining that her lover has in turn been inconstant by ceasing to love her **MS: Lt q 11 RECORD-NUMBER: 1775**  
**Yes**

- on same folio as previous – second column
- section: “Then let our rongs be what they will  
 Let Constanty be thy reuenge  
 If thou retribute good for ill  
 Both greefe and shamd shall [----  
 Thou maist thou saugh and thou shalt see  
 Bemorte withand her loue to thee...”

**17. FIRST LINES:** As in the days of yore was odds Betweene the gyants and the gods **AUTHOR:** Anonymous **TITLE:** The royall busse [The royall busse a poem, 1680 (f.2v.)] **DATE:** 1675 or 1680 (title)

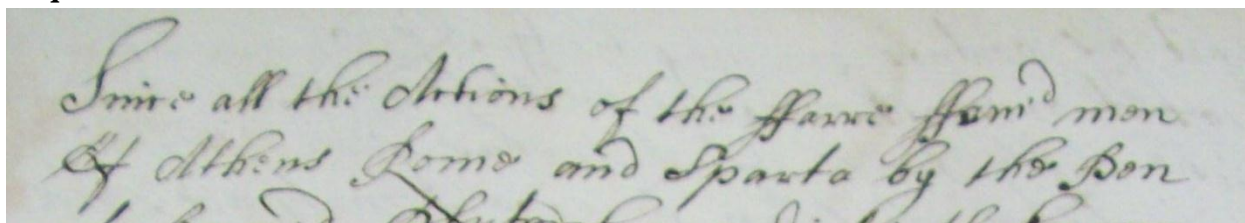



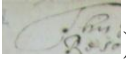




**CONTENT: Outspoken satirical attack on Charles II's handling of affairs of state and prorogation of Parliament, including fierce criticism of Louise de Keroualle, Duchess of Portsmouth MS: Lt q 11 RECORD-NUMBER: 1776**

- shield watermark containing what looks like a horn on 2<sup>nd</sup> folio (17.fol.2r).

**18. FIRST LINES: Since** all the actions of the farre fam'd men Of Athens Rome and Sparta by the pen **AUTHOR: Anonymous TITLE: A poem on the 2 brothers Bedlo, Southerland [f.2v.] DATE: 1679 or 1680 ? CONTENT: Ironical satire on the informer and spy William Bedloe, and especially a Captain Sutherland, praising his fame as a thief and criminal MS: Lt q 11 RECORD-NUMBER: 1777**



- this hand does look very similar to 13, the poem beginning “This great House of Commons”
  - however, initial *T* is different (  rather than  ). But the same tendency to ‘swoop’ the bottom stroke of majuscule *L* dramatically to the right and curve the ascender of miniscule *d* to the left (  , like 13's  ). More of a cursive hand, really, than secretary. Contains the same shield/fleur-de-lis watermark with the letters “AI.”

**19. FIRST LINES: Not Rome in all its splendour coud compare With those great blessings happy Brittain's share** **AUTHOR: Anonymous TITLE: Nobilitas sola atque unica virtus DATE: 1680 CONTENT: Ironical satire on Charles II, his court, and society men and ladies, pretending to praise them MS: Lt q 11 RECORD-NUMBER: 1778**

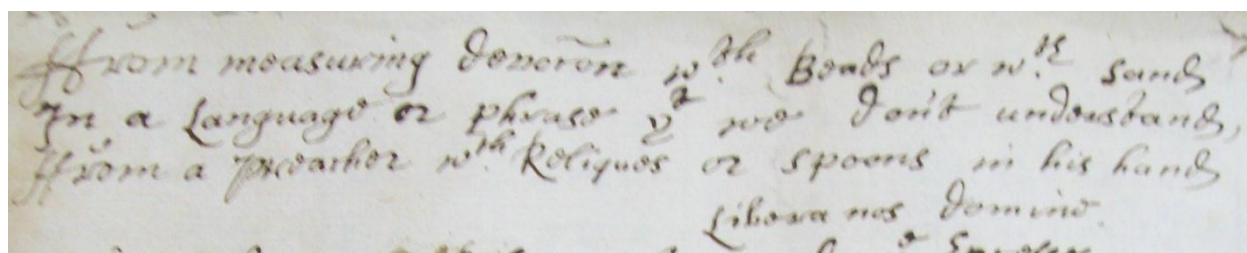
- “Not Rome in all its splen<sup>r</sup> coud Compare  
 W<sup>th</sup>: thofe [^great] Blefsings happy Brittain's share  
 Vainly they boast y<sup>r</sup> Kings of heavnly race  
 A God Incarnate Engl.<sup>ds</sup> Throne doth grace  
 Chast in his pleasures in devotion grave  
 To his friends constant to his foes he's brave  
 His Justice is thro all ye world admird  
 His word held sacred & his scepter feard  
 No Tumults do ab<sup>t</sup> his palace move  
 Freed from rebellion by his sub:<sup>ts</sup> love  
 Nor do we lesse in Councells wise p<sup>r</sup>vail  
 As all o<sup>r</sup> late transacōns plainly tell  
 Not only prorogations good create  
 But th'adjournd playhous was a Coup de[-]tat

So leane Chymists w<sup>n</sup> þey long have tryd  
For secrets thrifty nature fain woud hide...”

**20. FIRST LINES:** There lives the wolf justice a butcherly knave Who the Protestant gaols the Papist to save **AUTHOR:** College, Stephen ? **TITLE:** Found on the Ld. Ch. J. Scr. door **DATE:** 1679 or 1680 ? **CONTENT:** Attack on Sir William Scroggs, Lord Chief Justice, for favouring the Roman Catholic cause in his judgements, accusing him of accepting bribes, and predicting his downfall. At end, "Nemine contradicente". **MS:** Lt q 11 **RECORD-NUMBER:** 1779

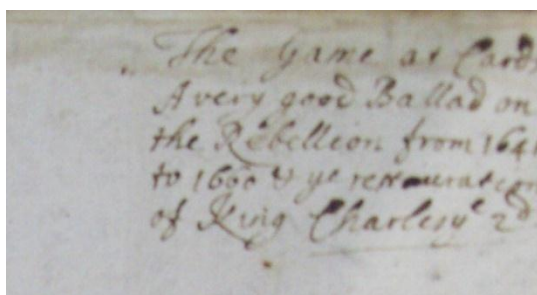
- part of the preceding quire, on '2v' if you will

**21. FIRST LINES:** From measuring devocion with beads or with sand In a language or phrase that we don't understand **AUTHOR:** Anonymous **TITLE:** Popish letany, 1680, a ballad [verso] **DATE:** 1680 (published) **CONTENT:** Satirical anti-Catholic ballad on the state of political and church affairs in England, in the form of a litany **MS:** Lt q 11 **RECORD-NUMBER:** 1780



- the 'AI' shield watermark
- also looks like the same hand as 18 and 13, though *L* is not as embellished.

**22. FIRST LINES:** You merry hearts that love to play At cards see who hath won the day **AUTHOR:** Anonymous **TITLE:** The game at cards, A very good ballad on the rebellion from 1641 to 1660 and the restauration of King Charles the 2d [verso] **DATE:** 166- ? **CONTENT:** Lighthearted ballad recounting events of the Civil War and Interregnum, and celebrating the restoration of Charles II, as if England had been playing a game of cards **MS:** Lt q 11 **RECORD-NUMBER:** 1781

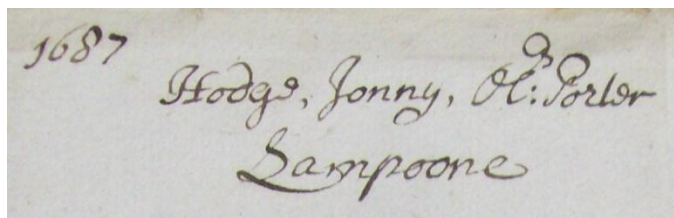


- the inscription on '1v' of this item, pictured, resembles the inscriptions at WRCO – the Newdigate hand

**23. FIRST LINES:** Ah glory glory who are these appeare? My fellow servants poet fiddler here **AUTHOR:** Anonymous **TITLE:** 1687. Hodge, Jonny, Oliver's porter. Lampoone [f.4v]

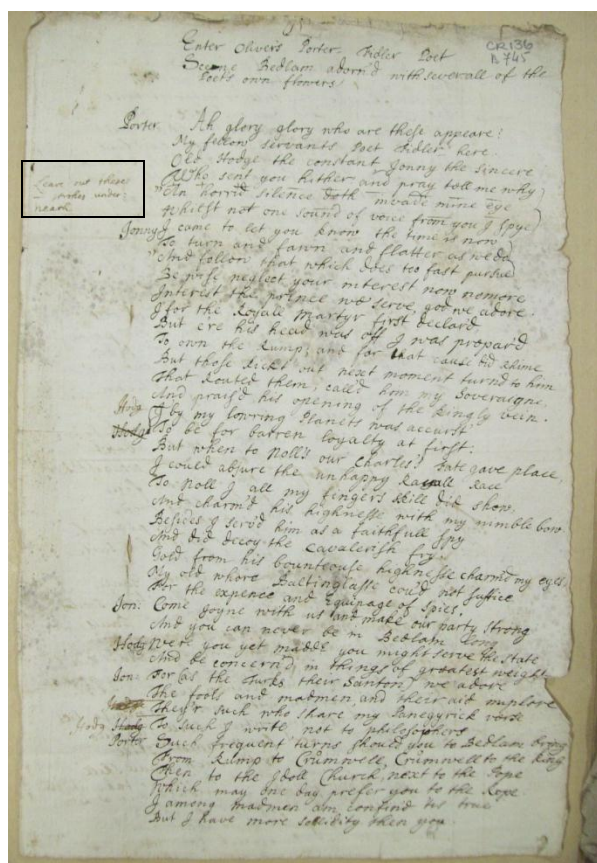
**DATE: 1687 (title) CONTENT: Satire on the writers John Dryden and Sir Roger L'Estrange, accusing them of forever changing sides in matters of politics and religion, to serve their own interests. In the form of a quasi-dramatic dialogue, with a final "Epilogue in praise of Bedlam by the Porter". Headed: "Enter Oliver's Porter, Fiddler, Poet. Scene, Bedlam, adorn'd with severall of the poets own flowers". MS: Lt q 11 RECORD-NUMBER: 1782**

- indeed, this is a full copy of a play also found in WRCO – CR136 B745 (see facing-page comparison, below). Hindle's catalogue calls this "The Countrie Life" for an unknown reason. Judging from the quality of the script and existence of some amendations in the CR136 version, the Brotherton copy is later and more finished copy ('fair copy'), though the two copies do seem very similar – I'm quite sure they are composed by the same hand. The WRCO copy contains a few marginal notes which indicate it is an authorial working copy, for ex. "Leave out these strokes under-neath" on p. 1, below, which is acknowledged in the Brotherton copy.
- unfortunately, this dramatic piece is dated quite late, at 1687 according to the inscription on both copies – the text itself contains references to the Great Fire. Actual inscription reads "1687 Hodge, Jonny, M<sup>r</sup>: Porter Rampoone" (from Brotherton).
- this item also has the shield/fleur-de-lis watermark, though it is very difficult to make out (tried Ψ) – this is on p. 5-6. However, the A/I initials do not appear on same page as the shield, but rather in the next page (I think – also difficult to make out).

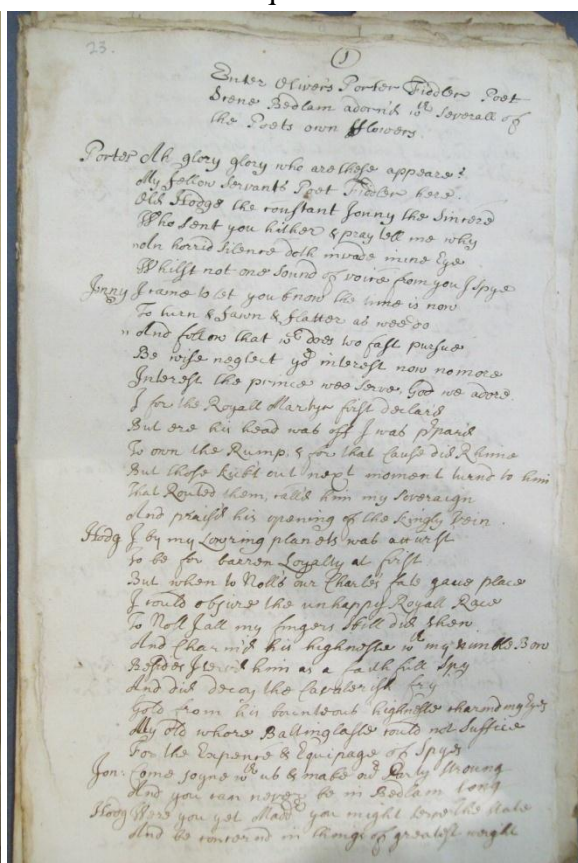




WRCO CR136 B745

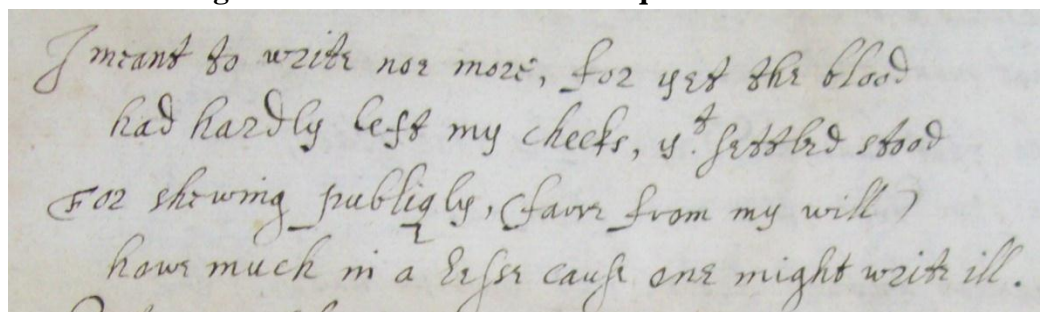


Broth. MS Lt.q.11 #23



It is clear that these items are associated with the 17<sup>th</sup>-century Newdigates (as indicated by the posterior inscription on both, which is consistent throughout Newdigate records). At the very least, the existence of these two copies of a pseudo-playtext indicates that the Newdigates were interested in producing plays. Furthermore, the hand is rather Osborne-ish.

**24. FIRST LINES:** I meant to write noe more, for yet the blood Had hardly left my cheeks that settled stood AUTHOR: Anonymous DATE: 167- or 168- ? CONTENT: Seemingly the end of a poem imperfect owing to loss of preceding leaf, expressing determination to continue writing in defence of a cause MS: Lt q 11 RECORD-NUMBER: 1783



- also quite similar to Osborne hand! No watermark. End of a poem before the next item: "I meant to write noe more, for yet the blood/ had hardly left my cheeks, y<sup>t</sup> settled stood/ For shewing publiqly, (avor from my will)/ howe much in a [h]efsr cause one might write ill.

/But my resolve wore noe such bindeing Lawes,/I ight not loofe them, an soe blest a caufe;  
Twere scarce impiety soe to break a vowe/ my youth wrtt then, but my Allegiance now.”

**25. FIRST LINES:** Great Charles we heard was sick and straight our teares Prov'd us good subjects and more flaweing feares **AUTHOR:** Anonymous **TITLE:** Of his majesties happy recovery from the smallpox **DATE:** 1679 ? **CONTENT:** Presumably satirical panegyric, praising the virtues of Charles II as king, and expressing happiness at his recovery from illness, smallpox, probably in 1679 **MS:** Lt q 11 **RECORD-NUMBER:** 1784

- same page as last item

**26. FIRST LINES:** Why how now Christ-Church lads? What all amort Cause you bought canvasse and paid dearly for't **AUTHOR:** Anonymous **DATE:** 1625 ? **CONTENT:** Sardonic address to members of Christ Church, Oxford, on the failure of their candidate, Payne, to be elected a proctor of the university **MS:** Lt q 11 **RECORD-NUMBER:** 1785

- no watermark, signed “E.L.”

**27. FIRST LINES:** Vertue beauty termes of honour Like rich jewells hang upon her **AUTHOR:** Anonymous **DATE:** 16-- **CONTENT:** In praise of the godlike beauty and virtuous perfection of a lady, probably Mary Herbert, Countess of Pembroke, imagining a marriage in heaven between her and Jove. The final 16 lines, written as 8, are most likely an expansion of the original; cf. Crum. Followed by a "Contrary", BCMSV 1787, in the same hand. **MS:** Lt q 11 **RECORD-NUMBER:** 1786

**28. FIRST LINES:** Vice and lust and staines of honour Like grimme serpents hang upon her **AUTHOR:** Anonymous **TITLE:** Contrary **DATE:** 16-- **CONTENT:** On a certain lady's vices and ugliness, deliberately reversing the praise of the preceding poem (BCMSV 1786), thus imagining a marriage in hell between her and Pluto **MS:** Lt q 11 **RECORD-NUMBER:** 1787

- no watermark. the “Contrary” is what it sounds like – an argument against the preceeding poem. “[...]ies & lust & staines of honour, Like grimme serpents hang vpon her/ When she moues there seemes to be, Lust ioured w<sup>th</sup> deformitie”

**29. FIRST LINES:** Theres no news at all The powers of Europe are all at all **AUTHOR:** Anonymous **TITLE:** A gentleman enquiring after news was thus aswered [...answered (verso)]: **DATE:** 16-- **CONTENT:** List of the various different conditions or kinds of behaviour of many countries in Europe, cyncial or satirical, ending with invective against the Dutch **MS:** Lt q 11 **RECORD-NUMBER:** 1788

- “Theres no news at all  
The powers of Europe are all at all  
Fraunce aimes at all

Spene haepects all

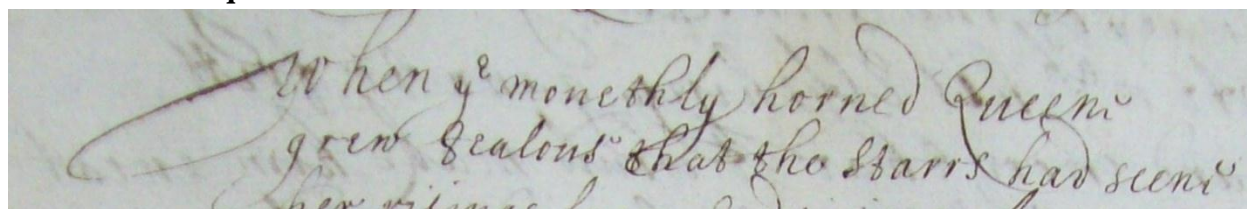
Italy fusters all..."

- watermark: single "H"

**30. FIRST LINES:** Heard you not lately of man That went besides his witte **AUTHOR:** Anonymous **DATE:** 16-- **CONTENT:** Account of how the writer, roaming the streets like a madman, has been driven mad by love **MS:** Lt q 11 **RECORD-NUMBER:** 1789 Yes

- has the single-handled "RO" pot watermark  
(doesn't the repeated presence of this watermark in the Newdigate papers indicate a transferral of literature between the Newdigates and Rollestons??)

**29. 31. FIRST LINES:** When the monethly horned queene Grew jealous that the starrs had seene **AUTHOR:** Steward, Sir Simeon **TITLE:** The kinge of fairies dresse **DATE:** 1655 (published) **CONTENT:** Detailed description of the rich and magical clothing, or apparel, of Oberon, king of the fairies. Somewhat abridged and rearranged compared to the printed version **MS:** Lt q 11 **RECORD-NUMBER:** 1790



- J. Rolleston's hand Certainly looks like it, especially compared with the image in Lynn Hulse's article ([another one for the chart](#)).

- has the "RO" pot watermark.

"The Kinge of ffairies Drefse"

"When y<sup>e</sup> mounethly horned Queene  
grew jealous that the starrs had seene  
her risinge from Endimions Armes,  
enraged she threw her misticke charmes  
winto the bosome of the night  
to hide their curious pryinge sight  
Then did the dwarfish fairie Elues  
haueinge first attired themselues  
prepare to cloath their oberon kinge  
in Robes fitt for Revellinge

In a Cobwebb shirt more thinne  
then Sprider euer since could spinne  
blancht by the whitenesse of y<sup>e</sup> snowe  
as the northerne winde did blowe  
it vpp and downe the freezinge Ayre

was never shirt soe thinne soe faire.

The outside of his doublett was  
made of the foure leau'd true loues  
grafse  
vpon each sca[m]le there was a lace.  
drawne by the vnctuous snalyes slow  
pace  
each Button was a sparklinge eye  
tane from the speckled Adders f<sup>el</sup>rye  
and for coolenesse next his skinne  
t'was w:<sup>th</sup> white poppie lyned w:<sup>th</sup>in

His breeches of the fleece was wraught  
w<sup>ch</sup> from Cholchofse Jason brought  
but spunne into soe fine a yarne



as mortall eye could not diserne  
 Arachne noue it on her Looome  
 the Eue before she had her Doome

A rich wafecoate they did bringe  
 made of the [3]row & flies goulden  
 wing  
 At w:<sup>ch</sup> his Elfshipp hann to frett  
 and swore that it would make him sweat  
 euen w:<sup>th</sup> y<sup>e</sup> weight he needs would  
 weare  
 a wafe coate made of Downy haire  
 new taken from an Eunucks skinne  
 is pleased him well t'was wondrous  
 thinne

A rich Mantle he did weare  
 made of the [J]insell'd Gossamere.  
 being dipped over w:<sup>th</sup> a few  
 pearlie Dropps of Morning dewe  
 made Crimson by a maidens blush  
 and lyned w:<sup>th</sup> humble bees soft plush

His Capp was all of Ladies loue  
 soe wondrous light that it would moue  
 if any Gnatt or humingeflye  
 but bured the Ayre as it past bye  
 about it was a wreath of pearle  
 dropt from the eye of some poure Girle  
 [F]incht becaufe she had forgott  
 to leaue cleane water in the pott/  
 finis/”

30. **32. FIRST LINES:** As Colon drove his sheep along By White Hall there was such a throng  
**AUTHOR:** Sackville, Charles; Earl of Dorset **TITLE:** Satyr **DATE:** 1679 ?  
**CONTENT:** Obscene satire on various named court and society ladies, competing for the place of chief mistress to Charles II occupied by Louis de Keroualle, Duchess of Portsmouth. With other marginal identifications. **MS:** Lt q 11 **RECORD-NUMBER:** 1791

“As Colon drove his sheep along  
 By WhiteHall there was such a throng  
 Of early Coaches at y<sup>e</sup> gate  
 The silly Swain was force't to wait  
 Chance threw on him Sr. Edward Sutton  
 The Jolly Knight that whimes to mutton,  
 Colon (said he/ this is the day  
 ffor w.<sup>ch</sup> poor England long did pray  
 The day that sets our Monarch free  
 from Butter's Buns and Slavery  
 This hour from ffrench Intrigues its said  
 Hee'l clear his Councell & his bed,  
 Portsmouth he now vouchsafe to know  
 was y<sup>e</sup> Cast-whore of Count de-Soe”...

31. **33. FIRST LINES:** When Cleopatra did her Tony take She was no virgin she was dowdy black  
**AUTHOR:** Anonymous **TITLE:** Epilogue [PSrR (?). An epilogue to a play refl. on him. 1680 (verso)] **DATE:** 1680 (title) **CONTENT:** Comparison of contemporary amorous and sexual behaviour with the lustier activity of former times, predicting also the

**end of theatrical wit in a forthcoming more Puritan age MS: Lt q 11 RECORD-NUMBER: 1792**

- no watermark. Inscription on verso (in hand like that in CR136 leaves) reads “P[S]R An Epilogue to a Play. refl. on him 1680”

-“Epilogue/

When Cleopatra did her Tony take  
 She was no virgin, she was dowdy black  
 And 30 years she had upon her back  
 True she could hop, and dance, and look, & leeve  
 And had a trick they say I know not where  
 No more such Cleopatra’s now we see  
 Poor whores are Layd in Pickle ere Eightene  
 And Ladyes at the Age of Twenty one  
 Must stick to their dull Lords or Lye alone,  
 fure some decay t[--- -----] hearts  
 ffor you faire Ladyes feldom faile your parts  
 Brave Boyes wee had who could loues cause maintaine  
 Till English Ale was Rouled by champaign  
 Ragous and kickfhaws bring us poor Releife  
 Our lusty Grandfires put their trust in Beefe  
 Defy’s our Grandames in their Native Brawn  
 And fhoot i[n] score in log bows shifly drawn  
 Our Limber Age falls fhort of their high Play  
 Yet wee can flander twife as well as they [....]

**32. 1. FIRST LINES: How sacred and how innocent A country life apeares AUTHOR: Philips, Katherine DATE: 1667 (published) CONTENT: On the happiness of a quiet country life of retirement, distant from the vanity and ambition of court and town MS: Lt q 11 RECORD-NUMBER: 1793. (this item does not appear here)Ψ**

- moved from #1 position. Unfamiliar secretary hand, a too-faint watermark
- where does the catalogue’s attribution of Katherine Philips come from?
- “How sacred, and how innocent,

A Country Life apeares;  
 How free from tumult, discontent,  
 from flattery, or feares.

This was the first, and happiest.  
 when man inioyed himselfe:  
 Til pride exchanged peace for strife,  
 And happinefs for [p]elfe.

Twas here the poetts were inspired,  
 And sounge their Misteries:  
 And whilst the Lisnigne world admired  
 Mens minds did civilie.

That goulden age did entertaine  
 Noe pafsion, but of Loue.  
 Noe thoughts of ruleinge, or of gaine,

Did ere their fancies move.  
 None then did envie Neighbours wealth,  
     Nor plott to wrounge his bed:  
 Happy in frendshipp, and in health,  
     On roots, not beasts they fed.  
  
 They knew noe Law, nor phisick then,  
     Nature was all there witt;  
 And if there yet remaine to men  
     Content, sure that is it.  
  
 What blessing doth this world afford,  
     To temper brite desire:  
 His courtshipp is all fire, and sword.  
     Who would not then retire?  
  
 Then welcome dearest solitude,  
     My great felicitie;  
 Though some are pleased to call thee rude,  
     Thou art not foe, but wee.  
  
 Such as doe covett onely rest,  
     [Sc]ottage will suffar;  
 It is not brave to be [p]osest  
     Of earth, but to desire.  
  
 Opinion is the rate of things.  
     from whence our peace doth flow.  
 I have a better fate then kings,  
     Because I thinke it foe.  
  
 When all the stormy world doth roare  
     how unconcerned am I.  
 I cannot feare to tumble Lower  
     that never could be high.  
  
 Secur'd in these unenvied walls,  
     I thinke not on the state  
 And pittis noe mans care that falls  
     from his ambitious height.  
  
 Silence and in nocence are safe,  
     A hart thats nobly true  
 At all those little acts can laugh  
     that doe the world subdue.

Whilst others revel in the state,  
     here ile contented sitt.  
 And thinke I have as good a fate  
     As wealth and pompe admitt,  
  
 Let some incourtshipp take delight,  
     And to the exchange resort,  
 There revell out a winters night  
     Not making Loue, but sport.  
  
 Theife never knew a noble flame,  
     Tis Lust, scorne, or desire  
 whilst vanity plays another game  
     Lett peace and honour mine.  
  
 When the inviting spring appears,  
     To hide parke Lett them goe;  
 And hasting thence befall of fears,  
     to Loose spring garden show.  
  
 Lett others nobler seeke to gaine  
     in knowledge happy fate;  
 And others busie them in vaine  
     to studdy wayes of state.  
  
 But I resolved from within;  
     confirmed from without:  
 & n privacie intend to spi[n]  
     my future [munmitts] out.  
  
 & from this hermitage of mine  
     doe bannish all wild toys:  
 And nothing that is not divine  
     shall dare to tempt my Loyes.  
  
 There are below but two things good,  
     ffriendshipp, and honesty;  
 And onely these of all I would  
     Aske for felicitie.  
  
 In this retir'd integritie  
     ffree from all warrand noyse;  
 I live not by necessitie,  
     but wholly by my choyses." (end)

(MANY OF THESE ITEMS ARE OUT OF ORDER)

33. **2. FIRST LINES:** So cleare a season and soe snatcht from stormes Shews heaven delights to see what man performes **AUTHOR:** Philips, Katherine **TITLE:** Upon the Kings coming in. 1660. **DATE:** 1660 (title) **CONTENT:** On the period of fine weather, between storms, that coincided with Charles II's coronation, giving thanks and praising him **MS:** Lt q 11 **RECORD-NUMBER:** 1794

- moved from #2 spot. Again, I'm not sure where this "Katherine Philips" comes from

34. **34. FIRST LINES:** What hand what skill can forme the artfull peice And paint our ruines in a proper dress **AUTHOR:** Anonymous **TITLE:** Advice to a painter **DATE:** 1697 **CONTENT:** Outspoken scurrilous satire on William III, his ministers, and members of Parliament, attacking their corruption; in the form of advice to a painter **MS:** Lt q 11 **RECORD-NUMBER:** 1795 Ψ

- shield watermark with no letters

“What hand w<sup>t</sup> skill can forme y<sup>e</sup> artfull peice  
And paint o<sup>r</sup> ruines in a proper drefs.  
In spire us Douhaues henius while wee write  
Urg'd by true zeal to doo o<sup>r</sup> Country right  
As when y<sup>e</sup> darning artift taught by you  
W<sup>re</sup> Master stroke, y<sup>e</sup> firft bold Laud skys drew.  
Here painter here employ thy utmoft skill  
w<sup>th</sup> warr & flavery y<sup>e</sup> large Canvas fill  
And y<sup>t</sup> y<sup>e</sup> liues been eafier understood  
Paint not w<sup>th</sup> fading colours but w<sup>th</sup> blood  
[—————[line crossed out] “Leaders”—————]  
Blood of o<sup>r</sup> deareft youth in battle slain  
At S[l]einkirk spolt & Laudons fatall plain...” (continues..)

**35. FIRST LINES:** Be wise as Somersett as Somers brave As Pembroke airy and as Richmond grave **AUTHOR:** Browne, Joseph **TITLE:** The country parsons honest advice to that judicious lawyer and worthy minister of state my Lord Keeper [1705, Country parsons advice to Ld Keeper (verso)]. **DATE:** 1705 or 1706 **CONTENT:** Satire on prominent ministers, courtiers and churchmen, in the form of advice about behaviour sardonically addressed to the Lord Keeper of the Great Seal, William Cowper **MS:** Lt q 11 **RECORD-NUMBER:** 1796

- watermark: single letter, either “A” or “V”

“The Country Parfons honeft Advice to that Judicious Lawyer & Worthy Minister of State my Lord Keeper.

Be wife as Somersfett, as Somers Brave,  
as Pembroke [awr]y, & as Richmond grave;

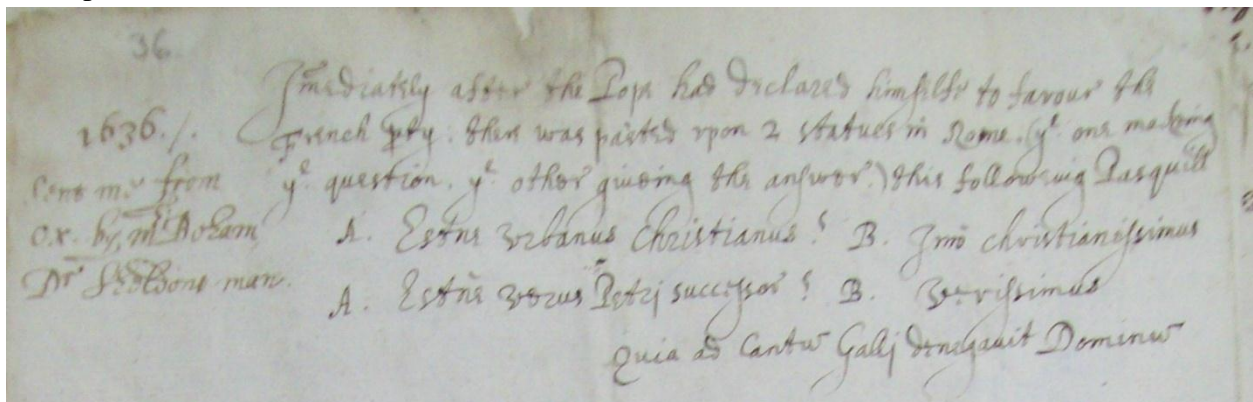
Humble as Orford be, ^ Wharton's Zeal,  
 For Church & Loyalty, would fit thee well;  
 Like Sarum I would have thee love the Church  
 he scorns to leave his Mother in the Lurch.  
 For the well Governing your Family,  
 Let pious [h]averlham thy Pattern be  
 And if it be thy Fate again to marry  
 And S-y-rs Daughter wil thy year out tarry,  
 May'st thou use her as Mohum his Tender Wife,  
 and may she lead his virtuous Lady's Life  
 To sum up all, Devonshires Chastity  
 Boltons merit, Godolphins Probity  
 L[oa]llifay his Modesty, Elsope's fenge  
 Montagues Managem<sup>t</sup>. Culpeppers pence  
 Tenifons Learning & Southamptons Wit  
 Will make thee for an able Statesman fit" (end)

**37. 36. FIRST LINES: O Holcomb best belov'd abroad Productive of an annual ode**  
**AUTHOR: Pulteney, William; Earl of Bath ? TITLE: From Lord L--ll to Lord Ch--f-d,**  
**suppos'd to be wrote by Wm P-l-y Esq. DATE: 1740 (published) CONTENT: Address to**  
**Philip Dormer Stanhope, Earl of Chesterfield, supporting him in his desire for England to**  
**assert herself by war against Spain; as if from Thomas Coke, Lord Lovel (later Earl of**  
**Leicester), satirising him. MS: Lt q 11 RECORD-NUMBER: 1797**

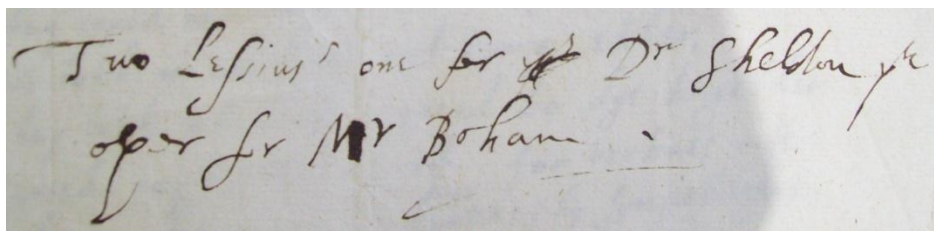
-hand probably not Osborne...

- rather elaborate watermark with a circle and a crown, Latin words in circle.

36 (MY ENTRY). At top: "1636 ./ Sent me from OX by M<sup>r</sup>Boham D<sup>r</sup> Sheldons man" (Ψx4 (attempted watermark))



At bottom, in what looks very much like RI's distinctively messy hand: "Two [Lefins] one for  
 y<sup>r</sup> D<sup>r</sup> Sheldon y<sup>c</sup> o<sup>p</sup>er Sr Mr Boham"



Beg. "Immediately after the Pope had declared himselfe to fabour the French pty: then was pasted vpon 2 statues in Rome. (y<sup>e</sup> one makeing y<sup>e</sup> question, y<sup>e</sup> other giueing the answer:) this followeing Pasquill

- A. Estus [h]rbanus Christianus? B. Inn christianifsimus  
 A. Estus [v]erus Petri succesor? B. Verifsimus  
 Quia ad Canta Gallj denegauit Dominus

Not long after a spaniard that liv'd lately in Rome writt vnder his Pavvott vpon the side of his Cage.

Papa: Gallo w<sup>ch</sup> in Italian is a Parrott  
 But for this Jest he was condemn'd to the Gallyes  
 The Popes Armes being & Beer one bouldly vnderwritt"...

**38. 37. FIRST LINES:** Is nature grown so low so slav'd to fate She dares not catch at now or a'mulate **AUTHOR:** Anonymous **DATE:** 16-- **CONTENT:** Strongly-argued elegiac lament for the simultaneous death of a virtuous mother (in childbirth) and her baby son, protesting at the workings of fate. Possibly autograph. **MS:** Lt q 11 **RECORD-NUMBER:** 1798 **Yes**

- I first thought this was similar to a short poem in the Commonplace book, but I was wrong.
- "Ys nature grown so low, so flau'd to fate,  
 she dares not catch at now, or a'mulate  
 An immortality, or attempt a birth  
 Wthout its parents ruine; then 1<sup>st</sup> earth  
 Remyne sole mother, and some few yeres shall  
 Ynto its first black chaos wrap this All  
 This y<sup>e</sup> shee sex by rich fertility ~~restores~~  
 Restores impoverisht natures treafury,  
 Soon will she break [^up fhop] [t] mothers ~~sharing~~ wombs  
 Be made their death, or hopefull childrens toombs."

**38. 38. FIRST LINES:** What Notredam with all his art can guess The fate of our approaching prophetess ? **AUTHOR:** Dryden, John **TITLE:** Prologue to The Prophetess [1690 May, Mr Dridens Prologue to The Prophetesse. Verses Misc. Cupbd (?) (verso)]. **DATE:** 1690



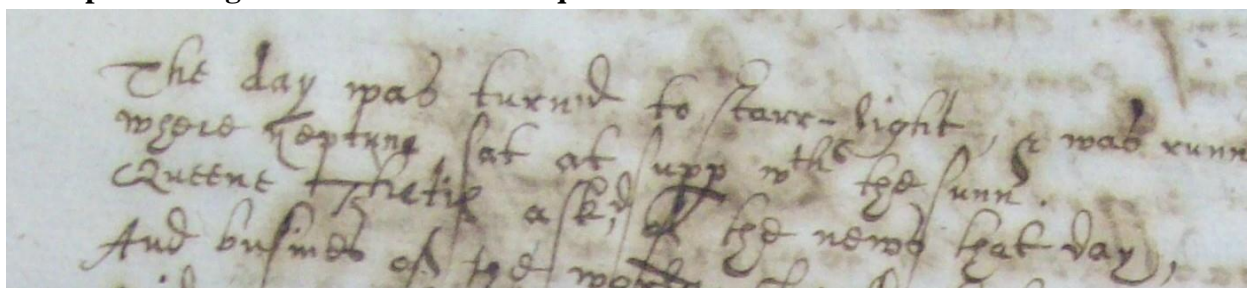
(published) **CONTENT:** Dryden's prologue to the musical play "The Prophetess" by Thomas Betterton, alluding critically to current affairs, especially the expense of William III's Irish wars; with the men away, the theatre will depend on the support of women. **MS:** Lt q 11 **RECORD-NUMBER:** 1799

- italic hand

**39. FIRST LINES:** A butchers son judge capitall Poor Protestants to enthrall **AUTHOR:** College, Stephen ? **TITLE:** July 1679, A lampoon on the Lord Chief Justice Scroggs who in summing up the evidence against Sir George Wakeman left out what made against him and was its thought too favourable to other papists in their tryalls (verso). **DATE:** 1679 (title) **CONTENT:** Attack on Sir William Scroggs, Lord Chief Justice, for corruptly accepting bribes to favour the Roman Catholic cause when judging trials **MS:** Lt q 11 **RECORD-NUMBER:** 1800

- "A Butchers son judge Capitall  
Poor protestants to enthrall  
and England to enslave sirs  
Loose bothoms Laws & lives wee must  
when to Justice wee intrust  
so known and errand brave sirs..."

**41. 40. FIRST LINES:** The day was turn'd to starr-light and was runn Where Neptune sat at supper with the sunn **AUTHOR:** Anonymous **TITLE:** Of the Infanta and the Prince **DATE:** 1623 ? **CONTENT:** Detailed idealized celebration of the intended marriage of the future Charles I and the Infanta Maria of Spain, as if it had happened, describing her journey to and reception in England, and the participation of classical deities. Apparently incomplete owing to loss of leaf. **MS:** Lt q 11 **RECORD-NUMBER:** 1801

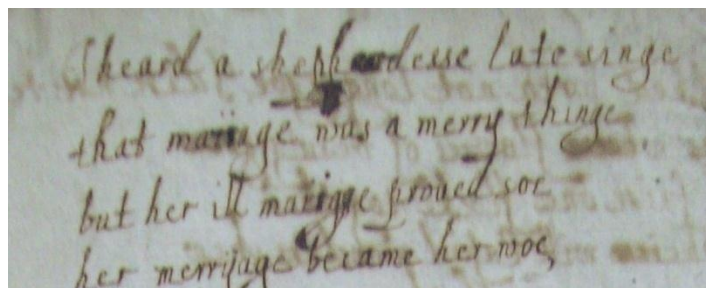


- "RO" pot watermark; unfamiliar secretary hand (uses a very distinctive form for *h* in, for instance, *the*, which we don't see in A or O – *the* looks more like just *he*. See example above, "The nems."

"The day was turn'd to starr-light, & was runn,  
where Neptune sat at sup<sup>th</sup> the sunn  
Queene [t]hetie ask<sup>d</sup> The nems heat day,  
And bufines of the world. Should I bomray  
said hee, & smylde (faire Lady) what I spie,

I oft might vse a nett. venus fatt by,  
 And blufhin thought of mars. w<sup>th</sup> that one knork<sup>t</sup>  
 Aloude at neptunes gates, w<sup>ch</sup> feak<sup>d</sup>, & work<sup>t</sup>  
 His raftle built w<sup>th</sup> fealls. nereus brought word  
 (clad in a fea ralued mantle) to his Lord,  
 W<sup>th</sup> out there flood a Legate come from Spaine  
 To crave fafe conduct ore his marble plaine.  
 Tis heue fteid sol: for hat noone before  
 obferv<sup>d</sup> the navie, ready at he feare;  
 And as I pafd Parnaffus hillf, a moving  
 The minof, (at Hymen w<sup>th</sup> a marriage lounge.  
 I ask<sup>d</sup> for whom I & leut him here my lute,  
 And mercury lett Enterpe have hif fluite.  
 Then neptune fayl,<sup>d</sup> him royall graunt, & fwore  
 Him felf mould loud him to the Brittifh fhore.” (UNFINISHED)

**41. FIRST LINES:** I heard a shepheardesse late singe That mariage was a merry thinge  
**AUTHOR:** Anonymous **DATE:** 16-- ? **CONTENT:** Pastoral ballad in which a  
 shepherdess's lament at her husband's unkindness and infidelity is interrupted by an  
 eavesdropper, who implicitly declares himself a suitor. Possibly unfinished. **MS:** Lt q 11  
**RECORD-NUMBER:** 1802



- italic hand, Kingsmill?
- no watermark
- “I heard a shepheardesse late singe  
 that mariage was a merry thinge  
 but her ill mariage proued soe  
 her merrriage became her woe...”

**42. FIRST LINES:** I walked forth not long agoe I dare not tell you whether **AUTHOR:**  
 Anonymous **DATE:** 16-- **CONTENT:** Tale of a man meeting two such beautiful women he  
 cannot decide which to love. Stanzas 4 and 5 seemingly reversed. **MS:** Lt q 11 **RECORD-**  
**NUMBER:** 1803

- on recto of last item

44. **43. FIRST LINES:** Aulus were thy manners law Could we thence new ethicks draw  
**AUTHOR:** Gorstelow, Thomas ? **TITLE:** Martial Lib.5, Ep.29 **DATE:** 1622 (at end)  
**CONTENT:** Translation of Martial, "Epigrams", V.28, on the miserable nature of a man who cannot help publicly criticising others; within a prose letter to an unnamed recipient (signed by Gorstelow and dated June 19, 1622) taking him to task for similar unwarranted criticism **MS:** Lt q 11 **RECORD-NUMBER:** 1804

- another pillars-and-grapes watermark, but looks different than the one in L 68. an unfamiliar secretary hand.

"S<sup>r</sup>. I am Sorry to be abused before acquainted, it is w<sup>t</sup> I rose not to doe and as vnwillingly Suffer, were there no man-ners of your owne to be mended, you dare so freely correct others? and fill blanke Almanacke w<sup>th</sup> those that as litle desire your acquaintance as deserve your malice: haue you so well gone through a deavery at home that you may become a catholicke consor for the vniversity? I hope you haue not found a science ^[in] physiognomie to read mens sinnes in their faces, or if you haue, take a lookinge glasse for your owne: must the guilt of a misplaced hour, or w<sup>t</sup> I scorne to excuse (the seeinge of those I affect) lye so healye vpon a mans credit, that it must stifle it. That you may see some ruins of study, I am desirous to bestow an hower in a moneth, though on you; further you shall not trouble me. be your owne plagiary and martyr, be leane to your selfe and if you want lett malice gett you a stomacke. In the meane time you may feed your selfe w<sup>th</sup> consuring the translation of this Epigram

Mart: Lb.5. ep: 29.

Aulus were thy manners law  
 Could we thence new Ethicks draw  
 Shouldst thou outgoe in [p]yrty  
 The pious brethren Cury.  
 were there a surfett or excesse  
 Of Nerbays Drusoes quietnes  
 Couldst thou outbid in honesty  
 Marcyes or Maurices Equity.  
 Could thy tongue for Rhetoricke fitt  
 Or Regulus or Prulus witt  
 All these together cannot fill  
 Repute, Mamercus must speake ill

Those livid rusty teeth must eate  
 Mens fame and credit, tis theire meate  
 Though thou *perhaps* mayst thinke it so.  
 And say tis envy Aulus. no  
 Tis misary is his disease  
 Whom nor himselfe nor any please.

June: 19. 1622            Your freind by way of advice  
    Thom: Gorstelow

- DNB entry for Walter Gorstelow [Gostelow] suggests that his brother, Thomas, was a vicar in Warwickshire (<http://www.oxforddnb.com.ezproxy.lib.ucalgary.ca/view/article/74523>.)

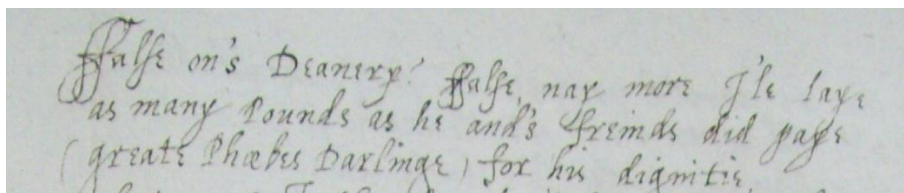
**44. FIRST LINES:** Thinke not Cupid all loves grace Does only shine through two eies light  
**AUTHOR:** Gorstelow, Thomas ? **TITLE:** Tho. Gorstelow kissing Q. of Bohem. hand  
**DATE:** 162- ? **CONTENT:** Extravagant praise of the beauty of a woman's hand, possibly that of the Queen of Bohemia (the title is in a different hand) **MS:** Lt q 11 **RECORD-NUMBER:** 1805 Yes

- no watermark, in a different hand from last item – but still unfamiliar secretary.

46. **45. FIRST LINES:** All that have eies now wake and weepe Hee whose wakeinge was our sleepe **AUTHOR:** Anonymous **TITLE:** On the late kinge [On King James (verso)] **DATE:** 1625 **CONTENT:** Elegiac epitaph on the death of James I, praising his care for his people and the peace he brought England **MS:** Lt q 11 **RECORD-NUMBER:** 1806

- RO pot watermark
- “All y<sup>t</sup> haue eies, now wake and weeke:  
 Hee w[ho]fe wakeinge was our sleepe,  
 Is now asleepe himselfe, and never  
 Shall wake more, till wak’d, for ouer;  
 Death’s iron hand hath clofd those eies  
 That were at once three kingdomes spies,  
 Both to forefee and to prevent  
 dangers...”  
 “James y<sup>e</sup> peacefull and y<sup>e</sup> iult...”

47. **46. FIRST LINES:** False on's deanery? False nay more I'le laye As many pounds as he and's freinds did paye **AUTHOR:** Anonymous **DATE:** 1623 ? **CONTENT:** Satire criticising Richard Corbett, Dean of Christ Church, Oxford (later bishop), for writing a servile flattering poem to George Villiers, 1st duke of Buckingham, in contrast to his earlier tavern ballads **MS:** Lt q 11 **RECORD-NUMBER:** 1807



- [unfamiliar?] italic hand, no watermark
- don't see the name "buckingham" mentioned...
- ends "That Nickname (mother zebedee) could not proceed from one ingraft in Levites Lott, since each abuse of scriptures purer Lynge giues stronger prooffe of Athiest, then Divine In briefe his callinge, Place, degrees disclayme this stupid act, this iniurye of fframe Nor will I ere beeleeue foe rich a spiritt should rayse yt self by balladds more then merritt."

**47. FIRST LINES: O thou that art the tyger of this age Conceiv'd in sinne and got in bloody rage AUTHOR: Anonymous DATE: 16-- CONTENT: Outspoken personal attack on the wholly evil character of an unnamed great lady, urging her husband to pray for her death to win his own salvation. At side, "Non transcrip: nec transcribend:". MS: Lt q 11 RECORD-NUMBER: 1808**

- pot watermark with RO, I think
- "O thou that art the Tyger of this age, Conceiu'd in sinne, & got in bloody rage. Thou that wear'st but a Potheccaries daughter, Thy Dam did nothinge worfe y<sup>e</sup> nature taught hir Then to delight in any flesh and blood For procreation of so little good.

So litle good? nay of so fowle an euill,  
Equall'd by none but Lucifer the Deuill.  
Thy pride is full as great; thy finnes as many;  
That thou maiest fall as farr, there is not any  
That doth not hope or wish or feare to see:  
Such is the loue of all that follow thee.

God in his Justice for his y<sup>e</sup> finnes of men  
Did send thee as a plagior --- y<sup>e</sup> world euen then  
when thy vnhappy Make—had so prouoked  
His most iust wrath, y needs he must be yoked  
To such a filthie fowle impostum'd spirit  
As might exceed the grosness of his merit.

And make him crie w<sup>th</sup> Daud day & night  
My sorrow (Lord) is euer in my sight.

Oh thou vnhappy man, debosh't, deiected,  
vnfortunate. why should'st y<sup>e</sup> be directed  
By such a fascinatious Devillish thinge  
As to thy soule will dire damnation bringe?  
without respect of issue, or of frends,  
Or conscience: onely for to serue hir ends.

Awake awake for shame & see thine error  
which all thy frends behold w<sup>th</sup> greife & terror,  
And be [^not] blindfold ledd vnto the Deuil  
By this vnhalloved thinge, y<sup>e</sup> worst of euill:  
But with contrition satisfie thy Maker  
And pray to him that Belzebub may take her.  
For our poore nay Ile easily finde thee ten  
shall say with hart & foule. Amen. Amen."

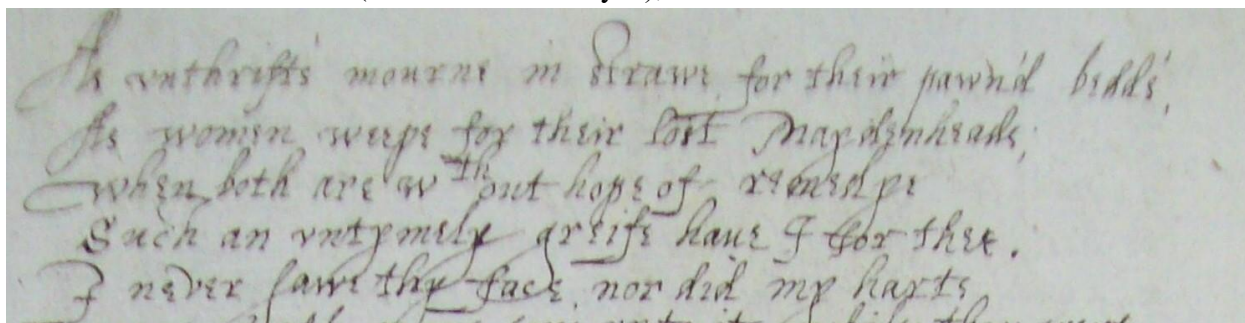


**48. FIRST LINES:** Molesting humour tell the cause Of thine approach so nigh **AUTHOR:** Anonymous **TITLE:** Against a mirth-reaving humour called melancholy **DATE:** 16-- **CONTENT:** Complaint addressed to Melancholy, that in taking over both mind and body it has removed all life's pleasures; prescribing a remedy to deal with such an illness **MS:** Lt q 11 **RECORD-NUMBER:** 1809

- RO pot watermark, I think

50 . **49. FIRST LINES:** As unthrifts mourne in strawe for their pawn'd bedds As women weepe for their lost maydenheads **AUTHOR:** Beaumont, Francis **DATE:** 1609 **CONTENT:** Witty elegy on the death of Lady Markham, pretending love for her corpse and asking worms to engrave her epitaph on her forehead **MS:** Lt q 11 **RECORD-NUMBER:** 1810

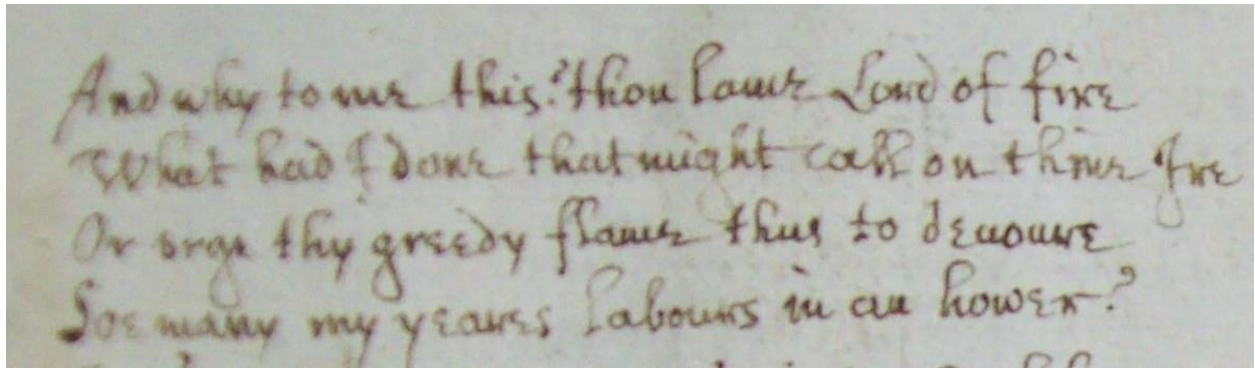
- same italic hand as #47 ("False on's deanery?"), I think. No watermark.



- Francis Beaumont-Wrote those long love letters to Anne Newdigate in the WRCO collection (actually, the hand looks pretty different – just an example of how much hands can change in different situations, I guess. It's possible that italic hands were more acceptable for public works such as political poetry, while secretary was more suited to personal correspondence. The initials do seem to match the signature in his letters to AN.)
- “As vnthrifts’ mourns in strawe, for their pawn’d bedds,  
As women weepe fr their lost Maydenheads;  
When both are w<sup>th</sup>out hope of remedye  
Such an vntymely greife haue I for thee.  
I neuer sawe thy face, nor did my harts  
vrge forth myne eres vnto it, whiles thou wert.  
But beinge littell hence, that w<sup>ch</sup> to thee  
was deathes fell darte, prou’d Cupid’s shafts to mee...”

**50. FIRST LINES:** And why to me this thou lame lord of fire What had I done that might call on thine ire **AUTHOR:** Jonson, Ben **TITLE:** An execration on Vulcan **DATE:** 1623 ? **CONTENT:** Complaint addressed to Vulcan following the fire that destroyed Jonson's library and many of his writings, wittily attacking him for his groundless behaviour and his burning of other buildings **MS:** Lt q 11 **RECORD-NUMBER:** 1811





- “And why to me this? thou lame Lord of fire  
 What had I done that might call on thine Ire.  
 Or urge thy greedy flame thus to deuoure  
 Soe many my yeares labours in an hower?  
 I we’re attempted Vulcan ‘gainst thy life;  
 now made least niue of loue to thy loofe wife”..  
 Ψ of verso (extends to recto)